

Youngsters and the arts

*A study to taste patterns, cultural profiles, motivations,
thresholds and Museum Boijmans Van Beuningen*



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Abstract

Key words: Art museums, non-visiting youngsters, taste patterns, cultural profiles, motivations, thresholds, Museum Boijmans Van Beuningen

Youngsters and the arts. A study to taste patterns, cultural profiles, motivations, thresholds and Museum Boijmans Van Beuningen. is an audience research to youngsters between 18 and 35 years old in order to collect more data and information about this target group for art museums. The target group between 20 and 35 years old has the smallest share, which is shrinking each year. By examining the youngster's taste patterns, cultural profiles, motivations and thresholds, art museums can organise and connect more to this heterogeneous group. The research question of this thesis is: **Which cultural profiles, motives, and thresholds characterize the Dutch youngsters from 18 till 35 years old from region Rijnmond, and how is Museum Boijmans Van Beuningen connected to this group?**

This research about youngsters and art museums contains two parts. The first part is about the cultural profiles, motivations and thresholds of the youngsters, while the second part will be a case study to the connection between Museum Boijmans Van Beuningen and the youngsters. Due to these two parts, a set of mixed methods is used to collect both quantitative and qualitative data about the youngsters. A survey and multiple focus groups are conducted in order to contribute to the expansion of knowledge about youngsters and to the case study to Museum Boijmans Van Beuningen.

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Foreword

The Boekman Stichting already mentioned in 2004 the future of museums in their 61th edition: *Het Museum van de toekomst: Pretpark of Pantheon?* The last decade the Dutch museum landscape has drastically changed. Not only by the subsidy cuts from the government, but more importantly the entire mentality and attitude towards Dutch society and visitors have done a complete one eighty.

Since the reopening of the Rijksmuseum in April 2013, the results of this change has become visible to the Netherlands and the rest of the world. The strategy of Wim Pijbes (director of the Rijksmuseum) has paid off, because even President of the United States of America, Barack Obama, wanted to see the Rijksmuseum himself. Besides the fact that our Rijksmuseum is loved by world leaders, also 2014 was a new record for the amount of visitors. In short, Wim Pijbes has done it! The Rijksmuseum is once again one of the main export products of the Netherlands. This is exactly what this thesis is about conducting more knowledge in order to contribute to the creation of successful strategies for art museums.

This thesis is about art museums and the younger visitors – also known as youngsters. Although the Rijksmuseum would be an interesting case, the case that is examined in this research is however Museum Boijmans Van Beuningen. Besides the case study to the connection between the youngsters and Museum Boijmans Van Beuningen, this research also contains a more general examination to taste patterns, cultural profiles, motivations and thresholds of the youngster population. In short, a mix to create more successful strategies for art museums to attract this target group.

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Chapter 1. Introduction

In the year 2013, the amount of museum visitors has grown; especially the famous reopened Dutch art museums had a good year. (Website NRC, 2014). Despite the increase in the amount of visitors, museums still have some troubles to enthruse some target groups. Especially the target group young adults, who are aged between 20 and 35 years, are hard to tackle (Ranshuysen, 2005).

In general, the two target groups above 50 years old have the biggest share in the amount of museum visits (Ranshuysen, 2005, p. 5). However, the target group between 20 and 35 years old has the smallest share and this share is shrinking each year. Within a few decades, the two target groups above 50 years old will not be able to visit the museum because of their health conditions or the end of life. Although the shrinking share of the target group between 20 and 35 years old is not a problem today, within a few years this target group will play a more prominent role for museums due to the loss of the other two target groups. Additionally, more revenue from the audience should be gained to compensate for the withdrawing government. However the underlying question would be: What would be the relevance of art museums, if less and less people are visiting? Therefore museums need to find a solution to reach these rather new audiences in order to remain relevant to the society.

For many years, museums have been trying to attract new and younger audiences. One of the age-old problems is, according to Andrews and Asia (1979), negative childhood memories of museum visits, including school visits and their boring lectures, despite the idea that visiting museums with school should be more interesting for children, because “conventional museum visits with the family were just not as exciting as doing things with their peers” (Andrews and Asia, 1979, p. 229). Also as teenagers these children will not visit a museum, because “they do not expect the experience to be enjoyable” and if they will they will only visit for a specific temporary exhibition (Andrews and Asia, 1979, p. 229). These unpleasant childhood memories are one of the causes for the poor reputation of museums amongst young adults, and as a consequence this group remains hard to trigger for a museum visit, and therefore hard to tackle as a target group. Due to the poor reputation amongst young adults, it is even more challenging to reach and attract the youngsters as a target group than reaching and attracting other target groups.

Besides the negative childhood memories, also the changing taste patterns hamper targeting a younger audience. Bourdieu’s distinction theory (1984) explains the distinction between highbrow culture consumption and lowbrow culture consumption and their

correlations with social classes; in other words why people from higher social classes are mostly consuming highbrow culture, while people from lower social classes are mostly consuming lowbrow or popular culture. Since the amount of highly educated people has increased over the last decades, Bourdieu (1984) implied that this would cause an increase in highbrow culture consumption as well. However, this increase in highbrow culture consumption did not appear in such a way, which can be explained through the omnivore theory of Peterson (1992).

This more recent research (Peterson 1992) has found a more omnivore taste pattern than the distinction theory (Bourdieu, 1984) had shown previously. The omnivore taste pattern consists in general an individual from the higher social classes, who consumes the more highbrow cultural forms as classical music concerts, but at the same time also enjoys visiting the more popular cultural forms as festivals (Peterson, 1992). Therefore, the omnivore theory explains why the highbrow culture consumption did not increase as the distinction theory had implied.

The fact that this increase in highbrow culture consumption did not appear in such a way, is explained by Peterson (1992) through social mobility. Social mobility makes it possible for people from lower social classes to climb up to the higher social classes. Although these people now belong to the higher social class, which in Bourdieu's (1984) theory implies more consumption of highbrow culture, these people are also familiar with popular culture through their background and socialization. Therefore, this group of social climbers is not used to automatically spend more money on highbrow culture, which was the case before. In other words, the increase in highbrow consumption did not appear in such a way. Due to these changing taste patterns, it is hard for art museums to know how to trigger and attract the youngsters since more knowledge about this group is needed. The current strategies are, as seen in the research of Ranshuysen (2005), not successful in targeting the youngsters.

Another problem is the fact that the characteristics of today's young audiences are not that easy to target. As became visible through the Economic Distinctions Chart of Pine and Gilmore (1999, p. 98), the factors of demand, the buyers and the entire economy is changing into what Pine and Gilmore call *the experience economy*. The characteristic of this new phase of the economy are that the guests (formerly known as clients) want to satisfy their needs for sensation through memorable and personal experiences, while in the former phase of the economy – the service economy – the clients were looking for the benefits that satisfied their customized needs. As translated to the cultural field, this change in economies has changed

the taste patterns as well. Since art museums want to target the youngsters as well, more knowledge about this group is needed to create more successful strategies.

As the taste patterns have changed, the strategies of art museums need to be updated as well. Audience studies are an often used method to study the needs and demands of the audience. These audience studies are studies towards the visitors, the audience that can be found in the art museums. However, most youngsters are not visiting art museums, which exclude them from participating in these studies, and therefore gaining more knowledge about them. Since this research aims to gain more knowledge about the youngsters (18-35 years old), it is important to examine the crucial characteristics for doing cultural activities as taste patterns and cultural profiles, motivations and thresholds. Previous relevant research will be the starting point of this research, and is conducted through a theoretical framework.

However, previous research has its drawbacks since most of the crucial characteristics are examined in separate studies. Although research has been separately done to the taste patterns, cultural profiles, motivations and threshold, it is important to employ a research that examines all crucial characteristics because these characteristics can also influence and affect each other. Therefore this study includes all these characteristics in order to gain more and completer knowledge and more importantly to be an addition to these previous researches.

Another feature that also contributes to in the academic field is that this research examines the differences within a specific target group, in this case the youngsters. Even a broad research towards differences in-between the audience as Hanquinet's (2013) cultural profiles focuses on in general on the audience as in all kinds of visitors. However, it is important to take a closer look at this specific target group and its different layers instead of as part of the entire audience. As a consequence, most researches examine the youngsters as a homogenous group, while the research of Hanquinet (2013) already showed that heterogeneous cultural profiles exist within this target group. Therefore it is important to examine the youngsters as one specific target group in order to explore the heterogeneous subgroups and their preferences and characteristics, while examining all different elements – the crucial characteristics – in one study.

This research provides a deeper insight within the heterogeneous cultural profiles of the youngsters between 18 and 35 years old, but in relation with the specific motivations and thresholds. Only by gaining more knowledge about this least visiting target group, both museums and academics can anticipate the youngster's lifestyles and preferences in order to make the arts stay and become relevant, interesting and fun to the youngsters.

1.1. Museum Boijmans Van Beuningen

In 1849 Museum Boijmans Van Beuningen was founded based on the bequest of the late Frans Jacob Otto Boijmans (Museum Boijmans Van Beuningen, 1999). Nowadays the collection contains a wide range of works, such as drawings and paintings from Old Masters, but also applied arts and design from contemporary artists. Besides the variety of the permanent collection, amongst the impressionists and surrealists this collection also contains an important selection of drawings, prints, and modern art. ‘Museum Boijmans Van Beuningen is the only museum in the Netherlands that offers an overview of the visual arts since 1400 till today’ (Museum Boijmans Van Beuningen, 2005, p. 265).

‘It is a privilege to present, conserve, publish, register, teach and collect as a multidimensional international top museum’ (Museum Boijmans Van Beuningen, 2014, p. 4). In 2013, the annual subsidy of the Boijmans was reduced with almost one million euros by the municipality of Rotterdam. In the annual report the museum proposes as a solution to gain more revenue from the audience to compensate for the withdrawing government. The Boijmans is always focussed on creating an interesting program for both the younger and older audience. In the year 2013, the museum has received 292.711 visitors, of which 33.432 were under 18 years old (p. 8).

Since the Boijmans would like to increase the revenue from the audience, it is even more important to reach, approach and trigger all kinds of target groups. As mentioned by Ranshuysen (2005), the share of the target group between 18 – 35 years old can be increased the most. However from 18 years on, most people do not have school visits or other mandatory visits anymore. If they would like to visit the Boijmans, it is up to them. Therefore, it is interesting for the Boijmans to know the taste and consumption patterns of the youngster group from 18 to 35 years old, but also how they can approach and trigger this young target group to visit their art museum.

The marketing and communication department of Museum Boijmans Van Beuningen pointed out their main problem with the youngster group is that they have little knowledge about (the preferences of) the youngsters. This group cannot be approached by school visits, since they are older than 18 years old; neither by the audience surveys of the museum, since this group hardly visits the museum. Their main youngster target group is the youngsters between 18 and 35 years old from region Rijnmond, near Rotterdam. Therefore, the Boijmans is interested and wants to participate as an art museum case in this research about youngsters to gain more crucial in-depth knowledge about this target group (from region Rijnmond).

1.2. Research Question

This thesis provides a deeper insight within the taste patterns and cultural profiles of the youngsters between 18 and 35 years old in connection with the specific motivations and thresholds with regard to art museums. Additionally, this research contains a case study to Museum Boijmans Van Beuningen as well, to examine how this art museum is connected to the youngsters. The main research question is: **Which cultural profiles, motives, and thresholds characterize the Dutch youngsters from 18 till 35 years old from region Rijnmond, and how is Museum Boijmans Van Beuningen connected to this group?**

Based on this research question and the theoretical framework the following sub questions are formulated:

1. What are the different taste patterns and cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
2. What are the motivations for visiting and participating in art museums of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
3. What are the thresholds for visiting and participating in art museums of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
4. How do the cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond correlate with the motivations and thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
5. How do Dutch youngsters between 18 and 35 years old from region Rijnmond describe their first time experience with Museum Boijmans Van Beuningen?
6. What do Dutch youngsters between 18 and 35 years old from region Rijnmond suggest to Museum Boijmans Van Beuningen to improve the experience of the museum?

This research contains two parts about youngsters and art museums. The first part is about the crucial characteristics as cultural profiles, motivations and thresholds of the youngsters. Data about these crucial characteristics are collected through an online survey in order to answer sub question 1, 2, 3, and 4. These data are analysed through a quantitative analysis that resulted in three clusters with specific activities, motivations and thresholds.

The second part is a case study that examines how Museum Boijmans Van Beuningen is connected to the youngsters. The data of the second part are collected through focus groups after the participants have visited the Boijmans for the first time. Afterwards, the data are

analysed through an inductive content analysis in order to find overarching themes and to answer sub question 5, and 6 that are about Museum Boijmans Van Beuningen.

1.3. Relevance

Audience research is interesting for both art museum and academics to gain more knowledge about the characteristics of the audience such as the crucial characteristics; taste, motivations, and thresholds. However, as mentioned before these studies do not provide knowledge about the non-visitors. As the research will focus specifically on the least visiting youngster target group, this research will contribute to the knowledge and theories about taste patterns, cultural profiles, motivations, and thresholds of the youngsters, the least visiting art museum target group.

Although previous relevant research will be the starting point of this research, attention should be paid to the drawbacks. Research has been separately done to the taste patterns, cultural profiles, motivations and threshold. However, it is important to employ a research that examines all crucial characteristics because these characteristics can also influence and affect each other. Therefore this study includes all these characteristics in order to gain more and complete knowledge and more importantly to be an addition to these previous researches.

The feature that is relatively innovative in the academic field is that this research examines the differences within a specific target group, in this case the youngsters. Hanquinet's (2013) research showed that heterogeneous cultural profiles exist within the youngster target group, which makes it even more important to look at the different layers within the youngster target group. Therefore it is important to examine the youngsters as one specific target group in order to explore the heterogeneous subgroups and their preferences and characteristics, while examining all different elements – the crucial characteristics – in one study.

This research provides a deeper insight within the heterogeneous cultural profiles of the youngsters between 18 and 35 years old, but in connection with the specific motivations and thresholds. Therefore this thesis contributes to gaining knowledge about the correlation between cultural profiles, motivations and thresholds from a specific segment of the audience of art museums; the youngsters. The new knowledge will contribute to some studies in specific as; museum studies, culture studies, leisure studies, arts education studies, and economic studies concerning the audience and target group related topic.

Besides the contribution to the academic world, this research is in general important to offer more knowledge to art museums about this youngster target group. Since this research into youngsters and their museum visits also contains a case study to a specific art museum – Boijmans Van Beuningen – this thesis only examines and focuses solely on art museums. This research provides Museum Boijmans Van Beuningen the opportunity to know the general opinion about their museum of the youngsters that are usually not visiting. Therefore, this research can be the start a new strategy how to approach the youngster target group by the results of the case study to their cultural organization. In general, this research can be the start of arts museums gaining more relevance to the entire society, including the younger generations.

Chapter 2. Theory and previous research

Many researchers are interested in the involvement of the youngsters in the arts. The previous and relevant studies on young adults are incorporated into the theoretical framework of this thesis. The foundation of this research can be found in the literature about cultural theory. The foundation of most theories about taste and consumption patterns can be found in the distinction theory of Bourdieu (1984). Therefore, this theory is discussed first in order to function as the academic starting point. Also the more modern dominant theories from Peterson (1992) and Van Eyck (2000) about taste patterns are discussed. Besides taste patterns, also cultural profiles, motivations and thresholds are discussed.

2.1 Distinction

The foundation of most theories about cultural consumption can be found in the distinction theory of Bourdieu (1984). This theory mainly describes the way people move within the social fields that are social arenas as politics, arts and science. Within these social fields all kinds of social rules, norms and values apply for all individuals – as Bourdieu calls them agents. An agent knows or may not know the rules of a specific social field because of its habitus. Bourdieu (1984) means by one's habitus the collection of values and expectations an individual has. This habitus reflects at the same time the individual's lifestyle and social group. During the socialization process that is caused and conducted by nurturing and education, these specific values, and therefore also the habitus, are transferred.

Vinke (2004) mentioned that in the first stages of socialization – also known as primary socialization – family is the main socialization channel. Although this makes family an important participant in the socialization process, in the stages later on also educational institutions and media play an important role in the socialization process. Furthermore, this is how Bourdieu (1984) explains why most people with the same kind of habitus frequently have the same background.

Bourdieu (1984) mentions that the agent's social class or lifestyle is shown by three kinds of capital; economic capital, social capital and cultural capital. The economic capital is based on all the material belongings an individual has such as money and property. Although every individual is responsible for its own economic wealth, it is not uncommon that this kind of capital is transferred between family members. Therefore is economic capital not only based on an individual's achievements, but also the kind of environment the individual grew up in.

The social capital contains the entire network of an individual that is gained by the different social groups the individual has belonged to. Since social mobility can affect this kind of capital, it is important to mention that social capital is therefore changeable. Social mobility makes it possible for an individual to move between different social groups of the social hierarchy. Cultural capital is based on three types of cultural capital; embodied, objectified and institutionalized cultural capital. Embodied capital includes knowledge and achievements such as specific skills and experiences. Objectified capital includes tangible cultural matters such as cultural artefacts. Institutionalized capital includes matters as titles and diplomas.

Bourdieu's (1984) distinction theory presumes that a certain level of cultural capital is needed to understand the more complex art forms. Since a certain level of foreknowledge is needed to understand and appreciate the more complex art forms. These forms of art are regularly typed as highbrow art. Through the absence of cultural capital, highbrow art cannot be completely understood that results in not appreciating these art forms. According to Bourdieu (1984) understanding the more popular art forms require less till none cultural capital. Bourdieu's distinction theory (1984) explains the distinction between highbrow culture consumption and lowbrow culture consumption and their correlations with social classes; in other words why people from higher social classes are mostly consuming highbrow culture, while people from lower social classes are mostly consuming lowbrow or popular culture.

In short, the consumption of cultural goods is connected to the composition, expression and development of the three forms of capital (Roose et al., 2012). The three forms of capital reflects at the same time the distinction in social class, lifestyle and habitus. Although, distinction may seem obvious and permanent, these three forms of capital can influence each other as well. Since Bourdieu (1984) also mentioned that high cultural capital can be a cause for high economic capital. However, the effect of economic capital on cultural capital is not so clear, besides the fact that high economic capital enables an individual to afford education and to purchase cultural artefacts such as a painting.

Expressions of (cultural) consumption can be labelled as taste. The distinction theory of Bourdieu (1984) explained that by consuming a specific cultural good, the social background of an agent is shown. Based on the distinction theory, Roose (2012) described that nowadays two taste patterns are still relevant to cultural consumption; the snob and the slob. The taste pattern of the snob is the one of the elite and higher social classes with much cultural and economic capital, and solely consumes highbrow culture. On the contrary, the

slob that is part of the lower social classes with low cultural and economic capital. This taste pattern constitutes the lowbrow, mass-produced, popular culture; the less complex art forms.

2.2. Omnivorism

A dominant theory that provides a more recent perspective on Bourdieu's (1984) distinction theory is the theory of Peterson (1992). Peterson has examined the demographics of individuals in relation to musical preferences. He explains why the elite consumes besides highbrow culture also cultural products that Bourdieu would have describes as popular culture. Van Eijck (2000) confirms these new findings and that these are the result of the changes in society and technology. Through the increased social mobility, also the high social classes are familiar with the more popular and lowbrow culture. Additionally, the new technologies have enabled to create so-called cultural cross-over products. Therefore the changes in society and technology have shifted the distinction between highbrow and lowbrow culture.

This new phenomenon, the omnivore, is in general an individual from the higher social classes that consumes the more highbrow cultural forms as classical music concerts, but at the same time also enjoys visiting the more popular cultural forms as festivals (Peterson, 1992). So besides the distinction between highbrow and lowbrow, an additional distinction appeared between the omnivore and the univore. The univore taste is characterized by the consumption of solely highbrow culture or solely lowbrow and popular culture. In general, the univore has a more distinct and exclusive taste pattern than the omnivore, who consumes all types of culture.

This more recent research (Peterson 1992) has found a more omnivore taste pattern than the distinction theory (Bourdieu, 1984) had shown previously. Since the amount of highly educated people has increased over the last decades, Bourdieu (1984) implied that this would cause an increase in highbrow culture consumption as well. However, this increase in highbrow culture consumption did not appear in such a way, which can be explained through the omnivore theory of Peterson (1992).

The fact that this increase in highbrow culture consumption did not appear in such a way, is explained in Peterson's (1992) omnivore theory through social mobility. Social mobility makes it possible for people from lower social classes to climb up to the higher social classes. Although these people now belong to the higher social class, these people are also familiar with popular culture through their background and socialization. Therefore, this group of social climbers is not used to automatically spend more money on highbrow culture,

which was the case before. In other words, the increase in highbrow consumption did not appear to the extent that Bourdieu (1984) had implied.

The omnivorousness theory (Peterson, 1992) is an addition next to the distinction theory (Bourdieu, 1984), because this discovery does not mean that the distinction theory is not relevant anymore. This theory explains besides the distinction in cultural consumption, also the distinction in lifestyles based on different backgrounds. Van Eijck (2000) mentioned that the distinction between the snob and the slob still exists, especially in the older generations of society. So besides the distinction between highbrow and lowbrow, an additional distinction appeared between the omnivore and the univore.

While both the distinction and the omnivore theory can be applied to society, it is interesting to examine to what extent univore, omnivore, the slob and the snob, highbrow and lowbrow are still relevant to the taste patterns of to the Dutch youngsters from region Rijnmond nowadays. Since both theories are dominant in the cultural sociology, it is important to see to what extent these are still relevant for the youngsters as a whole, or if the youngster generation is calling for a new, more heterogeneous taste pattern and cultural consumption approach.

2.3. Cultural profiles

The two well-known theories of Bourdieu (1984) and Peterson (1992) are really important to grasp in general the connection between taste patterns and demographics. Although these theories are quite important and dominant to mention, it is also important to examine the more recent and sometimes museum-oriented theories. Hanquinet (2013) recently argued for a new focus on cultural profiles due to the heterogeneity between museum visitors, after she had examined cultural activities and taste patterns.

Hanquinet (2013) regards taste patterns not as a fixed element, but as a collage of different taste patterns that are applied in various settings. Therefore her vision on taste patterns shares the idea of Swidler (1986), who states that in different settings cultural knowledge is used in other manners. In this respect, cultural knowledge can be regarded as a kind of toolkit, in which different cultural ‘tools’ can be combined depending on the situation. The individual chooses among the different taste patterns the right taste pattern, depending on the setting. These different taste patterns are based on cultural preferences that are known and gained through different cultural experiences. These different taste patterns shape all together the cultural profile.

In her research to cultural profiles, Hanquinet (2013) studied the combinations in consumption of various types of cultural products among museum visitors. Elements that are measured as variables in this study are: Musical preferences, reading preferences, art historical knowledge, highbrow activities, creative activities, leisure activities and the purchase of cultural products. On account of these preferences, Hanquinet (2013) clusters the measured elements into six cultural profiles.

The first cultural profile, *the classically cultured visitor*, can be regarded as the highbrow univore that is familiar with and only appreciates highbrow art forms, and more importantly to whom museum visits are part of the lifestyle. The second cultural profile, *passive cultured visitors*, is comparable to the first profile, but non-active. An omnivore taste pattern can be found in the third profile; *cultured progressist*. This group has a broad taste, both highbrow and lowbrow, and is active in the cultural field and moreover active in other fields as well. The museum visits of this group are mainly symbolized by the openness to new stimuli. The museum visits of the fourth group, *hedonists*, are mainly a social activity. This group is characterized by their popular interests in which museums are not included. Even though, this group is relatively highly educated. The fifth cultural profile, *distant*, is comparable to the fourth cultural profile, but low educated. The sixth cultural profile, *the art lovers*, are also characterized by their omnivorism. They consume highbrow culture next to other art forms. While this group is open to new art forms, they disregard new popular art forms with no prestige.

Hanquinet (2013) also examined these cultural profiles based on age characteristics, and she found three cultural profiles that are important to people younger than 35 years old. These are the cultured progressists, the hedonists and the distant. Therefore, Hanquinet (2013) stated and showed that taste patterns and cultural profiles are much more complex than previous theories had shown. Firstly, because an individual owns multiple taste patterns, and secondly because the combination of these taste patterns define to which cultural profile an individual belongs.

While Hanquinet has explained much about cultural profiles, to some extent taste patterns, and why an individual would visit a museum, she does not examine the thresholds to visit a museum. Besides taking a look at taste patterns and cultural profiles, it is important to examine the correlation between other influential concepts as motivations and thresholds. Therefore it is important and interesting to examine the motivations and thresholds per cultural profile in order to gain more, and more complete knowledge about the differences of crucial characteristics within the youngster target group.

2.4. Motivations

As mentioned in the reflection on the theory of Hanquinet (2013), also motivations and play an important role in the decision whether or not visiting an art museum. Hood (1983) has done research to the motivations, since Hood regard these as more important than taste patterns and cultural profiles. Therefore, attention should be paid to the psychographic characteristics of the non-visitors, such as their values, perceptions, interests, expectations and contentment.

The research of Hood (1983) is specifically about the reasons and therefore motivations why not to visit a museum. Both visitors and non-visitors make decisions about how they will spend their leisure time. They will choose an option that matches the most to what they expect from an activity in their leisure time. Hood (1983) distinguished six criteria on which these decisions are based: social interactions; doing something valuable; doing something comfortable; experiencing something new; learning and actively participating. In the results, Hood (1983) states that these criteria, demographics and socialization play an important role in the decision making whether or not to visit an art museum. The composition of kinds of motivations depends on the kind of visitor; frequent, incidental, non-visitor.

Letty Ranshuysen (2005) also examined the motivations of museum visitors. Ranshuysen (2005) divided this group into two; the experienced visitor and inexperienced audience. Also mentioned in the previous paragraph, also Hood (1983) touches upon this subject, through her description of three kinds of museum visitors the frequent visitor, the incidental visitor, and the non-visitor. In general these studies can be compared, because Ranshuysen's experienced visitor has many similarities with the frequent visitor of Hood, and Ranshuysen's inexperienced audience is almost similar to the incidental and non-visitor. Both researchers state that the groups that are hardly or never visiting the museum have the largest share in the population.

The motivations of the inexperienced audience (Ranshuysen, 2005), the incidental visitor and the non-visitor (Hood, 1983) are nearly similar. One of the characteristics of these groups is that they are doing many activities in their spare time. Although all these activities contain a social aspect, these groups are not interested in museums while those contain a social aspect as well. Hood (1983) stated that the general opinion is that a museum is not a comfortable environment, except during events as museum nights or family weekends (Ranshuysen, 2005). A museum is not a comfortable environment, because they are perceived as too formal and inaccessible to have social interaction. The problem of this image is that

social interaction is considered not possible in museum, while social interaction is the biggest motivation for these groups to do an activity (Hood, 1983).

Besides the impressions, opinions and perceptions of these groups, Ranshuysen (2005) also describes that the differences between museums play a role. The different types meet different motivation criteria. Ranshuysen (2005) states that art museums are mostly visited to get inspiration and to relax. Besides the motivations of visiting the permanent collection of museum, also the temporarily exhibitions can be a motivation to visit an art museums. This motivation also depends on the kind of temporarily exhibition. For this reason art museums can interact with the different target groups and their motivation criteria by programming different kinds of temporarily exhibitions.

The studies of Hood (1983) and Ranshuysen (2005) have examined important motivations and criteria for the decision-making whether or not to visit an art museum. However, both researches focus – as many researchers – on the audiences as a whole, which leaves room to examine the differences in between the various target groups. In short, these researches do not explain which motivations and criteria are important to the decision-making of the youngsters. Therefore, it is still not clear to what extent these motivations are applicable and relevant to the youngsters. Next to the motivations on its own, it is also important to examine which motivation is important to a specific cultural profile, which are found among the youngsters. In other words; also motivations should be incorporated in this research to the crucial characteristics of the youngster target group in order to gain more and complete knowledge about the heterogeneity within this group.

2.5. Thresholds

Besides motivations, also thresholds are important to examine. The age-old threshold is the negative childhood memories, including school visits and their boring lectures (Andrews and Asia, 1979). Also as teenagers these children will not visit a museum, because “they do not expect the experience to be enjoyable” and if they will they will only visit for a specific temporarily exhibitions (Andrews and Asia, 1979, p. 229). Hood (1983) mentions that negative museum experiences have played an important role in the image creation of museums, especially to incidental and non-visitors. Ranshuysen (2005) shares this idea in her research, because due to the perception as too formal and inaccessible museums are concerned an uncomfortable and non-enjoyable place. The problem of this image is that social interaction is considered not possible in museum. Also the impression that there is museum etiquette is a reason why these groups are not interested in museums.

In her research, Ranshuysen (2005) has examined five thresholds of a museum visit. According to Ranshuysen, the holdback of visiting an art museum contain the social, knowledge, information, time, and financial thresholds. Social thresholds are based on the differences between social groups and their status. Next to Bourdieu (1984) and Peterson (1992), also Ranshuysen (2005) noticed that lower social classes are deliberately not participating in the (highbrow) activities of classes with higher social statuses. Also the impression of museum etiquette is important to this threshold. Ranshuysen (2005) already mentions that this threshold is especially important to youngsters, since they are not interested in the current available cultural goods.

The knowledge threshold is strongly connected to the distinction theory of Bourdieu (1984), which presumes that a certain level of cultural capital and knowledge is needed to understand and appreciate the more complex – highbrow – art forms. Ganzeboom (1989) describes this as a threshold and attributes this skill to the education level and primary cultural socialization. Furthermore, Ranshuysen (2005) confirms that people, who are not visiting museums, are generally not interested in other highbrow culture as well. In general, youngsters are looking for another experience than the museum experience (Ranshuysen, 2005). They prefer an experience in which they can participate, which is in general mostly not available in art museums. Art museums anticipate the youngster's preferences through special events as Museum Night. However, the youngster's awareness of events such as Museum Night has so far no to minimal effect on the non-visitors as they still do not know what to expect.

The third type is the information threshold. This threshold concerns the information supply to the potential visitor about what is going on in the museum. The idea behind the information threshold is described by Ganzeboom (1989). He describes that this threshold is mostly caused by marketing problems, because most people do not even know what is inside a specific museum. These people have no idea about the permanent collection, the temporary exhibitions or other events, which are crucial to trigger a specific motivation. Naturally marketing needs to take care of informing people about the museum's program. However, this is a difficult task as Ranshuysen (2005) also mentioned that especially youngsters are hard to reach and approach as target group.

The last two are the time and financial thresholds that concern the amount of time the museum visits takes and the amount of money it costs to visit a museum (Ganzeboom, 1989). While Letty Ranshuysen (2005) has examined the thresholds for museum visits in general, this is also applicable for art museums. As visible through this theoretical framework the four

concepts as taste patterns, cultural profiles, motivations, and thresholds mainly influence the decision whether or not to visit an art museum.

In general, the study of Letty Ranshuysen (2005) provides the clear overview of the main thresholds for visiting a museum. While most thresholds can be applied to youngsters, this study does not provide a clear overview of the main thresholds for youngsters. Therefore, it is still unclear which thresholds are applicable and relevant for this group. This makes it even more important to take a closer look at each specific threshold and see whether or not it plays a prominent role in the decision making of the youngsters.

2.6. Expectations

Besides, framing the previous and relevant theories in a framework, it is also important to pay attention to the expected outcome of this thesis. In general, this study aims to answer the main research question (**Which cultural profiles, motives, and thresholds characterize the Dutch youngsters from 18 till 35 years old from region Rijnmond, and how is Museum Boijmans Van Beuningen connected to this group?**) through answering the sub questions. The sub questions can be found in section 1.2. Research Question.

The expected outcome for this thesis is that the Dutch youngsters between 18 and 35 years old from region Rijnmond consists at least of the three cultural profiles that are mentioned by Hanquinet (2013); the cultured progressist, hedonists and distants. Since Hanquinet's research (2013) did not exclusively examine the youngsters as a target group, it can be expected that even more different cultural profiles are exposed in this study.

Furthermore, Hood (1983) states that non-visitors mostly assume that museums are not comfortable environments that are suitable for social interaction. Moreover, Hood (1983) describes that there are three main motivational criteria that for the decision-making of the youngsters; (as mentioned) social interactions, doing something comfortable and sometimes experiencing something new. However, Ranshuysen (2005) states that art museums are mostly visited to get inspiration and to relax. This can be perceived as a discrepancy between the youngsters and the art museums. Since both researches did not exclusively examine the youngsters, it can be expected that even more motivations are exposed in this study. Again, the youngsters are a heterogeneous target group with different cultural profiles. Therefore it can be expected that also motivations differ per cultural profile, which is exactly what this thesis aims to examine.

Ranshuysen (2005) shares the idea of Hood (1983) in her research, because due to the perception as too formal and inaccessible museums are concerned an uncomfortable and non-

enjoyable place. The problem of this image is that social interaction is considered not possible in museum. Also the impression that there is museum etiquette is a reason why these groups are not interested in museums. In short, while motivations play an important role for an art museum visit, also thresholds are crucial for the decision-making. Letty Ranshuysen (2005) mentioned five thresholds in the article; social, knowledge, information, time, and financial thresholds. Since both researches did not exclusively examine the youngsters, it can be expected that some thresholds are important to the youngsters than other thresholds. Again, the youngsters are a heterogeneous target group with different cultural profiles. Therefore it can be expected that also thresholds differ per cultural profile, which is exactly what this thesis aims to examine.

Since this research also contains a case study, also some expectations about Museum Boijmans Van Beuningen have been included. As mentioned in the theoretical framework art museums are concerned an uncomfortable and non-enjoyable place due to the image that social interaction is not possible within museums and due to the impression of museum etiquette (Ranshuysen, 2005). Since this image has such an effect on the interest in art museums, it can be expected that this image will have less effect on the youngsters after they have visited and experienced Museum Boijmans Van Beuningen for the first time.

Furthermore, in general youngsters are looking for another experience than the museum experience (Ranshuysen, 2005). They prefer an experience in which they can participate, which is in general mostly not available in art museums besides on special events. Therefore, it can be expected that most youngsters suggest that they would like to have a more active participatory experience in art museums, which means in Museum Boijmans Van Beuningen as well.

Chapter 3. Methods and data

Only 27% of the target group between 20 and 35 years old is visiting a museum at least once a year (Ranshuysen, 2005). Since this target group is able to make their own decisions and visit the museum by themselves, it is interesting for the Boijmans and other art museums to know the taste and consumption patterns of this group. Through this new knowledge, the art museums can anticipate these patterns. Art museums want to know how these can approach and trigger youngsters for a visit. Therefore this research solely focuses on this target group. This thesis uses various methods in order to develop the research and answer the research question: **Which cultural profiles, motives, and thresholds characterize the Dutch youngsters from 18 till 35 years old from region Rijnmond, and how is Museum Boijmans Van Beuningen connected to this group?** Besides the different methods, also the operationalization, the storage and the analysis are discussed in this chapter.

Based on this research question and the theoretical framework the following sub questions are formulated:

1. What are the different taste patterns and cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
2. What are the motivations for visiting and participating in art museums of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
3. What are the thresholds for visiting and participating in art museums of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
4. How do the cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond correlate with the motivations and thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond?
5. How do Dutch youngsters between 18 and 35 years old from region Rijnmond describe their first time experience with Museum Boijmans Van Beuningen?
6. What do Dutch youngsters between 18 and 35 years old from region Rijnmond suggest to Museum Boijmans Van Beuningen to improve the experience of the museum?

3.1. Methodology

Since answering the sub questions and research question of this thesis is the main priority, a mix of methods is used. The first method that is employed is a quantitative survey in order to examine the taste patterns, cultural profiles, motivations and thresholds of the youngsters. This survey is important, because data about this target group such as characteristics, behaviour, and opinions is needed to see what these people are looking for in an art museum. Baarda et al. (2010) propose a survey as an appropriate method when information about different topics is needed about many people. In a survey, characteristics, behaviour and perceptions can be measured in order to find connections and correlations.

The next method, focus groups, is used for the examination of the situation in Museum Boijmans Van Beuningen. After the general survey, the study into the cultural profiles, motivations and thresholds of the youngster target group is completed. This would be the moment to employ the case study to Museum Boijmans Van Beuningen. Baarda et al. (2012) propose a focus group as an appropriate method when you want to study people who have had the same experience and to examine what kind of reactions this experience has provoked. It is important to see the reactions of non-visiting youngsters, after they have visited Museum Boijmans Van Beuningen for the first time. After these visits, focus groups are employed in order to examine the connection between the Boijmans and the youngsters.

3.1.1. Survey

This thesis researches the possible connection and correlation between taste patterns and cultural profiles and the motivations and thresholds of the youngster target group. Since this research aims to examine the (correlations between) characteristics, behaviour and opinions of this target group, a survey is employed. Through surveys social phenomenon's can be explained by a huge amount of respondents (Boeije et al., 2009). The numerical data enable to find correlations between the variables (Baarda et al., 2010). As Baarda et al. (2010) also point out is that the main condition for doing a survey is that foreknowledge is needed. This foreknowledge can be derived from the theories that are discussed in the theoretical framework. Therefore this survey tests which of the theories are – to what extent – applicable for the youngster group.

The sample needed to represent the population that is targeted by this study; the respondents are between 18 and 35 years old that live in the region Rijnmond – Rotterdam and its environs. The youngster target group usually contains people from 20 to 35 years old. However, as shown in the case of Museum Boijmans Van Beuningen, youngsters from 18

years old are considered old enough to make their own decision to whether or not visit an art museum. Therefore, this research includes youngsters from 18 to 35 years old. The Boijmans aims to increase the amount of youngsters in their art museum. However, the youngsters they are targeting are from region Rijnmond. Since this research examines one consistent target group, only the youngsters between 18 and 35 years from region Rijnmond are included. Therefore, the sample of this survey should only contain people that belong to that target group, or in other words population.

The survey was distributed through Facebook (the page of Lisa Brunink), and uses the so-called snowball method. Since non-visiting youngsters are hard to find, this method will help to increase the amount of respondents that this survey is aiming for. As a benefit this method has the ability to reach a huge amount of respondents, although there is a risk; units that belong to the target population, but are not part of the sample (Boeije, et al., 2009). This means that the chance whether or not somebody will be part of the sample depends on these contacts on the social media channels.

Using the snowball method and personal contacts can lead to a one-sided representation (Boeije, et al., 2009). Especially the snowball method always does not provide a good representation of the population. Therefore the results of the survey will be less useful to generalize for the entire youngster population, since the sample that is provided through the snowball method is not as representative as a random selection method. Since the sample will not be a good representation of the population, the snowball method also has consequences for the external validity and population validity, because this representation makes it harder to generalize the results to the population.

Since quantitative research implies a structured method of data collection, this survey mostly contains closed questions, also in order to limit the amount of answer categories. Five test-surveys were employed to examine to what extent the measured definitions covered the theoretical concepts, in other words to increase the construct validity. Through these test-surveys, the answer categories are tested and if needed improved. Also the content validity has been optimized, by using the previous and relevant literature as guide in the creation of this survey.

An online survey, in comparison to the analogue version, enables to measure many items (Baarda et al., 2010). This survey contains 15 questions that could be answered in 10 to 15 minutes. Since this research also aims to optimize the reliability of this survey, all questions are mandatory to prevent that questions can be missed or avoided. The survey is created via the software Qualtrics. The web survey was available from March 9th, 2015 till

April 1st, 2015. In general, the aim was to collect a sample of at least 100 respondents. The operationalization of the survey is discussed in paragraph 3.2. *Operationalization survey*

3.1.2. *Focus groups*

This thesis researches the connection between Museum Boijmans Van Beuningen and the youngsters. According to Boeije et al. (2009), ‘‘qualitative research is used to describe the meanings and behaviours of people, and when possible to understand them and declare those as well’’ (p. 254). Since this research aims to examine the behaviours and opinions of this target group after the participants have visited the Boijmans for the first time, focus groups are employed. Baarda et al. (2012) recommend focus group when you want to study people who have had the same experience and to examine what kind of reactions this experience has provoked. The youngsters are visiting Museum Boijmans Van Beuningen for the first time by groups. An important reason for doing group visit is the fact that this research attempts to create a common museum visit which mostly together with at least one other person. Four groups (each containing three to five youngsters) visit the museum, and explore the treasures of the permanent collection. The visits and focus groups were conducted in March 2015.

The sample contains in total fifteen youngsters between 18 and 35 years old from region Rijnmond. The sample needed to be a representation of the population that is targeted by this study. The participants are selected based on their demographic features like gender, age, education level and ethnicity in order to create an equal division between the differences in demographics. Selecting participants to this sample is relevant since this research aims for a representation of all youngsters of the population by the sample of the focus groups. Another relevant reason to select participants for this sample is to attempt to decrease the influence of demographics to the results of this research. This is only possible if the differences in demographics are equally divided as in 50% men, 50% women, all kinds of ages, all kinds of education levels and different ethnic backgrounds. Therefore the stratified sample has been chosen as a method to pick participants instead of random selection.

After the museum visits, the method focus group is employed. These focus groups are held in a meeting room of Museum Boijmans Van Beuningen. According to Baarda et al. (2012), a focus group is used with people who have had the same experience and if you want to study what kind of reactions this experience has provoked. Since a focus group is a kind of interview – also known as group interview – it is often used to collect the more in-depth information, in this case about the youngster’s first experience with Museum Boijmans Van Beuningen.

3.2. Operationalization survey

The research question and the sub questions contain in total four theoretical concepts; taste patterns, cultural profiles, motivations and thresholds. The fifth factor that is included to this research is demographics, because of its influence on cultural consumption. Before the methods can be used, first these five theoretical concepts – demographics, taste patterns, cultural profiles, motivations and thresholds – are operationalized. The final operationalized questions and answer categories can be found in *Attachment 1: Survey*.

3.2.1. Demographics

Demographics are important to this research, since these can be a factor that influences the cultural consumption of the youngsters. Since most studies use demographics, this research will use the common variables such as gender, age, ethnicity, profession, education level and income. These characteristics are asked in the end of the survey, because these questions are most easy to answer since most respondents know their personal characteristics. These questions are taking the least time to answer, which makes it also possible to ask these in the end when the respondents are the least focussed.

Selecting the variables of this concept is based on the common survey questions also used by Hanquinet (2013) and Ranshuysen (2005). First question (question 9) about demographic is about gender; male or female. The second question (question 10) is directly about the age of the respondent since this research is only targeting youngsters between 18 and 35 years old. Another variable that is important to this research is the place the respondent lives in (question 11), because this research solely focuses on youngsters from region Rijnmond. Since this is such an important criterion, only two answer categories are chosen or from region Rijnmond or somewhere else. Since Ranshuysen (2005) also points out that ethnic origin is important, this survey asks about the respondents to what kind of ethnic group they feel they belong to (question 12). Therefore, multiple answers are possible (Dutch, Turkish, Moroccan, Surinamese, Chinese, Indonesian, or something else).

Another important demographic feature mentioned by Bourdieu (1984) is education level. Since it is likely that most youngsters are still studying, this survey (question 13) not only questions what their highest achieved level of education is but also about their current study. The answer categories are based on the Dutch educational system (LBO/VMBO, HAVO, VWO, MBO, HBO, WO, or something else). As just mentioned also the current occupation is important (Hanquinet, 2013), as studying, parttime/fulltime job, internships, volunteering, or job hunting (question 14). Besides the current occupation also the amount of

money for leisure (< €100, between €100 and €250, between €250 and €500, between €500 and €750, between €750 and €1000, > €1000) influences cultural consumption (Ganzeboom, 1984). This last demographic variable is asked for in question 15.

3.2.2. Taste patterns

The second theoretical concept is taste patterns. As mentioned by Bourdieu (1984) and Peterson (1992) taste patterns can differ heavily. Bourdieu's (1984) distinction theory presumes that a certain level of cultural capital is needed to understand the more complex art forms. These more complex forms of art are regularly typed as highbrow art. The (univore) taste pattern is based on the agent's social class; people from high social class consume highbrow culture and people from low social class consume lowbrow culture. The omnivorousness theory of Peterson (1992) describes the omnivore as an individual from the higher social classes that consumes the more highbrow cultural forms as classical music concerts, but at the same time also enjoys visiting the more popular cultural forms as festivals. So besides the distinction between highbrow and lowbrow, an additional distinction appeared between the omnivore and the univore.

One of the most important concepts of taste patterns is highbrow culture. As mentioned in the distinction theory of Bourdieu (1984), these are the more complex art forms. The highbrow cultural activities can be found in question 1. Several activities as museum visits, opera concerts, and dance performances are referring to highbrow culture (activity 15, 20, 21, 22, 23, and 24 of question 1). Also taste itself is directly measured through question 4 and 5 (preferred music genres and art movements). A range of different music genres has been asked, in which especially jazz and classical music belong to the highbrow music genres. The same applies to the art movements, the more abstract the more highbrow the art movement is. So especially, modern art and conceptual art are operationalized as highbrow art movement.

Opposite to highbrow culture, also lowbrow culture is part of the survey. Bourdieu (1984) would refer to lowbrow culture as more mass produced and less complex art forms. The lowbrow cultural activities can be found in question 1 as well. Several activities as cinema visits, films, and festivals are referring to lowbrow culture (activity 17, 18, 19, and 28 of question 1). Through question 4 and 5 also the lowbrow taste is measured. Especially pop music is an example of lowbrow music taste, and renaissance art applies as lowbrow art movement because of its recognisability, fame and mass exposition.

Both univore and omnivore are not directly operationalized in the survey. However, these concepts will be extremely important during the analysis of the results of the survey. The definition of univore is an individual that solely consumes highbrow or lowbrow culture through their taste and activities, while omnivore consumes both highbrow and lowbrow through their taste and activities. Question 1 of the survey enables to retrieve data about the cultural activities and therefore the taste pattern of the respondent, more specifically to what extent the respondent consumes highbrow and/or lowbrow cultural goods in order to examine whether or not the respondent has a more univore or omnivore taste pattern.

3.2.3. Cultural profiles

The third theoretical concept is cultural profiles. As mentioned in the theoretical framework Hanquinet (2013) describes three cultural profiles which are mostly applicable to youngsters: Cultured progressist, hedonist, and distant. Hanquinet uses in her research seven variables as categories to measure cultural consumption; musical preferences, reading preferences, art historical knowledge, highbrow activities, creative activities, leisure activities and the purchase of cultural products. This research focuses on all variables but reading preferences in order to decrease the amount of questions and to focus even more on leisure activities. Since Hanquinet (2013) did not solely focus on youngsters, it is important that the leisure activities are well connected to the target group. Therefore, three items (festivals, sports, and events) have been added to the activities in order to make this survey more applicable for the youngsters.

The height and knowledge of different music genres (question 4) and art movements (question 5) and is measured through a four point scale. Respondents can answer whether or not they like a specific type of art or music genre, or if they are neutral or are not familiar with it. Hanquinet (2013) points out that some genres, movements and activities can be labelled as highbrow or lowbrow. However these labels are not used to make statements about taste patterns, but to make statements about the clusters of cultural goods and the combinations of these goods in these clusters. The clusters that are formed in this research are compared to the cultural profiles of Hanquinet (2013). Therefore, the labels highbrow and lowbrow will be used next to other relevant labels to the cultural profiles in order to see if these profiles are also relevant to the clusters that are found in this research.

The frequency of consumption of the cultural products is measured by seven categories; never, less than once a year, once a year, once (or more) per six months, once (or more) per month, once a week, more than once a week. This question has more answer

categories since both Hanquinet (2013) and Ranshuysen (2005) point out that the cultural consumption is also influenced by the differences in types of visitors – non-visitors, incidental visitors and frequent visitor. The frequency of consumption of cultural products is measured in question 1 through a seven point scale in order to examine the differences in types of visitors as well.

The questions about the frequency of consumption are based on four groups of cultural activities as Hanquinet (2013) research proposes; creative activities, highbrow activities, popular activities and purchase of cultural goods. These different activities can be found in question 1, in which these are randomly ordered. Creative activities are the active activities (in which the respondents are producing themselves) such as dancing, painting/drawing, and writing. Examples of highbrow activities are visiting an opera, visiting a classical concert, or going to a jazz concert. Watching television, or going to a cinema are two examples of popular activities. Purchasing cultural goods are all answers that include borrow or buy in the category, such as borrowing/buying a book. The examination of cultural profiles and its result is important to art museums because this would enable these cultural institutions to approach the youngsters in clusters based on their preferences.

3.2.4. Motivations

The fourth theoretical concept is motivations, since especially motivations for visiting or non-visiting an art museum is important for the results. The variables that are used for this theoretical concept – based on Hood (1983) and Ranshuysen (2005) are: social interactions, doing something valuable, doing something comfortable, experiencing something new, learning something, actively participating, visiting the permanent collection, visiting the temporarily exhibition, visiting a special event. The motivations for all kinds of activities are measured in question 3. Four answer categories are provided to answer this question; totally agree, agree, disagree, totally disagree. Also the variable motivation specifically for art museums is measured (question 7). The respondents are asked to rank their motivations for visiting an art museum based on importance. Although it seems that the answers on both questions should be similar, this is not automatically the case.

Another motivational variable can be found inside an art museum. Ranshuysen (2005) describes that some visitors visit an art museum just for the permanent collection, or just for the exhibition, while other visitors visit an art museum for the entire collection on show. The questions that are connected to this variable are statement 10, 23, 25 of question 6. The examination of motivations and its result is important to art museums because this would

enable these cultural institutions to anticipate the motivations that are important to the youngsters.

3.2.5. Thresholds

The fifth and last theoretical concept is thresholds, because not only motivations play a role in deciding but also thresholds are very important. The variables that are used for the thresholds concept were already mentioned by Ranshuysen (2005), which are: social thresholds, knowledge thresholds, information thresholds, time thresholds and financial thresholds.

For every threshold at least one question with a specific relevant item can be found in the survey. The questions to these thresholds can be found in question 6 in a random order. The questions can be answered choosing from five different answer categories; totally agree, agree, neutral, disagree, totally disagree.

Social thresholds include the role of the environment and lifestyle of an individual, and to what extent art museum visits are connected to this environment. This is the threshold that is mostly connected to the lifestyle and whether or not visiting art museums fits in that lifestyle. Therefore, the social threshold questions are concerning friends and family to measure to what extent museum visits fit in that lifestyle. This threshold is measured in statement 1, 2, 3, 4, 5 and 7 of question 6.

Knowledge thresholds have to do with the connection between the available knowledge of the individual and the introduction of the individual to art museums during their childhood (Ranshuysen, 2005). Therefore, the knowledge threshold questions are concerning the familiarity with museums and cultural capital. This threshold is measured in statement 1, 5, 6, 7, 8 and 11 of question 6.

The information threshold represents the connection of youngsters to the communication (channels) of art museums. The statements on this threshold are 5, 6, 7, 12, 22 and 24 of question 6. Since it is important to art museums to know how this youngster target group updates themselves on cultural activities, a specific question is devoted to this (question 2) by ranking different information and communication channels such as social media, digital media, analogue media and communities and environments.

The two most pragmatic thresholds are time and financial barriers. The time threshold solely revolves around the question how and what do you choose to do with your scarce leisure time. The statements of question 6 on this matter are 13, 14, 15, 21 and 23. Financial thresholds are about the decision whether or not to spend your money on certain activities. This does not immediately imply that the price determines whether or not to spend it, because

it can also mean that price does not matter. Statements on this question can be found in 16, 17, 18, 19, and 20.

3.3. Data analysis survey

Since this research contains a quantitative method to collect data, it is also important to decide which analysis is appropriate for which data. The sample – collected data – that was provided by the survey will be stored and analysed through SPSS. Analysing through Descriptive Statistics in SPSS is useful to examine frequencies in order to do descriptive statements about these data. Therefore, all variables have at least been measured at ordinal level.

Moreover, this research aims to find an order and correlations between the variables, which makes it useful to measure the rank correlation efficient. The Pearson Correlation Analysis is used to measure the correlations between the activities in question 1, since this analysis measures to what extent a linear relationship exists between those variables (Baarda et al., 2011). Although youngsters are commonly perceived as one group, this research aims to find heterogeneous taste patterns and cultural profiles within this target group. Since correlations were found in through this analysis, a factor analysis is needed to examine the clusters of cultural profiles within the youngster group.

Next, the data needed to be analysed based on these clusters to examine how these are related to the found motivations and thresholds. Therefore Crosstabs, and One way Variance Analysis were used, because this study is looking for a linear relationship between the variables cultural profiles, motivations and thresholds (Krieg, 2012).

3.4. Operationalization focus groups

The case study of this research aims to examine the connection between Museum Boijmans Van Beuningen and the taste patterns, cultural profiles, motivations and thresholds of the youngsters. Although these theoretical concepts were already operationalized for the survey, these concepts need to be turned into questions for the focus groups. Based on the theoretical concepts, indicators – or variables – should be found where after an interview question can be created. A questionnaire with these questions was set up to guide the focus groups. An additional topic, the suggestions, is added to the questionnaire. Besides examining how the Boijmans is connected to this target group, it is also important to look for suggestions to improve this connection. The operationalization per topic can be found in the following paragraphs. The used questionnaire can be found in *Attachment III: Questionnaire focus groups Museum Boijmans Van Beuningen*.

3.4.1. Taste patterns and cultural profiles

During the focus groups, the participants are asked about their first impression and their opinion about the museum. Since the participants have visited the permanent collection of Museum Boijmans Van Beuningen, it is important to examine to what extent this collection the various taste patterns serves. As explained in the theoretical framework of chapter 2, Bourdieu (1984) and Peterson (1992) explained various taste patterns such as omnivore, univore, highbrow and lowbrow. During the questions to indicate the connection to the taste patterns, also the cultural profiles should be kept in mind. Hanquinet (2013) described the cultured progressist, hedonist and distant as profiles that are applicable for youngsters. This can also be examined through taste height, but also through the variety of taste preferences. Again, indicators as omnivore, univore, highbrow and lowbrow are important in order to examine the cultural profiles. By asking the participants about their preferences in the permanent collection, the connection between the art supply of the Boijmans and the youngster's taste patterns can be found. Examples of these questions are: What do you think of the museum? Which part of the collection impressed you the most? Which artist did you like the most? What do you think of the arrangement of the museum? Was there enough available information to you? Do you have any suggestions to the museum or something you would like to change?

3.4.2. Motivations

Next to taste patterns, and cultural profiles also motivations are an important element during these focus groups. Motivations are – based on Hood (1983) and Ranshuysen (2005) – social interactions, doing something valuable, doing something comfortable, experiencing something new, learning something, actively participating, visiting the permanent collection, visiting the temporarily exhibition, visiting a special event. The questions to determine how the Boijmans is connected to these motivations are: What would trigger you to Museum Boijmans Van Beuningen or what would you find interesting in the museum? What would be your main motivation, if you would visit this museum? To what extent do you regard a museum visit as a social activity? What motivates you to visit a museum or exhibition? After this visit, are you interested in the temporary exhibition? Would you return to Museum Boijmans Van Beuningen?

3.4.3. Thresholds

Besides motivations, thresholds are another important element during the focus groups. As mentioned in the theoretical framework, Ranshuysen (2005) examined five kinds of thresholds; social thresholds, knowledge thresholds, information thresholds, time thresholds and financial thresholds. Several questions about thresholds are created: Did you only look at the arts or also at the background information? To what extent do you think it is important that a museum triggers a broad audience? How did you feel during the museum visit? Do you follow Museum Boijmans Van Beuningen on social media? If you would return to the Boijmans, are you willing to pay for the visit? Furthermore, the answers to some motivation questions should have the attention since these can also lead to a threshold-related answer. Especially the answers of the questions: What would trigger you to Museum Boijmans Van Beuningen or what would you find interesting in the museum? To what extent do you regard a museum visit as a social activity? Would you return to Museum Boijmans Van Beuningen?

3.4.4. Suggestions

Furthermore, the suggestions of the participants can also provide more information the Boijmans its connection to the youngster's taste patterns, cultural profiles, motivations and thresholds. In particular how to improve this connection; in other words how to lower the threshold and to trigger the youngsters. The participants are aware of the fact that they can provide the suggestions during the focus groups, but also two questions are created to invite the participants to do suggestions to Museum Boijmans Van Beuningen: What do you think of the arrangement of the museum? Was there enough available information to you? Do you have any suggestions to the museum or something you would like to change? How would you like to be updated about the Boijmans?

3.5. Data analysis focus groups

As mentioned in the operationalization, the focus groups will be analysed through an inductive content analysis. The data about the focus groups are used as a sound file and as a transcript in Microsoft Word. The inductive content analysis is used to code the material that has been retrieved from the focus groups.

The creation of the questionnaire has led to the determination of the main topics of the focus groups; the first impression, and opinion about Museum Boijmans Van Beuningen, the connection between the Boijmans and the taste patterns, cultural profiles, motivations and thresholds of the youngsters, and the suggestions of the youngsters. In short, the three

overarching topics of the focus groups are; the first impression and opinion about Museum Boijmans Van Beuningen, the accessibility of the Boijmans, and the suggestions to the art museum.

All interesting quotes from the focus groups have been highlighted and examined afterwards to determine what subthemes were addressed during the focus groups. The analysis of the relations among the codes led to three overarching code groups, in other words themes. All codes (in other words sub themes) belong only to one theme. After coding the transcripts of the focus groups, the importance and prominence of the codes have been addressed. The aim of these focus groups is to examine to connection between the Boijmans and the youngsters, but more importantly to hear the suggestions of youngsters to Museum Boijmans Van Beuningen in order to improve their visit, the perception and experience.

Chapter 4. Analysis and results

Since this research is aiming to address the relationship between taste patterns, cultural profiles, motivations, thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond and how Museum Boijmans Van Beuningen connects to those, the data analysis focuses on five different aspects; the features of the sample, the cultural profile, the motivation of the target group, the thresholds of the target group and the focus groups after visiting Museum Boijmans Van Beuningen.

4.1. Sample

The target group of this research, and therefore this survey, are Dutch youngsters between 18 and 35 years old from region Rijnmond. Figure 1 shows the gender of the respondents, which implies that the results of this survey are represented by 35 men (28 percent) and 87 women (72 percent). Figure 2 represents the ages of all respondents. Besides 32 and 35, all age categories are covered in this sample, although most respondents are 22 years old.

Figure 3 shows the variety of ethnic groups the youngsters feel they are related to and belong to. Remarkable is the fact that some of the respondents mention that they belong to multiple ethnic groups. Most of the respondents (119) answered that they are related to the Dutch ethnic group. More important is the result that 20 respondents also mention that they feel related to another ethnic group, such as the Indonesian or Chinese culture. For the last value *Other*, the respondents could fill in their ethnic group that was not mentioned in the other variables. Worth mentioning is that the most filled-in-answer was *Wereldburger*, which translates to English as *Cosmopolitan*.

Figure 1: Gender division sample (N=123)

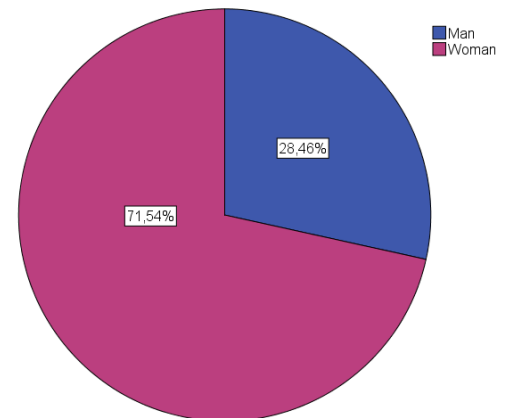


Figure 2: Age division sample (N=123)

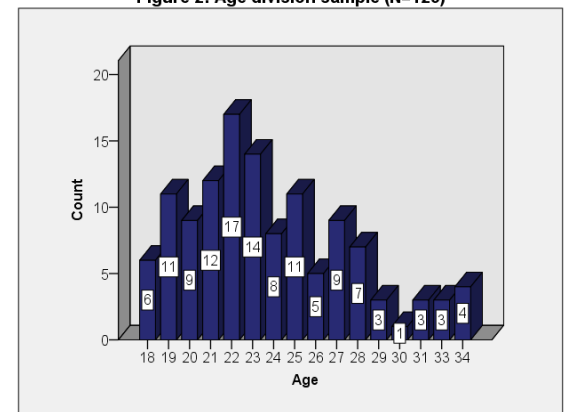


Figure 3: Sample based on ethnic group (N=123)

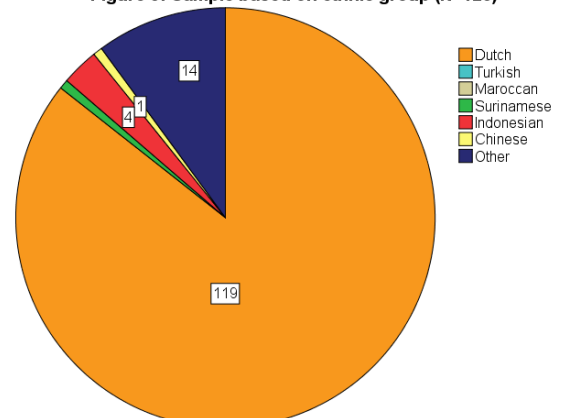
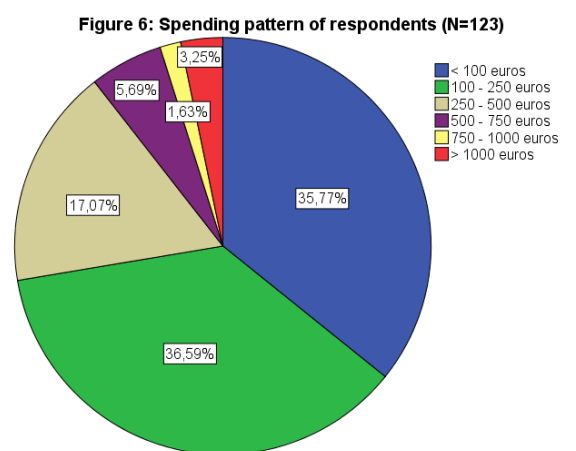
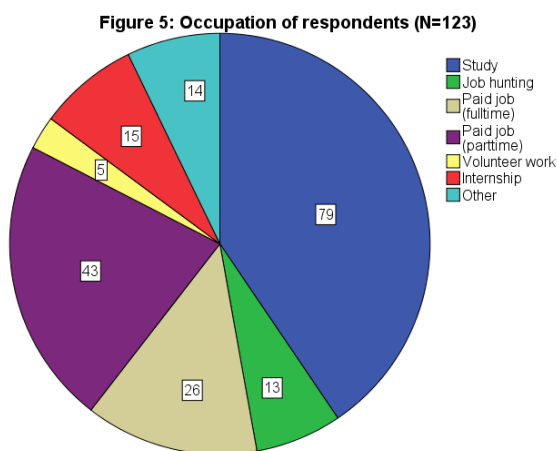
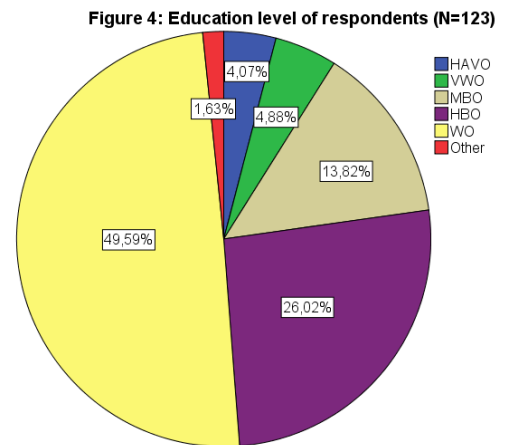


Figure 4: Education Level of respondents (N=123) shows that the largest share of the respondents is highly educated. In Dutch educational system, WO (University) and HBO (University of applied sciences) belong to the category highly educated according to CBS (Nu.nl, 2015). Over 75 percent of the respondents represent the category *highly educated*. In general for this sample applies, the lower the educational level, the fewer respondents represent the category.



Most respondents are students, which is shown in Figure 5: Occupation of respondents (N=123). Occupations as internships, part-time jobs and volunteer work are done by students as well. Respondents could fill in multiple answers to the occupation question. The value *other* is again for the respondents to fill in occupations that are not mentioned in the other categories. Most answers to this last value were freelance based occupations.

The next variable that is important to this research is the spending pattern of the youngsters shown in Figure 6: Spending Pattern of respondents (N=123). The measurement of the spending pattern includes solely the money that is left after paying the fixed costs such as rent and groceries, in other terms what the respondents can spend on leisure oriented activities. Over 70 percent of the respondents have monthly less than 250 euros to spend on leisure.

Measuring the demographics of the respondents is extremely important, since these features are influential factors to the cultural consumption and therefore the results of this survey. The results of the demographics of this sample show much about the population validity, in other words how representative this sample is to the entire target population (Boeije et al., 2009). As shown in Figure 1: Gender, this is not representative for the

population since there is no (more or less equal) division between men and women on a 70% versus 30% basis. The two other variables that have a divergent representation in the sample than in the population are the educational level and the ethnic group. The educational level of the Dutch population is not over 75 percent of the youngster population is highly educated and in the Dutch population there are more people belonging to another ethnic group besides the Dutch ethnic group and there are more diverse ethnic groups than shown in the sample (www.cbs.nl). Therefore, this research mostly tells us something about highly educated women between 18-35 years old belonging to the Dutch culture and living in region Rijnmond.

4.2. Taste patterns and cultural profiles

The analysis of the different cultural activities in order to find cultural profiles has been done in two parts. Firstly the different activities are analysed based on the frequency of participation of the respondent in order to examine in what kind of activities the respondents participate. Next, the activities are analysed through the Pearson's rho correlation schedule in order to map the correlating activities. Lastly, the activities are divided in three clusters through a factor analysis. Afterwards, the created clusters are compared with the Hanquinet's cultural profiles (2013). This paragraph answers the first sub question of this research: What are the different taste patterns and cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond?

4.2.1. Frequencies

An overview of the frequencies per activity can be found in Table 1: Frequency overview activities cultural profiles (N=123). The table shows the average answer for every activity, in which the different numbers represent different frequencies. The participants could choose among seven answer categories; never; less than once a year; once a year; once (or more) per six months; once (or more) per month; once week; more than once a week. These seven answer categories are labelled through the numbers 1 to 7, in which 1 represents never and 7 represents more than once a week. The higher the mean, the more frequent the respondents do a specific activity.

The main characteristic of the more highbrow activities is the fact that the largest share of the sample participate the least in those kinds of activities. Letty Ranshuysen (2005) points out in her article that this can be clarified by the fact that the costs of highbrow activities are relatively high compared to popular activities. Especially visiting an opera, going to a dance

performance and purchasing an art work are activities that are never or less than once a year done by the respondents. For sure visiting an opera or the purchase of an art work implies immediately the high costs that are mentioned by Ranshuysen (2005). Museums and theatres are the more popular highbrow activities, although most respondents visit these institutions once per 6 to 12 months.

The creative activities (such as writing and painting) contain inconsistencies. Although painting and drawing are activities that are not quite popular, photographing is at least done once a month. While writing is another popular creative activity, on the other hand acting and dancing and designing are not frequently done activities.

The most popular activities are the more social activities such as visiting friends and family, going out for dinner or using the internet/social media. Also practising some kind of sport or reading is often done by the respondents. Another remarkable activity which is quite popular is listening music. Although this might not seem that social, it can of course be practised in groups as well.

Table 1: Frequency overview activities (N=123)

	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>
Using social media and/or internet	6	7	6,98
Photographing	1	7	5,35
Filming	1	7	3,51
Writing	1	7	4,27
Going out for dinner	3	7	4,80
Shopping	1	7	4,65
Spending time with family/friends	5	7	6,57
Sporting	1	7	5,63
Reading	1	7	5,54
Acting/dancing	1	7	2,79
Painting/drawing	1	7	2,59
Designing	1	7	2,01
Making music	1	7	2,80
Purchasing or borrowing a book	1	7	3,60
Purchasing or borrowing an art piece	1	6	1,54
Listening music	1	7	6,88
Going to the cinema	1	7	4,34
Watching a movie	4	7	5,70
Watching television	1	7	6,41
Visiting a theatre	1	6	3,14
Going to a museum and/or gallery	1	6	3,15
Visiting a classical music and/or jazz concert	1	6	2,08
Going to an opera	1	5	1,38
Visiting a dance performance	1	5	1,96
Going to a pop concert	1	7	2,84
Visiting a cultural event	1	7	3,37
Going to a sport event	1	6	2,44
Visiting a festival	1	6	3,05

4.2.2. Clustered activities

Since this research aims to create cultural profiles amongst the youngsters, it is important to look at the correlations between all the activities asked in the survey. This correlation schedule is using Spearman's rho because the frequency of participation in these activities is measured on ordinal scale. All activities that have a correlation level higher than 0,6 are correlating. Besides the general statistical rule concerning Spearman's rho, the exceptions were mentioned under the correlation schedule. Values marked with an asterisk (*) are significant at the 0.05 level (2-tailed) and values marked with two asterisks (**) are significant at the 0.01 level (2-tailed) as well. The entire correlation schedule, including Spearman's rho correlation levels can be found in *Attachment II: Correlation Schedule*.

Based on the Correlation Schedule, Table 2: Overview correlating activities (N=123) has been created. Table 2 is the overview of the correlating activities. The first peculiarity that this table shows is that no activities correlate positively with the use of social media or internet. The second characteristic is the fact that most creative activities, such as filming, correlate with each other. This brings us to the third characteristic, because this is the same way for the highbrow activities. The last remark has to do with the social (more popular) activities, because these kinds of activities are not correlating with each other in the same way as the highbrow activities and the creative activities.

Table 2: Overview of correlating activities (N=123)	
Activity	Correlating activities
Using social media and internet	No correlations
Photographing	Filming, writing, acting/dancing, painting/drawing, and designing
Filming	Photographing, writing, acting/dancing, painting/drawing, and designing
Writing	Photographing, filming, reading, acting/dancing, painting/drawing, designing, purchasing a book, purchasing an art work, theatre visit, classical/jazz concert, opera, dance performance, and cultural event
Going out for dinner	Spending time with family/friends, and cinema, festival
Shopping	Cinema, and watching TV
Spending time with family/friends	Going out for dinner
Sporting	Purchasing a book, cinema, sport event, and festival
Reading	Writing, painting/drawing, designing, purchasing a book, purchasing an art work, theatre visit, museum/gallery, classic/jazz concert, opera, dance performance, and cultural event
Acting/dancing	Photographing, filming, writing, painting/drawing, designing, dance performance, festival
Painting/drawing	Photographing, filming, writing, writing, reading, acting/dancing, designing, purchasing a book, museum/gallery, classic/jazz concert, and cultural event
Designing	Photographing, filming, writing, reading, acting/dancing, painting/drawing, purchasing an art work, museum/gallery, classic/jazz concert, and cultural event

Making music	Purchasing a book, theatre visit, classic/jazz concert, opera, and dance performance
Purchasing a book	Writing, sporting, reading, painting/drawing, making music, purchasing an art work, theatre visit, museum/gallery, classic/jazz concert, opera, dance performance, pop concert and cultural event
Purchasing an art work	Reading, designing, purchasing a book, theatre visit, museum/gallery, classic/jazz concert, opera, dance performance, pop concert, cultural event, and festival
Listening music	Classical/jazz concert, and pop concert
Cinema	Going out for dinner, shopping, sporting, watching a film, festival
Watching a film	Cinema
Watching television	Shopping, and sport event
Theatre visit	Writing, reading, making music, purchasing a book, purchasing an art work, museum/gallery, classic/jazz concert, opera, dance performance, pop concert and cultural event
Museum/gallery	Reading, painting/drawing, designing, purchasing a book, purchasing an art work, theatre visit, classic/jazz concert, opera, dance performance, pop concert, cultural event, and festival
Classic/jazz concert	Writing, reading, painting/drawing, designing, making music, purchasing a book, purchasing an art work, theatre visit, museum/gallery, opera, dance performance and cultural event
Opera	Writing, reading, making music, purchasing a book, purchasing an art work, theatre visit, museum/gallery, classic/jazz concert, dance performance and cultural event
Dance performance	Writing, reading, acting/dancing, making music, purchasing a book, purchasing an art work, theatre visit, museum/gallery, classic/jazz concert, opera, and cultural event
Pop concert	Purchasing a book, purchasing an art work, listening music, theatre visit, museum/gallery, classic/jazz concert, cultural event and festival
Cultural event	Writing, reading, painting/drawing, designing, purchasing a book, purchasing an art work, theatre visit, museum/gallery, classic/jazz concert, opera, dance performance, pop concert and festival
Sport event	Sporting, watching TV, and festival
Festival	Going out for dinner, sporting, acting/dancing, purchasing an art work, cinema, museum/gallery, pop concert, cultural event and sport event

4.2.3. Clusters

Based on the correlating activities, a factor analysis has been executed to examine whether or not clusters can be created among the respondents. The results of the factor analysis are three clusters, each containing different activities. Every activity with a value over 0,5 is significant to that specific clusters, all other activities will not be part of that cluster. In total, the cumulative percentage of variances is 35,356, which means that these three clusters together account for 35,356% of the total variance in correlating activities.

The first cluster contains the more highbrow activities such as museum visits, opera, theatre visits, classical music or jazz concerts and cultural events. The second cluster contains the more active and creative activities, such as painting, drawing, designing, writing, filming and photographing. The last cluster contain the more social and popular activities, such as going out for dinner or going to the cinema or a festival. To clarify the activities that are belonging to a cluster, these activities are made bold per cluster.

Table 3: Obliquely Rotated Component Loadings for 28 activities (N=123)

<i>Activities</i>	<i>Cluster 1: Highbrow</i>	<i>Cluster 2: Active</i>	<i>Cluster 3: Social</i>
Using social media and/or internet			
Photographing		,753	
Filming		,780	
Writing		,621	
Going out for dinner			,546
Shopping			
Spending time with family/friends			,396
Sporting			,497
Reading	,639		
Acting/dancing		,361	
Painting/drawing		,556	
Designing		,590	
Making music	,362		
Purchasing or borrowing a book	,708		
Purchasing or borrowing an art piece	,583		
Listening music			
Going to a cinema			,605
Watching a movie			,364
Watching television	-,381		
Visiting a theatre	,673		
Going to a museum and/or gallery	,750		
Visiting a classical music and/or jazz concert	,786		
Going to an opera	,673		
Visiting a dance performance	,633		
Going to a pop concert	,421		
Visiting a cultural event	,753		
Going to a sport event			,445
Visiting a festival			,649
Eigenvalues	5,362	2,417	2,121
Percentage of total variance	19,149	8,633	7,573

In short, the three clusters each contain their own characteristic cultural activities. Therefore the first cluster is called the Highbrow Cluster, the second cluster is named the Active Cluster, and the third cluster is called the Social Cluster. All clusters are organized at the ordinal and ratio level to examine to what extent each respondent match to these three clusters. Since this research aims to examine the connection between cultural profiles, motivations, and thresholds, these clusters are added to the data set as variables. These variables are established through summing up the scores of the activities in each cluster, which means that all respondents have a particular ‘score’ on the three clusters. The scores on these clusters are labelled in three categories; high, average, and low. This is shown in Table 4.

Table 4: Division of scores within clusters

	<i>Low</i>	<i>Average</i>	<i>High</i>
Cluster Highbrow	Score 0-15	Score 16-30	Score 31-45
Cluster Active	Score 0-10	Score 11-21	Score 22-32
Cluster Social	Score 0-7	Score 8-16	Score 17-24

The label *high* implies that these respondents match the most, compared to the other categories, to this cluster. The label *average* means second best matching to this cluster and *low* is matching the least. In both the highbrow and active cluster, most respondents score the label *average* to this cluster and the least respondents are scoring the label *low*. However in the social cluster, most respondents score the label *high* to this cluster and the least respondents are scoring the label *average*.

Figure 7: Division respondents in Highbrow Cluster

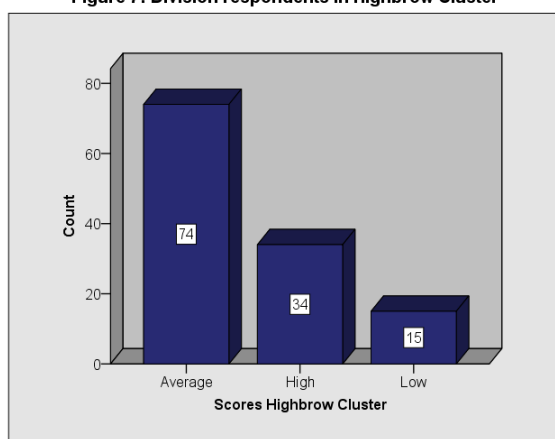


Figure 8: Division respondents in Active Cluster

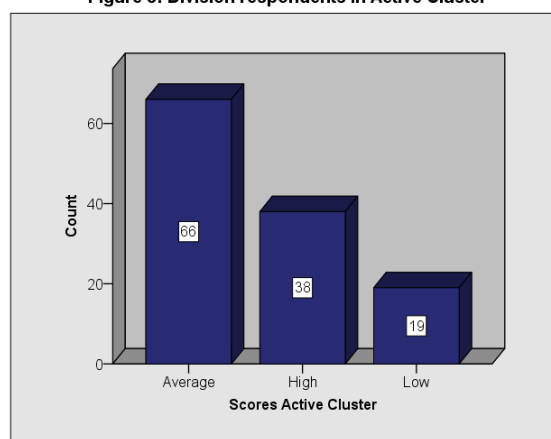


Figure 9: Division respondents in Social Cluster

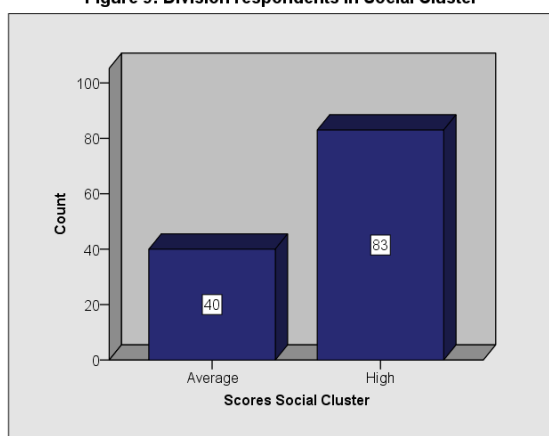


Table 5: Correlations between clusters (Spearman's rho)

		Highbrow Cluster	Active Cluster	Social Cluster
Highbrow Cluster	Pearson Correlation	1	,302**	,147
	Sig. (2-tailed)		,001	,105
	N	123	123	123
Active Cluster	Pearson Correlation	,302**	1	,031
	Sig. (2-tailed)	,001		,735
	N	123	123	123
Social Cluster	Pearson Correlation	,147	,031	1
	Sig. (2-tailed)	,105	,735	
	N	123	123	123

**. Correlation is significant at the 0.01 level (2-tailed).

4.2.4. Clusters based on cultural profiles

Through the factor analysis, three clusters – Highbrow, Active, and Social – are formed. In this concluding section, these clusters are compared to Hanquinet's (2013) cultural profiles to examine to what extent these profiles are represented by the youngsters. In short, to answer the sub question: What are the different taste patterns and cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond?

Although Hanquinet (2013) describes the idea that among youngsters the *classically cultured visitor* and the *passive cultured visitors* with solely a highbrow univore taste will not occur, the clusters show that most highbrow activities correlate with each other. The first cluster Highbrow shows no significant correlations with the more popular activities. However this does not immediately indicates that the respondents got the label *high* are a highbrow univore, or a snob (Van Eijck, 2000), because also activities as theatre visits and cultural events belong to this cluster and show a more omnivore taste pattern. Therefore the first cluster – Highbrow – shows similarities with Hanquinet's (2013) cultural art lover. Although this cultural profile was not one of the profiles with much youngsters (Hanquinet, 2013), it is actually a profile that consists highbrow activities as part of a wide range of cultures and genres, while really popular art forms are disregarded.

The second cluster shows a more expected result; the cultured progressist. This cluster is characterized by the more active and participatory activities such as writing and designing. Also Table 5 shows a moderate correlation between the Highbrow and Active clusters. This means that correspondence between these clusters can be found. The fact that all kinds of activities correlate with each other shows similarities with Hanquinet's (2013) cultured progressist profile of Hanquinet (2013).

The third cluster is characterized by the more social and popular activities, in other words this cluster shows a more lowbrow univore, or snob (Van Eijck, 2000). Activities as visiting cinemas, going out for dinner and festivals are part of the social cluster. Respondents that have a high score on this cluster only expose popular taste preferences and furthermore are not correlating with highbrow or other taste preferences. Therefore, the social cluster can be compared to the characteristics of Hanquinet's (2013) distants.

In short, the three resulted clusters show similarities with three profiles described by Hanquinet (2013). The respondents showed as well as an omnivore as a (lowbrow) univore taste preferences. To answer the first sub question; the Dutch youngsters between 18 and 35 years old from region Rijnmond have an omnivore or lowbrow univore taste pattern and moreover they consist three cultural profiles; the art lover, cultured progressist, and hedonist.

4.3. Motivations

The analysis of the different motivations for cultural activities has been done in two parts. Firstly the different motivations are analysed based on their importance for the respondents. Next, the motivations are being divided and analysed based on the different clusters that represent cultural profiles. This paragraph answers the second and fourth sub question of this

research: What are the motivations for visiting and participating in art museums of the Dutch youngsters between 18 and 35 years old from region Rijnmond? and How do the cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond correlate with the motivations and thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond?

4.3.1. Frequencies

An overview of the frequencies per motivation is shown in Table 6: Frequency overview motivations activities (N=123). The motivations are ranked from 1 to 4, in which 1 represents totally agree and 4 represents totally disagree. The lower the mean, the more important the motivation is to the population represented in the sample. The column *mean in label* shows what kind of label is represented by the mean (totally agree; agree; disagree; totally disagree).

The most important motivation for activities is doing something together with family or friends. In opposition to doing something valuable in the leisure time, this is the least popular motivation. Also social interaction, escaping from daily life and experiencing something new are important motivations. A general remark can be made by the fact that all motivations have a mean of less than 2,5. This implies that the respondents agree with all motivations, and all motivations are important to make decisions for doing activities.

Table 6: Frequency overview motivations activities (N=123)

	<i>Minimum</i>	<i>Maximum</i>	<i>Mean</i>	<i>Mean in label</i>
In my spare time I only visit places where I feel comfortable	1	4	2,04	Agree
I like spending time with my family and/or friends	1	4	1,43	Totally agree
In my spare time I like spending time on activities that help me escape the daily rush	1	4	1,89	Agree
In my spare time I like to be physically active	1	4	2,02	Agree
In my spare time I like to experience new things	1	3	1,89	Agree
In my spare time I like to spend time on activities that inspire me	1	4	1,96	Agree
In my spare time I like to spend time on activities that learn me something new	1	4	2,16	Agree
In my spare time I like doing something meaningful	1	4	2,31	Agree
In my spare time it is important for me to interact with other people	1	4	1,85	Agree

Since art museums have to compete with other leisure activities, it is important to compare the motivations for visiting art museums to the motivations for the other (general) activities. An overview of the frequencies per motivation can be found in Table 7: Frequency overview motivations art museums activities (N=123). The motivations are ranked from 1 to 11, in

which 1 represents most important and 11 represents least important. The lower the mean, the more important the motivation is to the population represented in the sample.

The most important motivation to visit an art museum is to see something beautiful. Although for the general activities social interaction is really important, through this table it became visible that being surrounded by people is for art museums the least important motivation. Besides seeing something beautiful, also spending time with family and/or friends and learning something are important motivations to visit an art museum. Spending time with family and/or friends is in general an important motivation to do activities in leisure time.

One dissimilarity is rather striking, because while learning something is regarded as second least important general motivation, it is rather important as a motivation to visit an art museum. However, also Hood (1983) and Ranshuysen (2005) described this motivation as important to the frequent museum visitor, which implies that the respondents would like to learn something when they are visiting an art museum, while they would avoid such an activity during general leisure activities. Through comparing Table 6 to Table 7, similarities and dissimilarities between the general motivations and art museum motivations occur. Later on in this chapter, the same comparison will be made but based on the three clusters.

Table 7: Frequency overview motivations art museums (N=123)

	Minimum	Maximum	Mean
Spending time with family and/or friends	1,00	11,00	3,6992
To relax	1,00	11,00	5,0163
To escape the daily rush	1,00	11,00	5,9512
Seeing something beautiful	1,00	8,00	2,5772
To experience something unforgettable	1,00	11,00	6,5691
To learn something	1,00	11,00	4,8780
To come at ease	1,00	11,00	6,6748
To find inspiration	1,00	11,00	5,9268
To experience something new	1,00	11,00	6,2195
To be surrounded by people	1,00	11,00	9,2764
To have a feeling that I do something meaningful	1,00	11,00	9,2114

4.3.2. Communication channels

Although individual motivations play an important role in the decision making, also external motivations should be considered. Departments concerning marketing, communication and promotion have the general and important task to attract visitors or an audience, which is therefore worth examining as at least information channel. An overview of the information channels can be found in Table 8: Information Channels for youngsters (N=123). The respondents had to rank the channels from 1 to 12, in which 1 represents most important and 12 represents least important. The lower the mean, the more important the motivation is to the population represented in the sample.

The most important source of information is peers, or in other words the friends of the youngsters. Also the power of social media should not be underestimated since Facebook is the second important information channel for the youngsters. However other social media as Twitter and Instagram are regarded as the least important channels. This implies that the power of Facebook on the decision making of youngsters is important. Other important channels are family, flyers or posters and websites. Another remarkable result is the fact that television is regarded more important than newspapers or magazines. Although the category *other* is the least important, the comments were noteworthy. The respondents mostly answered colleagues as an important source of information.

Since the results of the communication channels show already such a division between important and often used channels and less important and less used channels, the results based per cluster will not be discussed in the next paragraphs. The results of the youngster's information channels based on clusters did not show anything striking than what has been shown in Table 8. Therefore, this thesis does not include these cluster based results.

Table 8: Information channels youngsters (N=123)

	Minimum	Maximum	Mean
Family	1,00	11,00	3,9837
Friends (peers)	1,00	11,00	2,0244
Newspapers	2,00	11,00	6,6992
Magazines	1,00	11,00	6,8374
Television	2,00	11,00	6,2358
Flyers/posters	1,00	10,00	5,3415
Website	1,00	11,00	5,3252
Facebook	1,00	8,00	2,7073
Twitter	2,00	12,00	9,3089
Instagram	1,00	12,00	8,6016
Blogs	4,00	12,00	9,5528
Other (communication channels)	1,00	12,00	11,3821

4.3.3. Motivations cluster based

Both types of motivations – general motivations and art museum specific motivations – are discussed in the previous paragraphs. Yet, these results were discussed for the youngster group as a whole. Again, it is important to examine these results per cluster as well. In this paragraph only striking results per cluster (for both types of motivations) will be discussed.

4.3.3.1. General motivations

One of the main motivations to do any kind of activity is escapism, or in other words escaping from daily life. This motivation is shown per cluster in Table 9. Especially for the Active Cluster, this motivation is important. The higher the respondents scored on this cluster, the

more they agree with this motivation. However, the opposite is showing for the Social Cluster. This cluster shows that this motivation is becoming less important when the respondents were more connected to this cluster.

Table 9: In my spare time I like spending time on activities that help me escape the daily rush (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Active	Average	21	34	11	0	66	ns
		31,8%	51,5%	16,7%	0,0%	100,0%	
	High	11	21	6	0	38	
		28,9%	55,3%	15,8%	0,0%	100,0%	
	Low	6	7	5	1	19	
Total		31,6%	36,8%	26,3%	5,3%	100,0%	
		38	62	22	1	123	
		30,9%	50,4%	17,9%	,8%	100,0%	
Social	Average	16	17	7	0	40	ns
		40,0%	42,5%	17,5%	0,0%	100,0%	
	High	22	45	15	1	83	
		26,5%	54,2%	18,1%	1,2%	100,0%	
	Total	38	62	22	1	123	
		30,9%	50,4%	17,9%	,8%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

Another important motivation – social interaction – shows some striking results regarding the different clusters. In Table 10, Cluster Active shows that the higher the respondents scored this cluster, the more important social interaction becomes during their activities. Although this could especially be expected from the social cluster, social interaction is not really important to this cluster. When the respondents were scoring higher on this cluster, the less important this motivation became.

Table 10: In my spare time it is important for me to interact with other people (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Active	Average	21	31	14	0	66	ns
		31,8%	47,0%	21,2%	0,0%	100,0%	
	High	15	18	5	0	38	
		39,5%	47,4%	13,2%	0,0%	100,0%	
	Low	7	7	4	1	19	
Total		36,8%	36,8%	21,1%	5,3%	100,0%	
		43	56	23	1	123	
		35,0%	45,5%	18,7%	,8%	100,0%	
Social	Average	15	19	6	0	40	ns
		37,5%	47,5%	15,0%	0,0%	100,0%	
	High	28	37	17	1	83	
		33,7%	44,6%	20,5%	1,2%	100,0%	
	Total	43	56	23	1	123	
		35,0%	45,5%	18,7%	,8%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

Table 11 shows that also experiencing something new is important to the respondents. All three clusters show that when respondents have a higher score on each cluster, this motivation becomes more important. The highbrow cluster shows the most striking results, although also the active and social clusters show the importance of this motivation. It is important to mention that this motivation also plays an important role in the decision-making to visit an art museum (Ranshuysen, 2005). Therefore, a similarity is found between a general motivation and an art museum motivation.

Table 11: In my spare time I like to experience new things (N=123)

		<i>Totally disagree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Total</i>	<i>X2</i>
Highbrow	Average	19	46	9	74	ns
		25,7%	62,2%	12,2%	100,0%	
	High	7	25	2	34	
		20,6%	73,5%	5,9%	100,0%	
	Low	3	7	5	15	
		20,0%	46,7%	33,3%	100,0%	
Total		29	78	16	123	
		23,6%	63,4%	13,0%	100,0%	
Active	Average	17	41	8	66	ns
		25,8%	62,1%	12,1%	100,0%	
	High	10	25	3	38	
		26,3%	65,8%	7,9%	100,0%	
	Laag	2	12	5	19	
		10,5%	63,2%	26,3%	100,0%	
Total		29	78	16	123	
		23,6%	63,4%	13,0%	100,0%	
Social	Average	8	25	7	40	ns
		20,0%	62,5%	17,5%	100,0%	
	High	21	53	9	83	
		25,3%	63,9%	10,8%	100,0%	
	Total	29	78	16	123	
		23,6%	63,4%	13,0%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

**p < .05; **p < .01*

Another interesting general motivation is inspiration, which is especially important to the Highbrow Cluster and the Active Cluster (Table 12). Both clusters show that this motivation is become more important when the respondents had a higher score on these two clusters.

Table 12: In my spare time I like to spend time on activities that inspire me (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	17	42	14	1	74	**
		23,0%	56,8%	18,9%	1,4%	100,0%	
	High	16	14	4	0	34	
		47,1%	41,2%	11,8%	0,0%	100,0%	
	Low	1	6	7	1	15	
		6,7%	40,0%	46,7%	6,7%	100,0%	
Total		34	62	25	2	123	
		27,6%	50,4%	20,3%	1,6%	100,0%	

Active	Average	15	37	14	0	66	**
		22,7%	56,1%	21,2%	0,0%	100,0%	
	High	18	15	5	0	38	
		47,4%	39,5%	13,2%	0,0%	100,0%	
	Low	1	10	6	2	19	
		5,3%	52,6%	31,6%	10,5%	100,0%	
Total		34	62	25	2	123	
		27,6%	50,4%	20,3%	1,6%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

Cluster Active shows its true colours to being active during leisure time, which is rather logical. Table 13 shows that the less the respondents scored on this cluster, the more they disagreed upon doing active. Also the Social Cluster shows to prefer being active in their leisure time. The higher the respondents scored on this cluster, the more they agreed that they like to do something active in their leisure time.

Table 13: In my spare time I like to be physically active (N=123)

		Totally agree	Agree	Disagree	Totally disagree	Total	X ²
Active	Average	10	39	16	1	66	ns
		15,2%	59,1%	24,2%	1,5%	100,0%	
	High	10	24	4	0	38	
		26,3%	63,2%	10,5%	0,0%	100,0%	
	Low	5	9	5	0	19	
		26,3%	47,4%	26,3%	0,0%	100,0%	
Total		25	72	25	1	123	
		20,3%	58,5%	20,3%	,8%	100,0%	
Social	Average	6	17	16	1	40	**
		15,0%	42,5%	40,0%	2,5%	100,0%	
	High	19	55	9	0	83	
		22,9%	66,3%	10,8%	0,0%	100,0%	
Total		25	72	25	1	123	
		20,3%	58,5%	20,3%	,8%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

Feeling comfortable somewhere is important in the decision-making whether or not to do an activity. While feeling comfortable is an important motivation, it is maybe even more important that not feeling comfortable somewhere is an important motivation (or threshold) not to visit that place. Especially the Highbrow Cluster shows its openness to dare stepping out of their comfort zone, because the higher the respondents scored on this cluster, the less important this motivation becomes. Moreover, the Social Cluster shows the same results as the Highbrow Cluster, which implies that also respondents that had a high score on this cluster are more open to visiting places where they are not feeling comfortable (immediately).

Table 14: In my spare time I only visit places where I feel comfortable (N=123)						
		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>
Highbrow	Average	17	39	17	1	74
		23,0%	52,7%	23,0%	1,4%	100,0%
	High	4	16	14	0	34
		11,8%	47,1%	41,2%	0,0%	100,0%
	Low	7	8	0	0	15
Total		46,7%	53,3%	0,0%	0,0%	100,0%
		28	63	31	1	123
		22,8%	51,2%	25,2%	,8%	100,0%
Social	Average	15	16	9	0	40
		37,5%	40,0%	22,5%	0,0%	100,0%
	High	13	47	22	1	83
		15,7%	56,6%	26,5%	1,2%	100,0%
	Low	28	63	31	1	123
Total		22,8%	51,2%	25,2%	,8%	100,0%

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

As mentioned before learning something new is an important motivation for people to visit an art museum. However, in Table 15 the Highbrow Cluster shows that this motivation is important beyond the art museum walls. The higher the respondents scored on the Highbrow Cluster, the more they prefer to do activities that learn them something. This is shown by all answer categories to this question. The less the respondents scored on this cluster, the less they would like to learn something in their leisure time.

Table 15: In my spare time I like to spend time on activities that learn me something new (N=123)						
		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>
Highbrow	Average	9	43	22	0	74
		12,2%	58,1%	29,7%	0,0%	100,0%
	High	7	24	3	0	34
		20,6%	70,6%	8,8%	0,0%	100,0%
	Low	1	3	10	1	15
Total		6,7%	20,0%	66,7%	6,7%	100,0%
		17	70	35	1	123
		13,8%	56,9%	28,5%	,8%	100,0%

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

4.3.3.2. Art museum motivations

Since the art museum motivations were ranked by the respondents, the results of these motivations are presented in a slightly different manner than the general motivations. This research aims to examine the important motivations per cluster, in order to explore differences between and within the clusters. Therefore the results are firstly discussed per cluster, and afterwards discussed as a whole and in comparison with the general motivations.

Table 16: Art museum motivations – Highbrow Cluster

		<i>Mean</i>	<i>Minimum</i>	<i>Maximum</i>	<i>X²</i>
Spending time with family and/or friends	Low	2,7333	1,00	10,00	ns
	Average	3,7027	1,00	11,00	
	High	4,1176	1,00	9,00	
	Total	3,6992	1,00	11,00	
Seeing something beautiful	Low	3,1333	1,00	6,00	ns
	Average	2,5135	1,00	8,00	
	High	2,4706	1,00	7,00	
	Total	2,5772	1,00	8,00	
To learn something	Low	4,8000	1,00	11,00	ns
	Average	4,6216	1,00	9,00	
	High	5,4706	1,00	10,00	
	Total	4,8780	1,00	11,00	
To find inspiration	Low	6,9333	3,00	11,00	**
	Average	6,3108	1,00	11,00	
	High	4,6471	1,00	11,00	
	Total	5,9268	1,00	11,00	
To be surrounded by people	Low	7,7333	1,00	11,00	**
	Average	9,2432	2,00	11,00	
	High	10,0294	7,00	11,00	
	Total	9,2764	1,00	11,00	
To have a feeling that I do something meaningful	Low	9,5333	4,00	11,00	ns
	Average	9,3378	1,00	11,00	
	High	8,7941	2,00	11,00	
	Total	9,2114	1,00	11,00	

Note. ns: not significant (two-tailed chi-square tests).

** $p < .05$; ** $p < .01$*

Table 16 shows that the main motivation for visiting an art museum is the beauty of its art works. Seeing something beautiful is in general the main motivation of the youngsters. Especially the respondents that have a high score on the Highbrow Cluster rank this motivation as their main motivation. However, respondents with a low score on the Highbrow Cluster have another main motivation; spending time with family and friends.

The respondents that have a low score on the Highbrow Cluster are more into learning something in the art museum than people with a higher score on this cluster. Respondents with a higher score rank this motivation as less important than people with the low score. While the Highbrow Cluster showed previously that learning something is an important motivation to general activities, it is considered not important for art museums. This is an inconsistency on the statement of Hood (1983) and Ranshuysen (2005) who mentioned that particularly this motivation is important to a frequent museum visitor to visit an art museum.

The similar curve can be seen in for the motivation to be surrounded by people. The lower the respondents scores on the Highbrow Cluster, the more important this motivation is

to them. However this is consistent with the theory of Hood (1993). Since she described that social interaction is only of importance to the incidental visitor and the non-visitor.

The opposite can be seen for the inspiration motivation. The higher the respondent scores on the Highbrow Cluster, the more important inspiration is as a motivation to visit an art museum. As Ranshuysen (2005) already mentioned inspiration is an important motivation to visit an art museum. The similar curve can be seen in the doing something meaningful motivation. The higher the respondent scores on this cluster, the more important this motivation is to them. Therefore the three main art museum motivations for the Highbrow Cluster are; seeing something beautiful; spending time with family/friends; inspiration; and doing something meaningful.

Table 17: Art museum motivations – Active Cluster

		<i>Mean</i>	<i>Minimum</i>	<i>Maximum</i>	<i>X²</i>
Spending time with family and/or friends	Low	3,3684	1,00	10,00	*
	Average	3,1818	1,00	10,00	
	High	4,7632	1,00	11,00	
	Total	3,6992	1,00	11,00	
Seeing something beautiful	Low	2,6316	1,00	6,00	ns
	Average	2,3939	1,00	7,00	
	High	2,8684	1,00	8,00	
	Total	2,5772	1,00	8,00	
To find inspiration	Low	7,2105	2,00	11,00	**
	Average	6,2273	1,00	11,00	
	High	4,7632	1,00	11,00	
	Total	5,9268	1,00	11,00	
To experience something new	Low	5,6842	1,00	9,00	ns
	Average	6,1818	1,00	10,00	
	High	6,5526	2,00	11,00	
	Total	6,2195	1,00	11,00	

Note. ns: not significant (two-tailed chi-square tests).

** $p < .05$; ** $p < .01$*

Table 17 shows that the Active Cluster also regards the beauty of its art works as the main motivation for visiting an art museum. Seeing something beautiful is in general the main motivation of the youngsters, without any particular differences within the active cluster. On the other hand, this cluster shows the importance of the second main motivation for visiting an art museum; spending time with family and friends. In general, these two motivations are in line with the Highbrow Cluster.

There are two motivations with particularities within the Active Cluster; finding inspiration and experiencing something new. The respondents that have a low score on the Active Cluster are more into experiencing something new in the art museum than people with a higher score on this cluster. The opposite can be found in the inspiration motivation. The

higher the respondent scores on the Active Cluster, the more important inspiration is as a motivation to visit an art museum. This is the same tendency as the Highbrow Cluster showed in Table 16: Art museum motivations – Highbrow Cluster and as Letty Ranshuysen (2005) has stated. In short, the Active Cluster has similar main art museum motivations as the Highbrow Cluster are; seeing something beautiful; spending time with family/friends; and inspiration.

Table 18: Art museum motivations – Social Cluster

		<i>Mean</i>	<i>Minimum</i>	<i>Maximum</i>	<i>X²</i>
Spending time with family and/or friends	Average	3,8250	1,00	10,00	ns
	High	3,6386	1,00	11,00	
	Total	3,6992	1,00	11,00	
Seeing something beautiful	Average	2,7250	1,00	7,00	ns
	High	2,5060	1,00	8,00	
	Total	2,5772	1,00	8,00	
To learn something	Average	4,4000	1,00	9,00	ns
	High	5,1084	1,00	11,00	
	Total	4,8780	1,00	11,00	
To come at ease	Average	6,9500	1,00	11,00	ns
	High	6,5422	1,00	10,00	
	Total	6,6748	1,00	11,00	
To find inspiration	Average	6,3750	1,00	11,00	ns
	High	5,7108	1,00	11,00	
	Total	5,9268	1,00	11,00	
To experience something new	Average	6,4500	1,00	10,00	ns
	High	6,1084	1,00	11,00	
	Total	6,2195	1,00	11,00	
To be surrounded by people	Average	9,3250	1,00	11,00	ns
	High	9,2530	2,00	11,00	
	Total	9,2764	1,00	11,00	
To have a feeling that I do something meaningful	Average	8,7250	2,00	11,00	ns
	High	9,4458	1,00	11,00	
	Total	9,2114	1,00	11,00	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

Table 18 shows that the Social Cluster rank seeing something beautiful and spending time with family and/or friends as the two main motivations, which were also the two main motivations in the Highbrow and Active Cluster. Furthermore, the higher a respondent scores on the Social Cluster, the more important these two motivations become.

The respondents that have a lower score on the Social Cluster are more into learning something in the art museum than people with a higher score on this cluster, which is the same result as can be found in the Highbrow Cluster. Since this does not match the statement of Hood (1983) and Ranshuysen (2005) that this motivation is important to a frequent museum visitor, shows again that respondents with a high score on the social cluster are not a frequently visiting an art museum. Respondents with a higher score rank this motivation as

less important than people with the average score. The similar curve can be seen in for the motivation to have a feeling that I do something meaningful. The lower the respondents scores on the Social Cluster, the more important this motivation is to them.

The opposite can be seen for the motivation as to come at ease, inspiration, experiencing something new and being surrounded by people. This matches with the statement of Ranshuysen (2005) that art museums are mostly visited to get inspiration and to come at ease. Moreover, it matches the statement of Hood (1993), who described that social interaction is only of importance to the incidental visitor and the non-visitor. The higher the respondent scores on the Social Cluster, the more these motivations become to visit an art museum. Both the Highbrow and Active Cluster have the same tendency with the inspiration motivation, but the Active Cluster shares also the tendency of the motivation to experience something new. In short, the Social Cluster has the same three main art museum motivations; seeing something beautiful; spending time with family/friends; inspiration; experiencing something new; coming at ease; and being surrounded by people.

4.3.4. Summary results motivations

In conclusion to answer the sub questions: What are the motivations for visiting and participating in art museums visit of the Dutch youngsters between 18 and 35 years old from region Rijnmond? and How do the cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond correlate with the motivations and thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond?

The most important motivation to visit an art museum is to see something beautiful. Although for the general activities social interaction is really important, through the results of the survey it became visible that being surrounded by people is for art museums the least important motivation. Besides seeing something beautiful, also spending time with family and/or friends and learning something are important motivations to visit an art museum. Spending time with family and/or friends is in general an important motivation to do activities in leisure time. One dissimilarity is rather striking, because while learning something is regarded as second least important general motivation, it is rather important as a motivation to visit an art museum. However, also Hood (1983) and Ranshuysen (2005) described this motivation as important to the frequent museum visitor, which implies that the respondents would like to learn something when they are visiting an art museum, while they would avoid such an activity during general leisure activities.

The three main motivations for the Highbrow Cluster are; seeing something beautiful; spending time with family/friends; and inspiration. Seeing something beautiful is especially the respondents that have a high score on the Highbrow Cluster, while respondents with a low score on the Highbrow Cluster have another main motivation; spending time with family and friends. Also inspiration is an important motivation to the Highbrow Cluster, as Ranshuysen (2005) already mentioned that inspiration is an important motivation to visit an art museum. Additionally, doing something meaningful is also important to Highbrow Cluster. Therefore the four art museum motivations that are particularly important to the Highbrow Cluster are; seeing something beautiful; spending time with family/friends; inspiration; and doing something meaningful.

In general the Active Cluster showed two motivations that are in line with the Highbrow Cluster; seeing something beautiful and spending time with family and friends. In addition the inspiration motivation showed the same tendency as the Highbrow Cluster; the higher the respondents score on this cluster, the more important inspiration is as an art museum motivation. Again this is in line with the statement of Ranshuysen (2005). Therefore, the Active Cluster has similar main art museum motivations as the Highbrow Cluster are; seeing something beautiful; spending time with family/friends; and inspiration. This overlaps between the art museum motivations of the Highbrow and Active Cluster can be declared by the fact that Table 5: Correlation between Clusters already showed a moderate correlation between the Highbrow and the Active Cluster.

The Social Cluster rank seeing something beautiful and spending time with family and/or friends as the two main motivations, as did the Highbrow and Active Cluster. Other important art museum motivations are; to come at ease, inspiration, experiencing something new and being surrounded by people. This matches with the statement of Ranshuysen (2005) that art museums are mostly visited to get inspiration and to come at ease. Moreover, it matches the statement of Hood (1993), who described that social interaction is only of importance to the incidental visitor and the non-visitor. Both the Highbrow and Active Cluster have the same tendency with the inspiration motivation, but the Active Cluster shares also the tendency of the motivation to experience something new. In short, these art museum motivations are especially important to the social cluster; seeing something beautiful; spending time with family/friends; inspiration; experiencing something new; coming at ease; and being surrounded by people. The correlations between cultural profiles and thresholds are discussed in the next chapter.

4.4. Thresholds

The analysis of the different thresholds for art museums has been done in two parts. Firstly the different thresholds are analysed based on the frequency. The respondents had to answer how often they participate in a particular activity. Next, the thresholds are being divided and analysed based on the different clusters that represent the cultural profiles. This paragraph answers the third and fourth sub question of this research: What are the thresholds for visiting and participating in art museum of the Dutch youngsters between 18 and 35 years old from region Rijnmond? and How do the cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond correlate with the motivations and thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond?

4.4.1. Frequencies

An overview of the frequencies per threshold is shown in Table 19: Overview thresholds for visiting art museums (N=123). The motivations are ranked from 1 to 4, in which 1 represents totally agree and 4 represents totally disagree. The lower the mean, the more important the motivation is to the population represented in the sample. If the mean is higher than 2,5 this means that the sample disagrees more than agrees. In other words 2,5 is neutral. The column *mean in label* shows what kind of label is represented by the mean (totally agree; agree; disagree; totally disagree).

Social thresholds, which are asked in statement 1, 2, 3, 4, 5, and 7, are not particularly relevant to the youngsters. Most youngsters feel comfortable in an art museum, and do not agree with the statement that an art museum is too formal. Although, nowadays most peers or family members do not visit art museums often times, the respondents have visited art museums with their family and/or schools in their childhood.

Knowledge thresholds, which are asked in statement 1, 5, 6, 7, 8, and 11, do not really influence the youngster, since most youngsters are familiar with art museums due to their childhood as Letty Ranshuysen (2005) mentioned is an important element to this threshold. It is more likely that they would visit if there is a purpose for the visit, such as a peer organizing something at an art museum. When the youngsters are inside the museum it is important to have background information available with the art works, because they like at least a brief explanation within the art museum.

Information thresholds, which are asked in statement 5, 6, 7, 12, 22, and 24, indicate a problem concerning approaching the youngsters. Especially statement 22 and 24 show that the way that art museums communicate is not suitable the youngsters, and more importantly the

youngsters almost never see any advertisements of art museums. This confirms the statement of Ranshuysen (2005) that especially youngsters are hard to reach and approach as target group. However, as visible in statement 12 some youngsters figure out themselves what is going on the art museums, but most youngsters are and remain not approached.

Time thresholds, which are asked in statement 13, 14, 15, 21, and 23, show some inconsistencies. Statement 15 is about the willingness to travel far to an art museum, which shows that in general there is no willingness to travel far distances for the visit. While in statement 21, the respondents are asked whether time is a threshold for the respondent and in general they disagree on the fact that this is indeed a threshold. Therefore it is hard to say whether the youngsters have no time, or no willingness to visit an art museum.

Financial thresholds, which are asked in statement 16, 17, 18, 19, and 20, are not a barrier to visit to the youngsters. Although they are not really sure on the entrance price, at least they agree on the fact that a ticket is not too expensive. However, they would also visit (maybe even prefer) when the museum entrance was for free. Another interesting result is the fact that the youngsters are willing to pay more for a special and nice activity.

Another element to the threshold was the statements about the collection, to examine to what extent permanent collections, temporarily exhibitions, and special events have an effect on the decision-making of the youngsters (Ranshuysen, 2005). This asked in statement 9, 10, 23, and 25, and shows that an interesting temporarily exhibition can have a positive effect on the thresholds, and can work as a motivation to the youngsters. While activities and events can have the same effect, the results show that this have no such effect on the decision-making.

Table 19: Overview thresholds for visiting art museums

	Minimum	Maximum	Mean	Mean in label
1. When I was young I frequently visited an art museum with my parents or school	1	4	2,16	Agree
2. My friends and/or family frequently visit an art museum	1	4	2,58	Disagree
3. I find an art museum too formal for me	1	4	2,90	Disagree
4. I feel comfortable in an art museum	1	4	2,23	Agree
5. I usually visit an art museum because my family and/or friends ask me to join them	1	4	2,72	Disagree
6. It is more likely that I would visit an exhibition if my family and/or friends would recommend it	1	4	2,08	Agree
7. It is more likely that I would visit an art museum if my family and/or friends would organize activities there	1	4	2,07	Agree
8. I only visit an exhibition if I am familiar with the subject	1	4	2,61	Disagree
9. I find the majority of the exhibitions interesting	1	4	2,30	Agree
10. I only visit an art museum for the exhibitions	1	4	2,82	Disagree
11. At an exhibition I like a brief explanation of the subjects	1	4	2,22	Agree
12. I look up what activities there are at an art museum	1	4	2,38	Agree
13. I only visit an art museum if there are other activities nearby	1	4	2,92	Disagree
14. I always visit an art museum when I am on vacation	1	4	2,43	Agree

15. To visit an art museum I am willing to travel far	1	4	2,72	Disagree
16. I know the entrance fee of an art museum	1	4	2,55	Disagree
17. I find the entrance fee of an art museum too high	1	4	2,63	Disagree
18. Travel costs are a barrier to me to visit an art museum	1	4	2,72	Disagree
19. I would visit an art museum if there was no entrance fee	1	4	2,22	Agree
20. For fun activities at an art museum I would be willing to pay extra	1	4	2,28	Agree
21. Travel time is a barrier for me to visit an art museum	1	4	2,62	Disagree
22. I regularly see publicity and/or adverts of art museum	1	4	2,59	Disagree
23. I usually visit an art museum when there are special activities in the museum	1	4	2,69	Disagree
24. The way that art museums communicate suits me	1	4	2,76	Disagree
25. I prefer visiting an art museum in a festival setting, like an museum night	1	4	2,60	Disagree

4.4.2. Thresholds cluster based

All five types of thresholds are discussed in the previous paragraph. Yet, these results were discussed for the youngster group as a whole. Again, it is important to examine these results per cluster as well. In this paragraph only striking results per cluster will be discussed per type of threshold.

4.4.2.1. Social thresholds

Art museum visit were an important part of the socialization process of the respondents. In general, most respondents were actually visiting an art museum with either their parents or school. All three clusters show that the higher the respondents scores on one of the three clusters, the more it is likely that they visited art museums in their childhood. Especially the Highbrow and Active clusters have a high score on this statement. Since most youngsters have an experience with art museums, it explains why most youngsters feel comfortable in an art museum, and do not think an art museum has an elite feeling (Table 19).

Table 20: 1. When I was young I frequently visited an art museum with my parents or school (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	15	36	17	6	74	**
		20,3%	48,6%	23,0%	8,1%	100,0%	
	High	18	8	4	4	34	
		52,9%	23,5%	11,8%	11,8%	100,0%	
	Low	2	4	4	5	15	
Total		13,3%	26,7%	26,7%	33,3%	100,0%	
		35	48	25	15	123	
		28,5%	39,0%	20,3%	12,2%	100,0%	
Active	Average	22	24	11	9	66	ns
		33,3%	36,4%	16,7%	13,6%	100,0%	
	High	9	19	7	3	38	
		23,7%	50,0%	18,4%	7,9%	100,0%	

		Low	4	5	7	3	19	
			21,1%	26,3%	36,8%	15,8%	100,0%	
Total			35	48	25	15	123	
			28,5%	39,0%	20,3%	12,2%	100,0%	
Social	Average		9	16	7	8	40	ns
			22,5%	40,0%	17,5%	20,0%	100,0%	
	High		26	32	18	7	83	
			31,3%	38,6%	21,7%	8,4%	100,0%	
Total			35	48	25	15	123	
			28,5%	39,0%	20,3%	12,2%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

However this was not only the case during the childhood of the respondents because even nowadays the results show that the family members and friends still visit art museums. In general, the higher the respondents scored on one of the three clusters, the more it is likely that their family and friends visit art museums. Especially the Highbrow Cluster shows a significant positive correlation with this statement, which is remarkable since most respondents disagreed with this statement as shown in Table 19: Overview thresholds for visiting art museums. The same tendency can be found in the Active and Social Cluster, but not to such an extent as in the Highbrow Cluster.

Table 21: 2. My friends and/or family frequently visit an art museum (N=123)

		Totally agree	Agree	Disagree	Totally disagree	Total	X ²
Highbrow	Average	5	23	35	11	74	**
		6,8%	31,1%	47,3%	14,9%	100,0%	
	High	11	16	7	0	34	
		32,4%	47,1%	20,6%	0,0%	100,0%	
	Low	0	1	5	9	15	
		0,0%	6,7%	33,3%	60,0%	100,0%	
Total		16	40	47	20	123	
		13,0%	32,5%	38,2%	16,3%	100,0%	
Active	Average	9	22	25	10	66	ns
		13,6%	33,3%	37,9%	15,2%	100,0%	
	High	6	15	11	6	38	
		15,8%	39,5%	28,9%	15,8%	100,0%	
	Low	1	3	11	4	19	
		5,3%	15,8%	57,9%	21,1%	100,0%	
Total		16	40	47	20	123	
		13,0%	32,5%	38,2%	16,3%	100,0%	
Social	Average	3	13	16	8	40	ns
		7,5%	32,5%	40,0%	20,0%	100,0%	
	High	13	27	31	12	83	
		15,7%	32,5%	37,3%	14,5%	100,0%	
Total		16	40	47	20	123	
		13,0%	32,5%	38,2%	16,3%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

Since the families and peers of the Highbrow Cluster still nowadays visit an art museum frequently, it can explain why the Highbrow Cluster does not agree with the statement that art museums are too formal for them. Since they have been acquainted to art museums in their childhood, and still are related to these, the respondents with a high score on this cluster do not regard art museums as dignified, and pompous; in other words too formal. In general the respondents disagree with the statement that art museums are too formal for them, as shown in Table 19. However, the Social Cluster shows some inconsistency, since the higher the respondent scored on this cluster, the more they totally agreed that art museums are too formal for them.

Table 22: 3. I find an art museum too formal for me (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	3	15	47	9	74	**
		4,1%	20,3%	63,5%	12,2%	100,0%	
	High	1	0	24	9	34	
		2,9%	0,0%	70,6%	26,5%	100,0%	
	Low	0	7	8	0	15	
		0,0%	46,7%	53,3%	0,0%	100,0%	
Total		4	22	79	18	123	
		3,3%	17,9%	64,2%	14,6%	100,0%	
Social	Average	1	10	21	8	40	ns
		2,5%	25,0%	52,5%	20,0%	100,0%	
	High	3	12	58	10	83	
		3,6%	14,5%	69,9%	12,0%	100,0%	
	Total	4	22	79	18	123	
		3,3%	17,9%	64,2%	14,6%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

However the fact that the respondents with a high score on the Social Cluster show this inconsistency, does not directly implies that these respondents are not feeling comfortable in an art museum. Naturally, the Social Cluster does not feel as comfortable in an art museum as the respondents that scored high on the Highbrow Cluster. Yet, also the Social Cluster shows that the higher the respondent scored on this cluster, the more they feel comfortable in an art museum, which is the same tendency as the Highbrow Cluster showed. Again this is also confirmed by Table 19 (general thresholds to visit an art museum), since most respondents agreed on the statement that they feel comfortable in an art museum.

Table 23: 4. I feel comfortable in an art museum (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	8	40	22	4	74	**
		10,8%	54,1%	29,7%	5,4%	100,0%	
	High	13	18	3	0	34	
		38,2%	52,9%	8,8%	0,0%	100,0%	
	Low	0	3	8	4	15	
Total		0,0%	20,0%	53,3%	26,7%	100,0%	
		21	61	33	8	123	
		17,1%	49,6%	26,8%	6,5%	100,0%	
Social	Average	7	18	11	4	40	ns
		17,5%	45,0%	27,5%	10,0%	100,0%	
	High	14	43	22	4	83	
		16,9%	51,8%	26,5%	4,8%	100,0%	
	Total	21	61	33	8	123	
		17,1%	49,6%	26,8%	6,5%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

4.4.2.2. Knowledge thresholds

Besides social thresholds, also knowledge thresholds can play an important role to the attitude of the respondents towards art museums. These thresholds are especially important and relevant to the Social Cluster. This threshold shows the importance of the connection to the foreknowledge of the respondents (Ranshuysen, 2005). In general, the respondents disagreed with the statement that they are only visiting an exhibition if they are familiar with the subject (Table 19). However, not all clusters are consistent. Especially familiarity with the subject of the exhibition is important to the Social Cluster. Table 24 shows that the higher the respondents scored on this cluster, the more important familiarity is. Since these respondents agree even more on the statement that they would only visit an exhibition if they are familiar with the subject.

Table 24: 8. I only visit an exhibition if I am familiar with the subject (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Social	Average	2	13	20	5	40	ns
		5,0%	32,5%	50,0%	12,5%	100,0%	
	High	7	30	38	8	83	
		8,4%	36,1%	45,8%	9,6%	100,0%	
	Total	9	43	58	13	123	
		7,3%	35,0%	47,2%	10,6%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

Another important element to the knowledge threshold can be found in the accessibility of information at the exhibition. Table 19: General thresholds for visiting an art museum shows that most respondents would like to have a brief explanation of the subjects at an exhibition.

Again, the knowledge threshold shows its importance to the Social Cluster. Since these respondents agree on the fact that they would like to have something that provides them knowledge. Table 25 shows that the more the higher the respondents scored on the Social Cluster, the more they would like a brief explanation of the subjects at an exhibition.

Table 25: 11. At an exhibition I like a brief explanation of the subjects (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Social	Average	5	23	8	4	40	ns
		12,5%	57,5%	20,0%	10,0%	100,0%	
	High	10	50	20	3	83	
		12,0%	60,2%	24,1%	3,6%	100,0%	
Total		15	73	28	7	123	
		12,2%	59,3%	22,8%	5,7%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

** $p < .05$; ** $p < .01$*

4.4.2.3. Information thresholds

Another threshold is the information threshold. As mentioned in the theoretical framework, this threshold is not about knowledge but about information as in external communication of the art museums. The first information threshold statement is about whether the respondents are looking up information themselves about art museums shows, which immediately shows differences between the clusters. In general, the respondents agreed that they are looking up information about activities in art museums (Table 19: General thresholds for visiting art museums). As can be seen in Table 26, since the Highbrow Cluster has a more active approach in getting information because the higher the respondents scored on this cluster; the more they look up information about activities themselves. However, the opposite is happening in the Social Cluster, because the respondents that had a high score on this cluster have a more passive approach which means that they are less looking information up themselves.

Table 26: 12. I look up what activities there are at an art museum (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	8	34	23	9	74	**
		10,8%	45,9%	31,1%	12,2%	100,0%	
	High	7	24	2	1	34	
		20,6%	70,6%	5,9%	2,9%	100,0%	
	Low	1	4	2	8	15	
		6,7%	26,7%	13,3%	53,3%	100,0%	
Total		16	62	27	18	123	
		13,0%	50,4%	22,0%	14,6%	100,0%	

Social	Average	6	21	7	6	40	ns
		15,0%	52,5%	17,5%	15,0%	100,0%	
	High	10	41	20	12	83	
		12,0%	49,4%	24,1%	14,5%	100,0%	
Total		16	62	27	18	123	
		13,0%	50,4%	22,0%	14,6%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

Besides the active approach of looking up information, also the passive approach of just seeing some promotion about art museums is a source of information. In general, the respondents disagree on the statement that they regularly see publicity and/or adverts of art museums (Table 19). This confirms the statement of Ranshuysen (2005) that especially youngsters are hard to reach and approach as target group. However, this differs per cluster, because the higher the respondents scored the Highbrow cluster, the more likely it is that they see some promotion while the opposite happens in the Social cluster. The higher the respondents scored on this cluster, the less likely it is that they see promotion. This means that besides the active approach, also the passive approach is not working for the Social cluster. Furthermore, the statement of Ranshuysen (2005) about the difficulty to reach and approach youngsters is mostly confirmed by the Social Cluster.

Table 27: 22. I regularly see publicity and/or adverts of art museum (N=123)

		Totally agree	Agree	Disagree	Totally disagree	Total	X ²
Highbrow	Average	5	25	33	11	74	ns
		6,8%	33,8%	44,6%	14,9%	100,0%	
	High	4	17	13	0	34	
		11,8%	50,0%	38,2%	0,0%	100,0%	
	Low	0	6	5	4	15	
		0,0%	40,0%	33,3%	26,7%	100,0%	
Total		9	48	51	15	123	
		7,3%	39,0%	41,5%	12,2%	100,0%	
Social	Average	3	17	17	3	40	ns
		7,5%	42,5%	42,5%	7,5%	100,0%	
	High	6	31	34	12	83	
		7,2%	37,3%	41,0%	14,5%	100,0%	
Total		9	48	51	15	123	
		7,3%	39,0%	41,5%	12,2%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

A reason for this problem can be found in this statement; the way that art museums communicate suits me. Table 19 shows that in general the respondents disagreed with the statement that the way that art museums communicate suits them. However, the Highbrow Cluster shows inconsistency compared to Table 19. Since the higher the respondents scored

on this cluster, the more the way art museums communicate suits them. This could explain why it is more likely that the respondents that scored on the Highbrow Cluster regularly see more promotion and/or adverts of art museums. Moreover, it can explain why the Social Cluster is less likely to see the external communication of art museums.

Table 28: 24. The way that art museums communicate suits me (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	3	16	45	10	74	**
		4,1%	21,6%	60,8%	13,5%	100,0%	
	High	3	16	15	0	34	
		8,8%	47,1%	44,1%	0,0%	100,0%	
	Low	0	2	6	7	15	
		0,0%	13,3%	40,0%	46,7%	100,0%	
Total		6	34	66	17	123	
		4,9%	27,6%	53,7%	13,8%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

The lack of information about art museums is also shown through statement 16. I know the entrance fee of an art museum in Table 19. In general, most respondents disagree with this statement, which means they do not know the entrance fee of an art museum. However, both the Highbrow and the Social cluster agree upon knowing the entrance price of an art museum. The higher the respondents scored on one of these clusters, the more they agree knowing the price they have to pay to enter an art museum. Yet, the Highbrow Cluster is more familiar with the entrance fees of art museums than the Social Cluster.

Table 29: 16. I know the entrance fee of an art museum (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	6	24	29	15	74	**
		8,1%	32,4%	39,2%	20,3%	100,0%	
	High	10	17	7	0	34	
		29,4%	50,0%	20,6%	0,0%	100,0%	
	Low	1	3	3	8	15	
		6,7%	20,0%	20,0%	53,3%	100,0%	
Total		17	44	39	23	123	
		13,8%	35,8%	31,7%	18,7%	100,0%	
Social	Average	7	10	11	12	40	ns
		17,5%	25,0%	27,5%	30,0%	100,0%	
	High	10	34	28	11	83	
		12,0%	41,0%	33,7%	13,3%	100,0%	
	Low	17	44	39	23	123	
		13,8%	35,8%	31,7%	18,7%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

4.4.2.4. Time thresholds

Besides social thresholds, knowledge thresholds, and information thresholds, also time thresholds can play a role in the decision-making of the youngsters. Ganzeboom (1989) described this threshold as the time that is needed for the art museum visit as part of the total amount of available time. The time thresholds showed some inconsistencies in Table 19: General thresholds for visiting art museums. Therefore it is important to examine whether or not these inconsistencies can be explained through the differences between clusters.

However, when there is much available time for instance on a vacation, the time thresholds do not seem important. When much time is available to the respondents, especially the Highbrow and Social Cluster show the lack of importance of time thresholds. Since respondents, who have a high score on one of these clusters, agree with the statement that they always visit an art museum when they are on vacation. This confirms that most respondents had answered, which can be found in Table 19.

Table 30: 14. I always visit an art museum when I am on vacation (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	9	25	30	10	74	**
		12,2%	33,8%	40,5%	13,5%	100,0%	
	High	15	15	4	0	34	
		44,1%	44,1%	11,8%	0,0%	100,0%	
	Low	0	2	3	10	15	
Social	Average	0,0%	13,3%	20,0%	66,7%	100,0%	*
		24	42	37	20	123	
	High	19,5%	34,1%	30,1%	16,3%	100,0%	
		6	10	12	12	40	
	Total	15,0%	25,0%	30,0%	30,0%	100,0%	
Total	Average	18	32	25	8	83	
		21,7%	38,6%	30,1%	9,6%	100,0%	
	High	24	42	37	20	123	
		19,5%	34,1%	30,1%	16,3%	100,0%	
	Total	24	42	37	20	123	

Note. ns: not significant (two-tailed chi-square tests).

** p < .05; ** p < .01*

However, in general time thresholds play a role in the decision-making. Since Table 19 shows that to visit an art museum most respondents are not willing to travel far. Although the Highbrow Cluster still shows that time thresholds are not important. The higher the respondents scored on this cluster, the more they are willing to travel far to visit an art museum. Although, the Social Cluster shows somehow the same tendency, still the respondents with a high score on this cluster that are willing to travel far are in minority.

Table 31: 15. To visit an art museum I am willing to travel far (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	4	14	41	15	74	**
		5,4%	18,9%	55,4%	20,3%	100,0%	
	High	10	17	6	1	34	
		29,4%	50,0%	17,6%	2,9%	100,0%	
	Low	0	1	4	10	15	
		0,0%	6,7%	26,7%	66,7%	100,0%	
Total		14	32	51	26	123	
		11,4%	26,0%	41,5%	21,1%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

In general, most respondents disagree with the statement that travel time is a barrier for them to visit an art museum (Table 19). Especially the Social cluster shows that travelling time is no threshold. This confirms the results of Table 31 that already showed that the higher the respondents scored on the Social cluster, the more they agree to the statement that they are willing to travel some distance. Yet, the results of Table 32 shows that the higher the respondents scored on the Social cluster the less they agree that travel time is a barrier to them to visit an art museum.

Table 32: 21. Travel time is a barrier for me to visit an art museum (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Social	Average	7	12	17	4	40	ns
		17,5%	30,0%	42,5%	10,0%	100,0%	
	High	4	25	46	8	83	
		4,8%	30,1%	55,4%	9,6%	100,0%	
Total		11	37	63	12	123	
		8,9%	30,1%	51,2%	9,8%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

4.4.2.5. Financial thresholds

The last threshold that plays a role in the decision-making is the financial threshold. Ganzeboom (1989) described this threshold as the choice on what to spend the available budget. In Table 19: General thresholds for visiting art museums, it appeared that financial thresholds are not a barrier to visit an art museum for most. Although they are not really sure on the entrance price, at least they agree on the fact that a ticket is not too expensive.

Therefore, it is important to examine whether or not some financial thresholds are cluster based.

Table 19 shows that in general most respondents agree with the statement that they would visit an art museum if there was no entrance fee. This statement examines whether lowering the financial threshold has an effect on the willingness to visit. This has particularly an effect on the Active Cluster; the higher the respondents scored on this cluster, the more they would visit an art museum if there was no entrance fee. The Highbrow Cluster sort of shows the same tendency, but the effect is less on the respondent that scored high on this cluster. Meanwhile, the Social cluster shows the opposite. The higher the respondents scored on this social cluster, the less likely it is that they would visit an art museum for free. This can either mean that the Social Cluster still would not like to visit an art museum, or that lowering the financial threshold has less of an effect on this cluster.

Table 33: 19. I would visit an art museum if there was no entrance fee (N=123)

		<i>Totally agree</i>	<i>Agree</i>	<i>Disagree</i>	<i>Totally disagree</i>	<i>Total</i>	<i>X²</i>
Highbrow	Average	12	39	20	3	74	**
		16,2%	52,7%	27,0%	4,1%	100,0%	
	High	12	12	8	2	34	
		35,3%	35,3%	23,5%	5,9%	100,0%	
	Low	2	4	3	6	15	
Total		13,3%	26,7%	20,0%	40,0%	100,0%	
		26	55	31	11	123	
		21,1%	44,7%	25,2%	8,9%	100,0%	
Active	Average	19	23	18	6	66	*
		28,8%	34,8%	27,3%	9,1%	100,0%	
	High	5	25	7	1	38	
		13,2%	65,8%	18,4%	2,6%	100,0%	
	Low	2	7	6	4	19	
Total		10,5%	36,8%	31,6%	21,1%	100,0%	
		26	55	31	11	123	
		21,1%	44,7%	25,2%	8,9%	100,0%	
Social	Average	11	18	8	3	40	ns
		27,5%	45,0%	20,0%	7,5%	100,0%	
	High	15	37	23	8	83	
		18,1%	44,6%	27,7%	9,6%	100,0%	
	Low	2	7	6	4	19	
Total		10,5%	36,8%	31,6%	21,1%	100,0%	
		26	55	31	11	123	
		21,1%	44,7%	25,2%	8,9%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

Yet, Table 19 showed that in general most respondents are willing to pay extra for fun activities in an art museum. Table 34 shows that both the Highbrow and Active cluster are willing to pay extra for a fun activity in an art museum. Since the higher the respondents scored on one of these two clusters, the more they agree to the statement that they would like

to pay extra for fun activities in art museums. This can be caused by the fact that these two clusters are in general more interested in highbrow activities, to which art museums belong. Therefore, it is more likely that they are willing to pay something more to participate in these activities.

Table 34: 20. For fun activities at an art museum I would be willing to pay extra (N=123)

Table 34: 26.1 for fun activities at an art museum I would be willing to pay extra (N=123)							
		Totally agree	Agree	Disagree	Totally disagree	Total	X ²
Highbrow	Average	4	49	19	2	74	**
		5,4%	66,2%	25,7%	2,7%	100,0%	
	High	10	16	8	0	34	
		29,4%	47,1%	23,5%	0,0%	100,0%	
	Low	0	4	5	6	15	
		0,0%	26,7%	33,3%	40,0%	100,0%	
Total		14	69	32	8	123	
		11,4%	56,1%	26,0%	6,5%	100,0%	
Active	Average	8	35	19	4	66	ns
		12,1%	53,0%	28,8%	6,1%	100,0%	
	High	5	25	8	0	38	
		13,2%	65,8%	21,1%	0,0%	100,0%	
	Low	1	9	5	4	19	
		5,3%	47,4%	26,3%	21,1%	100,0%	
Total		14	69	32	8	123	
		11,4%	56,1%	26,0%	6,5%	100,0%	

Note. ns: not significant (two-tailed chi-square tests).

* $p < .05$; ** $p < .01$

4.4.3. Summary results thresholds

In conclusion to answer the sub questions: What are the thresholds for visiting and participating in art museum of the Dutch youngsters between 18 and 35 years old from region Rijnmond? and How do the cultural profiles of the Dutch youngsters between 18 and 35 years old from region Rijnmond correlate with the motivations and thresholds of the Dutch youngsters between 18 and 35 years old from region Rijnmond?

In general, both the social and the knowledge thresholds do not play an important role in the decision-making of the youngsters. Most youngsters feel comfortable in an art museum, and do not agree with the statement that an art museum is too formal. This can be explained by their familiarity with art museums, since most respondents were acquainted with art museums during their socialization (Ranshuysen, 2005). However, nowadays most peers or family members do not visit art museums frequently. It is more likely that they would visit if there is a purpose for the visit, such as a peer organizing something at an art museum. The knowledge threshold shows mostly the importance of familiarity and background information.

Also financial thresholds are not a barrier in general to the youngsters. Although they are not really sure on the entrance price, at least they agree on the fact that a ticket is not too

expensive. However, they would also visit (maybe even prefer) when the museum entrance was free of charge. Yet, the youngsters are willing to pay more for a special and nice activity. On the other hand, the time thresholds show some inconsistencies. The statement about the willingness to travel far to an art museum, which shows that in general there is no willingness to travel far distances for the visit. Yet, the respondents are asked whether time is a threshold for the respondent and in general they disagree on the fact that this is indeed a threshold. Therefore it is hard to say whether the youngsters have no time, or no willingness to visit an art museum.

The most important result is concerning the statements about the information thresholds that have indicated in general a problem to reach and approach the youngsters. Especially statement 22 and 24 (Table 19) show that the way that art museums communicate is not suitable the youngsters, and more importantly the youngsters almost never see any adverts of art museums. This confirms the statement of Ranshuysen (2005) that especially youngsters are hard to reach and approach as target group. Besides the youngsters that are looking up information about what is going on the art museums themselves, most youngsters are and remain not reached approached by art museums.

The Highbrow Cluster shows that almost all thresholds do not have a particular influence on the decision-making whether or not to visit an art museum. Art museum visit were an important part of the socialization process of the Highbrow Cluster (Table 20), and the families and peers of the Highbrow Cluster still nowadays visit an art museum frequently (Table 21), which can explain why the Highbrow Cluster does not agree with the statement that art museums are too formal for them and that they feel comfortably in art museums (Table 22 and Table 23). In short, both social and knowledge thresholds do not play an important role in the decision-making of people that have a high score on the Highbrow Cluster. While Letty Ranshuysen (2005) stated that the youngsters are hard to reach and approach, this information threshold has the least influence on the Highbrow Cluster. The higher the respondents scored on this cluster, the more likely it is that they see publicity and adverts of art museums and moreover the way of communicating suits them. In addition, both the time and financial threshold were not relevant to this cluster, since they were even willing to pay extra for fun activities.

The Active Cluster shows that no thresholds, but the information threshold, have a particular influence on the decision-making whether or not to visit an art museum. Also the Active Cluster is acquainted in their childhood with art museums, and still is related to art museums through their families and peers. Therefore, the social and knowledge thresholds do

not play an important role in the decision-making. Although no striking results were found in the correlations between the Active Cluster and the information thresholds, it has an influence on the Active Cluster due to the results that were found in Table 19. Yet, both the time and financial threshold were not relevant to this cluster, since they were even willing to pay extra for fun activities.

The Social Cluster showed that the social, knowledge and information threshold has influence on the decision-making whether or not to visit an art museum. The higher the respondent scored on the Social Cluster, the more they totally agreed that art museums are too formal for them. Yet, also the Social Cluster shows that the higher the respondent scored on this cluster, the more they feel comfortable in an art museum. Also knowledge thresholds play an important role in the decision-making of people that have a high score on the Social Cluster, because they agreed that familiarity with the subject and background information is indeed important in exhibitions. The information threshold problem concerns mostly around the Social Cluster, since the adverts are the least seen by this cluster and moreover the respondents with a high score agreed that the way of communicating does not suit them. On the other hand, time is especially no threshold to this cluster, nor is the financial threshold. More importantly, lowering this barrier does not have an influence on this cluster.

4.5. Focus groups and inductive content analysis

The analysis of the connection between the youngsters and Museum Boijmans Van Beuningen has been done in three parts. Firstly fifteen respondents have visited Museum Boijmans Van Beuningen for the first time in their life. An anonymous overview of the participants can be found in *Attachment III: Anonymous overview participants focus groups*. The participants visited the Boijmans in four groups, each containing three to five participants. After the groups visit, the participants did a focus group to tell about their first visit and impression of the art museum. This was also the moment to elaborate even further on their opinion about the Boijmans, and to suggest something that would improve the experience. Next, the transcripts of these focus groups are analysed by an inductive content analysis in order to find overarching themes and issues in the focus group.

This paragraph answers the fifth and sixth sub question of this research: How do Dutch youngsters between 18 and 35 years old from region Rijnmond describe their first time experience with Museum Boijmans Van Beuningen? and What do Dutch youngsters between 18 and 35 years old from region Rijnmond suggest to Museum Boijmans Van Beuningen to improve the experience of the museum?

4.5.1. Inductive content analysis

An inductive content analysis has been conducted to analyse the (transcripts of the) four focus groups. Beforehand the four focus groups, a questionnaire has been created to determine three overarching topics that were discussed during the focus groups. These three overarching topics are; the first impression of the museum, the accessibility of the Boijmans and their suggestions to improve the Rotterdam based art museum. The examination of the transcripts resulted in 45 separate codes. The analysis of relations among codes led to their distribution into 15 overarching code groups, or subthemes. Within these three prescribed topics, the inductive content analysis of the transcripts of the focus groups resulted into five subthemes per overarching topic.

The first overarching topic is about the first impression, and is based on five subthemes as the general opinion about the museum of the participants, but also about the ambiance within the museum, the building itself, the permanent collection, and the way the museum categorized and divided the art works in the different rooms.

The second overarching topic – accessibility of the Boijmans – consists of five different kinds of accessibilities as subthemes like the accessible background information, the accessibility of services as audio tours and maps, the effect of the permanent collection, the effect of the image of art museums, and the way that the Boijmans is communicating with and approaching the youngsters.

The last overarching topic was the improvement suggestions that the participants provided during the focus groups. The participants were free to suggest whatever they felt was worth improving. Therefore a wide variety of suggestions are provided, from the permanent collection to the external communication with society. In the end, the suggestions could be divided into five subthemes.

The results of the inductive content analysis, and therefore the focus groups, will be discussed topic by topic in chronological order. By discussing the results of the topics through their subthemes, this research provides an insight to the focus groups – in other words how Museum Boijmans Van Beuningen is connected to the Dutch youngsters between 18 and 35 years old from region Rijnmond.

4.5.2. First impression of Museum Boijmans Van Beuningen

The first theme that was addressed during the focus groups was the first impression of the Boijmans. The general opinion of most participants is that they actually liked Museum Boijmans Van Beuningen. They liked to see the different art works of the permanent

collection, and they really enjoyed some art works of this collection. The museum succeeds to offer the total package of a nice building, a variety of art works and a nice ambiance.

Although art is still a matter of taste, but as Nicholas mentioned ‘*everybody can at least see 10 art works that they can appreciate in this art museum*’. Another fact is that the permanent collection has surprised the participants in a positive way, as Daisy stated ‘*I have seen more paintings that I appreciated than I would have thought in the beginning*’.

4.5.2.1. Permanent collection

The idea that the Boijmans offers a collection that ‘*has some for everybody*’ is in the opinion of the participants caused by the variety of the permanent collection (Cooper, 2015). The collection includes a wide range of different movements and different kinds of works such as paintings but also historical artefacts and design. The participants really appreciated that the Boijmans shows such diverse art pieces, since they feel it is important that this museum makes itself interesting for everybody. The fact that most participants agreed on the idea that the Boijmans has some for everybody underlines that the museum offers at least one art work to everybody that they can really enjoy.

Some participants also liked the fact that the more famous works were in between the lesser known works, which has a positive effect on the lesser known art works. George mentioned that ‘*now I’ve actually seen these works as well, while this might not have been the case if it was not in the same room as the more famous art works*’. This was another reason provided by the participants what made this a more divers art museum than any other art museum. Also the fact that you can actually see the works from close is what characterized the Boijmans according to the participants.

Another remark that occurred during the focus groups was the fact that the surrealism chambers made the biggest impression on the participants. In general, they enjoyed the paintings of Magritte and Dali the most. Although realism and landscapes were also liked by many, this was also part of the museum that led to the most opposition. In general, half of all participants can really enjoy the landscapes and realistic themes of these paintings, the other half of the participants detested it. Therefore they also wondered why the landscape paintings deserved to get three chambers, while other art movements as impressionism only has one room in the museum. In short, also these participants show either a more omnivore taste pattern or a lowbrow univore taste pattern (Bourdieu, 1984; Peterson, 1992).

4.5.2.2. Division of the arts

In general the division and categorization of the art works was well perceived, because it is logical to divide the art works by the movements. However most participants also liked the fact that some rooms were divided based on the artist, such as the Picasso and Dali chamber. This kept the museum in a way alive, because of the variation in its division. Another reason why these works, was according to the participants because some artists deserve to have an own chamber in an art museum because of their heritage in art history.

4.5.2.3. The building

Another theme that led to opposition was the building of the Boijmans. In general the participants liked the building itself. The size and look of the building was fine, and interesting as an art work itself. However the inside of the building was mostly perceived as a labyrinth. Museum Boijmans Van Beuningen offers maps for free in the entrance area, but the participants all agreed on the fact that the route within the museum should be made clear in the museum and not by maps or other external apparatuses. Some participants felt uncomfortable not knowing what direction to go, others felt challenged by this and felt like doing a treasure hunt in the museum.

4.5.2.4. Ambiance within the Boijmans

The ambiance within the art museum was the biggest surprise for the participants, since they expected the art museum to be more elite and formal. This expectation matches the statement of Letty Ranshuysen (2005) that museums are concerned as an uncomfortable and non-enjoyable place. Therefore, the participants were relieved that they could talk on a normal level in the museum instead of whispering. They also felt no barrier to give their opinion on different art works within the museum, which they thought was not the right thing to do in an art museum. As April said ‘*there were no people that looked angry at us*’, so the participants felt no social control or social barrier. Another often used word was *museum mode*, in which the participants refer that they had the expectation that they had to behave a certain way in the museum. This museum mode can be compared to what Letty Ranshuysen (2005) has described as museum etiquette. During this visit they felt no need to put on their museum mode, because they felt like they could behave the way would also do any other day. They did not feel unwanted or misplaced in the museum, because in their opinion there was no need to behave in a different way than usual.

4.5.3. Accessibility of the Boijmans

The second theme that was addressed during the focus groups was the accessibility of the Boijmans. The overarching theme accessibility of Museum Boijmans Van Beuningen has a variety of sub categories, such as information supply inside the museum, but also the communication with society in the outside world. All forms, definitions and interpretations of the participants by the word accessibility will be discussed in the next paragraphs.

4.5.3.1. Information supply

The first kind of accessibility that was discussed during all focus groups is the information supply within the museum. According to the participants, background information is important to the art pieces, since this provides an important perspective to the visitors to see *‘‘why this work is in an art museum’’* (Megan, 2015). Matt mentioned that *‘‘the historical and societal context of the art pieces or the art movement makes it easier to understand the art works and therefore the museum’’*. Daisy and Charlotte also mentioned the context, because *‘‘the context makes the art works interesting’’*. Letty Ranshuysen (2005) would describe these reasons why background information is important as a knowledge threshold. By providing background information to the visitors, the Boijmans ensures that the museum connects to the foreknowledge of the visitors. In other words, providing background information in an art museum lowers the knowledge threshold.

Although the participants underline the importance of available information inside the museum, they directly mention the lack of this information. Information per art work or per movement is scarce. Especially the works of Piet Mondriaan are hard to understand for the participants. Yasmin said: *‘‘Now that I know the story of Mondriaan, I can appreciate his way of thinking and therefore his creative talent’’*. This quote immediately represents the knowledge threshold that Ranshuysen (2005) mentioned. Although it seems the more abstract the work, the more need for information, it also applies to portrait because this is such a personal story the participants would like to know more about that personal story. This confirms Bourdieu’s (1984) statement that the more complex art forms – also known as highbrow art – require more cultural capital. Therefore, more abstract art works require more background information to connect to most visitors’ foreknowledge.

As mentioned before, it is important to most participants that the Boijmans is interesting for a broad audience. The lack of more extensive background information has in their opinion also to do with the accessibility for a broad audience. Daisy somehow disappointedly said: *‘‘I know nothing about art history, but after this visit I still do not*

know...''. This quote immediately represents that learning something is indeed an important motivation to visit an art museum (Hood, 1983; Ranshuysen, 2005).

If there was at least the option to get more extensive information, the participants feel that this museum would be accessible for a broader audience. The amount of available background information therefore influences directly the accessibility of Museum Boijmans Van Beuningen. The participants appreciated that the available material was written in both Dutch and English, and is readable for everybody. Again, it is important to the participants that the (inter)national visitors feel welcome and have a chance to grasp the idea of the art works as well.

4.5.3.2. Services within the art museum

One of the (information) services that are provided by the Boijmans is the audio tour, which is called the Boijmans tour. This tour takes the visitor along the art works and provides them an audio explanation. In general, the participants were not enthusiastic about this service at all. The main reason why they would not choose this service is the fact that if you are visiting an art museum, you are visiting together with somebody or a group. If everybody has an audio tour, the entire social aspect of the visit will be gone.

Another problem that the participants have with the audio tour is that they have to walk a specific tour, instead of choosing your route and listening to the explanation about the chosen art works. The participants would like to have more extensive information about some art works that they had chosen. Also the fact that you have to get such a tour and pay for this service is a barrier for the participants, because they regard the information service as a general service instead of an additional service. Matt mentioned that *“the fact that it is an option says enough, it has to be available and accessible to all visitors”*.

The participants have the same reasoning for maps instead of a routing inside the museum. Although some participants regarded the building a labyrinth, they wondered why there was no clear routing inside the museum. They were aware of the fact that a map was available, but again the participants regard the routing a permanent available service instead of an additional service that is only available in the entrance area of the museum. Amber told how she expected this service: *“A clear routing, like arrows on the floor, would make this building easier and therefore accessible”*.

In general, most participants agreed on the fact that they expected some permanent services instead of additional options. The more basic the service is regarded, like providing the needed information, the more the participants think the service should be available

everywhere inside the museum. Basic services that are offered as optional are negatively perceived by the participants, because of the inaccessibility.

4.5.3.3. Accessibility of the permanent collection

The participants were aware of the fact that the Boijmans likes to approach and trigger a broad audience. However, most participants do not think that the current situation triggers a broad audience. The permanent collection has something for everybody, which in the opinion of the participants is therefore suitable for all kinds of audiences. However inside the museum there is nothing besides the art works that triggers the attention of the audience. As Charlotte said: *“I miss some kind of experience, something interactive or other ways of experiencing the arts. All I do now is just passively watching, I would like to do something active or participate”*.

The participants agree on the fact that just watching, instead of experiencing the arts is only suitable for a specific share of this broad audience. Although the first impression showed the opposite in the ambiance of the museum and the collection as the usual image of art museums, the participants regard *“just watching the arts”* similar to this image since they regard this just as boring (April, 2015). This can also work as a threshold for people to not visit the Boijmans, since most youngsters are looking for another experience than the museum experience (Ranshuysen, 2005). As mentioned by Charlotte and April, they prefer a more active participation which is also not available in the Boijmans nowadays. Most participants thought this was a pity, because in general they liked Museum Boijmans Van Beuningen.

4.5.3.4. Effect of the image and prejudices

Another kind of accessibility has to do with the external communication, marketing and promotion of Museum Boijmans Van Beuningen. The participants explained that the barrier to visit the museum can be lowered if the museum approached them, or if the museum would communicate in some way with them. They regard this really important, because the general image of art museums are not positive as these are perceived as uncomfortable and non-enjoyable places (Ranshuysen, 2005). Something needs to happen to them to realize that this image is not necessarily true for every art museum. According to the participants, the image of Museum Boijmans Van Beuningen is not fun, which makes it not interesting to visit this museum since it puts some kind of a barrier to even visit it for once. All participants visited Museum Boijmans Van Beuningen for the first time in their life, while all participants live in Rotterdam or region Rijnmond. The fact that they all confirmed the idea that in most art

museums they have to put their museum modes on and therefore it is not a fun and likeable place to go. Furthermore, it confirms the statements of Hood (1983) and Ranshuysen (2005) about the effect of general perception, image and prejudices on museums.

Another reason that they gave is the idea that you can only look at the arts in an art museum, you cannot actively participate in the experience and of an art museum. Again, this is in line with Ranshuysen's (2005) statement about an active participatory experience. However with all events and activities organized by the Boijmans, the visitors can actually actively participate. Again, the regular image of art museums resulted in false prejudices as Hood (1983) and Ranshuysen (2005) already stated. As mentioned, it was for most participants a surprise that so much activities can be done since they did not expect the Boijmans to be as it actually is. In general, it was expected to be more elite and formal instead of what they saw and felt in the art museum. This also connects to the general image of an art museum to be dull and boring, while most participants actually liked the museum and the visit which was unexpected as well.

4.5.3.5. External communication

Some of the consequences of the disconnection between the youngsters and the external communication of the Boijmans are mentioned in the previous paragraph. A problem that also occurred during the focus groups was the fact that some participants never hear of the Boijmans, and even more participants did not know what kind of art they had inside the museum. Therefore most participants were surprised by the amount of famous art works the museum has, because they expected to know so if the works were important enough. This confirms the statement of Letty Ranshuyen (2005) that the youngsters are indeed hard to reach and approach by external communication sources.

This problem goes along with the problem that the youngster participants stated that they hardly see any form of marketing or promotion by Museum Boijmans Van Beuningen in their environment, or society. April stated that *'it is not clear what is going on in this museum, because in my opinion the museum is not visible. I have never seen any posters or flyers'*. This also explains why most participants did not know what art works are in the permanent collection of the museum.

The consequence of this gap between target group and marketing is that the image of art museum Boijmans Van Beuningen will remain the same in the thoughts of the youngsters. No matter how hard the marketing and communication department has worked to update their channels and materials, still most youngsters are not reached by their actions.

4.5.4. Suggestions for the Rotterdam based art museum

The last theme that was addressed during the focus groups was the suggestions to Museum Boijmans Van Beuningen. Although some suggestions were also provided during the discussions about the previous themes, the participants were asked to summarize their suggestions in the end once again and to elaborate further on these suggestions in the end of the interview. Firstly the suggestions for the first impression and its sub categories are discussed and afterwards the suggestions for the accessibility including all sub categories.

4.5.4.1. Suggestions to the permanent collection

All participants were blown away by the diversity of art works in the Boijmans. Although they liked the collection that is visible in the museum, they were aware that most art pieces were not on show but storage in the depot of the museum. This was the reason that most participants suggested to also change the permanent collection once or twice a year. Adam said that *“if I have seen this collection, I won’t visit it every year. However, if they would create every 6 to 12 months a new temporarily exhibition from their own collection as the permanent collection, I would like to see the new pieces”*. In other words, use the variety that the collection of the Boijmans characterizes. This can be related to Hood’s (1983) motivation experiencing something new. Although the Boijmans remains the Rotterdam based art museum, the participants would like to see something new in the art museum, which is indeed important in the decision-making whether or not to visit an art museum.

Besides the more legitimate art forms, the participants also enjoyed the more design collection. Most participants would like to see a stronger focus on these design pieces, although they also suggested giving fashion a more prominent place in the museum since fashion is in their opinion an easier art form to grasp, or in Bourdieu’s (1984) terms; a form of popular culture . This suggestion is also funded on the idea that most participants would like to see different ways of dividing the art works. Most art works are now collected based on their movement and style; however the participants also stated that they enjoyed the more artist oriented rooms. This does not mean that all rooms should be artist oriented, but they suggested playing with the different ways of collecting art works in the rooms. Especially Megan suggested *“different ways of dividing the art works, stimulate me to take a closer look at the art works since I need to find out per room what is on show”*.

4.5.4.2. Suggestions to the building

The building of Museum Boijmans Van Beuningen is impressive as well. Most participants regarded the building an art piece itself, which led them to suggest to put also the focus on the architecture of the Boijmans. As Charlotte mentioned: *“Make it part of the collection, instead of just the building. Now I just forgot to look at the building, while it is worth looking at”*.

Some participants were also interested in the developments of the building, and its history.

Some participants had also suggestions for within the building; the routing. Most participants regarded the building a labyrinth inside. They suggested making some kind of routing inside the museum, because now they were somehow forced to use a map to find their way out. Marco stated that *“at least the way to the exit should be clear within the museum, instead of using a map. The museum can provide arrows on the floor to make sure people know what direction they should go”*. Other participants agreed that the arrows should not be that big, because this would be too much of a distraction. However, also these participants agreed that some routing and signing was needed.

4.5.4.3. Suggestions to the available information

The participants would like to have more information available in the museum as well. In general, their opinion was that the information was scarce. Megan said: *“I don’t know anything about the arts; however I would like to know more through visiting art museum. However, the museum did not really provide me relevant information to expand my knowledge on the arts”*. Besides the fact that learning something is a rather important motivation to visit an art museum, lacking background information can also work as a threshold (Ranshuysen, 2005) Therefore, it is logical that most participants suggested that they would like to see some information about the context of the art work or art movement as well. Especially historical and societal context is preferred. Some participants would like to see the interpretation of the artists as well; however other participants strongly agreed that the visitors should interpret the art works themselves. They suggested that the museum should provide questions to stimulate the visitors to look at the painting. These questions should guide the visitor through the art works, which makes it easier to interpret. If the museum chooses to provide the interpretation as well, they suggested that it should not be that obvious so people still have the choice to interpret it themselves.

The way most participants would like to receive the available information is through an app, *“an app has more possibilities than texts in the rooms, mostly because the visitor can choose what kind of information they would like to read or hear”* (Matt and Pete, 2015). Most

participants were not interested in some kind of audio tour; however they would like to have sometimes the information auditory offered. In general, the participants agreed that apps provide the most possibilities to serve all kinds of visitors. Matt said that *‘‘you can create QR codes in order to get all available information per art work. Use sub headings to guide the visitor through the available information, to prevent people reading interpretations if they wish not to read those’’*.

4.5.4.4. Suggestions to trigger a broader audience

The participants had also other suggestions about triggering a broad audience. Although they agree that the museum should have a general strategy to attract a broad audience, they suggest first beginning with expending the current visitors plus people in their thirties. Cooper noticed that *‘‘most visitors I saw were at least forty years old, so try to start with reaching and approaching people from in their thirties and so on and so forth’’*. This also gives the museum the opportunities to look at the preferences of the visitors per age category in order to connect more with all target groups.

Also activities were important to the participants. *‘‘I can only participate passive in this museum by watching, I would like to participate more actively through doing activities’’* (Charlotte, 2015). Most participants would like to see a more interactive experience through cool activities and events, which confirms the statement Ranshuysen (2005) that the youngsters prefer an active participatory experience. The participants are aware that most children in the museum are guided and educated at the same time through the museum, and they wondered why this was not the case for adults. Sarah explained that *‘‘these activities also make it possible to trigger different target groups through the different kind of activities’’*.

Another suggestion that has to do with the active participation is experiencing the arts. Matt said: *‘‘Look I know it is a museum and you cannot touch art works, but it would be really cool if you can touch something in order to make this museum more an experience’’*. The participants underlined that they do not expect the museum to become Disney World, however experience elements within the museum would be nice in order to be and become more interesting for all people.

Other suggestions were also devised to lower the time and financial barriers for non-visiting people (Ranshuysen, 2005). Pete mentioned that *‘‘the museum can have two days a year as some kind of introduction days. The fees for the entrance could be free, or just a couple of euros to attract people for the introduction and to see that this museum is different*

from its image. Another option is to do this in evenings, because the younger generations are really busy during the day’. Most participants agreed on these kinds of ideas, just because these days are perfect for non-visitors to try the Boijmans. Sarah suggested to *‘show on these days what this museum has to offer, and focus on lowering the barrier for the next visit’*.

Some other participants suggested to the museum should use of the environment of Museumpark. *‘Two types of people are walking in this park; visitors of other cultural institutions or people that want to chill in grass on a beautiful day. Try to trigger these people as well’* (Charlotte, 2015). At the same time these participants suggested creating a last minute ticket, so people can combine their other activities with the museum visit. Diana agreed: *‘I think this could work out for the people that are already in the Museumpark area’*.

4.5.4.5. Suggestions to external communication

A problem that was already mentioned by the participants was the fact that they never saw any marketing or promotion of Museum Boijmans Van Beuningen. Since they felt like this was not what the Boijmans wanted, they provided some suggestions concerning marketing, promotion and communication as well. The first suggestion they mentioned was that they would like to see promotion as flyers and posters at places where they are, as bars, festivals or shopping malls. In other words lower the information threshold (Ranshuysen, 2005), through putting the Boijmans where the youngsters are.

Some participants took this suggestion to the next level by stating that the Boijmans should go into society by bringing a piece at places like an airport or shopping malls. Sarah said: *‘Try to do this as some kind of guerrilla action that will also go around on social media, which is important to the name recognition of the museum. So do something outside the Boijmans comfort zone’*.

The participants also suggested branding as an important tool. Charlotte mentioned: *‘Brand the museum itself, and the prominent works of the collection. Make sure that everybody knows this museum and what kind of art works they can expect. Otherwise, the Boijmans will just be stuck in the general boring image of art museums’*. Most participants agreed that the art work Toren van Babel and the surrealists are really worth branding, because these are the most loved works of this museum.

The participants suggested also the use other (newer) media for the marketing and communication, and also to use some media differently. Most participants agreed that they would like to see more videos such as trailers and vines to trigger them as an audience. These

videos can be shared through social media. Matt stated that *‘as mentioned that new media – as an app – should be used inside the museum, this goes hand-in-hand outside the museum. Using new media will also pull the Boijmans away from the bad reputations art museums have’*’.

Another suggestion the participants have is that Museum Boijmans Van Beuningen should try to make their museum a happening, a hype, through the use of the suggested media but also through bigger communication channels as billboards and commercials. Marco suggested: *‘Use instead of a few small billboards, one big billboard next to the highway. This catches more attention than the smaller billboards or other small images’*’. Catching the potential audience their attention can also be done by celebs in a video, trailer or commercial. Charlotte added: *‘Just make sure it is a small video of maximum one minute, instead of a documentary’*’.

George mentioned that *‘a younger target group, like us, is characterized by their online, fast and fun lifestyle. So make sure this also connects in your marketing and promotion products. That is why I mentioned vines as a new medium to promote the Boijmans and the permanent collection. Although small animation movies would be fine as well’*’. In other words, try to follow the trends and connect to these because most of the time youngsters will do the same.

It is also important to mention that the participants agreed on the fact that making the museum more up-to-date and trendy will help in changing the reputation of the Boijmans. Since most people are not familiar with this museum, or their collection, they consider this museum the same as all other art museums with the same bad reputation. However, by showing the museum through these newer and more trendy media, the audience will also grasp the idea that Museum Boijmans Van Beuningen is not the same, boring institution as any other art museum *‘besides the Rijks’* (Diana, 2015). Therefore, it is important to see this as marketing instead of communication.

4.5.5. Summary results case study

In conclusion, to answer the sub questions: How do Dutch youngsters between 18 and 35 years old from region Rijnmond describe their first time experience with Museum Boijmans Van Beuningen? and What do Dutch youngsters between 18 and 35 years old from region Rijnmond suggest to Museum Boijmans Van Beuningen to improve the experience of the museum?

In general the participants were positively surprised by Museum Boijmans Van Beuningen. The fact that the participants were surprised has to do with the statements of Letty Ranshuysen (2005) that museums are regarded as uncomfortable and non-enjoyable places with a museum etiquette. These statements were confirmed by most participants. In general, most participants did not expect to find so many beautiful art works in the Boijmans. Especially, the variety of the permanent collection was appreciated by the participants. Other important factors that contributed to this positive visit were the ambiance inside the museum, and the beautiful architecture. Yet they have made some remarks on the collection and the route inside the building. However, these remarks merely had to do with the accessibility of the collection and the building.

During the focus groups, most participants underlined the importance of the availability of background information in art museums. These statements were mostly concerning the reduction of the knowledge threshold as Letty Ranshuysen (2005) has described. However, the lack of background information was an important and prominent remark of the participants. Especially the more complex art movements, as abstract art, need to get more background information. This confirms Bourdieu's (1984) statement that the more complex art forms – also known as highbrow art – require more cultural capital, more foreknowledge to understand and appreciate these art forms. Yet, these statements confirm that learning is an important motivation to visit an art museum (Hood, 1983; Ranshuysen, 2005). The youngsters preferred to have this information available all time, instead of through additional services as an audio tour.

As Ranshuysen (2005) also already mentioned was that the youngsters are looking for another kind of experience than the museum experience. The youngsters prefer a more (inter)active participation to experience the arts. However, the Boijmans already offers these kind of experiences through their activities and events. The fact that the youngsters are not aware of these special events, indicated that there is indeed an information threshold. As Ranshuysen (2005) already described that youngsters are a target group that is hard to reach and to approach by art museums. However, the information threshold clarifies why the negative image as Hood (1983) and Ranshuysen (2005) described still have such an effect on the youngsters. As a consequence, this information threshold still has a huge impact on the discrepancy between art museum and the youngsters.

The suggestions that the participants provided were mostly concerning the improvement of the experience, how to trigger a broader audience, and how to reduce the information threshold. Most participants stated that the experience can be improved by

providing more background information, and information as a routing in general. In addition, they would like to see that also the permanent collection changes once or twice a year. This is mainly based on the learning and experiencing something new motivations (Hood, 1983; Ranshuysen, 2005).

According to the participants, triggering a broader audience also has to do with the experience that the Boijmans provides. A more active participatory experience will also interest and trigger other target groups, including the youngsters. To reduce the time and financial threshold, evening openings and introduction days were mentioned. To reduce the information threshold branding, new media and hypes were proposed. A more general approach that will improve the external communication is that the youngsters would like to see the adverts in places they visit as bars, shopping malls, or festivals. In short, since the youngsters were so positively surprised by the Boijmans they were willing to provide all kinds of suggestions to improve the experience, including the external communication.

Chapter 5. Conclusion

Youngsters between 18 and 35 years old are a target group which is hard to approach by art museums. The purpose of this research was to gain more knowledge about this type of audience in order to specify the strategy of art museums. More knowledge is gained by the examination of the taste patterns, cultural profiles, motivations and thresholds. Another way to gain specified knowledge was the case study to Museum Boijmans Van Beuningen. Through the two parts of this study, the research question of this thesis – **Which cultural profiles, motives, and thresholds characterize the Dutch youngsters from 18 till 35 years old from region Rijnmond, and how is Museum Boijmans Van Beuningen connected to this group?** – can be answered.

In this study three clusters were found based in the cultural activities of the respondents; highbrow, active and social. The characteristics of these clusters are discussed in this conclusion. Furthermore, the connection with the Boijmans (in relation to the crucial characteristics) will be discussed. The implementation of this study in art museums is discussed in Chapter 6. Discussion and recommendations.

5.1. Clusters

The different clusters show differences and similarities on all crucial characteristics (taste patterns, cultural profiles, motivations and thresholds). Based on a factor analysis, each cluster represents different kind of cultural activities, and therefore taste patterns and cultural profiles. Although, these differences sometimes did not have an effect on the motivations or thresholds, since the most important general motivations are spending time with friends and family and social interaction. The main motivations for visiting art museums were ‘seeing something beautiful’, ‘spending time with friends and family’, and ‘learning something’.

In general, the results showed that social thresholds are not that present anymore, since most respondents were acquainted with art museums during their socialization (Ranshuysen, 2005). However, the involvement of peers has a positive correlation with art museum visits. Travel costs and travel time are not recognized as a threshold by all respondents. However when an art museum is for free, most respondents agreed that it is more likely that they would visit. Information thresholds showed the troubles of art museums to reach the youngsters, as already mentioned by Letty Ranshuysen (2005). Besides peers, also Facebook turned out to be an important source of information, while other social media as Twitter and Instagram was regarded as lesser important communication channels.

The first cluster – Highbrow – consists participation in highbrow cultural activities as visiting museums and classical music concerts. Besides the highbrow activities, this cluster also participates in theatre and cultural events, which makes them an omnivore (Peterson, 1992). Therefore, this cluster can be compared to Hanquinet's art lover (2013). Remarkable is the fact that this group feels the most related to art museums, and also feel that the current communication channels and ways suits them. In other words, this cluster contains the most frequent and experienced visitor as described by Hood (1983) and Ranshuysen (2005). The main motivations to visit an art museum were to spend time with family and friends, seeing something beautiful and inspiration. However social interaction is the least important motivation. This was already mentioned by Hood (1983), who stated that social interactions are mostly important to the incidental and non-visitor. In other words; this cluster connects the most to the frequent visitor (Ranshuysen, 2005) Thresholds have the least influence on this cluster, since they are accustomed to art museums. Even the problem with the information threshold described by Ranshuysen (2005) has the least effect on this cluster.

The second cluster – Active – characterizes itself through active participation in cultural activities as painting, drawing and designing. Table 5 showed that this cluster has a moderate correlation with the Highbrow Cluster. Therefore, this cluster can be compared to Hanquinet's cultured progressist (2013). The higher the respondents scored to this cluster the more they are open to both highbrow as popular activities, which can be related to the incidental visitor of Hood (1983). Their main motivations to visit art museums are related to the Highbrow cluster, which are spending time with family and friends, seeing something beautiful and more importantly inspiration. Ranshuysen (2005) already stated that inspiration is an important motivation to visit an art museum. Thresholds have no big influence on this cluster, besides Ranshuysen's (2005) already predicted information threshold.

The third cluster – Social – is characterized by popular activities as cinema visits and festivals. Since this cluster only contains the more popular activities, a lowbrow univore taste pattern occurs (Van Eijck, 2000). Therefore this cluster can be compared to Hanquinet's distant (2013) that mainly represents the non-visitors of Hood (1983) The main motivations to visit an art museum were to spend time with family and friends, seeing something beautiful, to come at ease, inspiration, experiencing something new and social interaction. Three of these motivations were already mentioned by Hood (1983) and Ranshuysen (2005). Since art museums are mostly visited to come at ease and to find inspiration, while social interaction is only important to incidental and non-visitors. The information threshold has the most effect on this cluster, because the respondents that had a high score on this cluster hardly

see promotion and more importantly if they see something the way of communication does not suit them. Again prejudices and the bad image of art museums seem to have the most influence on this cluster. Moreover, also social and knowledge thresholds have the most influence on this cluster.

These clusters confirm the profiles of Hanquinet (2013) and the visitor types of Hood (1983) and Ranshuysen (2005). However, youngsters are often regarded as one target group, but clearly show to be a heterogeneous group. Although the clusters have some similar motivations and threshold, the results also showed that these motivations and thresholds can be cluster based. This target group is expected to be even more heterogeneous, since this sample only contains 123 mostly highly educated Dutch female respondents. In general, the results of this sample showed a more omnivore taste, which requires knowledge about highbrow and lowbrow culture that can be used as Swidler's (1986) suggested toolkit. A large share of the respondents showed to be acquainted to both highbrow and lowbrow culture, which means that their cultural knowledge can be used in various manners depending on the situation. In other words; as Swidler (1986) mentioned the respondents can choose amongst their 'cultural knowledge tools', the appropriate tools for a particular situation.

5.2. Museum Boijmans Van Beuningen

In general the participants of the focus groups enjoyed the visit at the Boijmans. They liked the museum because of the variety of the permanent collection. Also the building and the division of the art works was mostly appreciated. The biggest surprise to the participants was the ambiance in the art museum, since they did not expect it to be as they experienced during the group visit. The fact that the participants were surprised confirms the statements of Letty Ranshuysen (2005) that museums are regarded as uncomfortable and non-enjoyable places with a museum etiquette. However, the variety of art works and the good ambiance in the art museum changed the opinion of the participants about Museum Boijmans Van Beuningen.

Yet, the participants agreed that the Boijmans is not that accessible to all audience segments. It is only accessible for the regular visitors. The first two factors that caused this perception are the routing in the museum and the scarce information resources. Most participants missed some routing through the museum, instead of the maps. Another resource that lacked was the background information about the art works and the movements. If information was available they missed the link to society, in other words the societal and historical context of the arts. Providing more knowledge makes this museum more accessible

for other visitors, who know less of art. In other words; it reduces the knowledge threshold that Letty Ranshuysen (2005) described. The participants mentioned that especially the more abstract art movements need more background information. This confirms Bourdieu's (1984) statement that the more complex art forms – also known as highbrow art – require more cultural capital, more foreknowledge to understand and appreciate these art forms. Yet, these statements also confirm that learning is an important motivation to visit an art museum (Hood, 1983; Ranshuysen, 2005). Background information was not the only kind of information that was lacking; also external communication is hardly ever seen by the participants. This result is similar to the result of the survey.

Suggestions that were provided by the participants were mostly concerning the improvement of the accessibility for all target groups. The most mentioned suggestion was the expansion of the information resources to provide more background information. Most participants would like this in the form of an app. Also creating some kind of routing through the museum was mentioned as a suggestion. As Ranshuysen (2005) also mentioned, the youngsters are looking for another kind of experience than the museum experience, since the youngsters prefer and suggested a more (inter)active participation to experience the arts. In addition, they would like to see that the permanent collection changes once or twice a year. This confirms the importance of the learning and experiencing something new motivations (Hood, 1983; Ranshuysen, 2005).

Other suggestions were about the external communication as marketing, communication and promotion. The information threshold clarifies why the negative image as Hood (1983) and Ranshuysen (2005) described still has such an effect on the decision-making of youngsters. As a consequence, this threshold causes a discrepancy between art museum and the youngsters. Since they hardly see any promotion, the participants suggested to the Boijmans to go more inside society at places where the youngsters are. They suggested to use newer media and to use it in a more trendy way – such as vines – to make it more appealing to the youngsters. The participants would like to see more 'happenings' at the museum, which in their opinion can also be done through branding. According to the participants branding is needed for name recognition and for some important art works of the permanent collection in order to make the Boijmans a lesser grey area to most people. Also introduction days and evening openings are important to lower Ranshuysen's (2005) time and financial threshold. This is suggested as a hand-in-hand process; first make people aware than introduce them to our Rotterdam art museum.

Chapter 6. Discussion and recommendations

The purpose of this thesis was to gain more knowledge about the youngsters between 18 and 35 years old from region Rijnmond. The results of this research are the starting point of this process; however by the composition of the survey sample these results cannot be instantly generalized. The demographic characteristics of the respondents as gender, education level and ethnic group are not representative for the entire population. This may be caused by the snowball effect and the use of only one social medium channel Facebook. Besides the variation within the sample, also the size of the sample should be bigger – in other words should contain more respondents to make the results generalizable.

Also the ranking questions in the survey – about communication channels and art museum motivations – were harder to analyse than the other questions. All other questions about motivations and thresholds were measured on a four point scale (totally agree, agree, disagree, and totally disagree). Especially the results of the art museum motivations were important to compare to the results of the general motivations. However, the results were not measured in the same way, which hampered the comparison. Since these were measured on another level, the results were not comparable proof.

Another comment can be made about the clusters. The Pearson Coefficient Analysis showed correlations between the different activities that were asked in question 1 of the survey. A factor analysis was used to create the clusters, which resulted in three clusters (Highbrow, Active, and Social). However, the same factor analysis showed through the eigenvalues that only around 35% of this sample is covered by the three clusters that in the end represented cultural profiles. This means that around 65% remains unknown, which means that this should be examined in further research in order to provide more and completer knowledge about the cultural profiles.

Since this research shows a gap between the general motivations and the art museum motivations, it would be interesting to examine this gap in further research. Especially this gap is based on the image of art museums, as stated during the focus groups, this provides the opportunity for further research to examine these prejudices and the way this influences the image and reputation of art museums.

Also the mixed methods show some difficulties. Although a connection can be made based on the two parts of this study, especially the case study showed that more knowledge is needed about the youngsters. Through the inductive content analysis, the results of the focus groups showed that most participants had enjoyed their first visit of Museum Boijmans Van Beuningen. However, these youngsters also showed that this positive visit has nearly an effect

on the future, in which they probably still will not become a frequent visitor. Yet, this cannot be explained through the (new) knowledge about cultural profiles, motivations and taste patterns. Therefore, further research should focus on and examine why the effect of a positive visit nearly has an effect on the youngsters.

Also the size of this thesis has its limitations, because this resulted in the fact that not all results can be shown. The questions of the survey offered more data and results than shown in this research. If this thesis had not restrictions concerning page numbers and word-count, all results could have been shown and this would have provided a more in-depth analysis than currently shown.

6.1. Implementation of this study in art museums

The analysis of the youngsters has shown that this group is very heterogeneous. Although the Highbrow cluster knows its way in and around an art museum, and the Active cluster as well however in a less extent, especially the Social cluster seems to be missed by the current reach and approach by art museums. This makes this cluster even more important and interesting to examine further.

As shown in this research this can be done by starting a conversation in the museum, or by introducing them to an art museum. However, this can also be done with the other two clusters in order to optimize the reach and approach. Especially the focus groups have shown that prejudices and the current image of art museums play an important role in the decision making whether or not to visit an art museum.

Also the influence of peers should be taken into account. If an art museum can bind some key figures to their museum, the youngsters are in general more willing to visit an art museum. These key figures are important to co-create within for instance a young board for an art museum. Again as suggested by the focus groups, an introduction to art museums is important to lower the barrier that is caused by the image and prejudices. However, when key figures are involved it is more likely that these introductions will be successful. In other words; art museums try to find your snowball effect into the youngster target group through active participation as co-creation.

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Appendices

Appendix I: Survey

Wat doe jij in je vrije tijd?

Beste deelnemer,

Graag nodig ik je uit om mee te doen aan mijn afstudeeronderzoek in het kader van mijn opleiding Arts, Culture & Society aan de Erasmus Universiteit Rotterdam. Dit onderzoek gaat over vrije tijd, voornamelijk over culturele activiteiten. Ik stel vragen over de activiteiten die je graag doet, of minder graag doet en waarom. Daarnaast zal ik dieper ingaan op kunstmusea en jouw mening over deze culturele activiteit.

Deze enquête richt zich op mensen uit Regio Rijnmond tussen de 18 en 35 jaar oud. Het invullen van de 15 vragen duurt ongeveer 10-15 minuten. Je zou mij er zeer mee helpen deze vragen voor 1 april in te vullen!

De informatie die je geeft met het invullen van deze vragenlijst wordt alleen voor dit onderzoek gebruikt en wordt vertrouwelijk behandeld. Als je op de hoogte gehouden wilt worden kunt je jouw e-mailadres aan het eind van de enquête achterlaten.

Alvast heel erg bedankt voor je medewerking!

Lisa Brunink

Om te beginnen eerst wat algemene vragen over vrije tijd.

1. Hoe vaak onderneem je de volgende activiteiten?

	Nooit	Minder dan een keer per jaar	Een keer per jaar	Een (paar) keer per half jaar	Een (paar) keer per maand	Een keer per week	Meer dan een keer per week
Gebruik maken van social media en/of internet	☐	☐	☐	☐	☐	☐	☐
Fotograferen	☐	☐	☐	☐	☐	☐	☐
Filmen	☐	☐	☐	☐	☐	☐	☐
Schrijven	☐	☐	☐	☐	☐	☐	☐
Uit eten gaan	☐	☐	☐	☐	☐	☐	☐
Winkelen	☐	☐	☐	☐	☐	☐	☐
Tijd doorbrengen met familie/vrienden	☐	☐	☐	☐	☐	☐	☐
Sporten	☐	☐	☐	☐	☐	☐	☐
Lezen	☐	☐	☐	☐	☐	☐	☐
Acteren/dansen	☐	☐	☐	☐	☐	☐	☐
Schilderen/tekenen	☐	☐	☐	☐	☐	☐	☐
Vormgeven	☐	☐	☐	☐	☐	☐	☐
Muziek maken	☐	☐	☐	☐	☐	☐	☐
Een boek kopen of lenen	☐	☐	☐	☐	☐	☐	☐
Kunst lenen of kopen	☐	☐	☐	☐	☐	☐	☐
Muziek luisteren	☐	☐	☐	☐	☐	☐	☐
Naar de bioscoop gaan	☐	☐	☐	☐	☐	☐	☐
Film kijken	☐	☐	☐	☐	☐	☐	☐
Tv-kijken	☐	☐	☐	☐	☐	☐	☐
Een theater bezoeken	☐	☐	☐	☐	☐	☐	☐
Naar een museum en/of galerie gaan	☐	☐	☐	☐	☐	☐	☐
Een klassiek en/of jazz concert bezoeken	☐	☐	☐	☐	☐	☐	☐
Naar een opera gaan	☐	☐	☐	☐	☐	☐	☐
Een dansuitvoering bezoeken	☐	☐	☐	☐	☐	☐	☐

Naar een popconcert gaan	☐	☐	☐	☐	☐	☐	☐
Een cultureel evenement bezoeken	☐	☐	☐	☐	☐	☐	☐
Naar een sportevenement gaan	☐	☐	☐	☐	☐	☐	☐
Een festival bezoeken	☐	☐	☐	☐	☐	☐	☐

2. Hoe weet je welke activiteiten te doen zijn in jouw vrije tijd? (Sleep de opties van meest belangrijk naar minst belangrijk)

- _____ Via familie
- _____ Via vrienden
- _____ Krant
- _____ Magazine
- _____ Via televisie
- _____ Flyers/posters
- _____ Opzoeken via website
- _____ Facebook
- _____ Twitter
- _____ Instagram
- _____ Blogs
- _____ Anders, namelijk

3. Geef aan in hoeverre je het eens bent met de volgende uitspraken

	Helemaal mee eens	Mee eens	Mee oneens	Helemaal mee oneens
In mijn vrije tijd bezoek ik alleen plekken waar ik mij comfortabel voel	☐	☐	☐	☐
Ik onderneem graag dingen samen met familie/vrienden	☐	☐	☐	☐
Ik wil in mijn vrije tijd dingen doen om te ontsnappen aan alledaagse drukte	☐	☐	☐	☐
Ik onderneem graag iets actiefs in mijn vrije tijd	☐	☐	☐	☐
Ik beleef graag nieuwe dingen wanneer ik vrij ben	☐	☐	☐	☐
Ik doe graag dingen waarvan ik inspiratie krijg wanneer ik vrij ben	☐	☐	☐	☐
In mijn vrije tijd doe ik graag dingen waarvan ik iets leer	☐	☐	☐	☐
Ik wil iets waardevols doen wanneer ik vrij ben	☐	☐	☐	☐
In mijn vrije tijd is Interactie met andere mensen erg belangrijk voor mij	☐	☐	☐	☐

De volgende twee vragen gaan over muziekgenres en kunststijlen.

4. Wat vind je van de volgende muziekgenres?

	Vind ik leuk	Neutraal	Vind ik niet leuk	Ken ik niet
Klassieke muziek	☐	☐	☐	☐
Jazz	☐	☐	☐	☐
Blues	☐	☐	☐	☐
Soul	☐	☐	☐	☐
Folkmuziek	☐	☐	☐	☐
Wereldmuziek	☐	☐	☐	☐
R&B	☐	☐	☐	☐
Hiphop en rap	☐	☐	☐	☐
Rock	☐	☐	☐	☐
Popmuziek	☐	☐	☐	☐
Elektronische muziek	☐	☐	☐	☐

5. Wat vind je van de volgende kunststijlen?

	Vind ik leuk	Neutraal	Vind ik niet leuk	Ken ik niet
Middeleeuwse kunst	☐	☐	☐	☐
Renaissance kunst	☐	☐	☐	☐
Romantiek	☐	☐	☐	☐
Impressionisme	☐	☐	☐	☐
Kubisme	☐	☐	☐	☐
Surrealisme	☐	☐	☐	☐
Pop art	☐	☐	☐	☐
Expressionisme	☐	☐	☐	☐
Moderne kunst	☐	☐	☐	☐
Vormgeving	☐	☐	☐	☐
Mode	☐	☐	☐	☐
Design	☐	☐	☐	☐
Conceptuele kunst	☐	☐	☐	☐

De volgende drie vragen gaan over kunstmusea.

6. Geef aan in hoeverre je het eens bent met de volgende uitspraken over het bezoeken van een kunstmuseum

	Helemaal mee eens	Mee eens	Mee oneens	Helemaal mee oneens
Ik ging vroeger regelmatig met mijn ouders of school naar een kunstmuseum	☐	☐	☐	☐
Mijn familie en/of vrienden bezoeken vaak een kunstmuseum	☐	☐	☐	☐
Ik vind een kunstmuseum te deftig	☐	☐	☐	☐
Ik voel mij op mijn gemak in een kunstmuseum	☐	☐	☐	☐
Ik ga meestal naar een kunstmuseum omdat familie en/of vrienden mij meevragen	☐	☐	☐	☐
Ik ga eerder naar een tentoonstelling als mijn familie en/of vrienden er enthousiast over zijn	☐	☐	☐	☐
Ik zou eerder naar een kunstmuseum gaan als een familielid en/of vriend daar iets organiseert	☐	☐	☐	☐
Ik ga alleen naar een tentoonstelling als ik bekend ben met het onderwerp	☐	☐	☐	☐
Tentoonstellingen vind ik en/of lijken mij vaak interessant	☐	☐	☐	☐
Ik ga alleen naar een kunstmuseum voor de tentoonstellingen	☐	☐	☐	☐

Bij een tentoonstelling wil ik graag een eenvoudige uitleg	☐	☐	☐	☐
Ik zoek op wat er te zien of te doen is in een kunstmuseum	☐	☐	☐	☐
Ik ga alleen naar een kunstmuseum als er in de buurt ook nog iets anders te doen is	☐	☐	☐	☐
Als ik op vakantie ben bezoek ik altijd een kunstmuseum	☐	☐	☐	☐
Om een kunstmuseum te bezoeken ben ik bereid ver te reizen	☐	☐	☐	☐
Ik weet wat de toegangsprijs is voor een kunstmuseum	☐	☐	☐	☐
Ik vind de toegangsprijs voor een kunstmuseum te duur	☐	☐	☐	☐
Reiskosten zijn voor mij een drempel om een kunstmuseum te bezoeken	☐	☐	☐	☐
Ik zou wel een kunstmuseum bezoeken als het gratis is	☐	☐	☐	☐
Voor een leuke activiteit in een kunstmuseum wil ik wel extra betalen	☐	☐	☐	☐
Reistijd is voor mij een drempel om een kunstmuseum te bezoeken	☐	☐	☐	☐
Ik zie regelmatig publiciteitsacties van kunstmusea	☐	☐	☐	☐
Ik ga meestal naar een kunstmuseum als er een bijzondere activiteit wordt georganiseerd	☐	☐	☐	☐

De manier waarop kunstmusea communiceren past bij mij	☐	☐	☐	☐
Ik bezoek het liefst een kunstmuseum in een festival-setting zoals museumnacht	☐	☐	☐	☐

7. Ik zou naar een kunstmuseum gaan om... (Sleep de opties in de juiste volgorde van meest belangrijk naar minst belangrijk)

- _____ Tijd door te brengen met familie/vrienden
- _____ Te ontspannen
- _____ Te ontsnappen aan het dagelijkse leven
- _____ Iets moois te zien
- _____ Iets onvergetelijks te ervaren
- _____ Iets te leren
- _____ Tot rust te komen
- _____ Inspiratie op te doen
- _____ Iets nieuws te beleven
- _____ Omgeven te zijn door mensen
- _____ Het gevoel te hebben dat ik iets waardevols doe

8. Doe hier een suggestie wat je graag in een kunstmuseum zou willen zien en/of doen.

Tot slot zou ik graag iets willen weten over uw achtergrond.

9. Ik ben ...

- ☐ Man
- ☐ Vrouw

10. Wat is uw leeftijd?

_____ In jaren

11. In welke regio woon je?

- ☐ Rotterdam Rijnmond
- ☐ Anders, namelijk _____

12. Ik voel mij ... (Meerdere antwoorden mogelijk)

- ☐ Nederlands
- ☐ Turks
- ☐ Marokkaans
- ☐ Surinaams
- ☐ Indonesisch
- ☐ Chinees
- ☐ Anders, namelijk _____

13. Wat is je hoogst afgeronde opleiding of welke opleiding volg je momenteel?

- ☐ LBO/VMBO
- ☐ HAVO
- ☐ VWO
- ☐ MBO
- ☐ HBO
- ☐ WO
- ☐ Anders, namelijk _____

14. Wat is je voornaamste bezigheid? (Meerdere antwoorden mogelijk)

- ☐ Studeren
- ☐ Op zoek naar een baan
- ☐ Betaalde baan (fulltime)
- ☐ Betaalde baan (parttime)
- ☐ Onbetaald werk
- ☐ Stage
- ☐ Anders, namelijk _____

15. Hoeveel houd je maandelijks over om uit te geven aan vrije tijd?

- ☐ Minder dan 100 euros
- ☐ Tussen 100 en 250 euros
- ☐ Tussen 250 en 500 euros
- ☐ Tussen 500 en 750 euros
- ☐ Tussen 750 en 1000 euros
- ☐ Meer dan 1000 euros

Op de hoogte blijven van de resultaten?

Ben je benieuwd naar de resultaten van dit onderzoek en wil je hiervan op de hoogte blijven? Vul dan hieronder jouw naam en e-mailadres in. Ik zal je, na het afronden van mijn master thesis, de resultaten van het onderzoek e-mailen.

Naam

E-mailadres

Heel erg bedankt voor je medewerking!

Lisa Brunink

https://erasmushcc.qualtrics.com/SE/?SID=SV_eaEVJwf4voTO8Dj

Attachment II: Correlation Schedule

		Gebruik maken van social media en/of internet	Fotograferen	Filmen	Schrijven	Uit eten gaan	Winkelen	Tijd doorbrengen met familie/ vrienden	Sporten	Lezen	Acteren/dansen	Schilderen/tekenen	Vormgeven
Gebruik maken van social media en/of internet	Correlation Coefficient	1,000	-,084	-,192 [*]	-,125	-,054	-,159	,033	,015	-,123	,016	-,056	-,193 [*]
	Sig. (2-tailed)		,354	,033	,167	,550	,079	,718	,873	,174	,858	,538	,032
	N	123	123	123	123	123	123	123	123	123	123	123	123
Fotograferen	Correlation Coefficient	-,084	1,000	,665 ^{**}	,327 ^{**}	,109	,034	,118	-,117	,034	,256 ^{**}	,248 ^{**}	,297 ^{**}
	Sig. (2-tailed)	,354		,000	,000	,231	,708	,195	,197	,707	,004	,006	,001
	N	123	123	123	123	123	123	123	123	123	123	123	123
Filmen	Correlation Coefficient	-,192 [*]	,665 ^{**}	1,000	,382 ^{**}	,088	-,064	,151	-,036	,030	,257 ^{**}	,302 ^{**}	,255 ^{**}
	Sig. (2-tailed)	,033	,000		,000	,332	,482	,096	,691	,739	,004	,001	,004
	N	123	123	123	123	123	123	123	123	123	123	123	123
Schrijven	Correlation Coefficient	-,125	,327 ^{**}	,382 ^{**}	1,000	,052	-,024	,111	,084	,395 ^{**}	,205 [*]	,222 [*]	,419 ^{**}
	Sig. (2-tailed)	,167	,000	,000		,568	,796	,224	,357	,000	,023	,013	,000
	N	123	123	123	123	123	123	123	123	123	123	123	123
Uit eten gaan	Correlation Coefficient	-,054	,109	,088	,052	1,000	,122	,272 ^{**}	,151	,005	,045	,039	,065
	Sig. (2-tailed)	,550	,231	,332	,568		,178	,002	,096	,953	,623	,667	,478
	N	123	123	123	123	123	123	123	123	123	123	123	123
Winkelen	Correlation Coefficient	-,159	,034	-,064	-,024	,122	1,000	,021	,102	-,100	-,033	,048	,171
	Sig. (2-tailed)	,079	,708	,482	,796	,178		,820	,262	,272	,719	,595	,058
	N	123	123	123	123	123	123	123	123	123	123	123	123
Tijd doorbrengen met familie/vrienden	Correlation Coefficient	,033	,118	,151	,111	,272 ^{**}	,021	1,000	,051	,021	,069	,051	,021
	Sig. (2-tailed)	,718	,195	,096	,224	,002	,820		,575	,816	,445	,576	,819
	N	123	123	123	123	123	123	123	123	123	123	123	123
Sporten	Correlation Coefficient	,015	-,117	-,036	,084	,151	,102	,051	1,000	,102	,146	,079	,020
	Sig. (2-tailed)	,873	,197	,691	,357	,096	,262	,575		,263	,108	,388	,822
	N	123	123	123	123	123	123	123	123	123	123	123	123
Lezen	Correlation Coefficient	-,123	,034	,030	,395 ^{**}	,005	-,100	,021	,102	1,000	,173	,257 ^{**}	,212 [*]
	Sig. (2-tailed)	,174	,707	,739	,000	,953	,272	,816	,263		,056	,004	,018
	N	123	123	123	123	123	123	123	123	123	123	123	123
Acteren/dansen	Correlation Coefficient	,016	,256 ^{**}	,257 ^{**}	,205 [*]	,045	-,033	,069	,146	,173	1,000	,248 ^{**}	,221 [*]
	Sig. (2-tailed)	,858	,004	,004	,023	,623	,719	,445	,108	,056		,006	,014
	N	123	123	123	123	123	123	123	123	123	123	123	123
Schilderen/ tekenen	Correlation Coefficient	-,056	,248 ^{**}	,302 ^{**}	,222 [*]	,039	,048	,051	,079	,257 ^{**}	,248 ^{**}	1,000	,519 ^{**}
	Sig. (2-tailed)	,538	,006	,001	,013	,667	,595	,576	,388	,004	,006		,000
	N	123	123	123	123	123	123	123	123	123	123	123	123
Vormgeven	Correlation Coefficient	-,193 [*]	,297 ^{**}	,255 ^{**}	,419 ^{**}	,065	,171	,021	,020	,212 [*]	,221 [*]	,519 ^{**}	1,000
	Sig. (2-tailed)	,032	,001	,004	,000	,478	,058	,819	,822	,018	,014	,000	
	N	123	123	123	123	123	123	123	123	123	123	123	123
Muziek maken	Correlation Coefficient	-,029	,106	,140	,148	-,019	-,096	,016	,042	,159	,086	,073	,053
	Sig. (2-tailed)	,754	,242	,122	,102	,833	,289	,864	,648	,080	,347	,420	,558
	N	123	123	123	123	123	123	123	123	123	123	123	123
Een boek kopen of lenen	Correlation Coefficient	,020	-,146	-,094	,191 [*]	,038	-,136	,092	,179 [*]	,607 ^{**}	,093	,238 ^{**}	,083
	Sig. (2-tailed)	,829	,108	,300	,034	,678	,133	,309	,048	,000	,305	,008	,362
	N	123	123	123	123	123	123	123	123	123	123	123	123
Kunst lenen of kopen	Correlation Coefficient	-,030	,110	,085	,171	,104	-,183 [*]	,044	,070	,192 [*]	,027	,141	,191 [*]
	Sig. (2-tailed)	,744	,228	,349	,058	,252	,042	,629	,442	,033	,769	,121	,035
	N	123	123	123	123	123	123	123	123	123	123	123	123
Muziek luisteren	Correlation Coefficient	-,034	,039	,064	,088	,129	-,099	,117	-,028	,099	,001	-,016	,107
	Sig. (2-tailed)	,710	,672	,480	,335	,155	,275	,198	,761	,276	,990	,861	,241
	N	123	123	123	123	123	123	123	123	123	123	123	123
Naar de bioscoop gaan	Correlation Coefficient	-,034	,043	,006	,068	,197 [*]	,217 [*]	,143	,243 ^{**}	,048	,086	,029	,083
	Sig. (2-tailed)	,710	,639	,950	,457	,029	,016	,116	,007	,596	,345	,751	,364
	N	123	123	123	123	123	123	123	123	123	123	123	123
Film kijken	Correlation Coefficient	,169	-,138	-,090	,008	,117	,090	,111	,043	,032	-,026	-,033	,081
	Sig. (2-tailed)	,062	,127	,324	,933	,198	,320	,224	,635	,721	,778	,717	,372
	N	123	123	123	123	123	123	123	123	123	123	123	123
Tv-kijken	Correlation Coefficient	,032	-,014	-,022	-,235 ^{**}	,107	,234 ^{**}	-,022	,040	-,224 [*]	-,129	-,098	-,108
	Sig. (2-tailed)	,722	,877	,809	,009	,238	,009	,809	,664	,013	,154	,282	,236
	N	123	123	123	123	123	123	123	123	123	123	123	123
Een theater bezoeken	Correlation Coefficient	-,145	,138	,090	,244 ^{**}	,012	-,001	,042	,089	,385 ^{**}	,068	,067	,176
	Sig. (2-tailed)	,109	,129	,322	,007	,897	,994	,648	,329	,000	,454	,462	,052
	N	123	123	123	123	123	123	123	123	123	123	123	123
Naar een museum en/of galerie gaan	Correlation Coefficient	,002	,011	-,135	,122	,121	-,115	,061	,093	,407 ^{**}	,055	,256 ^{**}	,250 ^{**}
	Sig. (2-tailed)	,984	,901	,138	,179	,182	,206	,503	,305	,000	,546	,004	,005
	N	123	123	123	123	123	123	123	123	123	123	123	123
Een klassiek en/of jazz concert bezoeken	Correlation Coefficient	-,032	,026	,026	,262 ^{**}	,123	-,171	,107	,145	,439 ^{**}	,097	,241 ^{**}	,266 ^{**}
	Sig. (2-tailed)	,724	,777	,779	,003	,176	,059	,239	,110	,000	,287	,007	,003
	N	123	123	123	123	123	123	123	123	123	123	123	123

		Muziek maken	Een boek kopen of lenen	Kunst lenen of kopen	Muziek luisteren	Naar de bioscoop gaan	Film kijken	Tv-kijken	Een theater bezoeken	Naar een museum en/of galerie gaan	Een klassiek en/of jazz concert bezoeken	Naar een opera gaan	Een dansuitvoering bezoeken	Naar een popconcert gaan	Een cultureel evenement bezoeken	Naar een sportevenement gaan	Een festival bezoeken
Gebruik maken van social media en/of internet	Correlation Coefficient	-,029	,020	-,030	-,034	-,034	,169	,032	-,145	,002	-,032	-,065	-,095	,023	,006	,076	,117
	Sig. (2-tailed)	,754	,829	,744	,710	,710	,062	,722	,109	,984	,724	,477	,295	,805	,950	,403	,197
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Fotograferen	Correlation Coefficient	,106	-,146	,110	,039	,043	-,138	-,014	,138	,011	,026	-,134	,049	,056	,066	,073	,116
	Sig. (2-tailed)	,242	,108	,228	,672	,639	,127	,877	,129	,901	,777	,141	,587	,536	,466	,421	,200
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Filmen	Correlation Coefficient	,140	-,094	,085	,064	,006	-,090	-,022	,090	-,135	,026	-,080	-,033	-,040	-,019	,081	-,015
	Sig. (2-tailed)	,122	,300	,349	,480	,950	,324	,809	,322	,138	,779	,381	,716	,662	,831	,372	,870
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Schrijven	Correlation Coefficient	,148	,191 ⁺	,171	,088	,068	,008	-,235 ⁺⁺	,244 ⁺⁺	,122	,262 ⁺⁺	,230 ⁺	,229 ⁺	,108	,200 ⁺	-,003	,091
	Sig. (2-tailed)	,102	,034	,058	,335	,457	,933	,009	,007	,179	,003	,010	,011	,233	,026	,974	,319
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Uit eten gaan	Correlation Coefficient	-,019	,038	,104	,129	,197 ⁺	,117	,107	,012	,121	,123	,060	,031	,085	,156	,075	,247 ⁺⁺
	Sig. (2-tailed)	,833	,678	,252	,155	,029	,198	,238	,897	,182	,176	,513	,730	,349	,086	,408	,006
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Winkelen	Correlation Coefficient	-,096	-,136	-,183 ⁺	-,099	,217 ⁺	,090	,234 ⁺⁺	-,001	-,115	-,171	-,112	,015	-,055	-,108	,078	,091
	Sig. (2-tailed)	,289	,133	,042	,275	,016	,320	,009	,994	,206	,059	,218	,868	,542	,236	,394	,316
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Tijd doorbrengen met familie/vrienden	Correlation Coefficient	,016	,092	,044	,117	,143	,111	-,022	,042	,061	,107	-,051	,035	-,057	,030	,063	,162
	Sig. (2-tailed)	,864	,309	,629	,198	,116	,224	,809	,648	,503	,239	,578	,704	,532	,742	,489	,074
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Sporten	Correlation Coefficient	,042	,179 ⁺	,070	-,028	,243 ⁺⁺	,043	,040	,089	,093	,145	,080	,112	,174	,122	,339 ⁺⁺	,231 ⁺⁺
	Sig. (2-tailed)	,648	,048	,442	,761	,007	,635	,664	,329	,305	,110	,382	,219	,055	,178	,000	,010
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Lezen	Correlation Coefficient	,159	,607 ⁺⁺	,192 ⁺	,099	,048	,032	-,224 ⁺	,385 ⁺⁺	,407 ⁺⁺	,439 ⁺⁺	,427 ⁺⁺	,363 ⁺⁺	,132	,329 ⁺⁺	-,170	-,047
	Sig. (2-tailed)	,080	,000	,033	,276	,596	,721	,013	,000	,000	,000	,000	,000	,146	,000	,059	,605
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Acteren/dansen	Correlation Coefficient	,086	,093	,027	,001	,086	-,026	-,129	,068	,055	,097	,005	,232 ⁺⁺	-,108	,144	,065	,232 ⁺⁺
	Sig. (2-tailed)	,347	,305	,769	,990	,345	,778	,154	,454	,546	,287	,955	,010	,236	,112	,473	,010
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Schilderen/tekenen	Correlation Coefficient	,073	,238 ⁺⁺	,141	-,016	,029	-,033	-,098	,067	,256 ⁺⁺	,241 ⁺⁺	,084	,057	,057	,253 ⁺⁺	-,046	,103
	Sig. (2-tailed)	,420	,008	,121	,861	,751	,717	,282	,462	,004	,007	,355	,532	,530	,005	,615	,255
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Vormgeven	Correlation Coefficient	,053	,083	,191 ⁺	,107	,083	,081	-,108	,176	,250 ⁺⁺	,266 ⁺⁺	,149	,139	,105	,223 ⁺	-,001	,169
	Sig. (2-tailed)	,558	,362	,035	,241	,364	,372	,236	,052	,005	,003	,100	,125	,249	,013	,989	,062
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Muziek maken	Correlation Coefficient	1,000	,219 ⁺	,154	,005	-,052	-,034	-,212 ⁺	,251 ⁺⁺	,162	,278 ⁺⁺	,230 ⁺	,294 ⁺⁺	,074	,157	,047	-,063
	Sig. (2-tailed)		,015	,089	,952	,568	,710	,018	,005	,074	,002	,011	,001	,414	,082	,603	,486
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Een boek kopen of lenen	Correlation Coefficient	,219 ⁺	1,000	,226 ⁺	,044	-,051	-,037	-,216 ⁺	,391 ⁺⁺	,579 ⁺⁺	,407 ⁺⁺	,329 ⁺⁺	,352 ⁺⁺	,224 ⁺	,438 ⁺⁺	-,122	,084
	Sig. (2-tailed)	,015		,012	,627	,578	,681	,017	,000	,000	,000	,000	,000	,013	,000	,178	,355
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Kunst lenen of kopen	Correlation Coefficient	,154	,226 ⁺	1,000	,113	,008	-,110	-,174	,388 ⁺⁺	,335 ⁺⁺	,437 ⁺⁺	,425 ⁺⁺	,413 ⁺⁺	,297 ⁺⁺	,460 ⁺⁺	,069	,182 ⁺
	Sig. (2-tailed)	,089	,012		,211	,934	,224	,055	,000	,000	,000	,000	,000	,001	,000	,446	,044
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Muziek luisteren	Correlation Coefficient	,005	,044	,113	1,000	-,114	,088	-,078	,026	,080	,202 ⁺	,006	-,033	,180 ⁺	,083	-,030	,043
	Sig. (2-tailed)	,952	,627	,211		,211	,334	,390	,776	,378	,025	,950	,720	,047	,361	,738	,635
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Naar de bioscoop gaan	Correlation Coefficient	-,052	-,051	,008	-,114	1,000	,279 ⁺⁺	,046	,095	,167	,033	-,003	-,014	,087	,099	,121	,310 ⁺⁺
	Sig. (2-tailed)	,568	,578	,934	,211		,002	,611	,297	,065	,716	,971	,874	,339	,276	,181	,000
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Film kijken	Correlation Coefficient	-,034	-,037	-,110	,088	,279 ⁺⁺	1,000	,148	-,069	-,053	-,027	-,007	-,093	-,090	-,067	,061	-,027
	Sig. (2-tailed)	,710	,681	,224	,334	,002		,103	,448	,564	,767	,942	,306	,325	,461	,505	,768
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Tv-kijken	Correlation Coefficient	-,212 ⁺	-,216 ⁺	-,174	-,078	,046	,148	1,000	-,014	-,190 ⁺	-,229 ⁺	-,126	-,182 ⁺	-,156	-,251 ⁺⁺	,205 ⁺	-,022
	Sig. (2-tailed)	,018	,017	,055	,390	,611	,103		,876	,035	,011	,167	,044	,086	,005	,023	,810
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Een theater bezoeken	Correlation Coefficient	,251 ⁺⁺	,391 ⁺⁺	,388 ⁺⁺	,026	,095	-,069	-,014	1,000	,538 ⁺⁺	,481 ⁺⁺	,412 ⁺⁺	,559 ⁺⁺	,285 ⁺⁺	,433 ⁺⁺	,026	,148
	Sig. (2-tailed)	,005	,000	,000	,776	,297	,448	,876		,000	,000	,000	,000	,001	,000	,773	,101
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Naar een museum en/of galerie gaan	Correlation Coefficient	,162	,579 ⁺⁺	,335 ⁺⁺	,080	,167	-,053	-,190 ⁺	,538 ⁺⁺	1,000	,556 ⁺⁺	,392 ⁺⁺	,358 ⁺⁺	,316 ⁺⁺	,657 ⁺⁺	-,231 ⁺	,281 ⁺⁺
	Sig. (2-tailed)	,074	,000	,000	,378	,065	,564	,035	,000		,000	,000	,000	,000	,000	,010	,002
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Een klassiek en/of jazz concert bezoeken	Correlation Coefficient	,278 ⁺⁺	,407 ⁺⁺	,437 ⁺⁺	,202 ⁺	,033	-,027	-,229 ⁺	,481 ⁺⁺	,556 ⁺⁺	1,000	,608 ⁺⁺	,428 ⁺⁺	,264 ⁺⁺	,555 ⁺⁺	,010	,169
	Sig. (2-tailed)	,002	,000	,000	,025	,716	,767	,011	,000	,000		,000	,000	,003	,000	,917	,062
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123

		Gebruik maken van social media en/of internet	Fotograferen	Filmen	Schrijven	Uit eten gaan	Winkelen	Tijd doorbrengen met familie/vrienden	Sporten	Lezen	Acteren/dansen	Schilderen/tekenen	Vormgeven
Naar een opera gaan	Correlation Coefficient	-,065	-,134	-,080	,230*	,060	-,112	-,051	,080	,427**	,005	,084	,149
	Sig. (2-tailed)	,477	,141	,381	,010	,513	,218	,578	,382	,000	,955	,355	,100
	N	123	123	123	123	123	123	123	123	123	123	123	123
Een dansuitvoering bezoeken	Correlation Coefficient	-,095	,049	-,033	,229*	,031	,015	,035	,112	,363**	,232**	,057	,139
	Sig. (2-tailed)	,295	,587	,716	,011	,730	,868	,704	,219	,000	,010	,532	,125
	N	123	123	123	123	123	123	123	123	123	123	123	123
Naar een popconcert gaan	Correlation Coefficient	,023	,056	-,040	,108	,085	-,055	-,057	,174	,132	-,108	,057	,105
	Sig. (2-tailed)	,805	,536	,662	,233	,349	,542	,532	,055	,146	,236	,530	,249
	N	123	123	123	123	123	123	123	123	123	123	123	123
Een cultureel evenement bezoeken	Correlation Coefficient	,006	,066	-,019	,200*	,156	-,108	,030	,122	,329**	,144	,253**	,223*
	Sig. (2-tailed)	,950	,466	,831	,026	,086	,236	,742	,178	,000	,112	,005	,013
	N	123	123	123	123	123	123	123	123	123	123	123	123
Naar een sportevenement gaan	Correlation Coefficient	,076	,073	,081	-,003	,075	,078	,063	,339**	-,170	,065	-,046	-,001
	Sig. (2-tailed)	,403	,421	,372	,974	,408	,394	,489	,000	,059	,473	,615	,989
	N	123	123	123	123	123	123	123	123	123	123	123	123
Een festival bezoeken	Correlation Coefficient	,117	,116	-,015	,091	,247**	,091	,162	,231**	-,047	,232**	,103	,169
	Sig. (2-tailed)	,197	,200	,870	,319	,006	,316	,074	,010	,605	,010	,255	,062
	N	123	123	123	123	123	123	123	123	123	123	123	123

Table Caption

*, Correlation is significant at the 0.05 level (2-tailed).

**, Correlation is significant at the 0.01 level (2-tailed).

		Een boek kopen of lenen	Kunst lenen of kopen	Muziek luisteren	Naar de bioscoop gaan	Film kijken	Tv-kijken	Een theater bezoeken	Naar een museum en/of galerie gaan	Een klassiek en/of jazz concert bezoeken	Naar een opera gaan	Een dansuitvoering bezoeken	Naar een popconcert gaan	Een cultureel evenement bezoeken	Naar een sportevenement gaan	Een festival bezoeken
Naar een opera gaan	Correlation Coefficient	,329**	,425**	,006	-,003	-,007	-,126	,412*	,392**	,608**	1,000	,393**	,167	,407**	,083	,102
	Sig. (2-tailed)	,000	,000	,950	,971	,942	,167	,000	,000	,000		,000	,065	,000	,362	,259
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Een dansuitvoering bezoeken	Correlation Coefficient	,352**	,413**	-,033	-,014	-,093	-,182**	,559**	,358**	,428**	,393**	1,000	,129	,389**	,062	,045
	Sig. (2-tailed)	,000	,000	,720	,874	,306	,044	,000	,000	,000	,000		,153	,000	,494	,621
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Naar een popconcert gaan	Correlation Coefficient	,224*	,297**	,180*	,087	-,090	-,156	,285**	,316**	,264**	,167	,129	1,000	,356**	,100	,256**
	Sig. (2-tailed)	,013	,001	,047	,339	,325	,086	,001	,000	,003	,065	,153		,000	,272	,004
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Een cultureel evenement bezoeken	Correlation Coefficient	,438**	,460**	,083	,099	-,067	-,251**	,433**	,657**	,555**	,407**	,389**	,356**	1,000	-,038	,387**
	Sig. (2-tailed)	,000	,000	,361	,276	,461	,005	,000	,000	,000	,000	,000	,000		,678	,000
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Naar een sportevenement gaan	Correlation Coefficient	-,122	,069	-,030	,121	,061	,205*	,026	-,231*	,010	,083	,062	,100	-,038	1,000	,191*
	Sig. (2-tailed)	,178	,446	,738	,181	,505	,023	,773	,010	,917	,362	,494	,272	,678		,034
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123
Een festival bezoeken	Correlation Coefficient	,084	,182*	,043	,310**	-,027	-,022	,148	,281**	,169	,102	,045	,256**	,387**	,191*	1,000
	Sig. (2-tailed)	,355	,044	,635	,000	,768	,810	,101	,002	,062	,259	,621	,004	,000	,034	
	N	123	123	123	123	123	123	123	123	123	123	123	123	123	123	123

Appendix III: Anonymous overview participants focus groups

Name	Gender	Age	Education	Ethnic background	Occupation	Living area
Pete	Male	24	MBO	Indonesian	Fulltime job	Region Rotterdam Rijnmond
George	Male	25	HBO	Dutch	Fulltime job	Region Rotterdam Rijnmond
Matt	Male	27	HBO	Iranian	Fulltime job	Region Rotterdam Rijnmond
Megan	Female	26	MBO	Dutch	Fulltime job	Region Rotterdam Rijnmond
Cooper	Male	27	HBO	Indonesian	Fulltime job	Region Rotterdam Rijnmond
Adam	Male	29	MBO	Dutch	Fulltime job	Region Rotterdam Rijnmond
Nicolas	Male	19	VWO	Indonesian	Part-time job	Region Rotterdam Rijnmond
Daisy	Female	22	WO	Indonesian	Internship	Region Rotterdam Rijnmond
Sarah	Female	23	HBO	Indonesian	Study	Region Rotterdam Rijnmond
Amber	Female	24	MBO	Dutch	Job hunting	Region Rotterdam Rijnmond
Marco	Male	28	LBO/VMBO	Dutch	Fulltime job	Region Rotterdam Rijnmond
April	Female	19	WO	Dutch	Study	Region Rotterdam Rijnmond
Yasmin	Female	20	VWO	Chinese	Part-time job	Region Rotterdam Rijnmond
Charlotte	Female	27	HBO	Indonesian	Fulltime job	Region Rotterdam Rijnmond
Diana	Female	34	HBO	Dutch	Part-time job	Region Rotterdam Rijnmond

Appendix IV: Questionnaire focus groups Museum Boijmans Van Beuningen

- Demografische kenmerken zijn bekend
 - Eerste keer in Boijmans
 - Hun mening en gedachten over het museum
1. Bezoek MBVB en aansluiting op esthetische voorkeuren
 - 1.1 Wat vond je van het museum?**
 - 1.2 Welk deel van de collectie van het museum sprak je het meest aan en waarom?**
 - 1.3 Welke kunststroming/kunstenaar sprak je het meest aan en waarom?
 - 1.3a Spreekt deze kunststroming jou normaal gesproken ook aan?
 - 1.4 In hoeverre vinden je *herkenbaarheid* belangrijk in een kunstwerk?
 - 1.5 Wanneer je een kunstwerk niet mooi vindt, kun je het dan alsnog waarderen? Hoe?
 2. Manier van tentoonstellen in MBVB
 - 2.1 Keek je alleen naar de kunstwerken of ook naar de achtergrondinformatie? (info lezen, audiotours, video's, zaaltekst, zaalbrochure).**
 - 2.2 In hoeverre vind je het belangrijk wat het idee van de kunstenaar was of wat voor een persoon de kunstenaar is?
 - 2.3 Vind je dat het museum prettig is ingericht? En goed van informatie voorziet? Of heb je suggesties of dingen die je anders wil?**
 - 2.4 Sluit MBVB voldoende aan op de verwachting wat je wilt zien in een kunstmuseum?
 3. Motivatie voor museumbezoek MBVB
 - 3.1 Wat zou je aantrekken of interessant vinden aan MBVB?**
 - 3.2 Wat zou de eerste motivatie zijn om naar dit museum te gaan? *(antwoorden leiden naar leren, inspiratie, persoonlijke ontwikkeling, entertainment, of mee kunnen praten)*
 - 3.3 In hoeverre zien jullie museumbezoek als een sociale activiteit *(praten in een museum, museumbezoek in groepsverband etc)*?
 - 3.4 In hoeverre vinden jullie het belangrijk dat een museum aantrekkelijk is voor een breed publiek?**
 4. Drempels voor museumbezoek MBVB
 - 4.1 Hoe voelden jullie je tijdens het museumbezoek?
 5. Communicatie
 - 5.1 Wat motiveert jou om een museum of tentoonstelling te bezoeken? *(zelf, aanbeveling vriend, recensie, media)*
 - 5.2 Volg je MBVB via social media?
 - 5.3 Hoe zouden jullie het liefst op de hoogte gehouden willen worden?**
 6. Museumbezoek MBVB in de toekomst
 - 6.1 Zijn jullie nu ook benieuwd naar de tentoonstelling?
 - 6.2 Zouden jullie, na dit bezoek, nog een keer terugkeren naar het MBVB?**
 - 6.3 Zou één van jullie er dan wel voor betalen? *(Let op tijdsdrempel of kennisdrempel als antwoord)*