Master Thesis

The Economic Value of Diversity in Art Museums

Abstract

Diversity and inclusivity are raging topics in the museum sector, encompassing from ethnicity to visible impairment. This thesis focused on ethnic diversity of individuals associated with the museum from first and second generation Non-Western descent and the services museums provide to stimulate inclusion. The Dutch cultural sector launched the Code Cultural Diversity in 2011 which distinguishes between four organizational levels of an institution, namely Partners, Public, Program and Personnel. The levels serve as a framework to analyze the efficiency in the use of resources through increased diversity and the strategic management to make that happen. Based on seven large art museums in Amsterdam, Den-Hague and Rotterdam, cities with high demographics with a migration background, a qualitative analysis of semi-structured interviews and secondary data was conducted. Results point to the organizational process in adoption of a diverse work form and identify challenges to achieve it. The conclusions of this thesis contain recommendations for art museums to increase diversity of collections, programs, and individuals as well as policy implications.

Key words
Cultural Diversity and Inclusivity, Art Museums, Cultural Economics, Cultural Policy, Strategic Resource Management

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Definitions

Resource management

The aim is to work as efficiently and effectively as possible. Through proper management, the deployment of the right individuals and resources in the right place within an organization, the organization will be able to function optimally. These resources can include human skills, inventory, financial/ production resources, IT, etc. (Hansen, 2018).

Cultural Diversity

Cultural diversity is embodied in the plurality and uniqueness of the identities of societies, and groups within, making up humanity (UNESCO, 2001). Like biodiversity for nature, diversity as a source of creativity, innovation and exchange are necessary to humans. To ensure social cohesion, peace, and harmonious interaction, policies are adopted for the participation and inclusion of all citizens (UNESCO, 2001).

Culture in the narrow sense is the system of shared norms, values, behaviors, beliefs, institutions, artefacts and symbols which members of a society use to cope with one another and the world in general. Cultural diversity is the diversity of human cultures. These are transmitted through learning from generation to generation (Frey, 2007). Cultural diversity can also be understood as a combination of human preconditions and identities, consisting of disability, religion, age, gender, socio-economic background, ethnicity, sexual orientation, etc. (Humes, Jones & Ramirez, 2011). In this thesis, diversity refers to ethnical cultural diversity.

Within the Code Cultural Diversity, the term diversity is used to explain the differences and similarities between people, based on visible and invisible characteristics (CCD, n.d.).

Inclusivity

Inclusion is about individuals with different identities who feel and / or are valued, used and welcomed within a certain setting (e.g. team, workplace or industry). An organization is inclusive when it uses the various talents and abilities found on the labor market, valuing and even seeking differences to be utilized for work. In an

inclusive work environment, all (future) employees are respected and can prosper to their full potential, irrespective of their age, stage of life, length of service, gender or origin (Rijksoverheid b, n.d.).

While diversity is about plurality, inclusivity is about the welcoming and valuation of those with different identities, and about enabling their interconnectedness. Having a diverse team does not necessarily mean that everybody feels valued or welcome, or are handed opportunities to develop or grow. This particularly counts for marginalized identities, like individuals with a non-western migration background and women. In the words of Verna Myers: "Diversity is being asked to the party. Inclusion is being asked to dance" (Bolger, 2017). Representation plays an important role in the process of inclusivity, since these two terms receive their value through being interlinked; representation is achieved through diversity and diversity through representation.

The Code Cultural Diversity uses the term inclusivity in respect to dealing with differences and similarities in people. It is the degree in which audiences, producers, creators and workers of all identities feel like they can be their selves and be respected and feel safe (CCD, n.d.).

Equity

Equity is concerned with the distribution of resources throughout society. The economic objective is to achieve equality or fairness. It is the normative concept of how fair opportunities and incomes are, and should be, shared among different groups in society (Wilson & Howarth, 2002). Equity has been linked to culturally sustainable development, coined by Throsby (1995), encompassing culture in the societal sense and the cultural industries like the arts. To ensure equitable growth for future generations, a set of criteria were created for comparing policy prescriptions, including non-material and material wellbeing, while balancing cultural, social and economic forces. Intergenerational equity is about current generations taking responsibilities for future generations while equity within the present generation encompasses the fair distribution of cultural resources. Equity is about the recognition of the interdependence existing between cultural, economic and other social variables, which need to be understood by policy (Throsby, 1995).

Economic efficiency

Economic efficiency is the allocation or distribution of all factors of production to their most valuable use while waste is minimized or eliminated within an economy. It implies the economic state in which all resources are optimally allocated for serving each entity or individual most optimally while minimizing inefficiency and waste. When the state of economically efficiency is reached, changes to assist entities will harm others due to scarcity (Chappelow, 2019). It is a highly idealistic stage which is not frequently found in the long-run.

Migration Background

Dutch citizens with a migration background have at least one parent who was born in a foreign country. This group is divided into the first generation which includes those who were not born in The Netherlands themselves and, the second generation which includes those who were born in The Netherlands (CBS, n.d.-a). Someone has a Western migration background if he, she or one of the parents was born in Europe (excluding Turkey), North America or Oceania. Indonesia and Japan are also considered among the Western countries. If they, or one of the parents, were born in another country, this individual has a Non-Western migration background. Non-Dutch citizens (e.g. expats or temporary workers) are not included.

1. Introduction

"It is time for parents to teach young individuals early on that in diversity there is beauty and there is strength." — **Maya Angelou (2016)**

Internationally, museums acknowledge diversity to various extends. Some are non-aware, others are aiming to become more inclusive and some are taking concrete steps in reaching a diverse and inclusive work- and visit environment. The Dutch Van Abbemuseum is an example of an exceptional museum which openly represents Diversity and Inclusivity. In 2017, this museum participated in the Code Cultural Diversity Award, where it received an honorable mention (Van Abbemuseum, 2017). The prize consists of a 5.000 euro cash prize for institutions or projects which take striking steps or achieved a remarkable result in the field of diversity, as an impulse to continue the good work (Mondriaanfonds, 2016). In the aim to permanently anchor cultural diversity in the DNA of the Dutch museum sector, twelve large museums in the Netherlands are "acknowledging color" and more museums are joining (Ter Borg, 2020). They focus on the four P's of Partner, Public, Program and Personnel, with room for knowledge exchange and (self) reflection.

In the USA the American Alliance of Museums (AAM) argues for the vital part of museums in a diverse society, reflecting diversity of cultural heritage and being accessible to all. Within their current strategic plan the AAM has highlighted accessibility, equity, diversity, and inclusion as their focus areas. Here, diversity describes the scope of their perspectives and experiences, equity is their goal, and inclusion is how they aim to reach this goal. It is important that museums' key stakeholders, partners and members embrace the core values of diversity and inclusion (American Alliance of Museums, 2016).

In England, when it comes to workforce diversity, museums lag behind other cultural sectors. Those with a black or minority background and those with a physical disability are largely underrepresented in the museum sector. Therefore, certain initiatives were raised to improve diversity within the workforce as well as in programming which are rated by the museum's ability to contribute to the Creative Case for Diversity (Adams, 2019). The museum of London has established a program for encouraging museums to engage a more diverse audience with their collections, meanwhile also supporting them with diversity issues in their workforce (Museum of London, n.d.).

The need for museums to become more diverse and inclusive is represented in the museum definition. Within the museum sector, a new definition was proposed to replace the

existing definition of 2007, which identified key elements in the work of museums like democratization and inclusivity (ICOM, 2007). In this proposed definition museums are considered to be democratizing, inclusive and multi-voiced spaces for critical dialogue on topics from the past and the future[1]. Museums acknowledge and deal with contemporary conflicts and challenges, and preserve artifacts and memories for society. Museums also preserve different memories for future generations and guarantee equal access to heritage for all individuals (Van Huut, 2019). Museums have non-profit motives. They are transparent and willing to cooperate, to work in active partnerships with, and for, different communities, to collect, preserve, research, interpret, display, and improve the understanding of the world, with the aim of contributing human dignity and social justice, global equality and global well-being (ICOM, 2007).

The theme of the International Museum Day of 2020 was "Museums for Equality: Diversity and Inclusion" (ICOM, n.d.). The aims of this day were to celebrate diversity in all layers of the museum, as well as to identify and overcome biases. Although these keywords frequently return in policy, Diversity and Inclusivity are not easily applied by organizations. Cultural institutions, specifically art museums, have been a place for a homogeneous group in society, namely the white, higher educated and higher income population (Berkers & Van Eijck et al., 2017; Berkers et al., 2018). However, the Dutch demographics has many individuals who do not match this profile, especially in Amsterdam, Den Hague and Rotterdam. In 2020, 24.3 percent of the whole Dutch population has a 'migration background'. Individuals with a migration background can be subdivided into individuals of western and of non-western descent. Despite the new proposed museum definition, museums rarely actively involving individuals of a non-western decent. Arguably because of an inherited perception of the low value of a diverse society, of which museums are part of. This thesis provides an economic argument of value of the diverse museum, aiming to contribute as a catalyst for change.

Many art museums in The Netherlands receive government support through subsidies. These subsidies are financed by taxes, which are mandatory for every Dutch resident to pay, non-excludable of ethnic background. Museums which receive more public funding tend to be more in line with social missions, and they are in a position of doing so

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[1] "Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing." (ICOM, 2007, para. 4)

due to the financial support they receive (Camarero et al., 2011). When a museum does not follow the incentives of the government, the government can decide to implement regulations. Regulation, although unfavored by economists, is a commonly used tool in heritage conservation. Regulations are the measures which enforce or require behavior in individuals or firms. Soft regulations comprise non-enforceable directives, while hard regulations make enforceable directives for behavior (Towse, 1997). The Code Cultural Diversity (CCD) is a hard regulation which is enforced through subsidy. Museums which do not explain or apply the CCD are not eligible for subsidy from the National government, the National Culture Funds, and the municipality of Amsterdam, Den Hague and Rotterdam (CCD, n.d.; Gemeente Amsterdam, n.d.; Gemeente Den Hague, 2020; Gemeente Rotterdam, 2019).

Limited representation, diversity and inclusion of those from a non-western descent from cultural institutions like the art museum outlines the problem statement of this thesis. Museums are part of society and hence have two duties in regard to Diversity and Inclusivity. First, museums have a social and educational function to reflect diversity in their community, which is why this thesis looks at museums in culturally diverse communities in Amsterdam, Den Hague and Rotterdam. Museums are becoming more aware of their position in society as agents of negative and positive social change. At the risk of entrenching inequality, they have a moral obligation to ensure society progresses toward social justice and inclusion through their work (Sandell & Nightingale, 2012). This social or educational role of a museum is central to the discussion of Diversity and Inclusivity in this thesis. Second, museums are receiving less subsidies and are in need of a higher economic motive for Diversity and Inclusivity. Nonetheless, these reduced subsidies should be allocated to increase social wellbeing equitably. Through diversity museums can aim to improve their use of resources while adding to the general economy by diversifying the general workforce. Museums are faced with challenges in the efficient allocation of resources during their journey to increase Diversity and Inclusivity.

Whatever your cultural background, socio-economic status or age: no one should feel left out by what they encounter in a museum. The purpose of this thesis is to analyze the strategic management of art museums in the implementation of Ethnic Diversity and Inclusivity by analyzing the production side of the museum with regard to diversity and efficiency in the use of resources. Therefore I formulated the following research question: *'To what extent has Dutch Art Museum management allocated their resources efficiently through Diversity and Inclusivity?'*

1.1 Scientific and social relevance

There is a gap in the academic literature on the economic value of diversity and inclusivity in museums in terms of strategic resource management. The economic literature on diversity is mainly focused at the changing demographics of nations and illuminating museum attendance, audience involvement and audience development (Farrell & Medvedeva, 2010; Sandell, 2003; Sandell & Nightingale, 2013; Wei, n.d.). Studies on the Code Cultural Diversity (CCD) are frequently conducted through a sociological perspective, arguing that museum institutions are homogeneously white in their organizational structure and no active measures are taken to incorporate diversity and inclusivity (Berkers & Van Eijck et al., 2017; Berkers et al., 2018). Research has been conducted on the efficiency of resource allocation from a culturally sustainable development perspective (Throsby, 1995) though never applied to comprehend the role of ethnic Diversity and Inclusivity on the economic properties of art museums. Further, research on the efficient allocation of resources (Burns, 2012; Jaselkis & Ashley, 1991) has not yet been connected to ethnical diversity.

We live in a changing society, a time where "Black lives Matter" is in the headlines of the papers across the world. Art museums have consumers mainly from a white and homogeneous social group even though they aim to diversify consumption, often supported by government subsidy. This thesis aims to connect policy and real life. The results of this thesis increase understanding of the dynamic of art museums and the diverse community in which they operate. The thesis' societal relevance further lays in the proposed solutions for museums to increase diversity within their organization, influencing society by making heritage an actor in social inclusion. Serving as a catalyst for social empowerment. By increasing diversity in the individuals represented throughout the services provided, museums can advance social learning. This is the theory of social behavior and learning processes, proposing that through observing and imitating others, new behaviors can be acquired (Bandura & Walters, 1977). Additionally, policy makers may learn from the results of this thesis to advance policy that stimulates ethnic diversity in government supported institutions. Last, this thesis can motivate the art sector to become more diverse and inclusive.

1.2 Research Design

This thesis follows a qualitative comparative case study analysis through semi-structured interviews and document analysis of annual reports. The results of the interviews and document analysis are used to comprehend the strategic resource management of art museums in incorporating diversity and inclusivity through the Code Cultural Diversity (CCD). Seven representatives of seven large museums in the Netherlands were interviewed on their expertise on diversity and inclusivity in their art museum. The sample consists of seven out of the eighteen art museums in Amsterdam, Den Hague and Rotterdam. The interviewees existed of different genders, ethnical backgrounds, levels of education and occupations. The questions were dived into the efficient use of the museum's resources, the CCD, and the challenges which the museums face during the process to diversity and inclusivity. The results of the interviews provide an overview of the strategies of the museums to use their resources efficiently in their journey to Diversity and Inclusivity in their organizations.

The qualitative interviews were used to support the research question *'To what extent has Dutch Art Museum management allocated their resources efficiently through Diversity and Inclusivity?'* by answering the following sub questions:

1. How is value generated in the art museums through Diversity and Inclusivity?
2. Which incentives stimulate museums to seek new strategies to increase Diversity and Inclusivity?; and
3. What strategies have museums followed to increase Diversity and Inclusivity?
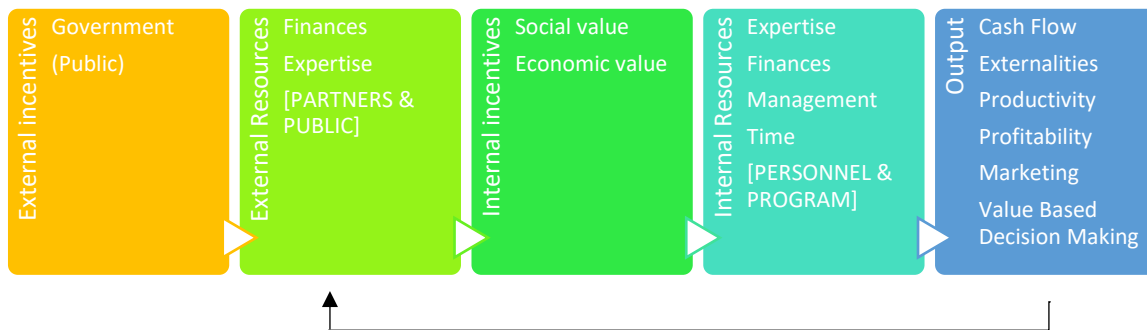
1.3 Thesis outline

Figure 1. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs.

This thesis will follow the following structure. First, relevant literature in regard to diversity, the art museum and the role of policy will be highlighted in the theoretical framework. Figure 1 serves as a guideline for the literature review and the results section, starting at the external incentives and ending with the outputs of the museum. Second, the qualitative research method of this thesis is elaborated upon. Third, in chapter 4, I contribute to the discussion about the influence of cultural policy and art museums on making the museum sector more culturally diverse, a significant apparatus in debilitating social inequality and exclusion, and achieving economic viability. Finally, chapter 5 summarizes this thesis and concludes with recommendations.

Representing diversity in the museum provides political, economic and social issues for a museum to deal with. This thesis focuses on the strategic management of a museum in achieving diversity and inclusivity by discussing the external and internal incentives, the external and internal resources, and the outputs. Strategic management is the enabler to reach efficiency in the use of resources trough diversity, while economics is the discipline that defines concepts like efficiency to explain the inner workings. Because these steps are largely initiated by the government through the Code Cultural Diversity, this code will be used to formulate the results of this thesis.

2. Theoretical Framework

This chapter presents the core definitions and discusses the main theoretical concepts, which are used to examine the research subject. The concepts assist in answering the research question and the sub-questions. The main concepts are used to endorse Diversity and Inclusivity in the art museums, to determine what motivates Art museums to incorporate non-western ethnic Diversity and to explain the actual implementation of the Code Cultural Diversity (CCD). This theoretical framework is structurally divided into six sections. The first section discusses the strategic resource management, the main theoretical concept of this thesis, as enabler to increase efficiency in organizations through diversity, in turn explained from an economic perspective. The second section addresses the external incentives which influences the decision-making of the museum organization. The third section elaborates on the internal and external resources of the museum in the advancement of Diversity and Inclusivity through the Code Cultural Diversity. The fourth section examines the internal incentives of the museum, divided into the social- and the economic value of Diversity and Inclusivity. The fifth section elaborates on the outputs of the museum and the final section will shortly summarize the literature to provide the reader with a clear overview of the most important literary concepts.

2.1 Strategic Resource Management

While the economic theory in this thesis focuses on the efficient use of resources to explain the concepts of efficiency based on diversity, the framework for this thesis in analyzing Diversity and Inclusivity in art museums is the strategic resource management. Strategic management studies how organizations can efficiently and effectively achieve their long-term goals. For organizations it is important to have a strong strategic management since it allows to work from general objectives to concrete results, while ensuring effectiveness and focus (Nag, Hambrick & Chen, 2007; Frigo & Anderson, 2011). It is the process where the management of the institution discovers and develops strategic opportunities for creating customer value and distributing the organizational values (e.g. cash flow, profit, etc.) to their stakeholders (Nag, Hambrick & Chen, 2007; Frigo & Anderson, 2011).

This is in line with resource management, "the process of planning, scheduling, and allocating your resources to maximize efficiency" (Hansen, 2018). In this thesis the term "resource" refers to any factor that is essential for carrying out an activity or accomplishing a goal, i.e. the elements that an organization needs in order to do business. Resources i.e. include human skills, inventory, financial and natural resources or IT. To make sure an organization makes the most use of their resources, it is important not to miss any gaps in the business model and understand what resources are used. The resources of an organization can be divided into various classifications. Although every organization has its own unique needs, a few frequently used resources include expertise, finances, land, management and time (Grantham University, 2019). This thesis uses the Code Cultural Diversity (CCD) to differentiate between internal and external resources, with the program and personnel as the former and the partners and public as the latter.

In organizational studies, resource management is the effective and efficient development of the resources of an organization. Strategic management can be implemented through resource allocation. In economics this is the distribution of the resources at hand to various benefits, e.g. transforming resources and generating more value. Another measure of implementation is resource leveling, which aims at detecting inefficient or underused resources to use them advantageously. Resource management aims to use the available resources effectively, efficiently and economically (Hansen, 2018).

Jaselkis & Ashley (1991) provide a management tool to maximize the efficiency and predict the probability of success in construction projects through the allocation of resources. This thesis aims to provide such a management tool in a qualitative matter. Allocating those resources, is the process of managing and assigning assets while supporting the strategic goals of an organization. Resource allocation includes balancing

competing priorities and needs as well as determining the most effective process for maximizing effective use of restricted resources gaining the best return on investment (Lebeaux, 2014). This is similar to economic **efficiency,** where within an economy factors and goods of production are allocated or distributed in the most valuable way, and waste is minimized or eliminated (Chappelow, 2019). This is one way to analyze the strategic management in a museum.

Economists argue for the economic inefficiency of discrimination, since it results in a systemic misallocation of human resources. Because there is no literature available for museums, I illuminate this through an example from another field. The Center for American Progress argued that workplace discrimination against employees based on sexual orientation, gender or race costs businesses large amounts of profit, estimated over $60 billion annually. This is calculated through the costs of losing and replacing employees who quit their jobs due to discrimination (Burns, 2012). When organizations become more diverse and inclusive, economically they take advantage of the diversified talent pools. Page (2008) researched through case studies and mathematical analysis how increased productivity results from ethnic diversity in staff. Homogeneous groups are outperformed in problem solving by heterogeneous and diverse groups due to the diversity of perspectives.

2.2 The External incentives

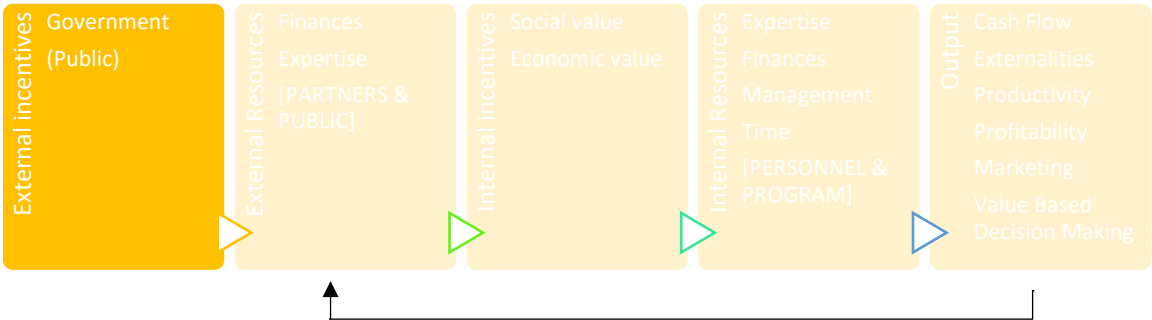| External incentives	External Resources	Internal incentives	Internal Resources	Output
Government (Public)	Finances Expertise [PARTNERS & PUBLIC]	Social value Economic value	Expertise Finances Management Time [PERSONNEL & PROGRAM]	Cash Flow Externalities Productivity Profitability Marketing Value Based Decision Making

Figure 2. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs. Emphasizing the first stage, the external incentives.

Museums, as carriers of cultural heritage have the mission to showcase the history of the whole country, and when chosen, outside the country as well. Different (political) voices have hence argued that it is important for individuals from all descents to be represented in the art museum. This is the external incentive and also the starting point of this thesis. I refer to the external incentive as the demands from external organizations or individuals which affect the internal functions and/or the corporate culture of an institution. It is important to understand where this incentive for change derives from, as it has a policy and a societal demand. This thesis will only focus on the government demand, because this is the source for the Code Cultural Diversity, and the public demand because this directly affects the museum as a part of the CCD. The external incentive of society besides the public is beyond the scope of this thesis.

When it comes to diversity, the art world has always positioned itself as a front runner. In the 1990s there was a discussion in the Netherlands about an Incentive Fund for Cultural Diversity where the problem of the white cultural elite was addressed (Van Hoorn, 2018). The raised noise, as a consequence of this discussion was not enough for immediate change. Therefore, in 2011 the Code Cultural Diversity (CCD) was established as a guideline for diversity in the arts, based on the Program, Public (audience), Personnel and Partners, the so-called four P's. The Cultural Diversity Code is made for, and by, the cultural sector. Thus, the responsibility for compliance lies with the cultural institutions themselves. The Code is a practical management tool which ensures that cultural organizations strive for an inclusive policy at all levels of the organization. That is why the Code can be applied to the 4 P's of Program, Personnel, Public and Partners (CCD, n.d.). Nonetheless, these measures

were not sufficient for structural change (Code Culturele Diversiteit, n.d.). The Council for Culture ruled that cultural diversity remained underexposed and alluded to diversity quotas in its latest recommendations. The directors of the six government-funded funds and the Dutch UNESCO Commission were involved. They openly stated that they wanted to enforce diversity through government support, and from that point onward diversity was commanded through subsidies (Van Hoorn, 2018).

The main points from the Basisinfrastructuur 2021-2024 (BIS) advice that the Culture Council presented to Minister Ingrid van Engelshoven contains the institutions which the government considers essential for the national cultural landscape. The advice involves an annual subsidy of nearly 200 million euros (NRC Handelsblad, 2020). In its advice, the Council also took into account how the institutions interpret the codes of good governance, fair payment and diversity and inclusion in practical terms. This is important in the advancement of Diversity and Inclusivity in cultural institutions because it serves as an external incentive.

In 2019, the Diversity & Inclusion Code replaced the Code Cultural Diversity. The perspective of the code has been broadened from cultural diversity to Diversity & Inclusion. In this new perspective, besides cultural diversity, attention is also paid to other forms of diversity. The code recognizes that each individual's unique identity is simultaneously formed along different lines (CDI, n.d.). Museums have taken practical measures for the visually impaired, individuals with dementia, etc. and have e.g. started programs where they can feel, smell and listen to artworks (Van Abbemuseum, n.d.; Van Gogh Museum, n.d.). These changes were made in a very short time span while little action is taken for cultural diversity, with the emphasis on non-western diversity. Also Jacqueline Prins, Director of Emancipation at OCW, does not entirely agree on these developments. She mentioned in an interview that "By gathering everything in diversity, you avoid facing the difficult things, especially cultural diversity. We should not push cultural diversity off the table"[2] (ABD, n.d.). Hence this thesis will address the Code Cultural Diversity instead of the Code Diversity and Inclusivity.

The institutions which want to receive subsidies need to write a plan of action about diversity and inclusion related to governance, organization and business operation, audience, program, talent and everything in between (Amsterdamse Kunstraad, 2019). Yet Diversity and Inclusivity continue to be perceived as additions, due to project-based

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[2] Jacqueline Prins - Director Emancipation at OCW. Original quote: 'Door alles onder diversiteit te scharen, vermijd je het ook om de moeilijke dingen onder ogen te zien, met name culturele diversiteit. Dat moeten we niet wegschuiven.'

subsidies, instead of becoming an inherent part of the operations receiving regular financing. It has not yet been evaluated whether implementation and inclusivity of diversity are actually achieved by those institutions that receive a subsidy, and if the museum is confronted with limitations in this process. The Code Cultural Diversity was created to make culture accessible for all. The intention behind the code is for cultural organizations to formulate a vision of cultural diversity that is in line with the objectives of the institution. The code states that institutions will need to concretize this vision in their policy, with their own capital. The learning capacity refers to the continuous effort to increase cultural diversity within the organization. Finally, cultural institutions themselves must provide for a supervisory body within their own institution.

2.2.1. Policy

Policy is the main external incentive for Diversity and Inclusivity in museums. Bille et al. (2016) state that cultural policy is more focused on classic economic terms such as growth, employment, and branding value. To get a project operating, the policy-makers will look at how much growth, how many jobs and how much branding value the project can create. Policy-makers look at the economic possibilities it could bring, instead of the artistic and cultural value, emphasizing the economic impact of cultural activities. The CCD ensures the focus of museums on the economic rationale as they aim to receive subsidy. Museums which do not implement or explain the CCD will not be considered for subsidy. Intervention with regard to government policy potentially leads to inefficient allocation of resources, which can be reduced to government failure (Throsby, 2010). Government intervention is a consequence of e.g. market failure. The government intervenes and affects the economics of cultural heritage because without collective action, the social optimum will not be reached in regard to heritage services (Towse, 1997).

Market failure occurs when in the free market the distribution and allocation of services and goods are inefficient, meaning that the market is not working properly due to the suboptimal production or consumption of a service or good. Due to externalities, health, education and environment, museum industries are generally in conflict with the market and the invisible hand. An important concept which is connected to market failure is **asymmetric information**. It entails the situation in which those who possess more information than the other, will likely use this to their advantage. Politicians and voters may try to influence art organizations, but they possess less information about what can be

accomplished. For instance, politicians can incite diversity, but managers of museums can find reasons why this would not be possible without more funding. Opportunistic behavior can occur because individuals are likely to exploit their advantage, which will affect how the resources are used (Towse, 2010).

Welfare economics argue that when markets do not reflect the preferences of all individuals in art enjoyment, too little art will be supplied due to non-market demand, external benefits in consumption and production, and the public good attribute of art (Frey, 2006). Attributing to the (quasi)public good classification of museums, they are non-rival and although excludability is possible, they still fit public good characteristics. Regulation, although unfavored by economists, is a commonly used tool in heritage conservation. Regulations, like the CCD are the measures which enforce or require behavior in individuals or firms (Towse, 1997).

Another need for government intervention is the asymmetric information that occurs when individuals do not consume because they do not know of the value of the consumption. Due to the **experience good** attribute of cultural services and products, it is hard to value these before consumption and even after consumption, some individuals may have a hard time judging their visit (Emons, 1997). New audiences will experience this valuation process as a barrier to enter a museum. This effects the willingness to pay for the consumer and hence affects the pareto efficiency of the museum. In various circumstances the buyer has less information about a service or good than the supplier. Consequently the consumer depends on the information as supplied by the producer, in regard to their purchase. Heritage and arts experts have more information than the audience, hence they can be in the position to persuade a funding organization about the necessity of subsidy for convincing the potential visitors about the benefits of the arts (Towse, 2010).

Because of government cuts, museums are struggling with tighter budgets. According to the Dutch Council of Culture, the museum sector is "not viable" without government support. In 2019 the Dutch cultural industry received € 98.5 million in heritage and monuments, and € 25 million in culture and historical-democratic awareness in subsidies (OCW, 2019). Approximately half of the income of museums consists of subsidies, the dependency on the support of the government is a sign of market failure. The interference of the government allows for intervention through regulation. Museums which receive subsidies are obliged to follow the Code Cultural Diversity or explain to what degree they are actively involved with the code.

2.2.2. Public

The audience of a museum serves as an external incentive because they influence the art museum through their demand function. Bille et al. (2016) state the growing emphasis on earned income and economic rationale ensured that museums need to attract big and new audiences, since they have started to become more dependent on their own revenue, including the audience revenue. A way for museums to increase visitors is by developing their audience. **Audience development** is concerned with attracting non-visitors to the museum, but also improving repeat visitors' attendance (Barbosa & Brito, 2012). Barbosa and Brito (2012) also recognize the demand for museums to "serve society, satisfy visitors, promote access and develop audiences" (Barbosa & Brito, 2012, p. 17). Hence, the sole focus of museums on their collection shifts to include the public. Democratizing museum access and promoting social inclusion has become a means for reaching out to non-visitors and increasing the number of visitors. Individuals with a migration background are a large segment of this group because they are structurally excluded from the museum.

In the eyes of society, a government or organization that creates **public value**, adds something to this society, and strengthens its trust with this society. In order to determine what public value consists of. Moore and Khagram (2004) developed the strategic triangle. With this public value model they created a comprehensive framework which can be used by the strategic management in the nonprofit and public sector. They argue that when the produced goods or services do not have long-term public value, the organization is unable to produce goods or services which are desired. When the goals of the organization do not mirror the desires of the community, there emerges strategic failure in the public sector. The Strategic Triangle can be used by museum managers and executives of other public and nonprofit organizations, to position and reposition in an ever changing environment. This can aid museums and other public organizations to improve their contributions and goals and calculate the value the consumer assigns to their experiences.

Consumers can generate value through an **informational cascade**, in which individuals observe the of choices of others and make their own decisions based on that observation while ignoring their personal knowledge or getting more information. Consumers often economize on the cost of gathering information and evaluating the quality of consumer goods by relying on the opinions and purchasing behavior of other consumers (Bikchandani, Hirshleifer & Welch, 1992). This affects the standard economic theory of demand and supply since this theory states that consumers only take decisions based on price and personal preference. At a certain point very little information is added to the cascade, and individuals just imitate others based on a belief that such a large number of

people can't be wrong. This is also referred to as **herd behavior**. People follow the decisions made by others, this has to do with fads, fashion and trends (Bikhchandani, Hirshleifer & Welch, 1992). When they change in favor of the good, the demand rises, and when it changes against the good, demand decreases. The informational cascade and herd behavior are either promoting or obstructing tendencies for diversity and inclusivity in art museums.

Museums generate public benefits for the local, regional or (inter)national community by means of its presence in the world. These benefits include the stimulus to the production of creative work, social value, the contribution to the public debate and the value of museums as **bequest value** (Martin, 1994). Museums also provide a connection with foreign cultures. This can be either from those of foreign cultures who want to learn more about the culture they are visiting, or from citizens within the jurisdiction looking outwards (Throsby, 2001). Many researches have shown that the non-use value of a museum is fairly high. Although respondents might not visit the museum often or at all, they still have a willingness-to-pay for the persistence of the museum to exist, might it be to visit in the future or to have the option for future generations (Throsby, 2019; Tohmo, 2004; Martin, 1994). Bequest value, the willingness of an individual to pay for preserving or maintaining an resource or asset for their descendants and other members of the community in future generations (Frey & Meier, 2006), is connected to the concept of equity, since equity within the present generation encompasses the fair distribution of cultural resources in the future. The fairness of distribution applies to every individual, regardless of their ethnic background.

2.3 The Code Cultural Diversity

It is argued that it should be a natural norm that the cultural sector is equally accessible to everyone: as a maker, producer, worker and public (Rijksoverheid, n.d.). Culture has the potential to connect and enrich individuals, the cultural sector and creative industry are in a unique position to contribute to this enrichening. Culture helps to empathize with someone else's world. Cultural policy in The Netherlands promotes this through their Code Cultural Diversity as a subsidy condition. The Code Cultural Diversity is included as a subsidy condition for the 2021-2024 planning period, applying the 'comply or explain' principle.

The extent to which the CCD is necessary for the application of municipal subsidies differs per city. In Amsterdam the municipality asks for a plan of action including concrete targets. The municipality of Amsterdam also developed a baseline which can be filled in online, to critically observe the internal organization and evaluate which changes are necessary (Gemeente Amsterdam, n.d.). In Den Hague the organizations only need to submit a critical self-reflection (Gemeente Den Haag, 2020). The municipality of Rotterdam demands the organizations to apply and explain their diversity efforts through the CCD in one paragraph by explaining the vision, ambitions and a concrete plan of action (Gemeente Rotterdam, 2019).

The code is available for everyone who works in the cultural and creative sector, for all organizations related to the sector, for everyone who supports the sector and all consumers of art, culture, creative products and services. The code applies to subsidized and non-subsidized organizations (Code Culturele Diversiteit, n.d.). Institutions are obliged to report from 2017 onward, whether or not to pursue a diversity policy (CCD, n.d.-b). The code consists of the Program, Public, Personnel and Partners which will be illustrated in the sections below. First the Partners and Public are discussed as part of the external resources, since they are an external part of the museum which are incorporated into the business organization. Second the Program and Personnel will be discussed as elements of the internal resources.
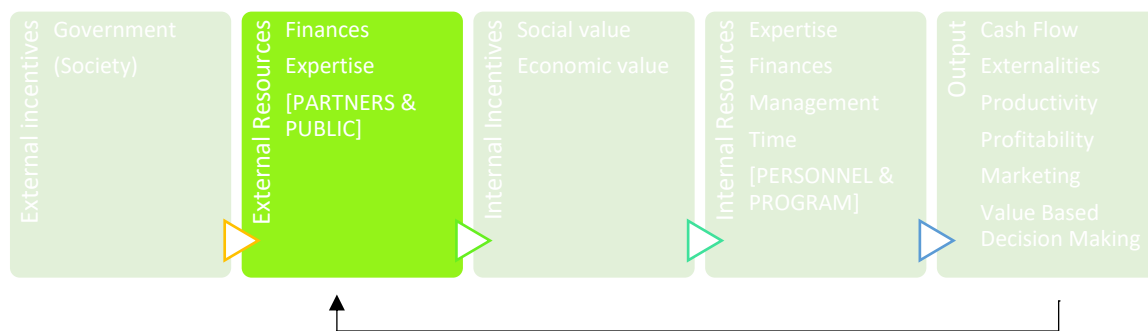
Figure 3. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs. Emphasizing the second stage, the external resources.

2.3.1 Partners

The partners are the external parties or resources i.e. individuals or organizations which supply or collaborate with the museum. Museums need to determine which partners and sponsorships are needed to achieve the desired innovations in programming, the public and staff (CCD, n.d.). Due to the pressure from governments and ministries on museums for self-sufficiency, external financial support has increased (Davidsson and Sørensen, 2009). Corporate funding for the exhibitions frequently supports popular topics that attract large audiences as well as the travelling and blockbuster exhibitions, while being less inclined to support controversial art exhibitions of lesser known artists with a greater risk of popularity.

A reason why the market is not working properly is consequence to **risk aversion**. Consumers and investors often aim to lower uncertainty, this behavior in economics is called risk aversion. They tend to choose for the option with lower payoff over the option with an unknown payoff (Hillson & Murray-Webster, 2017, p. 19). Museums, predominately large museums, tend to be less risk taking. Museums rely on corporations, governments and private donors for their capital and operating funds, and are hence influenced by the priorities and views of their funders. Out of fear of losing revenue, museums avoid offending the sources of their funding, especially in times of economic insecurity (Sandell & Nightingale, 2012). This also means that museums will aim to apply or explain the CCD to receive subsidies.

Davidsson and Sørensen (2009) analyzed the increasing reliance on external economic support in Nordic science museums for their new exhibitions. They gathered data from the staff members to research the impact of sponsors on the creation and planning of

new exhibitions. Showing that sponsors are often crucial, moreover do they directly and indirectly interfere with the design and content. Indirectly they place implicit demands through self-censorship. Sponsors' explicit demands concerns the exhibition content or visibility in the exhibition. Hence, the demands and views of the sponsors are taken into account during and in advance of the planning of new exhibitions.

The outsourcing and redistribution of developing costs to the crowd is called **crowdsourcing**. Few benefits to crowdsourcing are the strengthening of the resource of common heritage, surpassing limitations of institutional budget constraints, and the development of new collections (Navarrete, 2020). This can be considered as a partnership to finance projects, since excluding donations based on ethnicities would not be beneficial for the finances of the organization. Diverse partners, either though organizations or crowdsourcing, would have to be connected to the institution to gather larger finances.

2.3.2 Public

For the Public it is important to distinguish between the diverse audience groups. The Code Cultural diversity argues that one should not only use the ethnic-cultural background, but combine this with other personal characteristics such as age, education, income and gender. The museum should determine the desired levels of audience orientation towards the different audience groups, while choosing a number of specific goals (CCD, n.d.).

To increase tourism and a diversifying audience, a museum needs to appeal to the taste of their audience. Since individuals like to see their history correctly reflected in the program of a museum, museums are in need of displaying a correct representation. The aspect that all ethnicities enjoy correct representation in staff, program and audience is frequently overseen. Farrell and Medvedeva (2010) discussed that African American and Hispanic participants are more likely to support a community organization, and have a desire to celebrate heritage when attending cultural and art events. If museums want to expand their reach, re-examining their current visual content strategy would be a start. It is important to ensure that viewers from all demographics are reflected in the website content, print ads or any imagery associated with the museum. DiMaggio (1990) acknowledged Black Americans as cultural consumers, as one of the few empirical studies of its kind. He discussed the dual engagement of these individuals, which had a partly involvement in both the Euro-American and the African American artforms meaning they are cultural omnivores. Peterson (1996) coined the term **cultural omnivore**, those who do

not solemnly enjoy the highbrow or lowbrow art, but those who participate in a wide range of cultural activities, ranging from classical concerts and opera to theater performances and exhibitions, to cinema visits and pop concerts. Due to being cultural omnivores, those with a migration background can be a opportunity for audience development.

Various explanations have been offered by scholars and researchers to explain the differences in ethnic and racial patterns in museum attendance (Ang, 2005; Farrell and Medvedeva, 2010; Lagerkvist, 2006; Sandell, 2013). These include the lack of cultivated aesthetic taste and lack of specialized knowledge which is needed for appreciating and understanding the elite art forms, also called "Cultural Capital" (Bourdieu, 1986). The historical cultural barriers of entrance give museums an exclusive and intimidating feel. The social network argument encourages museum attendance, argues individuals tend to go when their friends accompany. The lack of formatting habits of visiting museums, stems from these not being present in the family tradition and experience i.e. in their childhood. Other arguments are mentioned like education, income or transportation options (Ang, 2005; Farrell and Medvedeva, 2010; Lagerkvist, 2006; Sandell, 2013).

Income can be a reason for certain demographics to not visit a museum. Research in regard to the diversity of the museum audience concluded that the advancing use of the Museumcard has resulted in a widening of the socio-demographic profile. This brings a younger crowd to the museum, more individuals with a practical-education background and a modal income (Museumvereniging, 2018).
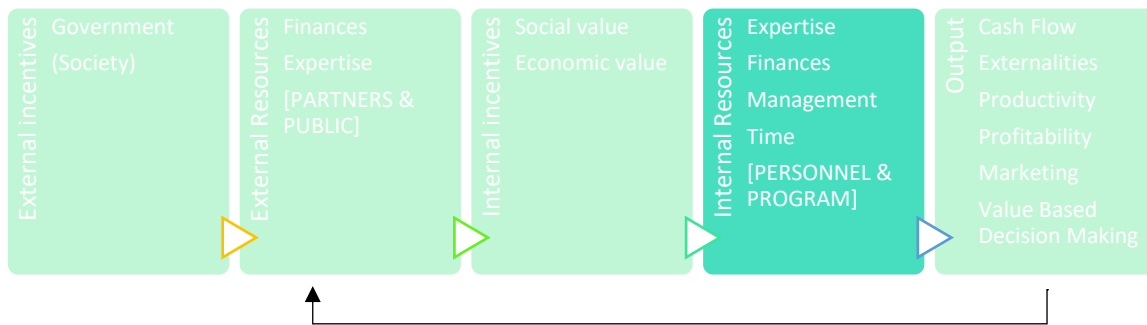
Figure 4. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs. Emphasizing the fourth stage, the internal resources.

2.3.3 Program

The program of the museum are the goods and services of the institution, this e.g. entails the collections, research, exhibitions and their (educational) programs. The educational programs intend to teach the participators to learn something about a specific topic, and to bring those who are less likely to visit a museum in contact with cultural heritage. Offering educational programs also confirms the role of the museum as a knowledge institute according to the ICOM definition. As a part of "Musea Bekennen Kleur" they are developing an educational program for elementary school students about Diversity and Inclusivity (Bijnaar, 2020). The program and personnel are part of the internal resources of the museum. Other resources are e.g. equipment, expertise, finances, management and time.

Lagerkvist (2006) explores the challenges of equal representation and community involvement for museums operating in a multicultural society. The paper aspires to increase understanding of controversies and power struggles related to shared authority approaches and community dialogues in museums in the discourse of **inclusion**, **representation** and multiculturalism. He addresses that museums hold the **'collective memory'** or the set of feelings, ideas and images about the past through their collection. This is problematic since it insinuates museums keep an inclusive and comprehensive history, where the truth is taken for granted. He disagrees and argues that museums instead keep archives and collections which are chosen by a small group of donors or curators in the museum. Hence the collective memory becomes very selected (Lagerkvist, 2006). These donors and curators are currently homogeneously white, hence the history is not encompassing art history adequately due to the lack of ethnic diversity.

Cultural economists have feverously criticized museum policy for museums using their collection, their main asset, **inefficiently**, which is partly due to the lack of wall space. Moreover is argued that unless museums willingly 'deaccession' collection pieces, by

transferring or selling them to other museums, no efficient use can be made of its resources (Towse, 2019). Although it is legal to sell paintings in many countries, curators frequently argue it is not ethically right to do so (Frey & Meier, 2006). De-accessioning is commonly frowned upon in the museum sector, unless the money is used for developing collections. This could be invested in the diversification of the museum collection. Another reason for public museums to hold on to their stock instead of selling the artworks stems from two motivations. Firstly, the revenue of sold paintings is not added to the disposable income of the museum but in many countries goes to the public treasury in accordance to public administration rules (Frey & Meier, 2006). Secondly, the stock of a museum can partially be monetized when artworks are sold. This would possibly encourage interference of the outside, like parliamentarians and politicians, in the business of the museum (O'Hare and Feld, (1975) in Frey & Meier, (2006)). Hence museums loan pieces of other museums and document their collections online. This allows for representation inside and outside of the museum walls.

2.3.4 Personnel

Personnel encompasses hiring a certain number of employees with a culturally diverse background. According to the Rijksoverheid (n.d.), companies and organizations perform better if their staff has a mixed cultural and ethnic background. Concrete actions must then be formulated to achieve this goal, such as the development of a targeted campaign to find these new, diverse employees. This diversity-oriented approach must be embedded in both the policy and the budget that is drawn up for this (CCD, n.d.). Museums play a direct and indirect role in employment as they are part of society. Museums employ over 8,500 professionals and a multitude of volunteers (CBS, n.d.-a), and are often recognized training companies or practical trainers for various professions, from designers to accountants.

Davies and Shaw (2013) elaborate on the Diversity program which ran in the United Kingdom from 1998 to 2011. This program intended to increment the accessibility for Asian, Black and other minorities to careers in museums. This program developed from its focus on race to those with disabilities and lower income households. The program included traineeships on management-level. Although the authors end with the remark that much work remains to be done for improving the diversity of the museum staff, they also showed positive numbers. Over 80% of participants obtained employment in the museum and 60% in the management of a museum. However around 29% left the sector within a decade. This

was partly due to the lack of (growth) opportunities in the sector and the lower wages in combination with the lack of financial resources. It is easier to gather museum studies qualifications and voluntary work if you are economically well off (Davies and Shaw, 2013; Wei, n.d.). Although this thesis does not focus on the socioeconomic position of those with a migration background, it cannot be set aside completely. Especially in a sector which has lower pays and where in 2018 over half of the museum staff were volunteers (Museumvereniging, n.d.).

The case study of Lagerkvist (2006) about the EU-funded project *Advantage Göteborg* of the Museum of World Culture in Sweden had the goal of breaking down the barriers at the labor market for citizens from the Horn of Africa. Swedish working life still showed an inability to include individuals from other countries although they showed great effort in combatting discrimination and exclusion in the labor market. Those with backgrounds from non-European countries are most often faced with discrimination, especially those of African descent (Lagerkvist, 2006). This project aimed to combat the **exclusion**. Three criticisms were addressed between practice and rhetoric connected to the dissatisfaction by the staff during the project. Firstly, 'tokenism', participants were used for the appearance of inclusion. The planning took place outside the control of the participants and the museum did not include the participants in the work. Secondly, was the criticism that the museum was not inclusive and welcoming enough due to the negative working environment. The third criticism was that the participants received similar prejudices and even racism in society as in the museum. Lagerkvist (2006) concluded that museums should learn from the experiences of other museums, plan well and should be prepared for unpredicted developments and reactions. Moreover unpredicted results should be regarded essential for the project instead of failures or barriers while controversies should be regarded as learning processes.

2.4 Internal incentives

The external incentives impose certain changes within the museum, but there are also internal incentives. I describe the internal incentives of an organization as the internal values and motivations of an organization to reform their production function and/or corporate culture. This chapter illuminates the position of art museums in society as it helps to understand why museums engage in Diversity and Inclusivity.
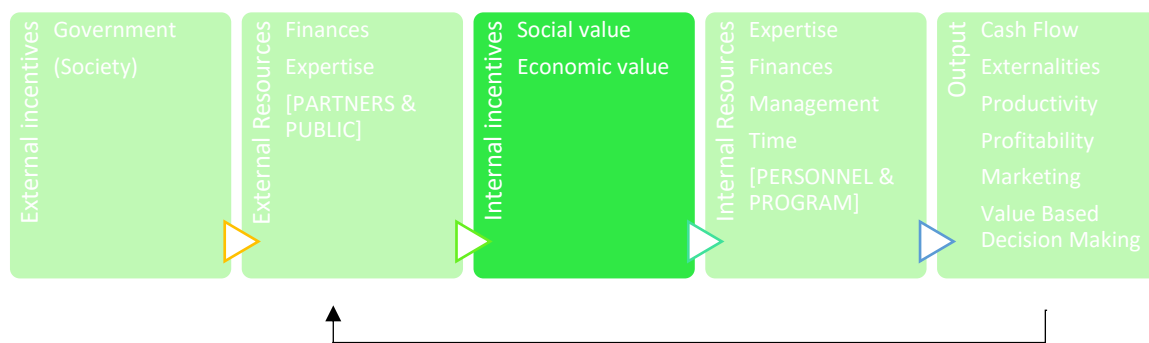

Figure 5. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs. Emphasizing the third stage, the internal incentives.

Before diversity in art museums can be addressed, it is important to understand the meaning of a museum and its role in society. Museums do not only exhibit art but they have multiple other functions. According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007:

"A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."

A strong cultural value characteristic of a museum, concerning the storage of heritage, is its historic value. Museums are story telling institutions, serving as a mirror, reflecting the past and enlightening the present through continuity with the past (Throsby, 2001). When museums tell a story and they include as many cultural groups as possible, they create a higher understanding among museum visitors. By telling the story, individuals with similar interests but different backgrounds gather together and are able to place themselves in each other's shoes. Museums, in addition to providing a platform for cultural diversity, also contribute to social integration at the individual, community and societal level. The means of

a museum to do this is by promoting confidence, acting like a catalyst for social renewal and representing inclusive communities (Sandel, 2003).

For a museum, Diversity and Inclusivity can have both a social and an economic value. "To value something is to have a complex of positive attitudes toward it, governed by distinct standards for perception, emotion, deliberation, desire, and conduct" (Anderson, 1993, p. 2). These values are plural as there are different reasons to value a good. Moreover values can change. Klamer (2003) argues for the process of **valorization,** which is the affirmation and enhancement of a value. In regard to cultural goods this means that an individual starts to appreciate a piece of art when they learn to distinguish and become more knowledgeable about the artist, artwork or art movement. This section does not talk about the socio-economic value but separately discusses the social and the economic values for the seven art museums, supported with their arguments to incorporate Diversity.
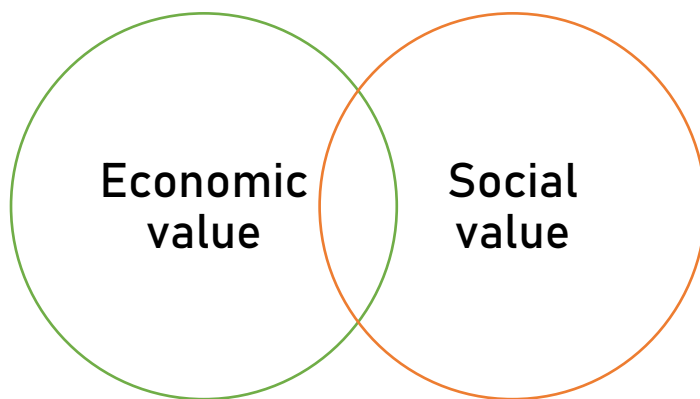
Figure 6. The two domains of values in diversity and inclusivity.

Social values function in the context of societies, communities and interpersonal relationships. When associating and negotiating relationships with others, individuals appeal to social values. They can include identity, values of belonging, freedom, solidarity, etc. (Klamer, 2003). The social value of incorporating Diversity and Inclusivity is often a drive from within, to do a good deed without expecting something in return. This social value of representing multiple groups with different native and migration backgrounds in society has been openly expressed by Valika Smeulders, the soon to be appointed head of the history department of The Rijksmuseum Amsterdam. "I am fascinated by how countries deal with their history, what they show in museums, which stories are and which are not told, and why. I am concerned with the social relevance of history as contained in the Ghanaian

word *sankofa*: knowledge about the past helps us navigate towards the future"[3]
(Rijksmuseum, 2020, para. 1). This is reached through the programs of the institution.

Social value also plays a role in the Personnel of a museum. Ter Borg (2020b) illustrates how certain museums add to societal equal chances from moral beliefs. When a promising job candidate applies for a job but does not yet have the right papers, they offer trainings. This can be argued from both a social and an economic argument. The museum adds an extra investment by offering these trainings although they might already have the right candidate. But by offering this training they get a return on investment in the future with added value that this candidate has to offer due to its migration background.

The social value of a museum can be mainly found in the personnel and program because the partners and public derive from mainly financial motivations and thus from economic values. **Economic values** often refer to the exchange value or the prices of goods or services. When a museum has to justify a renovation, their best argument is the additional investment which will be generated by consumers, additional tourist spending in the economy and the generation of jobs. Hence these arguments are given through the economic rationale (Klamer, 2003). When it comes to diversity, expressing the economic value is often considered a taboo (Bille et al., 2016), but in a capitalist society it is often what counts. If change needs to be ignited, it also needs to be profitable. The economic wellbeing of a museum depends on cultural diversity in the institution. The reduced government support for the art sector and museums in particular has ensured that museums need to focus more on the economic value than they had to in the past. This is mirrored in the whole organizational structure. This means that when a museum wants to focus on Diversity and Inclusivity, it also has to bring in economic value. This is partly due to the scarcity of resources. In terms of Diversity and Inclusivity, the socioeconomic rationale would provide the most benefits for the museum sector.

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[3] Valika Smeulders – Rijksmuseum Amsterdam. Original quote: "Ik ben geboeid door hoe landen met hun geschiedenis omgaan, wat zij daarvan in musea laten zien, welke verhalen wel en niet worden verteld, en waarom. Het gaat mij om de maatschappelijke relevantie van geschiedenis zoals vervat is in het Ghanese woord sankofa: kennis over het verleden helpt ons navigeren richting de toekomst."
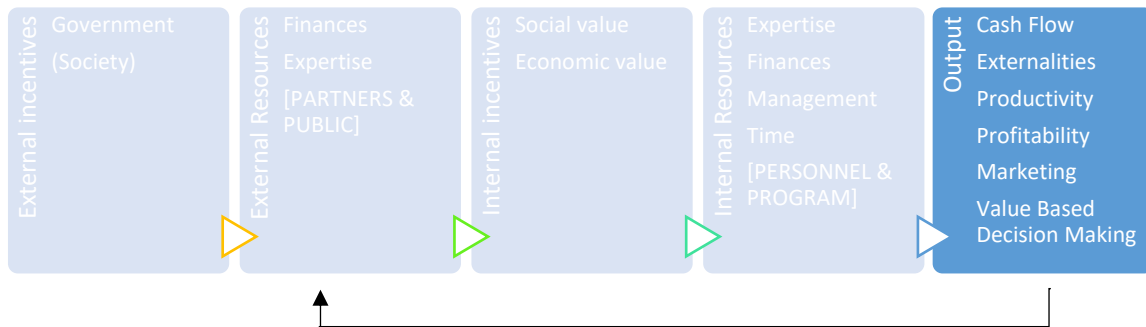
2.5 Output

Figure 7. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs. Emphasizing the fifth stage, the outputs.

Museums are vertically integrated firms which transform resources into outputs (ICOM, 2007). These i.e. include the cash flow, productivity and profitability. The outputs of a museum can be used again through a feedback loop into an earlier stage of the model, to the external resources. Museums serve as multipurpose output enterprises, meaning they generate various services for their visitors. They provide complementary services through cafes and shops, and bring aesthetic and educational enjoyment through displaying their collection. In regard to the collection, museums provide preservation services and expertise to both their own collection and that of other museums, and additionally conduct research on the collection itself and its inherit context (Towse, 2019).

The production of those outputs is facilitated by the production function of a museum through its inputs. These inputs or resources are the building, various types of labor and the collection. According to economic theory, the combination and variation of these inputs in various quantities, is executed with respect to relative input prices. Inputs can be substituted, i.e. by using alarms and cameras instead of guards. The collection on the other hand is an input which is rarely reduced in size and is instead added to (Towse, 2019).

A considerable output of a museum, are the externalities that the museum generates. Externalities are unintended spillovers or side effects which are costly or beneficial to those who experience it (Throsby, 2001). Museums produce various positive externalities. These benefits for a good or service are not paid for by (non)users. An externality that the museum produces when they incorporate Diversity and Inclusivity is the contribution to the general wellbeing of society through and enhanced quality of life.

Discrimination results in sub-optimality. In the selection of directors and other personnel, equality of opportunity is favorable because systematic non-selection of the

most proficient candidate could financially damage the performance of the institution. Within the institution, heterogeneity in Personnel can produce economic benefits through the enhancement of productivity, decision making, brainstorming, innovation, problem-solving, and performance improvement. This is due to the varieties in experiences, abilities and culture which' productivity may lead to creativity and innovation (Alesina & Ferrara, 2005; Laitin & Jeon, 2015; Lee & Nathan, 2010). Further does less homogeneity under the personnel lead to individuals complementing each other, which ensures the company and team gets stronger, through learning from each other and overall becoming more innovative (Alesina & Ferrara, 2005; Laitin & Jeon, 2015; Lee & Nathan, 2010). These are useful outputs for the continuance of the diversity efforts of the museum.

When museums focus more on diversity, individuals will be able to recognize themselves in the museum, and the stories which are being told. To increase advocacy to your 'brand' and to increase engagement, museums can enact audience involvement, actively involving the target audience in the communication of the institution (Greenwald & Leavitt, 1984). Visualizing diversity through mediums like television spots or social media marketing, can enhance diversity. Moreover, when a museum incorporates diversity this will generate positive externalities as were mentioned in the literature review, namely option-, existence-, bequest-, prestige- and education value. An externality could be that when museums incorporate diversity and inclusivity, this will increase the wellbeing of the country. Because those who were left out before are also receiving economic and social value, e.g. through museum education, which uplifts the whole society.

Diversity and Inclusivity are beneficial for customer-oriented business. More closely reflecting the demographic characteristics of key stakeholders like investors, employees and consumers can lead to indirect and direct benefits. Hence the economic necessity for higher equality of representation. A board which is more representative of the whole society can be beneficial for customer-centered business. This arises through the concerns and aspirations which improve customer stakeholders relations and the communication and promotion of customer preferences (Brammer, Millington & Pavelin, 2007). They will gain a stronger connection with their audience through e.g. the programs. Moreover, the museum can receive more sources of income through their increased number of patrons.

Museums are firms with multiple and complex outputs that can be enriched by adopting a diverse and inclusive approach. In this way, the collection, exhibitions, education, preservation, communication, research and the shop can improve representation of the museums' social context on an increasingly global level.
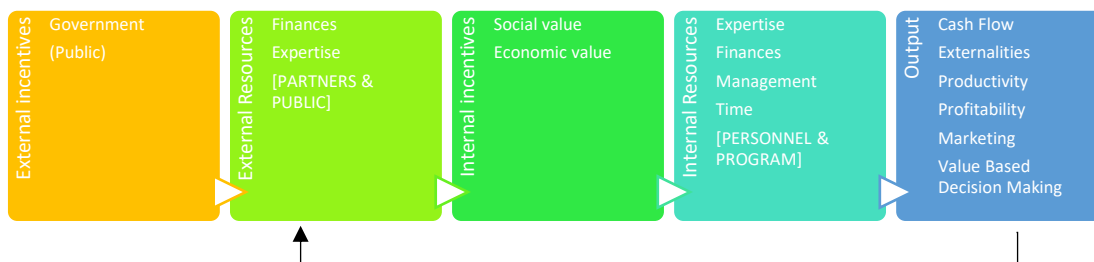
2.6 Summary of the Literature

Figure 8. The economic model to Diversity and Inclusivity from the external and internal incentives and resources to the museum's outputs.

The optimal efficiency of the art museums in regard to Diversity and Inclusivity, is to reach a state in which the demographics of their city is mirrored in all organizational aspects of the museum through both economic and social values. In regard to the Code Cultural Diversity this means the maximizing of efficiency through the effective and efficient use of the resources, the four P's. Following the model (figure 8) which was developed for this thesis, literature was assigned to five stages. The museum shapes the collective memory (Lagerkvist, 2006) but still has an intimidating feel (Ang, 2005; Farrell and Medvedeva, 2010; Lagerkvist, 2006; Sandell, 2013). Hence the museum lacks representation of the whole society (Farrell & Medvedeva, 2010). The external incentive of the government, and to a certain extent the public, serves as an incentive for museums to engage in Diversity and inclusivity. The government incentive is a result of market failure (Towse, 1997) which partly arises due to asymmetric information (Towse, 2010) and the experience good attribute (Emons, 1997; Towse, 2010). Diversity efforts can partly be executed through the external resources like the Partners and Public, through e.g. audience development (Barbosa & Brito, 2012). Besides the external incentives there are also incentives from inside the organization to promote Diversity and Inclusivity. These are divided into social values which originate from the intention of well-doing without economic gain, and the economic value which derives from a monetary and innovative incentive (Klamer, 2003). The museum has multiple internal resources which advance this process, but those of relevance for this thesis are Personnel and Program. Ultimately this leads to the outputs of the organization in the form of i.e. productivity, value based decision making and externalities. These outputs do not leave the production function of the museum but can instead be reintroduced in an earlier stage of the model, i.e. using the cash flow to improve the expertise of the museum through preserving, researching and exhibiting, by using the cash flow in the internal or external resources. For a museum it is important to manage their resources efficiently to reach their outputs and possibly achieve a larger market share.

3. Research Methods

The method of research for this thesis is the qualitative research strategy. The research design for this thesis is a comparative case study. The method involves the analysis of data gathered from interviews with representatives of seven large Art Museums (N=7) in The Netherlands and from document analysis including the annual reports of the selected museums. The collected data will be analyzed based on the economic model of Diversity and Inclusivity (Figure 1), as developed from literature analysis. The following sections discuss the research method, sample, operationalization and potential ethical issues.

3.1 Method

This thesis aims to answer the following research question *'To what extent has Dutch Art Museum management allocated their resources efficiently through Diversity and Inclusivity?'* This research is executed through a qualitative research design. The outcomes of the analysis will help determining the potential strategies of art museums in regard to Diversity and Inclusivity. The study becomes more encompassing due to the comparison of seven museums, allowing for a broad overview of diversity and inclusivity strategies. The research question will be answered with the support of the following sub-questions:

1. How is value generated in the art museums through Diversity and Inclusivity?
2. Which incentives stimulate museums to seek new strategies to increase Diversity and Inclusivity?; and
3. What strategies have museums followed to increase Diversity and Inclusivity?

A comparative case study was chosen to achieve the objective of this study. The case study makes it possible to study one object in great detail from different angles (Bryman, 2012). The choice for a case study means that the study is also bound to the characteristics of this type of study. For example, a case study contains only a small number of research units. A multiple case study is being conducted for the research, with the art museums from Amsterdam, The Hague and Rotterdam as research objects. The diversity policies and strategies of these two cities are compared. The diversity policy and strategies of the seven art museums have been compared in the same way as much as possible. This makes differences and similarities between the art museums more visible. In comparative case studies a phenomenon is chosen and data is collected on occurrences of this phenomenon, then the common characteristics of these occurrences are determined (Dion, 2003). While conducting this comparative case study through interviews I had to be aware of possible

drawbacks. Predicaments can occur are inaccuracies, response biases and reflexivity. The former can occur through partial or poor recall of memories, while the latter two can arise due to the interaction with the interviewer. Intentionally the questions were asked in a non-suggestive, -accusing, and -controversial way (Bryman, 2012).

Besides the interviews, a document analysis was conducted to reach a qualitative research method of a comparative case study. Private or personal documents are products with a communicative function, such as letters, notes and agendas. Additionally there are non-personal or public documents e.g. meeting reports, newspaper articles, annual reports and books. The public documents were used for this thesis and consist of secondary data, the use of data which is already preexisting prior to research (Bryman, 2012). Through this factual and practical information it is possible to search for financial data and other important information.

3.2 Sampling

This thesis focusses on diversity and inclusivity in art museums, with specific focus on the economic rationale. Hence it will investigate to why and how art museums want to incorporate Diversity and Inclusivity. The sample consists of art museums (N = 7) of the seventeen art museums in the three cities. The seventeen museums in the cities Amsterdam, Den Hague and Rotterdam were selected through criterion sampling. This means of sampling desires all units to meet certain criterions (Bryman, 2012). The criterion for this thesis are that the museums have to be established art museums within the city of Amsterdam, Den Hague or Rotterdam. These cities have the highest ethnically diverse demographics in the Netherlands based on the migration background of the population. Seventeen art museums met the requirements and were hence emailed to participate in the research through an interview. Those who agreed have been interviewed and can be found in the overview in Appendix B.

The structuralizing of the coding categories allows for easy comparison and combined with consistent results, this research is internally reliable and can be replicated for viability (Bryman, 2012). The semi-structured interview questions allow for leeway in the responses of the interviewees and is hence connected to internal validity (Bryman, 2012). The results and conclusions of this thesis are hence valid comparisons. Nonetheless, executing this research in the future might allow for different results due to changes in the museum sector. These differences can be supported through interviews. The results of this

research are applicable for art museums, policy, and other (cultural)institutions. Diversity and Inclusivity are important for all organizations in a multicultural society.

Seventeen museums were contacted in total, of which seven were interested in participating in the research. Most museums have adopted the code cultural diversity, by ensuring its availability for the disabled, with international partnerships, and 'decolonizing' its collection (Code Culturele Diversiteit, 2016). There was a low response level, which could be partly due to the COVID19 outbreak, ensuring companies had to close and a heavy back-stage workload. Hence the goal of 10 interviews was not reached, but nonetheless allowed for a comparative case study analysis.

Seven semi-structured (N = 7) interviews were conducted to test the respondents' answers and to delve deeper into the subject. The interview questions were formulated in accordance to the main topics in the literature review: market failure, herd behavior, the Code Cultural Diversity, and Strategic Resource Management. The interviews took place with a variety of individuals from different functions within the museum namely, heads of education, an employee inclusion, a program manager and a fundraiser from seven large museums in the cities Rotterdam, Amsterdam and Den Hague, respectively on alphabetical order of the museums: Beelden aan Zee in Den Haag, Boijmans van Beuningen in Rotterdam, FOAM in Amsterdam, Kunstmuseum in Den Haag, Mauritshuis in Den Haag, Stedelijk Museum in Amsterdam, Van Gogh Museum in Amsterdam. More information about the interviewees and the museums can be found in Appendix B.

The interviews have been conducted over Skype and Microsoft Teams for safety reasons due to COVID19. Semi-structured interviews are also called qualitative or in-depth interviews. There is a general interview schedule with predefined, more general formulated questions, but the interviewer can decide to deviate from this by continuing asking questions (Bryman, 2012). This allows for more detailed information, which is often the goal in qualitative research. In the interview guide I comprised a list of questions which needed to be covered during the interview, allowing the interviewee to enjoy the leeway in their reply. The interviews were held with individuals of the museum which are involved with diversity and inclusion. After the interviews were transcribed it became possible to compare them. With open coding in Atlas.ti, the textual data was divided and certain labels or codes were attached to these fragments. These codes indicate the main theme of each fragment. This allowed for comparison in order to find differences and similarities and to connect them to wider concepts and topics. The research is inductive to the relationship between research and theory (Bryman, 2012).

Museum	Staff size/ FTE	Visitor numbers	Collection size
Beelden aan Zee	18/-	83.000	> 5.000
Boijmans van Beuningen	200/ 129	284.000	> 145.000
FOAM	35/ 32,9	172.251	~ 550
Kunstmuseum Den Haag	137/ 117,92	415.000	>160.000
Mauritshuis	-	416.000	> 800
Stedelijk Museum Amsterdam	190/ 162,94	703.454	~ 90.000
Van Gogh Museum	284/ 238	2.161.160	-

Table 1. Overview of the staff size, visitor numbers, collection size, and annual budget. Unknown numbers are replaced with "-".

3.3 Operationalization

The data from the interviews and the document analysis were collected separately and the results of the two research methods are combined to answer the sub-questions. The sub-questions emphasize the most valuable concepts of the research, since strategic resource management, market failure and the CCD are important to research the efficient use of resources for the diversity efforts of the museum.

The main focus of this research is the economic rationale for art museums to incorporate diversity and inclusivity and the strategies which are applied to reach this state of inclusivity in all P's. Hence it is important to focus on certain aspects in the interviews, such as: diversity, inclusivity, the efficient allocations of resources (i.e. strategic management), challenges in the implementation stage, current strategies, and values. These values are subdivided into economic and social values. The results of the interviews will be divided into three different categories for diversity and inclusivity in art museums: the current situation, the motivations, and the plans of action. These categories allow for a structured overview in the results section. In line with certain topics of the literature review the interview was structured in the following way: external incentives, strategic management and allocation, internal incentives, outputs. Subsequently to the data collection, the interviews were transcribed and later coded in Atlas.ti. Through double coding it has been ensured that the interpretations of the answers were accounted for (Bryman, 2012).

The second dataset consists of the data that was gathered from the document analysis. The annual reports of the seven museums have been compared on various

variables. These variables were subsidy, staff size, visitor numbers, collection size, costs and benefits, and the mission and vision. These numbers allowed for an in-depth comparison between the museums, adding to the provided information of the interviewees.

Figure 9 shows an overview of the important concepts for this thesis in connection to the four P's of the CCD.

3.4 Ethical issues

Ethics and integrity are very important in research. For a research to be ethical the participants cannot be harmed or deceived, their privacy cannot be invaded, and there is informed consent (Bryman, 2012). The privacy of the interviewees was ensured as prior to and at the end of the interview, the interviewees were given the opportunity to remain anonymous in the results of this thesis, which none resulted to. The interviewees were not physically nor mentally harmed during the research, moreover did they have the opportunity to discard questions whenever felt needed. To avoid deceiving the interviewees, they received a truthful and clear explanation about the research purpose, without providing them with words that could affect their outcomes.
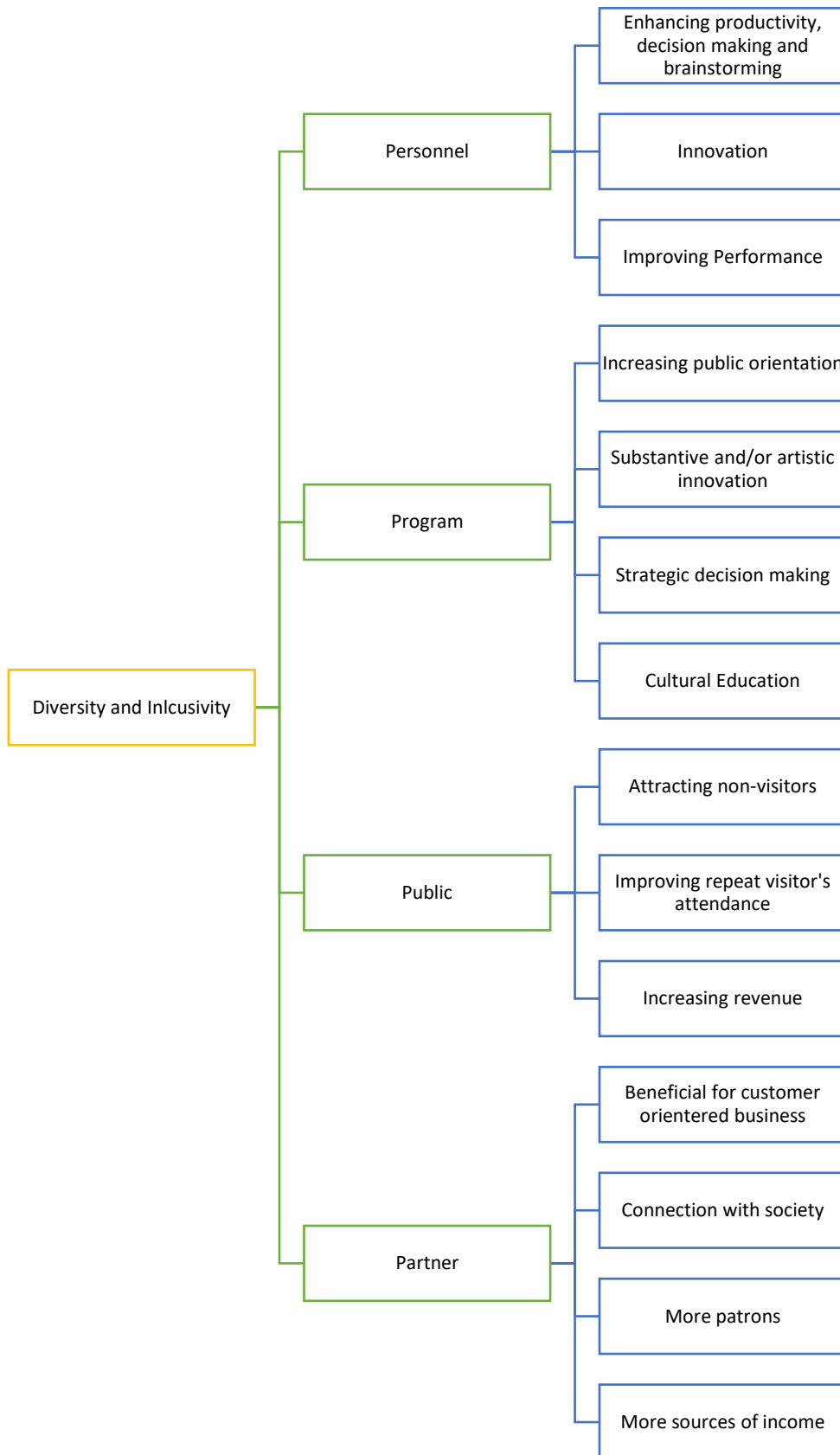
Figure 9. Overview of Economic reasoning to increase Diversity and Inclusivity.

4. Findings and Discussion

This section presents the results of the executed study, providing an analysis of the results of the data collection supported by literature. This chapter is divided into four sections. Firstly, it illustrates the challenges and the current landscape of diversity and inclusivity in art museums through the strategic management. It is evident that museums are still homogeneous institutions but are progressively willing to change and are on a road to efficiency. Secondly this chapter addresses why these art museums want to foster Diversity and Inclusivity due to external incentives from e.g. policy. Thirdly, because certain museums are more active in their implementation of Diversity and Inclusivity than others, it is important to look at what these art museums do to foster ethnic diversity and how they use their resources. This section is subdivided in the four P's for a clear overview. The fourth section combines the internal incentives with the outputs which are generated in the process to Diversity and Inclusivity. Different motivations are discussed deriving from social and economic values. This chapter answers the three sub-questions of the study, which were priory introduced, in order to answer the overarching research question.

4.1 Challenges in the resource allocation

Museums have various resources which can be used to enhance Diversity and Inclusivity. Nonetheless, these are not always efficiently used. To optimize revenues and efficiency it is useful for a manager of an organization to apply resource management. Literature suggests that a strong strategic management will ensure focus and effectiveness while developing strategic opportunities (Nag, Hambrick & Chen, 2007; Frigo & Anderson, 2011). All interviewees mentioned that Diversity and Inclusivity are frequently considered as by-products to the production function of the museum, which is seemingly due to the lack of resources i.e. expertise, time, finances and management endeavors (Grantham University, 2019). The efficient allocation of the museum resources can ensure effective maneuverability within a changing society.

This section discusses to what extent museums are using their resources and which challenges limit the efficiency of their diversity efforts. Three main challenges will be discussed in this section which overarch the four P's, namely the lack of representation, human capital and financial resource. The ineffective use of the resources can be evaluated by the challenges which the museums face. Once these issues are resolved, the museum

will reach a more efficient state in regard to their resources. When inflicting change, there will always be certain setbacks and challenges for the art museum to face. In order to move to the future, these pitfalls can prevent the next art museum to be faced with unforeseen issues. Although not all challenges are mentioned, the most frequent occurring issues are addressed in this section.

On average, cultural institutions do not have negative experiences with a diverse board or staff. When proposed with the question whether a diverse board or workforce is more likely to cause problems due to inexperience of the directors or employees, this was rejected by all interviewees. But several arguments are frequently mentioned in relation to Diversity and Inclusivity in museums in the media. First, museum- and art education is homogeneously white. Second, it is hard to find candidates who are not white, and who moreover enjoyed the preferred education. Third, to provide them with extra education, means a need for more subsidies, otherwise it is not possible to recruit these individuals (Ter Borg, 2020b). The challenges which the interviewees voiced are summarized in table 2.

Category	Challenge(s)
Financial resources	More focus on revenue due to less government subsidies.
	Short term over long term investments due to financial restrictions.
Representation	Uninviting ambiance in the museum
	Non diverse partners can limit diversity efforts.
	Lack of representation affects the financial resources
Human Capital	Art education and the qualifyable job candidates are homogoneously white.
	Personal biases
	Vulnerability due to unpredictability.
	Not enough expertise within the personnel and/or management of the museum

Table 2. Overview of the challenges with regard to diversity and inclusivity.

In accordance with the media, the interviewees mentioned that **financial- and time management** are big challenges for the museums. Due to the cutbacks on subsidies by the government, museums have to focus on income acquisition. Although private revenues have risen, this does not outweigh falling subsidies and rising exhibition costs. Many museums in the Netherlands are skilled in fundraising and sponsoring. The Kunstmuseum Den Haag is

an example of a museum which focusses mainly on their audience and the box-office in combination with sponsoring. This means that they have a high production circulation, because they have to produce a lot of exhibitions (35) per year in order to continuously keep that public flow going. This high production speed due to the exhibition circulation is considered a challenge, because changes on diversity and inclusion sometimes need more time and attention.

Incorporating Diversity and Inclusivity is often understood as an expense rather than as an investment. Although there are potential initial costs, there will be a return on investment when the audience grows and when business innovations are generated. Consider it as short vs long-term investment in humanitarian aid. On the short-term houses can be rebuilt after a storm which is good, but it would be better to prevent future disasters to happen. It would not just be a short term investment resulting from events which ensure a diverse and inclusive organization at that specific moment. Instead the institution will receive economic benefits from their long-term diversity efforts.

The biggest challenge all museums face is the current lack of **representation** in the Public, Personnel, Partner and/or Program of the museum. This ensures that individuals do not feel welcome in the museum, and hence will not work with or for the museum, or bring a (return)visit. In the words of Jacqueline Prins, director of Emancipation at OCW: "Once you have attracted a diversity of individuals, you have to give space to perspectives, and appreciate the differences that exist. The more diverse your club is, the easier it gets." (ABD, n.d.). Representation in the program of the museum shapes knowledge about other cultures, hence a searching discourse about representation in art education is desired (Wexler, 2007). The ways in which minorities have been represented and perceived in the past and present, is inextricably connected to inequitable museum practices. Social discourse, representation and interaction allow for new possibilities in the arts, moving it towards experience and beyond objecthood (Wexler, 2007). The lack of knowledge about the new ethnically diverse audience introduces certain challenges and the lack of representation in the Public and Personnel creates an unwelcoming ambiance to visit and work at the museum.

"I work on a daily base with the collection that I really love. But yes, some individuals really just hate what they see, because they do not recognize themselves anywhere. (…) Or you see individuals entering, feeling physically uncomfortable in the space where I really enjoy

working. That is very confronting, but it is also very good to see and also very good to hear what is behind it. "[4]

In the current socioeconomic condition, museums depend on donations, funds, patrons, etc. The lack of representation in the Partners of the museum affects its financial possibilities because a diverse pool of partners attracts more diverse partners (Farrell & Medvedeva, 2010). Further, the homogeneously white partners of a museum can have ideas about the vision of the museum that exclude diverse partners, pressing certain demands which are not in line with the resources, vision or the efficiency of the museum.

Guest curators can provide insight into a culture which the museum does not have knowledge about, hence there can be a spillover from partners to program when it comes to representation. Although representation is considered the first step in diversity, it is still a huge challenge to all museums. The Kunstmuseum Den Hague mentioned that their group of freelancers is even more homogeneously white than their own Personnel. The previously mentioned financial challenges can limit the museum in hiring guest curators or freelancers, affecting the expertise of the museum. Four museums mention that they miss the expertise for producing diverse programs and gathering diverse partners because their (management) team is not diverse enough to attract and understand their diverse target groups.

The third challenge museums face is the lack of **human capital**. Diversity increases innovation and heterogeneous groups outperform homogeneous groups (Page, 2008). In accordance with the literature (Berkers et al., 2017; Berkers et al., 2018; Amsterdamse Kunstraad, 2019; Rijksoverheid, 2018; Ter Borg, 2020b) all seven interviewees mentioned that their museums are still predominately white and higher educated in all P's but especially their Personnel. Ter Borg (2020b) shows that only 6 of the 231 art-related executives in the 21 researched museums have a non-western migration background, accounting for over 2,6 per cent, and with stark contrast with the percentage of individuals with a migration background in the Dutch population (Ter Borg, 2020b). This division can be found in figure 2 for five out of the seven museums. The Rijksoverheid (2018) concluded that the composition of boards of cultural institutions is diverse in terms of the western migration background of administrators. While individuals with a non-western migration background are underrepresented in the management of cultural institutions compared to

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[4] Femke Hameetman – Mauritshuis. Original quote: "Ik werk dagelijks met de collectie waar ik echt van hou. Alleen ja, sommige mensen haten eigenlijk gewoon wat ze zien, want ja, ik herken mezelf nergens. Misschien met een schilderij van Rembrandt, of je ziet mensen binnenkomen die zich fysiek ongemakkelijk voelen in de ruimte waar ik echt graag werk. Dat is heel confronterend, maar het is ook heel goed om te zien en ook heel goed om te horen wat erachter zit. "

the working population. They observed a nationally steady increase of directors with a non-western migration background (Rijksoverheid, 2018). In the interviewed museums there are seemingly more possibilities within the museum organization for those with a Western over those with a Non-Western background, the overall reason is yet disputable.

Kunstmuseum, Den Haag

Permanent Employees: 135/8
Direction (2/0), Heads Collection and Exhibitions (2/0), Curators (10/1),
Supervisory Board (6/1), Advisory Board (9/6)

Mauritshuis, Den Haag

Permanent Employees: 70/1
Direction (2/0), Curators (4/0), Supervisory Board (6/1)

Museum Boijmans van Beuningen, Rotterdam

Permanent Employees: 95/1
Direction (2/0), Head Presentations, Collection and Research,
International Exhibitions (3/0), Curators (8/0), Supervisory Board (7/1)

Stedelijk Museum, Amsterdam

Permanent Employees: 192/1
Direction (2/0), Curators (13/1), Supervisory Board (6/1)

Van Gogh Museum, Amsterdam

Permanent Employees: 284/0
Direction (2/0), Director of Museum Affairs (1/0), Head Collection and
Research (1/0), Curators/ Researchers (13/0), Supervisory Board (6/0)

Figure 10. Overview of the total number of employees with a permanent contract and behind the "/" those with a non-western migration background in an art substantive key position with the numbers per function for five of the seven museums (Ter Borg , 2020b).

There are various matters which can be expressed as challenges within the cultural capital. First, the argument that art education and the qualifiable job candidates are homogeneously white, while there are enough qualified individuals with a migration backgrounds. This also created the illusion that those with a "non-normative" background might be unqualified and hired for their ethnicity. The argument that there are not enough candidates, who are not white, brings a feeling of discomfort to the ethnically diverse candidates because they are qualified and do not want their ethnicity to speak for them. Others do not mind taking this burden because they are confident of their own skills. When the Personnel diversifies to a larger degree, this feeling will likely diminish.

"We never hire someone who completely lacks substantive expertise. (…) We believe that there are also enough individuals to be found who are good in terms of content and who just have a bicultural identity, or are a woman, because in that department there are only men or vice versa. We believe in it and we just keep looking for it."[5]

It should be stated that personal characteristics like race and sexual orientation are not related to job performance. Although the recruitment process has changed in accordance to the discussions around diversity, a museum (or other organization) will never hire an unqualified individual since this would be unprofitable and inefficient from an economic perspective, which is supported by literature by Burns (2012) and Page (2008).

The lack of human capital and representation results in two other challenges, namely biases and vulnerability. Personal biases which can occur without own perception, for example searching for someone with similar characteristics to fulfil a job vacancy. Awareness of this personal bias and by having an ongoing conversation about diversity and inclusion at all levels in the organization, can change these biases. This results in issues in the HRM of the museum, possibly consequently affecting the expertise and management. The biases and the inefficient use of the Personnel result in inefficiency in the other four P's of the institution.

The second challenge all museums faced was vulnerability. When they allow the audience to speak about the museum or an exhibition, the outcome cannot be predicted. This can serve as a learning experience because the museum can cultivate by listening to those voices, but is also eerie. This is valuable for cultural diversity but also for the visually

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[5] Anne de Haij – Kunstmuseum Den Haag. Original quote: "Wij nemen nooit iemand aan terwijl die helemaal de inhoudelijke expertise mist. (…) Wij geloven namelijk dat er ook genoeg mensen zijn te vinden die en inhoudelijk goed zijn en dan net een biculturele identiteit hebben, of een vrouw zijn omdat in die afdeling iemand alleen maar mannen werken of juist andersom. Daar geloven we in en daar blijven we ook gewoon naar zoeken."

impaired, LGBTQ+, etc. Third, when a museum showcases new artists which is lesser known, the museum needs to find a new Public. When a museum shows an exhibition of older iconic artists which are no longer living, but are well established, then there is no need for a different marketing strategy compared to an artist who is not known and which story is not known. This is only the case in the beginning, when the reputation of the museum is not yet established in the terms of Diversity and Inclusivity. Once the audience has become more diverse, a universal and new marketing strategy can be applied. The image of the audience about the museum being a homogeneous elitist institution serves as a barrier for the audience to enter, and needs to be changed to a diverse and inclusive institution. The lack of expertise and the inefficient use of the collection result in inefficiency in the audience development.
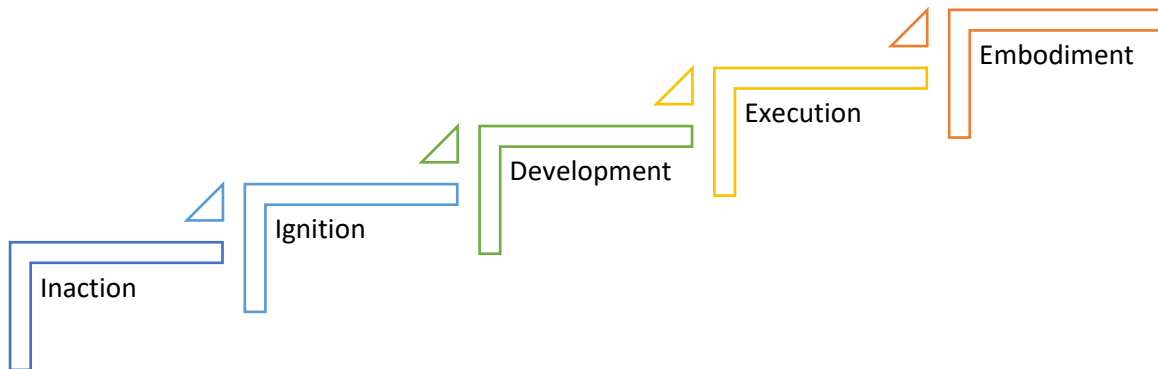
4.2 External incentive

Figure 11. The five stages to Diversity and Inclusivity.

Museums take different steps in their efforts to Diversity and Inclusivity. Based on the interviews, I formulated the five stages to diversity and inclusivity as found in figure 3. Two of the seven museums are not yet involved in the Code Cultural Diversity. Although they do not exclude anybody based on their ethnicity and are possibly taking steps in Diversity and Inclusivity, no emphasis is addressed to cultural diversity. They are hence still in the inaction stage due to their lack of active efforts. Four out of the seven museums are in the ignition period, establishing internal policies, goals and measures on all P's. One museum is further in the development stage, actively developing the measures which were established in the ignition period. Yet, none of the museums are yet at the point they want to reach. The execution stage is where the museums are continuously and in a stable matter, engaging in ethnic diversity. The Van Abbemuseum is an example of a museum which is in the execution stage, they are actively engaged in Diversity and Inclusivity, which contributes to the museum's branding. The ultimate stage would be the stage of embodiment, where inclusivity is reached. The institution reaches the stage where diversity and inclusivity have become the norm and the museum has to maintain the new status quo.

To ignite change, museums establish of a baseline, a starting point from which certain indicators will allow them to formulate a target number and quantifiably measure their advancements. These numbers can be used in (policy) plans, for example the Stedelijk Museum formulated a plan for 2021–2024 in which they mention target numbers, i.e. diversity in their personnel. Nancy Jouwe, a freelance researcher, lecturer and one of the initiators of the exhibition platform Framer Framed in Amsterdam, agrees and says: "We are champions on tolerance in the Netherlands, but we are a sour loser in terms of diversity." Jouwe argues that not wanting to count on ethnicity because that would

contradict the law on privacy, is an implicit form of racism. "Those are numbers that don't exist, but those who do not have numbers cannot control anything. Neither can governments." (Ter Borg, 2020b).

There are multiple economic motivations for a museum to be culturally diverse. These can be divided into the four P's and the general motivation which is the incentive for subsidies. As can be seen in table 2, six out of seven museums receive subsidies and one does not. The two museums which are least involved in the CCD are Museum Beelden aan Zee and FOAM. Since the CCD is connected to receiving government subsidies, as can be seen in table 2, it is explicatory that Museum Beelden aan Zee is less familiar with the CCD. Nonetheless, FOAM receives more subsidy than the Van Gogh museum but is seemingly less active in their diversity efforts.

Museum	Subsidy Total in Euros	Subsidy Total in Percentage of all Benefits	Costs (in euros)	Benefits (in euros)
Beelden aan Zee	0	0	1.700.967	1.952.105
Boijmans van Beuningen	11.899.000	58,4	21.636.000	20.717.000
FOAM	917.589	22,71	4.040.734	3.851.059
Kunstmuseum Den Haag	10.698.261	58,03	18.086.426	18.434.996
Mauritshuis	4.195.000	32,23	5.438.000	13.014.000
Stedelijk Museum Amsterdam	19.091. 830	63,09	30.890.090	30.259.425
Van Gogh Museum	8.592.215	17,69	57.952.388	64.777.943

Table 3. Overview of the museums which were interviewed for this thesis, based on their annual reports of 2018. Unknown numbers are replaced with a "-".

As active social participants serving many social purposes, museums fundamentally express and define major social narratives. Museums perform a legitimizing and communicative role through their collections of ideological symbols. Museums convey narratives which are authoritative and definitive, and the objects they exhibit are normative or emblematic culture (Coffee, 2006; Fleming, 2016). Museums cannot be separate from

their historical and social context. Choosing to not address colonialism, climate change or advocate equality is not neutrality, it's a choice (ICOM, 2019). Museums with exhibitions of living contemporary artists especially engage in this matter, but this also counts for artists which are not currently alive. Museums aim to go beyond the singular view by showing art from different perspectives. Due to their part in society there is the external incentive of the visitors as well as the non-visitors, which value the existence of the museum (Frey & Meier, 2006),.

In avoiding to offend their audience or partners, museums can take a neutral position within societal issues. The fear for engaging in political issues of social justice, equality and diversity derive from the risk of offending marginalized and mainstream communities. Controversy will arise from a stance on certain issues even though these are sensitively expressed. Where an organization like the International Committee of the Red Cross (ICRC) can claim neutrality at their core mission, it is difficult to imagine how museums in the face of injustice, can justify neutrality. Museums are open to, and for, engage(ment) in their organizational space with their audiences and receive direct mandates from their main funders. Culture is not solid but diversified, and in taking a position on the violation of human rights it is important to listen to the emerging voices within a cultural group as well as those which are absent. Communities which are marginalized have their own power structures. For museums it is important to understand and rationally discern who in the community and society at large has been marginalized and who is in control (Levin, 2012, p. 159).

Most interviewees argue their museum does not take a political position and aims to remain neutral. Although they do manifest in political discussions or debates, taking a stanza through their artists and artworks. When a museum decides to speak up, this can have consequences. In 2019, the Stedelijk Museum Amsterdam intervened over Twitter and Facebook in the high debate surrounding Zwarte Piet: "We work together with e.g. Mitchell Esajas and Jessica de Abreu of The Black Archives today support peaceful protest, hoping for a possible dialogue to change traditions." This led to loaded reactions, including a call for a boycott and the Forum for Democracy party leader, Thierry Baudet wrote on twitter: "It's time to reconsider the huge subsidies this 'museum' receives." Hence when a museum actively involves themselves in social issues, it can have consequences from a large stakeholder, such as the politicians responsible to draft and fund schemes such as the CCD, and want museums to actively incorporate cultural diversity.

Museums have to handle certain issues with sensitivity. An example of a sensitive exhibition is that in the Design Museum in Den Bosch in 2019 about Nazi design. This is a

loaded subject and many anti-fascist voices raised' against the topic because it might glorify fascism and Nazism. Extra attention is hence asked for these kind of expositions.

> "Objects that are already heavily charged and possess drama need to be exanimated. You can do this by lighting the shadows, and use limited color and sound. And we've opted for horizontal display cases for all small items – from magazines, daggers, SS manuals to swastikas. That is less "in your face" than a vertical presentation."[6] (Knols, 2019).

This is also relevant for exhibitions about ethnicities and their histories e.g. slavery, protests etc. Certain sensitivity is not always taken into account, for example the Museum Boijmans van Beuningen with the exposition of the artist collective Gelatin, using blackface in their imagery (De Lange, 2018). Arguing against image censorship, ignoring the historical issues behind blackface. Moreover, museums tend to exhibit "aesthetically appealing" objects. This is in conflict with exhibitions about e.g. the Dutch slavery history. This became evident with e.g. the Rijksmuseum which in 2018 created an almost romantic image of the Dutch slavery history, which was not in line with the historical reality at that time (Oostlander, 2018). In 2019, museums were faced with the discussion about using the term "Golden Age" for the 17th and 18th century. The Mauritshuis explicitly mentioned they did not change the term Golden Age, while they did change other offensive language. Tom van der Molen, conservator and specialist 17th century at the Amsterdam Museum argued:

> "Half of the inhabitants of Amsterdam have a migration background. People come in here for whom the term Golden Age is a painful one, because their ancestors were victims of slavery. I want us to look at the seventeenth century with a neutral, open view. And that could be better without the term Golden Age."[7] (Van Mersbergen, 2019).

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[6]Original quote by Dick Heijdra (Knols, 2019): 'Voorwerpen die van zichzelf al drama en een lading hebben, moet je ontzielen. Dat kun je doen door ze schaduwloos te verlichten. Beperkt kleur en geluid te gebruiken. En we hebben gekozen voor horizontale vitrines voor alle kleine voorwerpen – van tijdschriften, dolken, SS handboeken tot hakenkruizen. Dat is minder 'in your face' dan een verticale presentatie.'

[7] Original quote by Van der Molen (Van Mersbergen, 2019): De helft van de Amsterdammers heeft een migratieachtergrond. Er komen hier mensen binnen voor wie de term Gouden Eeuw een pijnlijke is, omdat hun voorouders slachtoffer waren van slavernij. Ik wil dat we met een neutrale, open blik naar de zeventiende eeuw kijken. En dat kan beter zonder de term Gouden Eeuw."

4.3 Code Cultural Diversity

The Code Cultural Diversity (CCD) serves different purposes for each museum. Certain museums do not (yet) use the code, while for others the CCD serves as a tool of awareness, inspiration or as a guideline. The CCD was launched in 2011, nonetheless it had not been feverishly implemented by many art museums and it hence did not have an impact. Over time, the CCD has been updated and there is an increase in organizations which inspire to follow the code to reach more diversity and inclusivity. Hence, this section will elaborate on what museums do to improve Diversity and Inclusivity in their policy/business strategy through their internal and external resources.

The spokesperson of the Kunstmuseum Den Haag argues that when the museum decided to be involved with (the code) cultural diversity, the CCD had an actual effect. The museum changed their recruitment policy and became more aware of the issue. Nevertheless, this did not result in large immediate changes but their awareness had increased. The view that the CCD increased awareness is shared by all museums. The Rijksoverheid (2018) argues however that only raising awareness is not enough. It is about the steps which are taken to improve diversity in the personnel and whether change is actually visible. In certain instances there is awareness but no action, and when they do take action it often concerns incidental projects in which a new and diverse audience is sought and nothing changes in the personnel (Rijksoverheid, 2018).

In the case of The Van Gogh Museum, it was mentioned that they do not use the CCD specifically, but instead refer to one of their programs which is aimed at diversity and inclusivity. Meaning they made the code their own in a research program. It was mentioned that the CCD misses certain aspects, and hence by doing it in their own way they were able to make a more active code. Also Elze van der Steen of the Photography Museum Amsterdam (FOAM) mentions how they are not following the CCD but do get inspired by it. They widened their scope for vacancies, and expanded it outside the known routes of cultural vacancies, to avoid replies of only individuals who are similar to them (white). Moreover, their curators followed trainings for writing texts with an eye on inclusion. Nonetheless, she admits the museum still has a long way to go.

Certain museums like the Stedelijk Museum Amsterdam argue they use the CCD as a directory or guide for the advisory report written by the advisory board, or for their policy documents. In the internal business processes the museum can also use it to formulate a plan of action for Inclusion and Diversity. Hence the CCD is used as a framework and because other museums use the same code, it is easier to communicate as they are speaking the language.

"[…] So in that sense you actually have to generate your own income, much more than before, so you have to meet other requirements such as the Fair Practice Code and the Governance Code. The more codes there are, the more restrictions you get and the more difficult it is to invest that time in inclusion and diversity."[8]

The Van Gogh Museum mentioned that organizations which are actively involved with Diversity and Inclusion are on a journey. They start at the station of partners, then public, programming and the end station, which is also the station many institutions do not reach, is that of personnel. This is also the order in which I will introduce the four P's in the sections below. Figure 12 illustrates the general process to diversity in the art museums as expressed by the interviewees, but it should be noted that the museums work on several P's simultaneously. Figure 13 summarizes the main strategies of what museums do to enhance Diversity and Inclusivity.

"Then you will also try to adjust that, and then the end station will come and there will be a lot of institutions, yes, not yet, namely the P of personnel, and that is really how you can measure the extent to which a party is really dedicated with diversity and inclusion. As far as I'm concerned, the other three are just a bit of a warming-up before a game."[9]

| Partners | Public | Program | Personnel | Diversity and Inclusivity |

Figure 12. The process of the development to Diversity and Inclusivity as perceived by the museums.

[8]Carlien Lammers – Stedelijk Museum Amsterdam. Original quote: "Dus in die zin omdat je zelf eigenlijk je inkomsten moet genereren, veel meer dan vroeger, dat je aan andere eisen zoals de Fair Practice Code moet voldoen, aan de Governance Code. Dus hoe meer codes er zijn, hoe meer restricties je natuurlijk krijgt en hoe lastiger het ook is om die tijd te investeren in inclusie en diversiteit."
[9] Martin van Engel – Van Gogh Museum. Original quote: " Dan ga je dat ook proberen aan te passen, en dan komt het eindstation en daar komen heel veel instellingen, ja, nog niet, namelijk de p van personeel, en dat is echt hoe je kan meten in hoeverre een partij echt toegewijd bezig is met diversiteit en inclusie. Die andere drie zijn wat mij betreft meer, is gewoon een beetje de warming up voor een wedstrijd."
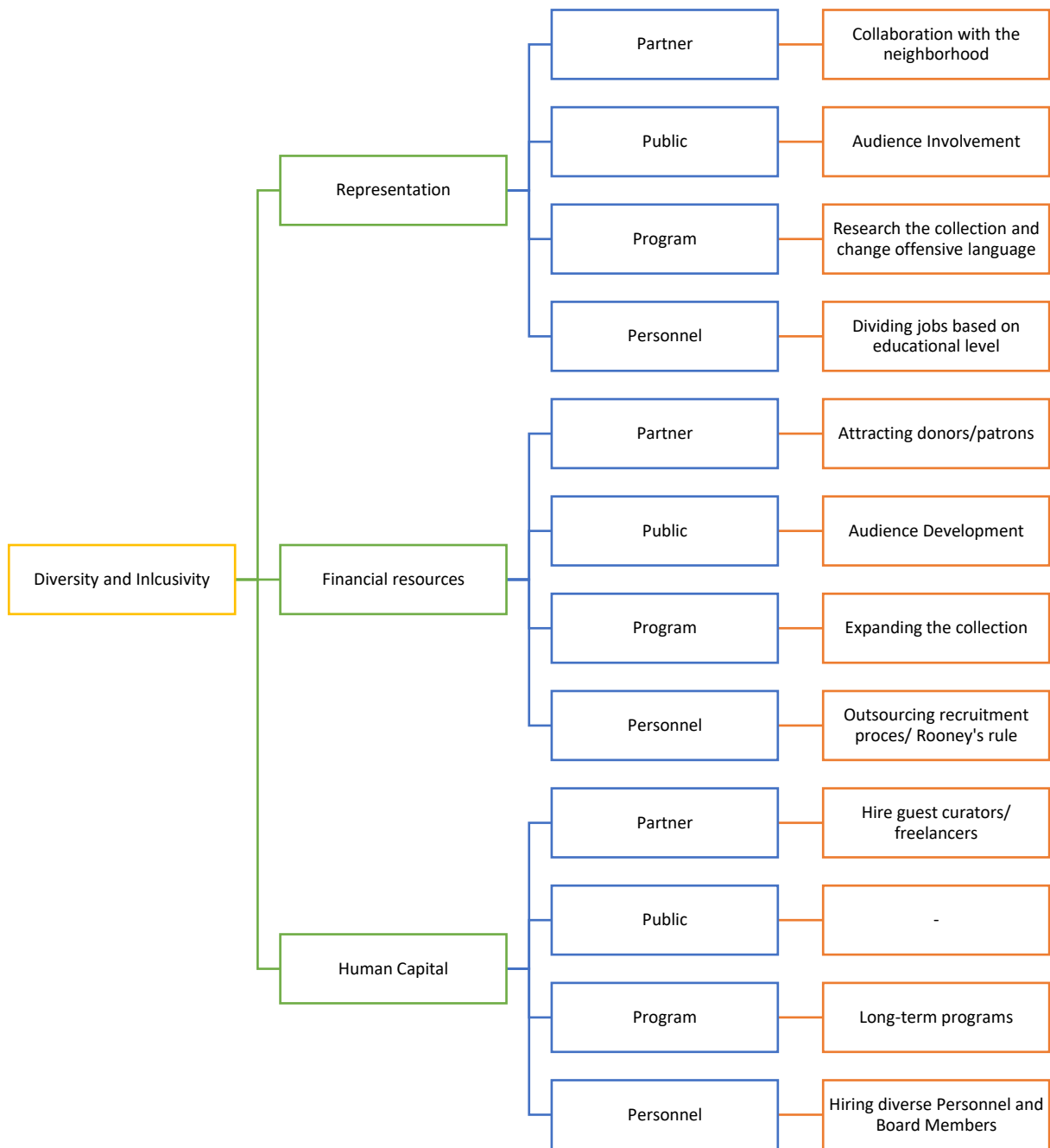
Figure 13. Overview of what museums do to enhance Diversity and Inclusivity.

4.3.1 External Resources

>> *1.1 Partners*

The partners of the museum are those individuals or institutions which have something the institution does not possess, hence the museum can start a collaboration with this sponsor, educative partner, organization, freelancer, etc. (CCD, n.d.). They are the external individuals and organizations which the institution collaborates with. As was previously mentioned, the art museums want to reach a state of optimal efficiency and effectivity for Diversity and Inclusivity, meaning they want to use their resources to mirror the diversity of the demographics of their city in the museum. For cultural diversity this means they aim to have more individuals and institutions with Non-Western backgrounds. The strategic management for the partners this translates to a more diverse pool of partners and that the partners see the museum as a valuable partner because they represent cultural diversity.

To reach a state of cultural Diversity and Inclusivity, a museum needs to take certain steps. But what are the necessary steps of the museum to get there, and which steps are currently being taken? When it comes to the four P's, Partners appears to be the first and easiest step to implement.

"I think in education when we talk about the cooperation with different partners and the different groups in the city that we are the strongest in terms of cultural diversity. That is of course relatively "easier", I realize that too."[10]

An impactful way to engage the partners, create representation and diversify them is by going into different focus neighborhoods to develop with the city, instead of for the city. For example, the Stedelijk Museum Amsterdam chose to not program for the families in a neighborhood but allow them to make a choice about what they want to see in the museum, what is relevant for them. This allows the museum to be visible in the neighborhoods for the relevant organizations which are active there and have a large network, handing over the responsibility of the exposition to someone else than their curators. This occurred with an artist and writer who coordinated their own program, inviting the guests, making a podcast and organizing the public programming. The Mauritshuis also allowed a small

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[10] Elze van der Steen – FOAM. Original quote: "Ik denk bij educatie als we het hebben over de samenwerking met verschillende partners en de verschillende groepen in de stad dat we daar het sterkst in de schoenen staan betreffende culturele diversiteit. Dat is natuurlijk verhoudingsgewijs ook 'gemakkelijker' he, dat realiseer ik me ook wel."

group to develop a program. The Mauritshuis had a dancer who told the story about slavery, this way working together with other disciplines to invite diversity into the museum. The Van Gogh Museum let their partner, a programmer in one of their programs, do whatever she wanted. She hence decided to co-create with different institutions and individuals. This allowed the museum to learn from them and get in touch with their supporters.

The Mauritshuis has their patrons, corporate partners and national newspapers as sponsors. Economically speaking it is advisable to widen the pool beyond the white companies. But there are institutions and companies which do not feel at home in the museum, and will consequently not sponsor the museum. Hence museums are searching for partners which are concerned with diversity and inclusivity as they will have economic and social value.

> "Because our network is simply not diverse enough. That is why our statement also states what we diversify as a network, because otherwise we will always stay in our own channels and then nobody will find us. So we are taking steps there. Which agencies can help us to not only to circulate the ads, but also to write accessible ones. How can we make diversity visible like those organizations. So individuals do not think 'Oh, I'm the only one with a bicultural background who works here.'"[11]

While increasing the human capital within the museum, the group which can easily become more diverse are the freelancers. These can be used on a project-base level. It should be noted that you cannot hire someone for one project only as this is quite opportunistic, but it is an easy way to add diversity to the pool. Real change happens when the personnel changes too. Three of the museums mentioned they are changing the recruitment process. As Anne de Haij mentioned:

> "(…) That is less for us, because we have a relatively large permanent formation, but we also have a lot of freelancers. (…) And when I took a critical look at it, that group was actually more homogeneous than our own workforce. That was really strange. Those were

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[11] Femke Hameetman – Mauritshuis. Original quote: "Want ons netwerk is gewoon niet divers genoeg, daarom staat er ook in dat statement dat we als netwerk diversifiëren, want anders blijf je natuurlijk altijd in je eigen kanalen zitten en dan gaat niemand je vinden. Dus daar zijn we wel stappen aan het nemen. Welke bureaus kunnen ons niet alleen helpen om de advertenties uit te zetten, maar ook om toegankelijke advertenties te schrijven. Hoe kunnen we diversiteit, zoals in die organisaties ook zichtbaar maken. dat mensen niet denken 'Oh, ik ben de enige met een biculturele achtergrond die hier werkt."

just white older men and women. So the objective has been changed to rejuvenating the freelancers."[12]

As a museum there is the possibility to hire an external curator on a freelance base. But museums already have their own curators which they also want to use to their fullest extent. Nonetheless, sometimes the museum misses the right expertise. This can in certain cases be solved with reading about the topic, but when it comes to cultural diversity there is still knowledge missing. Because reading about being an individual with a different ethnical background vs reading about love for horses are quite different matters.

"But we foremost look at expertise. In first instance, we check whether we have the right individuals and knowledge in the museum to do this properly. In Islamic art, for example, we had a curator of applied arts, whose collection of Islamic art was part of her sub-area of art. However, she mentioned that "Yes, I can be a project manager, but I don't have that knowledge or the feeling for the subject to turn it into an interesting exhibition." So then we indeed hired and deployed several external curators, and even hired a project officer."[13]

>> 1.2 Public

The Public are the (end) customers of the substantive products and services (CCD, n.d.). The pluralistic view of a museum to focus on diversifying their Public, originates from a social and economic motivation. An economic argument is the audience development, which is concerned with attracting non-visitors to the museum, but also improving repeat visitors' attendance (Barbosa & Brito, 2012). There are different strategies for a museum to attract diverse audiences in order to mirror the diversity in their demographics.

One strategy museums can enact for representation is audience involvement, to increase advocacy to their 'brand' and to increase engagement. This is the act and process

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[12] Anne de Haij – Kunstmuseum Den Haag. Original quote: "(…) Dat is bij ons minder, want wij hebben een relatief grote vaste formatie, maar toch hebben wij ook een heleboel freelancers. (…) En toen ik daar eens kritisch naar ging kijken, was eigenlijk die groep serieus homogener dan onze eigen personeelsbestand. Dat was echt heel gek. Dat waren echt alleen maar witte oudere mannen en vrouwen. Dus daar is dan bijvoorbeeld de doelstelling voor gedaan, ga alsjeblieft beginnen met verjonging van de freelancers."

[13] Kunstmuseum Den Haag – Anne de Haij. Original quote: "Maar we kijken wel heel erg naar expertise. In eerste instantie kijken we of we de juiste mensen en kennis in huis hebben om dit goed te doen. Bij islamitische kunst hadden wij bijvoorbeeld een conservator toegepaste kunst, bij wie die collectie van islamitische kunst onder haar deelgebied zat in de kunst. Alleen gaf zij zelf al heel snel aan van "Ja, ik kan wel projectleider zijn, maar ik heb die kennis niet in huis en ook niet de feeling met het onderwerp om er een interessante tentoonstelling van te maken." Dus toen hebben we inderdaad, meerdere externe curators ingehuurd en ingezet, en ook zelfs een projectmedewerker in dienst genomen."

of actively involving the target audience in the communication of the institution (Greenwald & Leavitt, 1984), for example in television spots or social media marketing. Visualizing diversity through these mediums can enhance diversity. Elze van der Steen from FOAM mentioned that they aim to combine the visualization of their western artists with their non-western artists. Nonetheless, it should be noted that individuals cannot be used as a 'token', meaning individuals are used for the appearance of inclusion (Lagerkvist, 2006), although it is important to showcase diversity in regard to representation. Avoiding tokenism is possible by hiring more individuals with Non-Western cultural backgrounds.

A second strategy to widen the interest of the existing audience has been implemented by FOAM. It encompasses different expositions at the same time. When a visitor enters the museum for one artist, they will possibly discover a new artist with a different cultural or sexual background from theirs.

In the past, and even to this day, museums tell the story about the artworks, artists or themes from their own authority. The curators of the museum are hence the tellers of the art history and hold the 'collective memory' about the past (Lagerkvist, 2006; Sandel, 2003; Throsby, 2001). Nonetheless, there are museums which constructed alternatives by allowing the artist to take matters in own hands or by introducing a community-based approach. The Kunstmuseum Den Hague is such an example, their museum's policy plan states that every year at least three projects should be told in a polyphonic manner instead of from the authority of the storyteller. This third strategy means that museums change from an artist driven to audience driven approach.

4.3.2 Internal Resources

>> 2.1 Program

The Program of a museum can entail the substantive products and services of the institution, for example the expositions or educational programs (CCD, n.d.). The relevance for diversity in the program (and public) derives from increasing the public orientation, substantive and/or artistic innovation, cultural education and strategic decision making. With the Program there is a certain overlap with the previous section about Partners. When museums work with schools and partners and let them interfere, they are changing the existing program. Then the partners who have diverse ethnic backgrounds can structure the program in a way that it becomes more diverse, also the case with the cross-disciplinary art forms. Hence the program will become more representative and approachable for those with migration backgrounds. All interviewees mentioned they have executed a (educational)program with a focus on diversity in the past, or are planning them in the future. Nonetheless, these are often short-term programs. Many organizations pay attention to cultural diversity in their programming. But this often occurs through incidental activities that usually take place outside the institution, in peripheral neighborhoods and financed with project funds. Two separate cultural worlds are likely to arise: one with culturally diverse activities and a diverse audience and one with non-diverse activities and a non-diverse audience. This is an undesirable process, especially for large cities (CCD, 2016).

According to the previously mentioned definition of a museum, one of the "tasks" of a museum is to educate (ICOM, 2007), which increases the human capital within the organization as well as outside of it due to externalities (Throsby, 2001). For ages the scope of education has been on higher education, but nowadays museums try to change their scope by focusing on practical education as well. In these schooling communities, there is frequently a higher degree of cultural diversity (CBS, n.d.-e). By bringing programs to those children and inviting them into the museum, museums reach a more representative group in society and partnerships with these schools enhances diversity. All museums have an education employee or department because it is part of what defines a museum. Three out of the seven museums have active programs with lower education schools.

The collection of a museum is one of its biggest assets (Towse, 2019). Changing the categories of the collection to stories or groups, allows for a more representative selection of stories, instead of the relatively one-sided white man (art)history. Moreover, museums are slowly moving beyond the aesthetic appeal of artworks and dive into the historic context. To avoid misinterpretation a museum can choose to allow the curator to tell their

intention behind the exhibition, allowing for conversations with the audience. Creating a safe space for conversations and reciprocal respect. One strategy which an increasing number of museums are actively inciting, is starting these conversations and e.g. the Mauritshuis is conducting research to the past of artworks and the names of black people in those images. The Rijksmuseum and other museums research their artworks and the names of those who are portrayed to get rid of colonial terminology (Van Varsseveld, 2020).

As custodians of heritage, museums do not only tell this history but are also part of it. Hence the need for research into the past of the museum. The given example is that of the Mauritshuis and the involvement of Johan Maurits van Siegen in slavery. He earned his money with the WIC through enslaving individuals in Dutch Brazil (Mauritshuis, n.d.). Priory they always had spoken of him with pride, only to realize after research that he had falsified his own eulogies. In first instance this was a shameful discovery, but the museum went beyond this and started researching more about the past of the museum. Searching beyond the visible, considering the past and the impact it has, is an important strategy.

For a museum, attending programs or events which are in line with their program or the story they would like to tell is also a relevant strategy. For instance the Mauritshuis and the Keti Koti slave walk, the national commemoration of the abolition of slavery.

> " (…) How can we, sure you can say anything about the works of Gauguin and Laval that it was beautiful and you name it, but when they were painting there was a lot going on. Can we also talk about that? We can also talk about the context in which the work was created, and not only about the physical work. (…) The young individuals who visited the museum thought it was important to have these kinds of conversations, to connect other target groups with the collection. So do not hang something on the wall for aesthetic appeal and art history, but also discuss the context and be vulnerable as a museum."[14]

The **Program** brings a historic and language based challenge. In the Netherlands, the 17th and 18th century are labeled as the "Golden Age" since the Netherlands were prospering due to trade of materials and resources, but also individuals. Although these centuries were good for the Dutch economy, they were harmful for the ancestors of Dutch individuals with a migration background. Imagine calling the first half of the 20th century the second golden

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[14] Martin van Engel – Van Gogh Museum. Original quote: (…) Hoe kunnen we, tuurlijk je kan van alles zeggen over de werken van Gauguin en Laval dat dat mooi was en noem maar op, maar toen ze het schilderen waren was er van alles aan de hand. Kunnen we het ook daarover hebben? We kunnen het ook hebben over die context, en niet alleen over het werk, maar ook over de context waarin dat werk gemaakt is. (…) De jonge mensen die er waren, vonden het belangrijk dit soort gesprekken te voeren, om andere doelgroepen te verbinden met je collectie. Dus niet iets op de muur hangen in de zin van kijk, dit is heel mooi en het kunsthistorisch te bespreken, maar juist ook de context bespreken en jezelf kwetsbaar opstellen als museum."

age due to the economic prosperity which followed, but ignoring all the deaths of the Jewish, soldiers and others. Further, certain labels provide a description of the artwork which can be deemed offensive, museums are hence faced with the challenge on how to deal with these sensitive (linguistic) issues. The Mauritshuis is one museum which mentioned they did not change the term "Golden Age" but instead decided to have discussions about it with their audience. Not changing offensive language in the museum will not attract diverse audiences but will instead give them a feeling of excludability.

Another challenge for all museums is incorporating long term programs which include Diversity and Inclusivity over project-based programs. This is largely due to the long-term investment which has to be made with a return on investment in the future.

>> 2.2 Personnel

The Personnel entails the number and competences of persons who (voluntarily or from an employment contract) hold a position in the institution. This includes: employees with a temporary or permanent employment, volunteers, interns, board members, members of the Supervisory Board, members of the Advisory Board, etc. (CCD, 2016).

There are still museums which argue that they are an inclusive organization because they do not exclude anybody, but they are not taking the necessary steps to ensure those who feel left out want to enter the museum. Instead it calls for a plan of action, awareness of differences between cultures and outsourcing the recruitment process. Most of the interviewees of the museum addressed that it is hard to change the personnel, because the personnel has the tendency to stay for certain years with little rotation in the formation.

In museums there is a high level of individuals with higher education degrees, while certain vacancies can be fulfilled with a practical degree. Since more cultural diversity can be found in these levels, it would be a strategy to diversify the Personnel on all levels of the Personnel. This can enhance representation within the museum.

"(…) With the hope that we could also recruit new colleagues from MBO in the future. Because if you look at what needs to be done within a museum, it does not have to be executed by WO and HBO graduates. And I think that by getting to know MBO students from

Heterogeneous groups are more innovative than homogeneous groups, and tend to outperform them (Page, 2008). This can result in multiple financial resources for the museum and it is hence beneficial to diversify the Personnel. When there museums searches for new Personnel there are different strategies that can be applied. By using external recruitment agencies, the Stedelijk Museum Amsterdam and Kunstmuseum Den Haag excluded biases and ensure that more diverse individuals go through the procedure. Ter Borg (2020b) adds that occasionally guest curators with a non-Western background work at museums such as the Stedelijk Museum. The Rijksmuseum offers training programs to less qualified candidates. (Ter Borg, 2020b).

Another strategy for museums would be to arrange inclusivity trainings to eliminate biases within their Personnel. A way to reach a more diverse personnel is introduced by the Kunstmuseum Den Haag, where certain measures are taken in regard to recruitment. They use the Rooney Rule which requires "at least one woman and one underrepresented minority [to] be considered in the slate of candidates for either every open position or every open senior position" (Zarya, 2015). Each institution can formulate their own objective. So instead of a hiring quota, museums can take affirmative action through this interviewing quota. If a candidate with a migration background cannot be found, it is advisable for the institution to advance their HR.

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[15] Elze van der Steen – FOAM. Original quote: "Met eigenlijk ook de hoop dat we in de toekomst ook vanuit de MBO eh nieuwe collega's zouden kunnen werven. Want als je kijkt wat er binnen een museum moet gebeuren, hoeft dat helemaal niet alleen door WO en HBO afgestudeerden te gebeuren. En ik denk juist dat door ook vanuit FOAM zeg maar kennis te maken met Mbo'ers, dat je van elkaar gaat leren en daardoor ook een bredere toegankelijkheid kan ontwikkelen naar andere Amsterdammers dan dat we op dit moment in onze bezoekers groep hebben."

4.4 Internal incentives

The internal incentives of the museum, the internal motivations for change within the institution, are merged with the outputs because they are interlinked. The internal incentives are divided into the social value and the economic value. The outputs which these internal incentives are generating are immediately connected to the input demands for a clear overview and correct understanding of the cases.

The social value of incorporating Diversity and Inclusivity is often a drive from within, to do a good deed without expecting something in return. Although all museums claim this value, four of the seven museums are actively taking action. For example the Kunstmuseum Den Haag has an initiative in the P of public, allowing those with a lower budget to enter the museum for free, ensuring the transportation as well. All in the mindset of helping those with a lower budget. The interviewee argued that they have a social value and motivation to work on diversity and inclusion because they value its importance. This social value is connected to an economic value, as those who familiarized with the museum tend to return for a payed visit. Nonetheless, there is the intrensic motivation to address multiple groups in society and represent them in the museum.

It is deemed important by all museums that individuals who could not recognize themselves in the stories and the art of the museum, those who did not feel represented, are being represented. They also find it important to be a mirror of the city they work in, and that stories are being told from different angles, more than the Western European view. An example of the execution of social value is one of the progams of The VanGogh Museum, which started based on fighting the feeling of social exclusion for a specific target group. An example of the execution of social value is one of the programs of The VanGogh Museum, which started based on fighting the feeling of social exclusion for a specific target group. The previously mentioned research from the Sociaal en Cultureel Planbureau (SCP) showed that younger individuals with migration backgrounds feel less at home in the Netherlands than younger white individuals. The museum aimed to make them feel like they belong in, and are part of, the Netherlands.

"Well, I think it will make it a nicer organization. That is just great and working with all kinds of individuals. That our that that benefits our culture, our corporate culture. But I also think that it also makes a more creative and agile organization that we can respond much

better to all kinds of developments in art in society, in the social programs we do in education. Yes, it makes us more agile when it comes to creativity."[16]

Diversity in the **Personnel** allows for creativity, flexibility and innovation (Alesina & Ferrara, 2005; Laitin & Jeon, 2015; Lee & Nathan, 2010). This has an economic return and can be highly effective in new situations. Take for example the COVID-19 crisis:

"Because you see now in times of the corona, we are now working on the reopening scenarios in the 'one and a half meter society'. For this we need to think so differently and be so creative and flexible. All 'normal' situations go overboard, and you already notice that these super different types of individuals are needed to reach creativity. Because if we sit down with only white male 50+ art historians, we will get similar solutions for the issues"[17]

The seven museums want to be more diverse and inclusive in their **Program** because it increases public orientation, generates substantive and/or artistic innovation, strategic decision making, and cultural education (Alesina & Ferrara, 2005; Laitin & Jeon, 2015; Lee & Nathan, 2010). One strategy for Diversity and inclusivity in the public is attracting non-visitors. The current audience of an art museum is white, higher educated and over 50 years of age. Although this group of visitors enters the museum without specific (marketing) effort, they are also a small section of the whole population. This extreme market targeting/selection is not profitable on the long run since the current and the next generations of individuals in the Netherlands, possible museum visitors, are more culturally diverse. Hence there is an economic interest for museums to invest in diversifying to reach a larger audience and increase their ticket sales. Showing only white art in a society which is full of ethnical diversity is not economically feasible when museums want to reach this larger audience.

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[16] Anne de Haij – Kunstmuseum Den Haag. Original quote: "Nou, ik denk dat we er een leukere organisatie van worden. Dat is gewoon heel fijn en zo met allerlei verschillende typen mensen te werken. Dat onze dat dat onze cultuur ten goede komt, onze bedrijfscultuur. Maar ik denk dat het overigens ook een creativere en wendbaarder organisatie maakt dat we veel beter kunnen inspelen op allerlei ontwikkelingen in de kunst in de samenleving, in de maatschappelijke programma's die we doen in de educatie. Ja, het maakt ons creatiever wendbaarder."

[17] Anne de Haij – Kunstmuseum Den Haag. Original quote: "Want je ziet nu in tijden van de corona, wij werken nu aan de heropening scenario's in de anderhalve meter samenleving. Daarvoor moeten wij zo anders denken en zo creatief en flexibel zijn. Alle "normale" situaties gaan overboord en daar merk je nu al dat die super verschillende typen mensen nodig zijn om tot creativiteit komen. Dus als we met alleen maar witte mannelijke 50+ kunsthistorici gaan zitten, krijg je allemaal dezelfde oplossingen voor vraagstukken."

"We will have a super diverse city at some point. Suppose, that we only show white fashion photography. Then we will be done with that quickly in this state, so in that sense you also have to keep up with the heartbeat of time. "[18]

Once the museum has attracted these new **audiences** the museum needs to ensure repeated attendance. Receiving an audience which returns and spends repeatedly money on the museum tickets, bookshop and/or café lead to a higher revenue for the museum. This can be used to compensate the decreased government support, facilitate museum departments, or to cover other expenses. Audience development is concerned with attracting non-visitors to the museum, but also improving repeated visitors' attendance (Barbosa & Brito, 2012). There are different strategies for a museum to attract diverse audiences in order to mirror the diversity in their demographics. There are significant marketing opportunities for institutions in the growth of the Non-Western migration population. Due to the significant purchasing and spending power of these individuals, there is a clear financial advantage to marketing (Emslie, Bent & Seaman, 2007).

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[18] Elze van der Steen – FOAM. Original quote: *"We hebben een super diverse stad op een gegeven moment. Stel dat we nu bijvoorbeeld alleen maar witte modefotografie laten zien. Daar zijn we snel klaar mee in deze staat, dus in die zin moet je ook mee met de hartslag van de tijd."*

5. Conclusions

The problem statement this thesis has focused on is the following: cultural institutions and especially art museums have been a place for a homogeneous group in society, namely white, higher educated and higher income museum visitors (Berkers et al., 2017). Nonetheless, we are living in a society which has many individuals with a migration background, western and non-western. Especially the non-western group is excluded from the cultural industries and museums, even when inhabiting cities with large numbers of museums like Rotterdam, Amsterdam and Den Hague in The Netherlands. Art museums are financed by government subsidies, money which is paid for by the taxpayer, including every resident, non-excludable of ethnic background. Museums, as carriers of cultural heritage have the mission to showcase the history of the whole country, as well as outside the country when chosen. Different voices have hence argued that individuals from all descents should be represented in the art museum.

Three sub-questions were answered through semi-structured interviews and document analysis of annual reports in order to answer the research question *'To what extent has Dutch Art Museum management allocated their resources efficiently through Diversity and Inclusivity?'* The interviews were held with seven representatives of seven large art museums in Amsterdam, Den Hague and Rotterdam to understand to what extent they use their resources through diversity. The document analysis was conducted to provide in-depth insight into the economic rationale.

The main conclusion is that museums, in their current state, are not using all the available resources in their value generation. Museums have a large potential to add to log term public value (Moore & Khagram, 2004) and creating inclusive communities (Sandall, 2003). From this thesis it became evident that museums limit themselves when it comes to ethnicity, ensuring that museums do not tap into the complete potential for their Personnel, Partners, Public and Program.

The external incentives that stimulate museums to seek new strategies to increase Diversity and Inclusivity are Policy and Public. Due to market failure, the government intervenes in the market through regulations (Emons, 1997; Towse, 1997; Towse, 2010). Museums are obliged to apply the CCD, museums which conduct the CCD may receive government support through subsidies. The subsidies for the six museums which receive government support ranges between 17 and 63 per cent. In terms of risk aversion museums feel obliged to apply or explain the code (Sandell & Nightingale, 2012), but there are more important internal incentives. Consequence to the policy incentive, museums also have a public incentive through the need for audience development ((Barbosa & Brito, 2012).

The internal incentives which stimulate the museums to find new strategies to increase Diversity and Inclusivity were divided into the social and the economic value. Museums are gradually becoming more aware of the **economic value** Diversity and Inclusivity bring into their institution. For the management of resources to reach a more efficient state in which the demographics of the city are mirrored in all four P's, the interviewed museums reported they are taking a number of steps, which in turn are expected to lead to an increase in **social value**. From the social value these museums wanted to do something inherently good, without expecting a return (Klamer, 2003; Ter Borg, 2020b).
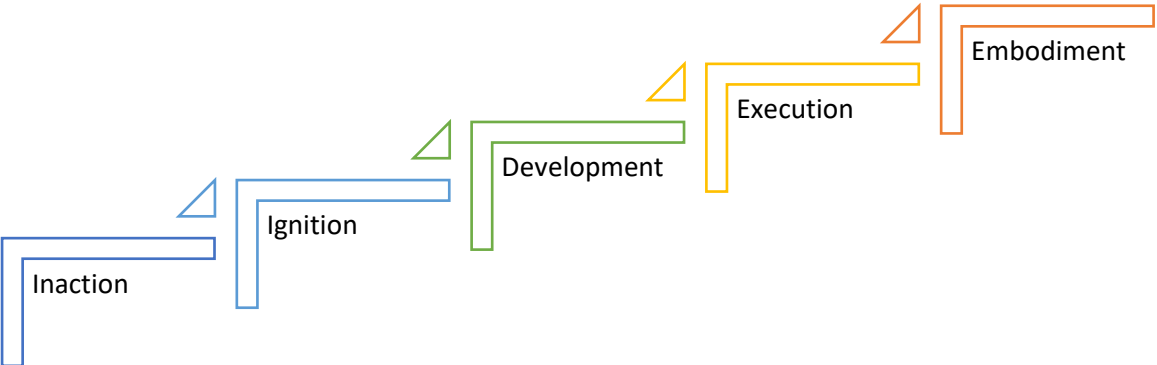

Figure 14. The five stages to Diversity and Inclusivity.

According to the model I developed (Figure 14), none of the museums have yet embodied Diversity and Inclusivity. Nonetheless the museums are following certain strategies to improve the Diversity and Inclusivity within their institutions. The strategies which museums followed to increase Diversity and Inclusivity were mentioned by P. Hence the most important strategies will be separately summarized, following the process to diversity as I visualized them in figure 15.
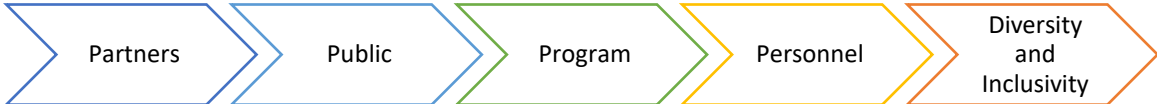
Figure 15. The process of the development to Diversity and Inclusivity as perceived by the museums.

A first observed strategy is that museums are searching for Partners outside their existing network, in order to receive more funding. In this case, diversity is driven by the need to find new sources of income, especially with the trend of reduced subsidies (Sandell & Nightingale, 2012). These new partners are also valuable to increase the museum's Cultural

Capital, the knowledge and cognitive skills (Bourdieu, 1985), which in turn can be utilized in all museum activities. New and existing partners of a museum can improve Diversity and Inclusivity in the museum through their cultural- and/or economic capital.

A second museum strategy towards increasing diversity is the focus towards audience development (Barbosa & Brito, 2012) in response to the Public of the museum, being coined as the biggest aim for diversification. One of the increasingly larger single sources of income for the museum is the ticket sale, a more diverse audience means a larger audience and consequently larger income. This can be achieved through audience involvement, increasing brand advocacy and -engagement (Greenwald & Leavilt, 1984).

A third strategy to increase diversity involves focusing on creating a more diverse Program which in turn adds to audience development, attracting non-visitors to the museum, but also improving repeat visitors' attendance (Barbosa & Brito, 2012). Diversification is connected to representation. The interviewees supported the literature that when the audience feels represented they will feel more connected to the museum and feel welcome in the building, and hence more included (Ang, 2005; Farrell and Medvedeva, 2010; Lagerkvist, 2006; Sandell, 2013).

A fourth strategy observed, though not yet picking as fast as the respondents would want to, is to increase diversity in the workforce. It became evident that the Personnel is changing slower than the other P's. Nonetheless, it is an important aspect. If you come into a museum, the employees add to the face value of the museum. When they become diversified, it becomes more tempting for individuals to enter. A more diverse team also brings more innovation and problem solving (Alesina & Ferrara, 2005; Laitin & Jeon, 2015; Lee & Nathan, 2010). A managing director can argue that it is impossible to find a compatible individual for a vacancy, who is of non-western decent. This means that the museum needs to advance its HR because it is not functioning properly. There are many possibilities for new HR techniques and external bureaus which can facilitate a suitable candidate.

In conclusion this thesis states that museums are improving "the process of planning, scheduling, and allocating their resources to maximize efficiency" (Hansen, 2018), but are not yet at maximized efficiency. Three main challenges limit these efforts, namely the lack of representation, human capital and financial resources. Since the museums are not allocating their resources yet to their full potential, the museums are limiting their own possibilities to growth and efficiency. Although certain strategies are generally used to improve Diversity and Inclusivity in their institutions, the museums still have a long way to go.

5.1 Recommendations

When museums are signaled for not spending effort on diversity and inclusion, an often heard argument is the museum is doing what they can through their marketing, such as hanging posters in the city center for anybody to see. Without a targeted audience in mind, museums are open for anybody comes in. A long history can serve as evidence that a new approach is needed for individuals of diverse cultural backgrounds to enter the museum, and that the sector needs to take active steps and to change. Representation is a key element for individuals of non-western decent to feel at home in a museum. This means changes need to be made on all four P's of the organization. It is important that those with a migration background also see themselves represented, in the guides, artists, artwork, personnel, partners, public, etc.

If a similar strategy has been used for a longer period and this has not achieved audience development, changes have to be made. If the current strategy stops visitors from 50 and younger to enter the museum, the strategy needs change, same counts for cultural diversity. Museums need special strategies just like any for-profit organization, to receive a diverse audience while enhancing their image to the outside world. In what follows, recommendations and advices based on the experience gathered from the case studies and the literature analyzed including numerous scientific resources will be presented.

The financial crisis due to COVID19 can be used as an argument for not being involved in Diversity and Inclusivity. But there will be changes in the audience of touristic locations like museums. The decline in international tourism will have a negative effect in the Netherlands and the rest of the world. Museums should hence focus in the audience they can reach from their own country (and online). In a society which is increasingly getting more diverse, there is a high need for diversity and inclusivity in all P's. Because the audience will not become more diverse if the rest of the organization does not change, there is an urgent need for representation. There is a seemingly high emphasis on lower educated individuals with a migration background while there are also higher educated individuals with a migration background which are not considered. Those individuals also feel non-/underrepresented in a museum. They might acknowledge the value of the art but do not feel at home in a museum. Further, little is known about the colored individuals represented in the exhibited artworks, and the explanation about them is often limited to an aesthetic perspective, missing the chance for a broader, more inclusive approach. Museums can benefit from researching their collections more holistically, since research is one of the core in the definition of a museum.

Museums do not work with a quota for Diversity and Inclusivity. Nonetheless most

museums devise ways so that that during the selection process those who have a culturally diverse or sexually diverse background, are ensured to have a job interview. Certain museums outsource their recruitment to ensure diversity while others use the Rooney Rule. Target numbers should be written down in the policy plan in order for things to change. A quota or target number can be useful just as the gender quota in Norway, which led to a snowball effect and a rapidly growing landscape of quotas and targets for large companies (SER, 2019). Many other countries also decided to import gender quotas, the success of these gender quotas can be translated into a quota for those with a Non-Western migration background. The Rijksoverheid strived for a minimum of 30% women in top functions of the Rijksdienst in 2015, in 2016 it was 33% and they remained working on the advancement of women to higher positions (Rijksoverheid b, n.d.). This can hence also be applied to cultural diversity, with the emphasis on individuals with Non-Western migration backgrounds.

During the writing of this thesis, societal changes have occurred. The recent Black Lives Matter protests highlights a change in the museum landscape regarding diversity reflected in all aspects of the museum, including the collection.

"The imbalance in our collection, among other things, is painful and we must do everything we can to improve it. That is why, as director of this museum, I want to reserve significantly more budget for work by artists of color and artists with a non-Western background. We have already included this in our policy plan for the coming arts plan period: from 2021 to 2024, the Stedelijk will reserve at least 50% of the purchase budget for such purchases. We will also focus the exhibition program for the coming years more strongly on presenting artists of color or artists with a non-Western background, with a solo exhibition per year or an exhibition that thematizes questions about decolonization and globalization as a guideline."[19] (Stedelijk Museum, 2020).

It is important to go beyond the aesthetic appeal of the collection, and dig into the past. Considering and discussing with teams whether or not to have an exposition about

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[19] Rein Wolfs – Director Stedelijk Museum Amsterdam. Original quote: "De disbalans in onder meer onze collectie is pijnlijk en we moeten er alles aan doen om die beter te krijgen. Daarom wil ik als directeur van dit museum beduidend meer aankoopbudget reserveren voor werk van kunstenaars van kleur en kunstenaars met een niet-westerse achtergrond. Voor de komende kunstenplanperiode hebben we dat al in ons beleidsplan opgenomen: van 2021 tot en met 2024 gaat het Stedelijk minstens 50% van het aankoopbudget voor dergelijke aankopen reserveren. Ook gaan we het tentoonstellingsprogramma voor de komende jaren sterker richten op het presenteren van kunstenaars van kleur of kunstenaars met een niet-westerse achtergrond, met als leidraad een solotentoonstelling per jaar of een tentoonstelling die vraagstellingen rondom dekolonisatie en globalisering thematiseert."

colonialism. It is important to look into the perspective of the artist and the curator but also to consider the voice of the audience.

I would strongly advice the museum sector to help each other on the topic of diversity and inclusivity. This way knowledge does not have to be generated for every institution, and improvement can be made quicker. As I have noticed with Beelden aan Zee, there might not be resistance against Diversity and Inclusivity but there is a lack of knowledge on the topic, and the necessary steps. By working together, the costs and time will be reduced and we will reach an inclusive sector faster, i.e. Musea bekennen kleur.

"(…) In the past, diversity projects, as they are briefly referred to, were always conceived on top of the existing programming, whereby curators were often completely overworked and thought 'Jesus, I do not feel like doing this too', but now that we are really making room for this in the programming at an early stage and it has just become one of the programming parts, that resistance is immediately gone by the curators."[20]

Museums should not have to place diversity and inclusivity above all their other tasks, as this will lead to resistance within the institution due to the additional workload. Instead, diversity and inclusivity can go hand in hand strengthening the other tasks and enriching all aspects of the museum. Imagine, an institution has a full workload package to fulfill and then the higher management demands everybody to work on the museums foundation which saves stray dogs on top of their jobs without extra (monetary) reward. There will be individuals who are willing to work harder in order to combine the both, but there will also be many individuals who have their focus elsewhere and would rather go home than have after hour work. The same can be expected for diversity, no matter how important the cause, if there is no time or money which can be invested, it is going to be a very rough issue to change.

Museums make diversity a matter which contributes to the existing tasks, and allow more time and resources for changes to take place in a quicker pace. Diversity can be reflected in all the layers of the institution, including a diverse board. If you are uncertain of the steps to take as a museum, it is wise to hire someone who has the expertise about Diversity and Inclusivity and/or adjure an advisory board with individuals from different organizations and sectors.

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[20] Anne de Haij – Kunstmuseum Den Haag. Original quote: "(…) In het verleden werden diversiteit, projecten zoals ze dan even kort door de bocht worden genoemd, altijd boven bestaande programmering er nog bij bedacht waardoor curators, vaak helemaal over werkt waren en dachten van "nou, daar heb ik echt geen zin in", maar nu we dat dus van tevoren al, in een vroegtijdig stadium echt in de programmering ruimte voor maken en het gewoon één van de programmering onderdelen is geworden, is die weerstand ook meteen weg bij de curators."

5.2 Future research

To complement the conclusions, I provide two suggestions for future research. First, in 2004 the guerilla girls counted the times women were visible in artworks as opposed to how frequently they were the artist. It would hence be interesting to evaluate this phenomenon for those with a non-western migration background. To evaluate the value of their artworks in respect to those of western backgrounds. Secondly, higher management functions in art museums are frequently occupied by white men, recent developments are changing this landscape to be more female. But they are still of western descent. Those with non-western backgrounds are underrepresented, especially women. It would be interesting to look into those numbers and discover what is the cause for this phenomenon and what differences in management skills are present.

A last advice to museums, audiences and policy makers: Keep taking action and keep on talking about things, even if it is hard or awkward, it is the only way to a better future.

"I see inclusivity as an ongoing process, something that is never really finished, and that you may never be able to do properly in that sense. So you always have to listen, collaborate and innovate about this. So you can never be finished with that."[21]

"The fact that we now have that group does not mean that we are ready now. It is an ongoing process and you have to be aware of that, and you have to want to take it on all the time, and with that you also have to constantly look for the inconvenience, with yourself and with each other. "[22]

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[21] Femke Hameetman – Mauritshuis. Original quote: "Ik zie inclusiviteit als een doorlopend proces, iets wat eigenlijk nooit af is, en wat je in die zin misschien ook nooit helemaal goed kan doen. Dus je moet als het gaat hier altijd over blijven luisteren, samenwerken en vernieuwen. Dus daar kun je nooit mee klaar zijn."

[22] Elze van der Steen – FOAM. Original quote: "Het feit dat we nu die groep hebben wil nog niet zeggen dat we nu klaar zijn. Het is een doorgaand proces en daar moet je je bewust van zijn, en dat moet je continue aan willen gaan en daarmee moet je ook continue het ongemak op zoeken, bij jezelf en bij elkaar."

6. Literature

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7. Appendices

7.1 Appendix A: Interview Guide

	Thema	Hoofdvragen	Deelonderwerpen
1	Persoonlijk	Wat is uw functie binnen het museum?	Directeur, Curator, etc.
2		Zou u een (korte) omschrijving kunnen geven van uw educatieve achtergrond?	
3		Wat is uw culturele achtergrond?	
4	Begrippen	Bent u bekend met de volgende begrippen: - (culturele) Diversiteit - Inclusiviteit - Equity/gelijkheid - Strategic management	
5	Museum waarden	Neemt het museum een politiek standpunt in? Hoe wordt dit weerspiegeld	
6		Hoe houdt het museum zich aan de Code Culturele Diversiteit?	
7		Musea zijn de bewaarders van erfgoed, vanuit welke hoek wordt het verhaal verteld?	
8	Vier P's	Wat is de optimale efficiëntie/RM voor [P]? Welke rol speelt culturele diversiteit hierin? (Wordt er dan afgeweken van de norm?)	Programma Publiek Personeel Partner
9		Waarin heeft het museum vooruitgang geboekt met culturele diversiteit in [p]	

10		Wat waren hierbij de voordelen en hoe zijn deze gemeten?	
11		Welke (systematische) barrières zijn er die de diversiteitsinspanningen die het museum doet, kunnen beperken of belemmeren?	
12		Hoe kun je dit werk benaderen met gelijkheid als leidend principe, welke veranderingen zou dat vereisen?	Equity
13		Wat waren de nadelen voor diversiteit in [p] voor de functionering van het museum	
14	Algemeen	Wat is het effect van (de code) culturele diversiteit geweest op de prestatie van het museum?	Innovatie, gebruik collectie, funding, audience/personnel development
15		Wat hoopt het museum te bereiken d.m.v. culturele diversiteit?	Economische vooruitgang, maatschappelijk belang

7.2 Appendix B: List of Interviewees

Name	Museum	Occupation	Nationality	Gender	Location Museum
Anne de Haij	Kunstmuseum	Board Advisor	Dutch	Female	Den Haag
Carlien Lammers	Stedelijk Museum	Employee inclusion and chairman of the advisory board	Dutch – Colombian	Female	Amsterdam
Elze van der Steen	FOAM	Head Education	Dutch	Female	Amsterdam
Femke Hameetman	Mauritshuis	Head Education	Dutch	Female	Den Haag
Martin van Engel	Van Gogh Museum	Program Manager of Van Gogh Verbindt	Dutch – Surinam	Male	Amsterdam
Menno Broek	Beelden aan Zee	Fundraiser	Dutch	Male	Den Haag
Yoeri Meessen	Boijmans van Beuningen	Head Education and Public Support	Dutch	Male	Rotterdam

7.3 Appendix C: Code Guide

Category	Theme definition	Example of quotes for each theme	Frequency of theme
CCD	Arguments about the CCD, not in specific to the P's but in regard to the general code	Ja, de culturele code diversiteit gebruiken wij eigenlijk als leidraad voor bijvoorbeeld het adviesrapport wat is geschreven door de adviesraad, waar ik net over vertelde, en die vier P's zijn daar in ieder geval een mooi framework waarbinnen de werken, merken ook dat heel veel andere museums natuurlijk deze zelfde code hanteren.	11
Change/ Progress	The progress the museum has made in regard to Diversity and Inclusivity over the last years	Dus de scope is een beetje veranderd van puur een soort maatschappelijk project van "we helpen mensen die een kleine beurs hebben" tot iedereen die ook gewoon die het prima kunnen betalen maar die dus mentale drempels blijkbaar ervaren om normaal naar een museum te gaan, dus in dat opzicht is bijvoorbeeld, hebben we op dat project echt enorm vooruitgang op de p van diversiteit van publiek geboekt	16
Feelings	Any feelings converted about Diversity and Inclusivity which are not supported by theory or experience but rather on personal perception.	Ja, de is altijd een hele ongemakkelijke discussie over werving en selectie. Dat is een ander onderwerp, maar dat je mensen, dan zeg je wil iedereen op kwaliteit aannemen en dat is ook gewoon goed te doen. Alleen het wordt snel ongemakkelijk	27

Economic/ Social Value	Arguments in relation to the concepts of social and economic value. The motivations for the museum to incorporate Diversity and Inclusivity.	Het is inderdaad de maatschappelijke motivatie om aan diversiteit inclusie te werken, omdat we dat gewoon belangrijk vinden. Ja, wij vinden het gewoon vanuit een heel intrinsieke motivatie belangrijk om niet één groep in de samenleving te representeren of aan te spreken. En twee is ja, mijn directie vind het altijd wel ingewikkeld als ik tegen ja, maar er zit ook een economische of business case motivatie aan diversiteit. Gek genoeg vinden ze dat een beetje niet chic ofzo. Maar natuurlijk, wij vinden, vanuit marketing denken wij dr ook over na van het is ook weinig zinvol om op één klein segment te blijven inzetten, want a wil je dat dus niet omdat je dat gewoon inhoudelijk niet wil. Maar dat is ook echt economisch gezien niet interessant	46
General Diversity/ Inclusivity	The current situation for the museums in regard to their diversity efforts.	Dus ik denk dat de de de doelstelling zo veel mogelijk publiek is en diversiteit is, is mooi meegenomen laat ik het zo zeggen. En we hebben nu drie… De website enzo die in het Nederland is, dus is niet in het Spaans of portugees, dus het is misschien niet goed genoeg voor dat. Ja, ja en en en onze tentoonstellingen zijn natuurlijk ook gebaseerd op inhoud, en ook de de de diversiteit wordt niet geschuwd weer, net zoals het aanbod en en het personeel en de vrijwilligers alles is welkom.	40
Homogeneous/ Heterogeneous	The interviewee mentions the composition of their	[…] hebben wij ook een heleboel freelancers. Denk aan fotografen aan	5

	P's based on nationality/ethnicity of the individuals which is spoken about.	grafisch vormgevers aan tentoonstellingsdesigners aan vertalers. En toen ik daar eens kritisch naar ging kijken, was eigenlijk die groep serieus homogener dan onze eigen personeelsbestand. Dat was echt heel gek. Dat waren echt alleen maar en witte oudere mannen ook weer en ook oudere, oudere vrouwen	
Image	How the museum is perceived by those who are not on the payroll of the museum.	Dat weet je dat je op die manier wel wil ik wel dat je verschillende gezichten bij foam ziet, maar dat is …bedoel dat een speldenprikje en dat een dat is een dat is een buitenkant ding, maar ik vind het wel belangrijk dat je erover nadenkt op wat voor manier je dan jezelf aan de wereld laat zien.	9
Normative/ Future	The predictions/prognosis as foreseen by the interviewees for the museum. This can be based on the policy for the coming year.	[…] maar dat is iets wat al jarenlang speelt, en ik had wel het idee dat diversiteit, inclusief steeds belangrijker werd, ook door alle actieplannen actie plannen in Amsterdam op dit vraagstuk maar ja […]	22
Partners Diversity/ Inclusivity	The diversity and inclusivity within the museum on the level of the partners	Bij partners letten we daar zeker heel erg op dat is ook net iets makkelijker dan je eigen personeelsbestand om te gooien maar bij het personeelsbestand, ja wordt daar wel op gelet maar daarvan hebben we nu we hebben sinds september een nieuwe directie bij FOAM en het personeelsbeleid is sowieso een onderdeel waar we waar speciale aandacht zeg maar op dit moment voor is en daarvoor heeft	11

		de directie ook een partner gezocht om eh om van te begeleiden zeg maar om ook die diversiteit zeg maar of de inclusie een belangrijker onderwerp te laten zijn bij selectie van nieuwe personeelsleden.	
Partners Strategic management	The efficiency of museum resources; partners	[…] zoekt ze heel bewust de samenwerking op om zo de programmering en neer te zetten en dus die die die die die die community is, die die partner heeft of die die die achterban, die hebben wij niet en zij kiest dus heel specifiek afhankelijk van nou, ze heeft elke keer een thema 's je kiest is heel gericht van oké, dat bij welke partner pas dit thema. […] Wat ik zeg zijn zijn eigenlijk collega's, maar ook partners, in die zin dat zij ja allerlei achter de ban hebben of ze zitten in circuits waar wij niet inzetten. Dus een partner heeft vaak iets wat jij niet hebt, en dus is het voor ons. Het gaat erom diversiteit en inclusie ook heel belangrijk om te leren van partners, maar ook gebruik maken van hun achterban	10
Program Diversity/Inclusivity	The diversity and inclusivity within the museum on the level of the program	En dus eentje noemde ik daarnet al – is dat we dus, elk jaar definiëren, als we tentoonstellings- aanbod samen stellen, van komen hier genoeg thema 's, invalshoeken, kunstenaars aan bod die binnen het dossier beleid inclusie en een diversiteit vallen. En dat kan dus de ene keer zijn dat we even scherp kijken naar welke kunstenaars hedendaagse, dus laten we nou eigenlijk zien: is dat eenmaal	5

		hetzelfde soort kunstenaar of zit daar gewoon echt en zekere diversiteit in? Dat kan culturele diversiteit zijn, maar ook natuurlijk gender en andere vormen van diversiteit bijvoorbeeld, we hebben ook best wel veel aandacht besteed aan van sociale diversiteit, dus ik altijd de kunstenaars die eigenlijk een beetje buiten de samenleving staan, er helemaal niet meer meedoen aan het highbrow internationaal kunstcircuit.	
Program Strategic management	The efficiency of museum resources; program	Dat doen we ook via schoolprogramms dat heet "In den haag" dacht ik – ik zeg het wel eens verkeerd. Jeugd kans profiel scholen. Je hebt ze in Rotterdam ook in volgens mij in Amsterdam ook, dat zijn de scholen met een verlengde schooldag, waarbij de kinderen binnen schooltijd extra aanbod wordt gegeven op gebied van sport, op kunst en cultuur. Daar werken we in samen met een vijftal scholen is het geloof ik nu. We doen ook programmering op het gebied van, even denken, want we hebben het over culturele diversiteit, niet te veel afwijken… Nou ja, in het geval van de schilderswijkse moeders, gaan we dus naar de schilderswijkse moeders toe.	8
Public Diversity/Inclusivity	The diversity and inclusivity within the museum on the level of the public	Wij zijn ook wit bolwerk en we komen natuurlijk best wel… Ja, ik hoor er vaak terug, en ik herinner me zelf ook wel dat ik dat wel eens zeg, een beetje conservatief of bekakt over. We hebben natuurlijk gewoon heel in	5

		die zin ook weer een heel samengesteld personeel, wat niet per se ook allemaal onze bezoekers zijn, zou ik maar zeggen, we hebben we wel de gemiddeld wat keurigere bezoeker in den haag	
Public Strategic management	The efficiency of museum resources; public	Research management in termen van publiek is dat we wel ook steeds meer werken met klankboorden en dat we – daar zou ik inmiddels in de wereld van diversiteit inclusie vindt, dat ook zon enorme cliché, maar dus ik vind het altijd wel. Je moet een klankbordgroep wel alleen inrichten als je ze echt gebruikt en niet voor de bühne. Maar wij werken wel met meerdere projecten nu echt met publieksklankborden samen en we doen ook veel meer aan publieksonderzoek eigenlijk.	9
Personnel Diversity/Inclusivity	The diversity and inclusivity within the museum on the level of the personnel	Nou, ik denk dat we dr een leukere organisatie van worden. Dat is gewoon heel fijn en zo met allerlei verschillende typen mensen te werken. Dat onze dat dat onze cultuur ten goede komt, onze bedrijfscultuur. Maar ik denk dat het overigens ook een creatievere en wendbaarder organisatie maakt dat we veel beter kunnen inspelen op allerlei ontwikkelingen in de kunst in de samenleving, in de maatschappelijke programma's die we doen in de educatie. Ja, het maakt ons creatiever wendbaarder, denk ik.	10
Personnel Strategic management	The efficiency of museum resources; personnel	Het personeel, wat ik al zei, werkt samen met colourful people dat is een wervingsbureau dat ons	8

		wervingsbeleid [onverstaanbaar]. Wij hebben dat eigenlijk gewoon uit handen gegeven en bij hen gelegd. En zij werken bijvoorbeeld ook met [onverstaanbaar] de vragenlijst voor sollicitaties, zodat je er niet meer met een bepaalde bias aan tafel zit, maar dat je iedereen exact dezelfde de vragen stelt.	
Quota	Whether the museums have a quota in regard to diversity in their personnel	Nee, wij werken niet met quota, daar zou ik zelf niet op tegen zijn, maar mijn directie veel wil dat liever niet. Maar als een soort alternatieve truc heb ik toen bedacht. Als we geen quota willen, dan stel ik wel bepaalde maatregelen verplicht om uit te voeren door medewerkers, waardoor ik toch denk verandering te bewerkstelligen.	4
Dissent	Voices from "outside" the museum against the diversity efforts of the museum	Maar vergeet niet is ook nog een ander geluid, en dat is het geluid dat de zeventiende eeuw de meest fantastische eeuw was waarin de Nederlandse samenleving z'n grondslag heeft gevonden. Je snapt denk ik wel waar ik heen wil, en die beweging is er ook, en die is ook best groot – en die zie ik niet heel veel in mijn eigen privé omgeving terug. Die is er wel, dus inderdaad gaan die mensen doen, dat is een bedreiging voor de toekomst, denk ik.	2
Challenges	The challenges the museum faces as a consequence of their diversity efforts	De de grootste probleem, om het maar even zo te zeggen. Dat we een niet diverse organisaties zijn als... zeker als het gaat om culturele diversiteit, maar ook wel als het gaat om met een beperking, zijn we niet	

divers. Dus dat is denk ik iets wat echt heel veel aandacht nodig heeft – en ik geloof ik wel dat onze directeur daar ook bovenop zit en ook onze raad van toezicht, daar ook back up op geeft, maar alsnog is best wel lastig. Want ons netwerk is gewoon niet divers genoeg, daarom staat er ook in die statement wat we als netwerk diversificeren, want anders blijf je natuurlijk altijd in je eigen kanalen zitten en dan gaat niemand je vinden, dus daar zijn we wel stappen aan het nemen. Met welke bureaus kunnen ons niet alleen helpen om de advertenties uit te zetten, maar ook om toegankelijke advertenties te schrijven? Hoe kunnen we diversiteit, die in de organisaties die zit ook zichtbaar te maken, dat mensen niet denken? Oh, ja, ik ben de enige met de Surinaamse achtergrond of zo die hier komt werken.