

The effect of cultural consumption on the integration of refugees in The Netherlands

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ABSTRACT

Research shows that there are positive social effects of cultural consumption on both individuals and communities. Besides contributing to social cohesion, cultural consumption also provides feelings of belonging and personal development that translate into skills and transfer effects that helps achieving social, educational and economic inclusion. These are all elements that are necessary for the integration of minority groups, such as refugees, in their host country. Since minority groups have high risk of poverty and social exclusion, in this work, theories about these positive effects will be tested on the specific group of refugees in the Netherlands. A deductive research has been conducted and data has been gathered through distributing online surveys to refugees who have been residing in the Netherlands for more than 5 years. In this survey, data on both the cultural consumption and extent of integration has been gathered and correlational tests between these two have been performed in order to answer the main research question: "To what extent does arts and culture consumption affect the integration process of refugees in the Netherlands?". In order to analyse the data, the dimension cultural consumption has been divided into active cultural consumption before moving to the Netherlands, passive cultural consumption before moving to the Netherlands, active cultural consumption in the Netherlands and passive cultural consumption in the Netherlands. Integration has been categorized into subjective integration, socio-economic integration and social integration. Cultural consumption has also been divided between outdoor and indoor consumption. Outdoor cultural consumption involves social interaction and takes place in public venues. Indoor cultural consumption includes the domains that require less social interaction and depend less on public venues. From the results, three main conclusions could be drawn. Firstly, this research showed that refugee integration has a stronger correlation with cultural consumption in the Netherlands than with cultural consumption before moving to the Netherlands. Secondly, the results also showed that passive cultural consumption in the Netherlands is correlated with all three forms of integration, whereas active cultural consumption in the Netherlands only correlates with two forms of integration, namely socio-economic and social integration. Third and lastly, the results showed that indoor cultural consumption is stronger correlated with integration than outdoor cultural consumption. This research could not draw conclusions about causality, however in combination with the already existing literature, the findings from this research might suggest

that particular forms of cultural consumption have a positive effect on the extent of integration of refugees in the Netherlands.

KEYWORDS: cultural consumption, refugee integration, effects of arts and culture, social exclusion

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1. Introduction

A few decades ago the population within countries was rather homogeneous with regards to overseas language, religion and ethnic origins, and that situation has changed due to the increased immigration and international mobility (Olwif and Paerregard 2011). People started to migrate to other countries for economic, social, political and environmental reasons, and within this group of immigrants, refugees who are seeking for asylum in other countries are also included (BBC, 2020). According to Plenty and Johnsson (2017), there is a high risk of poverty and social exclusion for minority groups and due to this, social integration for minority groups such as refugees in the host society, is high on the international agenda. Besides this, refugee integration is also in line with the sustainable development goal 16: promote peaceful and inclusive societies for sustainable development, provide access to justice for all, and build effective, accountable and inclusive institutions at all level (Robila, 2018).

According to the UNCHR (2019), there are currently 70,8 million refugees worldwide. In the Netherlands, the amount of refugees is estimated to be around 103.860 people, from which 12.303 are still residing in Asylum seekers centres waiting for asylum (Vluchtelingenwerk, 2020). According to a study of Taylor (2004), there are several ways in which refugees are socially excluded in the country they migrated to (host country). According to Berry (1997), social inclusion and integration of refugees is not a one-way process but a two-way process, which can only be successfully pursued when the host society is open and inclusive in its orientation towards cultural diversity. Including these refugees in the host countries, means provide them with equal access to housing, health care, education, training and employment (Robila, 2018). Minority groups, such as refugees, are confronted with violent and/or poor conditions, which threatens their security and development in later life even after migration (Vluchtelingenwerk, 2020). According to the literature, social inclusion is one of the dimensions of the entire process of immigrant integration in their host country, which is beneficial for society as a whole (Ager and Strang, 2004). Because of this, policy efforts of inclusion are high on the Dutch agenda and research in this area can therefore be considered relevant.

Arts education and cultural involvement in general plays an important role in encouraging collaborative reflection, action, participation and respect for other in addition to building up self-esteem (Almqvist and Christophersen, 2016). Also according to UNESCO, arts and culture leads to social cohesion and (re)integration through an active exchange of views and practices among different people. (UNESCO, 2017) According to Towse (2011),

cultural and creative participation leads to social cohesion and social inclusion of all kinds of minority groups, and this therefore also form the base for cultural policy. Regardless these positive outcomes, the national support for arts and culture, in the form of subsidies and funding, has decreased with 23,1 percent over the period of 2009-2017 (Ministerie van OCW, CBS 2019).

Several studies on the effects of artistic involvement have been conducted, however little research on the specific group of refugees and the role of arts and culture with regards to their integration and inclusion process has been performed. This, in combination with the number of refugees in the Netherlands, the issue of social exclusions in host countries and the sustainable development goal to promote peaceful and inclusive societies for sustainable development, makes this an interesting area of research. The research question will therefore be: “To what extent does arts and culture consumption affect the integration process of refugees in the Netherlands?” With the research, the aim is to investigate whether arts and culture consumption of refugees during their lifetime is related to higher integration in the Netherlands. Through a deductive research approach and with the use of a quantitative research method, this research aims to answer this question.

Specifically, in this chapter the two main dimensions, namely integration of refugees and arts and culture consumption have been introduced. From here onwards, the following concepts will be discussed in the next chapter: refugees, poverty and social exclusions, integration and social inclusion of minority groups, the impact of arts and culture, motives and barriers for involvement of arts and culture and inclusion of minority groups through arts and culture.

2. Theoretical framework

The research question has been developed through the combination of several theories which will be illustrated in this chapter. The main concepts that frame the research question will be discussed in detail. In the Methodology chapter that follows this chapter, a follow up of the theoretical framework will be given through the formulation of hypotheses.

2.1 Refugees

People from industrialized countries such as Germany, Japan and the United States residing in European countries, which are not their own birth countries, are considered immigrants, but these are not the people which are referred to as ethnic minorities. According to a report of the European Council (2015), ethnic minorities are defined considering two elements, namely the, on average, low (or disadvantaged) socio-economics position in host countries, and the fact that the group does not originate from that country. People with non-European backgrounds are part of the European population seeking asylum. These people seek protection in other countries due to serious harm in their own home countries. These people often have third-country nationalities or are either stateless and are called refugees when they receive protection from their host country (Vluchtelingenwerk, 2020).

2.2 Poverty and social exclusion

Eurostat (2020) shows that the risk of poverty and/or social exclusion among the working-age communities in the EU is highest among citizens with Non-European backgrounds. The indicators that have been used for drawing the above conclusion are income distribution and monetary poverty, material deprivation and the fact of living in households with very low work intensity. This research shows that this risk among nationals living in Europe was 20,7% against 29% of foreign EU citizens living abroad. However, the highest risks were measured among immigrants who are non-EU citizens. Almost half of this population (45%) were considered to be at risk of poverty and social exclusion over the period 2010-2018 (Eurostat, 2020). Another research of Plenty and Jonsson (2017) on social exclusion among student and their peers also raised concerns about social integration of minority groups. The outcome of their study among Swedish students indicated that people with immigrant backgrounds were socially rejected more than the majority of youth. Besides this, non-European immigrants were considered to be more isolated. These social exclusion results were higher for immigrant

sparse groups of students, thus minority groups, than for groups with high proportions of immigrants.

According to the study of Eurostat (2020), fighting against poverty and social exclusion is beneficial for the well-being of individuals and society at large. According to Tajfel (1982), social identity theories suggest that people prefer to belong to social groups that are seen superior to others and this results in preferences of people for majority groups at the expense of minority groups. Bellmore (2012) confirms this by saying that people tend to distance themselves from people who are perceived as belonging to a lower status groups, such as immigrants. There are however contradicting results where some studies find that ethnic minorities experience greater exclusion from majority groups (Hjern et al, 2013; Sulkowski et al, 2014), while some studies also find no such differences among those groups or even find that minority groups are less likely than the majority groups to be identified as victims (Hanisch and Guerra, 2000; Strohmeier et al, 2008). According to the power imbalance theory (Graham, 2006; Juvonenn et al., 2006), individuals are more likely to be victimized when their groups are small. It is also shown in many other studies that in Northern-American and European countries, people with non-European backgrounds experience less victimization in schools with higher proportions of immigrants (Agirdag et al, 2011).

Poverty is considered a key aspect of social exclusion, but there are many other dimensions that are relevant for considering the social situation of refugees too. Some aspects of social exclusion which face refugees are not generally experienced by the rest of the community (RCOA 2003). A research on social exclusion of refugees in Australia has been conducted and the results indicated other dimensions of social exclusion as well. Apart from physical exclusion through being removed from a country, dimensions of social exclusion include lack of citizenship, incapacity of speaking the native language and experiencing racism and discrimination (RCOA, 2003). According to a study of Taylor (2004), other dimensions of social exclusion, related to particular categories of refugees, include limited access to employment, health services, housing, education and income support.

Another study in Finland, suggested that 1 out of 5 persons with refugee background, reported experiences of discrimination. These experiences include, having no Finnish friends, feeling lonely and having encountered inappropriate behavior from the part of authorities (Finnish Institute of Health and Welfare, 2020). From here onwards, different frameworks to distinguish social exclusion from social inclusion have been developed and will be discussed in the following section of this chapter.

2.3 Integration and social inclusion of minority groups

According to the literature, there are several ways of defining both integration and social inclusion. Hamburger (1997) makes a distinction between social and systematic integration, in which systematic refers to formal rights and economic participation in the host country. Social, in this context, refers to processes of mutual recognition between minority and majority groups (Fog Olwig and Paerregaard, 2011). A similar distinction is made by Schierup (1993), who makes a separation between structural and cultural integration. The former is defined as the equal participation of minority groups as majority groups in politics, employment and education, whereas the latter implies mutual recognition of cultural differences with regards to religion, norms and morality (For Olwig and Paerregaard, 2011).

In general, the term integration is about the process of integrating immigrants and their descendants – usually the ones from non-Western countries – into the host country's society at large and making them part of “everybody else”. It is about absorbing “new” people into the pre-existing whole. According to For Olwig and Paerregaard (2011), integration is also about coherence and cohesion. In this context, coherence means the building blocks of society and the social relations between individuals, whereas cohesions is defined in emotional terms and authentic feelings such as love, faith, conviction, patriotism. Social inclusion and participation have overlapping definitions, however universally they are both focused on everybody's wellbeing and equal rights to health, education, work, income, housing and social relationships (Finnish Institute for Health and Welfare, 2020).

European countries are held together by culturally defined mutual interest in certain economics and practical arrangements that enable welfare states. Integration therefore also means that immigrant have to act in accordance with the host countries social and cultural demands in order to become accepted and integrated (For Olwig and Paerregaard, 2011). According to the European Council (2015) integration is not a one-way path in which the burden should be on the shoulders of the immigrants alone. Both the host society and the immigrants are involved in this social process. With regards to the host country, integration of immigrants can only succeed in a safe and non-discriminatory environment and by providing a feeling that people can trust each other and authorities (Finnisch Institute of Health and Welfare, 2020). Opinions, behavioral patterns and attitudes in the host society can influence the integration process of foreigners, and strongly influence the immigrant's integration

efforts. Hostile attitudes from the host society towards the immigrants leads to separated neighborhoods and the immigrants reduce contact to a minimum of unavoidable contacts.

This leads to a parallel social system of the immigrants, while an open attitude towards these immigrants with permeable social stratifications and a cultural life characterized by a large diversity, would make it much easier for immigrants to find their place in society (European council, 2015).

2.4 Migrant's composition in the Netherlands

The research of the European Council (2015) showed that Sweden and the Netherlands score high on their legal system which help immigrants to integrate. When refugees enter the Netherlands and receive a temporary residence permit after having lived in an asylum seekers center, they obtain equal rights as native Dutch citizens. (Ministerie van justitie en veiligheid, 2020). After living in the Netherlands for 5 years with temporary residence permits, immigrants become eligible for permanent Dutch residence permits when they fulfil certain criteria. Besides this, the Dutch government has established well defined standards of distributive justice with regards to ethnic minority policies. This policy dates from 1983, a 'minderhedennota' (minority policy) was published which mentioned that the distribution of social goods was seen as fair when minority groups have equal share. In practice this means that minorities should have equal access to important government provisions such as employment offices and educational systems.

In the Netherlands, approximately 15% of the population is defined as not indigenous Dutch people. 6% of the Dutch population is considered to be ethnic minority and has, on average, a low (or disadvantaged) socio-economics position in Dutch society. In the Netherlands, the 4 main minority groups are considered Turkish, Moroccans, Surinamese and Antilleans and their motives to move to the Netherlands include education, work, social security, marriage etcetera (European Council, 2015). According to a research of Nicolaas and Spranger (2001), the number of immigrants coming to the Netherlands seeking for asylum has increased strongly since 1995. Since 2015, the number of asylum seekers entering Europe has increased strongly and in 2019, the number of applicants for residence permits in the Netherlands was 22,533. The origin of these applicants includes countries such as Syria, Nigeria, Iran, Turkey, Algeria, Moldova, Morocco, Yemen and Iraq (A.I.D, 2020). Asylum seekers entering the Netherlands are registered as immigrant in the municipal population register once they move from centers for asylum seekers to private housing. Since 2000 there is the possibility to register once residing more than half a year in a asylum seekers centre, but

according to Nicolaas and Spranger (2001), it is estimated that no more than one quarters of the asylum seekers residing in these centers is in facts registered as immigrant.

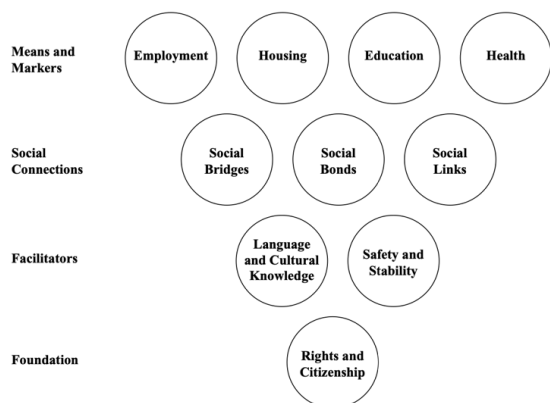
2.5 Indicators of integration

According to the Council Europe (2015), integration has different meanings in the policy of different countries, however in the Netherland the dimensions concerning the social, economic, cultural and political role of the immigrants are to be considered. In order to make these concepts more concrete, several studies have identified indicators that make integration measurable. According to Luhman (1997), there is no “single society” into which immigrants can integrate, but rather a range of separate social systems. These systems include education, housing, labor market, political life and criminal justice, and each one of these has its own specific measures.

White (2004) has operationalized the concept of social exclusion with regards to refugees and asylum seekers in Australia and the UK using Burchardt’s model (2004) of the dimensions of social exclusion: consumption (social security, housing, health and settlement support), production (employment, training and job skills and education), political engagement and social interaction (family reunion, cultural and language barriers, harassment and victimisation, geography and travel) (Taylor, 2004). Another framework of social exclusion, which could be used in this research, is the one of de Hann and Maxwell (Taylor, 2004) which identifies the three arenas of social exclusion as: rights, resources and relationships. An approach to measure both the integration and social inclusion of refugees and locate them in relation to each other, is the one by Agar and Strang (2004) shown in the figure 2.5 below. In this framework, several indicators have been categorized in the four groups: means and markers, social connections, facilitators and foundations. According to Agar and Strang (2004), the domains under “means and markers” can be thought of as the ‘public face’ and end products of integration. This group contains domains such as housing, education and employment, however, they do not fully explain what integration is about for people as they experience it in their lives. According to this study, the domains of the group “social connections” is seen as the key to both the definition and achievement to integration. This group contains different domains, including social bonds (connections within a community defined by, for example, ethnic, national and religious identity), social bridges (with member of other communities), and social links (with institutions, including local and central government service). The model cannot be seen as a hierarchal order or suggest any

form of causality. There are different ‘pathways’ which link all the different domains and these linkages can go in multiple directions.

Figure 2.5: The indicators of integration framework (Ager and Strang, 2014)



2.6 Immigrant adaptation to a new society

Aside from measuring the indicators of integration, there are also different levels of immigrant adaptation to host societies. A theoretical model often used when understanding immigrants’ adaptation to the new society is Berry’s (1997) conceptual framework of immigrants’ acculturation to the host society. This model includes four strategies: assimilation - when individuals do not wish to maintain their cultural identity and seek daily interaction with other cultures; separation - when individuals hold on to their original culture and wish to avoid interaction with others; marginalization - when there is little cultural maintenance or having relationships with others; and integration - when there is maintaining of one’s original culture while engaging in daily interactions with other groups (Berry, 1997; Robila, 2018).

After having investigated the dimensions of exclusion and integration of immigrants, the next sections will turn to the analysis of arts and culture consumption, especially to its relation to immigrants’ inclusion and exclusion. The strategies of immigrant adaptation to a new society of this section can be considered the link between the dimensions integration and arts and culture consumption, since the strategy of integration influences the extent to which these two are related.

2.7 The impact of arts and culture

From this section onwards, concepts related to arts and culture will be discussed. This part already includes existing literature related to inclusion of minority group through the arts, which is also applicable to the inclusion of refugees.

A case study research of the Comedia organization in the United Kingdom found considerable evidence of the positive social impact of the arts (Kay, 2000). The first thing that was found is that arts participation has a positive effect on social cohesion since it brings people together (particularly young and old), it encourages partnerships, it promotes intercultural understanding, it reduces fear of crime and also it promotes neighborhood security. Besides this, it also helps to empower the communities since it builds organizational skills and capacities, through helping people gaining control over their lives, encouraging them to become more active citizens and by regenerating neighborhoods. Lastly, it was found that active participation in arts and culture has a positive effect on local image and identity since it celebrates local culture and traditions, it builds the pride of marginal groups, encourages involvement in environmental improvements and it also transforms negative perceptions of local authorities and agencies. According to this research of Comedia, participatory arts projects are essential components of successful social policy because they are flexible, responsive and cost-effective ways of addressing community development problems (Kay, 2000).

Also according to Keil (2018), a way to strengthen community cohesion and feelings of belonging is improved by implementing cultural and art programs. Keil (2018) also argues that art and culture programs have the ability to bring people (both creators and audience) together through shared experiences. This is because art programs promote cognitive development but also interpersonal, communicational skills and adaptivity. Besides this, they also help with forming an identity and understanding one's position in society. Creative programs such as dance, music, painting, writing and theatre help individuals, especially younger people, to express their feelings and emotions. This results in a positive contribution to someone's mental health and psychological development. According to Keil (2018), involvement in arts and culture positively benefits the job market and job creation too and therefore promote economic growth.

2.8 Social exclusion and arts and culture

The article of Matarasso (1997) considers to what extent the arts have helped reduce social exclusion and isolation, foster goods relationships between individuals and groups and

promote understanding of different cultures and lifestyles. According to Hooper-Greenhil and Walsh-Piper (1994) museums in general were given the task of unifying society: they were seen as suitable places where all classes of people might meet on common ground. Thus museums were seen as ideal institutions; institutions that offered radical potential for social equality achieved through learning. Besides this argument, the authors also suggested that creative gatherings were seen as a way to reduce isolation (Hooper-Greenhil Walsh-Piper, 1994). According to Matarasso(1997), creative gatherings are considered the social highlight of the week for many people since these projects were considered time to relax and get to know one another. These arts projects even helped people articulate their feelings about isolation. A research of Williams (1997) adds to this suggesting people belonging to minority groups have been able to extend their social circles within and beyond their own cultural communities through creative gatherings. This study showed that recent Spanish-speaking immigrants in Australia met others, who had similar feelings of isolation, through working on a writing project together. From here onwards, wider social networks through public readings of their work were created (Williams, 1997). According to Matarasso (1997) the arts also develops co-operation and teach people to get on with a wider range of people. Instead of getting along only with people in similar situations, this research suggests that participants of arts projects showed greater insight into local families of the area they migrated to, and these participants consequently showed more tolerance. Music and community theatres provided valuable opportunities for people to meet others from different traditions and enabled them to work together in projects which often relate directly to the participants' social situation (Matarasso, 1997).

2.9 Different forms of artistic involvement

The experience of arts participation is unique and significant. According to Matarasso (1997) there is a difference between the experience of those who practice the arts and the audience. All forms of artistic experience result in social outcomes, but the social effects described in the research of Matarasso above, are related to the people who actively participate in the arts. According to Matarasso (1997), community and amateur arts was not more effective than professional arts with regards to social effects. What matters in all of these are the relationships between the one who practices the art and the one who observes, between intention and means and between art and society.

According to Matarasso (1997) there is also a difference with regards to the effect of arts on different kind of people from different places. Over a period of 2 years, Matarasso

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(1997) conducted research on the social impact of various art programmes worldwide. The findings of this research suggested that half of the adult who participated in cultural activities (54%) felt that they were brought together with other people and that they had learned about other people's cultures ever since being involved. There is however a differences between different projects. Only 12% of participants of art programs in New York said they had learnt about others people's cultures, compared to 65% and 75% of participants of art programmes in smaller sized towns such as Bolton and Batley in the UK. According to Matarasso (1997), this variation reflects the content, purpose and demography of the different projects that have been taken into consideration for that specific research.

2.10 Motives and barriers for arts and culture consumption

The downward trend of attendance and the increasing importance of demand driven productions has have raised questions about why individuals do or do not choose to attend cultural events. Several studies about this topic have been conducted but results vary. According to the research by the National Endowment for the Arts (Heilbrun, 2015), motivations to attend cultural events in general include: socializing with others, attending performances at specific location, gaining knowledge, supporting a community organization or event, low cost of free admission and learning about one's own culture. A study from O'Sullivan (2003) partially confirmed this by stating that socializing with friends and family was the most common motivation for arts attendance among native Americans. Lack of time was the most commonly reported barrier to attending the arts.

2.11 Ethnic minorities and arts and culture

The same research report of the National Endowment for the Arts (Heilbrun, 2015), also found out that ethnic minorities in America, such as Non-Hispanic Blacks, African Americans, Asian Americans and Pacific Islanders, often emphasized different reasons for their decisions to attend the arts or not. According to Blume-Kohout (2015), these ethnic minorities considered supporting community events and organizations and celebration of their own cultural heritage to be the most important reason to attend the arts. In contrast to the Americans who define themselves as white, ethnic minorities do not consider socializing the most important reason to attend the arts. Nonetheless, their most commonly reported barrier for attending the arts appears to be the barrier of not having someone to go with. The rates of this reason differ however among different racial and ethnic groups and is especially the case

for Mexican-Americans, non-Hispanic blacks and African Americans. Also the difficulty of getting to the location is considered a large barrier to art attendance among ethnic minorities in America.

Another study of Bunting (2008) confirms that the impact of arts attendance across ethnic groups differ significantly. Bunting's (2008) research is conducted in England and he distinguishes four ethnic groups – mixed, Asian, Black and other- as compared with the white group. Especially the difference between those defining themselves as black and those defining themselves as white is significant. Even though all other social factors are equal, the former has much lower attendance levels to the arts than the latter. Also the Asians, appear to have very low arts attendance. With regards to the mixed and others, there is very little difference compared to the white with regards to arts attendance, however, the small sample of mixed and other ethnicities could have influenced these results and make them less reliable (Bunting, 2008).

Probability studies identified the trend that someone with a white ethnic background would be more likely to attend the arts on a regular basis, regardless his or her social status levels, than someone with a black ethnical background (Bunting, 2008). For people who identify themselves as black, social status levels have higher impact on arts attendance. Higher social status is associated with higher chances of attending the arts, while lower status levels significantly decreases attendance to the arts (Bunting, 2008). One of the key findings of this research however, is the fact that, in general, arts attendance is less driven by someone's general economic circumstances, but more by the type of people they socialize with. This means that arts attendance is driven by the concept of identity and that some people feel uncomfortable attending art events or do not perceive arts attendance as an accessible lifestyle choice (Bunting, 2008).

Since the study of the National Endowment for the Art (2015) was lacking information about the type of art individuals attended, they therefore advised to investigate whether there is a difference in motivation amongst attendees of classical music versus attendees of popular music (Blume-Kohout, 2015). According to Bunting (2008), there is a difference between ethnic groups and their preferred events to attend. This research suggested that people who define their ethnic group as black, are most likely to attend soul, R&B of hip-hop music events, African/Asian dance events, carnival and culturally specific festivals, than those who define themselves as white. Trienekens (2002) add to this that it is mostly the ethnic orientation, rather than the country of origin, that influences participation in 'highbrow' culture such as classical music events. According to Lindehof (2015), the social factor

'reference groups' also affects arts attendance significantly. The research of Blume-Kohout (2015), who suggested that socializing was not the main motive for ethnic groups to attend the arts, while not having a companion is considered to be their main barrier, can be explained by these reference groups. People look at others 'who are like them' and how they spend their spare time. Especially with regards to the performing arts, having a companion and feeling surrounded with similar people will be a deciding factor in attendance. According to a survey of the National Endowment for the Arts (Heilbrun, 2015), people with a black or minority ethnic background mentioned the concern of feeling uncomfortable or out of place in an art venue as one of the obstacles of attending the arts (Heilbrun, 2015).

2.12 Inclusion of minority groups through arts and culture

A research by Kinder and Harland (2004) studied young people disengaged from learning and educational opportunity, which was manifested by non-attendance, exclusion or under-achievement at school. This two year study summarized elements underpinning the resolution of such disaffection and found successful initiatives for re-engaging these young people, also called the three basic tools of repair are (1) a role model: the opportunity to establish positive personal relationships with an adult who can represent and model pro-social values, and offers respect to the young person, (2) career/education opportunities: the opportunity to achieve academic/vocational success which offers a sense of coherence and progression for the youngster's career and learning pathway, and (3) leisure which provides joy and achievement: the opportunity to appreciate constructive leisure activity, which provides a sense of enjoyment, personal achievement and self-worth (Kinder and Harland, 2004). Activities including these elements resulted in positive inclusion outcomes including advancement in learning; behavioral modification (reduced offending, improved attendance/participation); better relationships with parents, peer and adults; improved psychological wellbeing and better communication skills (Kendall et al. 2003).

The research by Kinder and Harland (2014) raises the question how – and why – arts education might also raise such positive inclusion outcomes. With regards to the three elements of repair, it is obvious to see how the 3rd one 'constructive' leisure is offered in artistic activities and arts education, however this research seeks to justify the other two as well. A research of Mills (2001) on arts education and the effect on pupils suggests that there is much overlap with the elements of repair as well (Appendix A). Especially with regards to social inclusion, the outcomes of arts education seem to be strongly associated with the therapeutic outcomes of enjoyment, psychological wellbeing, and also interpersonal

skills/relationship development along with increased awareness of cultural and moral issues. Besides this, it is also being said that engaging in arts as part of constructive leisure prevents the 'hang-factor'; the pull towards engaging in anti-social acts due to lack of opportunities for other purposeful activities.

The research of Kinder and Harland (2014) also showed that the arts also have positive effect on creativity and expressive skills, art form knowledge and skill and transfer effects. Transfer effects refer to someone's ability to use the knowledge and skills that they learned in one scenario to achieve different goals in other scenarios (Weng et al., (2019). According to Kinder and Harland (2014), this might lead to social, educational and economics inclusion and this could be linked to the second element of repair: coherent learning pathways and progression. With regards to the first element of repair, the previous studies of Mills (2001) show that the teachers were showing inclusive behavior such as offering respects, encouragement and esteem. Besides this, the factors enthusiasm, expertise and equivalence are visible in the teacher pedagogical styles. In sum there can be said that art teachers offer a style that shows the kinds of interpersonal behavior, techniques and values evident in those professions who work effectively with disengaged and excluded young people. It is a method that leads to the concept of 'joining up' which is the approach in which trust and communication are first established.

Levy-Garboua and Montmarquette (2011) conducted a research which showed that art consumption might lead to rational addiction: the more one consumes, the more experienced one gets, the more one to consume the future. Arts education therefore also forms the base of getting familiar and experienced with arts and culture which later on might contribute to the three elements of repair.

3. Methodology

This chapter will start by introducing the research question, followed by the choice of research and sampling methods. The section ‘Hypotheses’ will summarize the main issues of the theoretical framework and operationalize the research question. The section ‘Questionnaire design’ will elaborate on how the literature issues will be operationalized and transformed in a measurement tool.

3.1 Research question

From the theoretical framework there can be concluded that there are positive social effects of the arts on both individuals and communities. Besides contributing to social cohesion, the arts also provides feelings of belonging and personal development that translate into skills and transfer effects that helps achieving social, educational and economic inclusion (Kinder and Harland et al., 2014). These are all elements that are necessary for the integration of minority groups in society. This research will have a deductive approach since it aims to test this theory against the problem of social exclusion of minority groups.

Chapter 2 highlighted that people with Non-European backgrounds have higher risk of poverty and social exclusion than native and European citizens in European host countries (Eurostat, 2020). Especially evidence on social exclusion among refugees exists and this corresponds to limited access to employment, health services, housing, education and income support within this group (Taylor, 2004). According to the literature, social inclusion is one of the dimensions of the entire process of immigrant integration in their host country, which is beneficial for the society as a whole (Ager and Strang, 2004). Because of this, policy efforts of inclusion are high on the Dutch agenda and research in this area can therefore be considered relevant.

The goal of this research is to investigate whether the arts and culture consumption contributed to the integration of refugees in the Netherlands, thus testing whether there is a relation between arts and culture consumption and integration. In order to test this, the cultural consumption of refugees residing in the Netherlands will be investigated and measured against the extent to which they are integrated in the Dutch society. The main research question will therefore be: “To what extent does arts and culture consumption affect the integration process of refugees in the Netherlands?”. In order to test whether the existing theories on the social impact of the arts also apply to the specific case of refugees in the Netherlands, a quantitative research will be conducted in which hypothesis will be tested.

3.2 Sample

Refugees, who have been residing in the Netherlands for more than 5 years and have their permanent residence permit, are the unit of analysis for this research. The reason for this choice, is that due to their residence permit, these people have the same ‘rights’ as native Dutch citizens and therefore have had the possibility to integrate and become socially included to some extent. The sampling methods that will be used for this research in order to find a representative number of respondents for the survey questionnaire, are probability sampling, purposive sampling, and snowball sampling.

An online questionnaire (Appendix B) will be created with Qualtrics and distributed to people, who fit the characteristics of the unit of analysis, in the researcher’s own network. Besides this, an announcement (Appendix C), with the questionnaire attached to it, will be distributed on social media (Facebook, Instagram and Surveycircle) where people can self-select themselves to participate in the research when they fulfil the respondent characteristic criteria. Since it is essential to achieve a sufficient amount of respondents who have been involved in arts and culture in the past, foundations such as ‘Stichting the Vrolijkheid’ (that provides cultural and artistic activities for children residing in asylum seekers centres) have offered to forward the survey to past participants in their activities. Every respondent will also be asked to forward the questionnaire to people within his/her own network, who fulfil the same criteria. During the data collecting phase, the researcher will control regularly whether at least half of the respondents is involved in arts and culture. In order to ensure that the results are representative for the population and that no conclusions are drawn based on exceptions, the minimum of 150 respondents was aimed for. Unfortunately, due to the limited possibilities of approaching the population in person, only 88 respondents were reached.

3.3 Hypotheses

In order to answer the main research question, several concepts need to be translated into measurable variables. The two main dimensions to analyse are arts and cultural consumption and the extent of integration of refugees. In order to answer the main research question, a correlation between these two dimensions will be tested. Based on the literature, it is expected that the respondents who consume culture more frequently, are more integrated in the Dutch society than refugees who consume culture less frequently. According to the literature, these social effects of cultural consumption also increase with years of experience (Levy-Garboua and Montmarguette, 2011). These theories make it relevant to research whether years of cultural consumption also lead to higher frequency of cultural consumption among refugees

and whether the increased social effects of higher cultural consumption are correlated with higher integration. Based on these theories, the following hypotheses have been formulated:

- H1: There is a positive correlation between the years of cultural consumption and the refugees' extent of integration in the Netherlands
- H2: There is a positive correlation between the years of cultural consumption and the frequency of cultural consumption.

According to the literature, there are several demographic factors that affect cultural consumption and, therefore, the social impact of arts and culture. These demographics include age, neighbourhood or area of residence and ethnic background. The literature also suggests that there are differences among ethnic backgrounds and their preferred domain of arts and culture (Heilbrun, 2015). When linking this to the sense of belonging and the power imbalance theory (Graham, 2006; Juvonenn et al., 2006), this might affect the social impact of arts and culture and therefore the refugee's extent of integration in the Netherlands. In order to test whether the demographics might be a confounding variable, the following hypotheses has therefore been formulated:

- H3: The demographic of refugees is related to their cultural consumption
- H4: The demographic of refugees is related to their extent of integration in the Netherlands.

According to the literature, there is a difference between active cultural consumption (practicing arts and culture) and passive cultural consumption (being the audience who observes it) with regards to social impact (Matarasso, 1997). A difference between these forms of cultural consumption with regards to the integration of refugees is therefore also expected to be seen. The fifth hypothesis is therefore as follows:

- H5: There is a difference between active and passive cultural consumption with regards to the refugees' extent of integration in the Netherlands.

According to the literature, arts and cultural consumption has benefits for both personal and social situation. On a personal level, cultural consumption touches people's confidence, people's creative and transferrable skills, people's problem-solving capacities and human growth and this might lead to social, educational and economics inclusion (Kinder and

Harland, 2014). On the other hand, cultural consumption also provides feelings of belonging, friendship, involvement in a community and enjoyment (Kinder and Harland et al. 2014). Cultural consumption also gives confidence to minority groups and enables contact and contributes to social cohesion. This in turn, commits people to places and empower them in order to become more involved in local affairs (Merli, 2002). Due to these two ways in which cultural consumption can have a social impact that might help with integration, it is expected that cultural consumption in both the Netherlands and outside the Netherlands benefits the integration of refugees. The following hypothesis will therefore be tested:

- H6: There is no difference between cultural consumption outside the Netherlands and cultural consumption in the Netherlands with regards to the extent of refugees' integration in the Netherlands.

According to the literature, no differences are found between the different domains of arts and culture with regards to this social impact (Bunting, 2018). Different studies focused on different domains and this research will therefore test the difference between different arts and culture domains with regards to integration of refugees. Based on the literature, the following hypothesis has therefore been formulated:

- H7: There is no difference between the different domains of arts and culture with regards to the refugees' extent of integration in the Netherlands.

The following section will elaborate on the questions posed in the questionnaire to address each of these hypothesis.

3.4 Survey questions

The survey can be found in appendix B. Most question in this survey contain closed ended questions with standardized answering categories. This is done in order to prevent personal interpretation of the respondents. The hypotheses that have been formulated based on the literature combine the dimension art and cultural consumption and the extent of integration of the refugees. According to the literature, cultural involvement is measured with previous arts and culture consumption (Levy-Garboua and Montmarguette, 2011). Apart from measuring cultural involvement in frequency of different forms of participation, previous cultural consumption, in amount of years of cultural consumption, will be measured too (question 1 and 2). According to the UNESCO Institute of Statistics (2006), there are several domains and

forms of participation in arts and culture (Appendix D). Based on this source both passive cultural involvement (being the audience or visitor) and active cultural involvement (performing cultural involvement) within the different domains of arts and culture will be considered in question 1.

According to the literature (Kinder and Harland, 2014; Keil, 2018), apart from bringing people together, involvement in arts and culture leads to certain skills (creative, social, psychological, employment and educational) that might facilitate the integration process. In order to test Hypotheses 7, both the active and passive involvement in the Netherlands and country of origin will be questioned. Since motives and barriers of attending might influence the social impact of the arts, these questions will be included in the survey as well (question 3 and 4). Since social inclusion is part of the integration process, question 5 will focus on testing the respondents' feelings and emotions with regards to social inclusion. In order to include reliable questions, questions previously used in studies of Kinder and Harland (2014) and the European Council (2015) on social inclusion have been used to indicate the extent of 'subjective integration' (the extent to which someone 'feels' socially included him- or herself).

The literature (Heilbrun 2015; Levy and Montmarguette, 2011) also suggests that there are different demographic factors that influence the social impact of the arts as well, hence, question 6, 7, 8 and 11 include confounding variables that might influence the extent of integration as well. According to previous studies, age is one of the variables that might influence arts and cultural involvement (Levy-Garboua and Montmarguette, 2011). Besides this, integration increases with the years residing in the host country, thus the time of Dutch residency might influence the process as well (Heilbrun, 2015). This study also mentioned that the area and its size also influence the effect that arts and culture have on people (Heilbrun, 2015). This is due to the amount and variations of cultural options in different areas and neighbourhoods. Lastly, the ethnical background appears to have an influence on the person choice of arts and cultural activity, and therefore on the social impact, too (Heilbrun, 2015). These control questions have been added to this research since no studies have yet been found on the extent to which demographic factors impact cultural consumption and integration of the specific group of refugees.

Question 9 to 18 are all focused on measuring the extent of integration of the refugees. Similarly to testing the feeling of being socially included, indicators and example questions of integration used in previous studies of the European Council (2015) have been used in order to formulate the questions in this survey. Education, employment status, level of income,

level of Dutch language and housing situation are indicators for ‘socio-economic integration’ (European council, 2015). Political involvement and participation in social clubs and other non-profit organizations indicate the extent of ‘social integration’ (European Council, 2015).

This methodological chapter showed how the information from the theoretical framework has been used and has been translated into hypotheses and research questions. The hypotheses use existing theories and bridge informational gaps by conducting tests using the answers of specific group of refugees. These tests will be illustrated in the next chapter and the results of the analysis will be presented as well.

4. Results

In this chapter, a general description of the respondents will be given first. After this, bivariate statistics in order to discover possible significant statistics ($p < 0.05$) connections, will be used. Several tests will help either accept or reject the hypotheses presented above. The next and final chapter will provide the answer to the main research question and reflect on the theoretical framework.

4.1 Descriptive statistics

As mentioned, people who have entered the Netherlands more than 5 years ago in order to seek asylum, and who currently have their Dutch residence permit have been the unit of analysis for this study. As can be seen in table 4, from the 88 respondents that have filled out the survey, more than half of the respondents (55,7%) falls in the age categories 25-44. From the 88 people, 36,4% has been living in the Netherlands for 5-9 years, 25% for 9-14 years, 19,3% for 15-19 years and 19,3% for 20 years or longer.

In order to facilitate the analyses, some answering categories have been grouped together. The answering categories of the variable education have been transformed into the groups low-educated (Primary-, secondary- and applied vocational education), which is 53,4%, and high-education (Bachelor and Masters degree), which is 46,6%. The variable employment status has also been transformed into the groups low- (employed part-time, unemployed, student, retired and other) and high-status (past or previous) employment (employed full-time, freelance/contractor and self-employed). These divisions have been made to the researchers best knowledge. According to this division, 67% of the respondent has a high status employment and the remaining 33% of the respondents has low status employment. With regards to the annual income, the average yearly income per age category (Appendix E) has been used to define whether the respondent's income is average or below average (Bespaarinfo, 2020). Among the respondents, 65,9% has an income which is below average and 34,1% has an income which is average or above average. As can be seen in table 4 more than half of the respondents (62,5%) lives in a large-sized city, 23,9% lives in a medium-sized city/village and 13,6% lives in a rural area and small village. Furthermore, table 4 shows that from the 88 respondents, 75% lives in rental houses or apartments, and only 25% owns a house. Lastly, all the countries of origin have been grouped into continents. As can be seen in table 4, 55,5% of the respondents comes from Asia, 29,5% comes from Africa and 13,6% from Europe. From these descriptive statistics, it can be concluded that

most variables have a rather equal distribution and that each demographic category (e.g. age, education, housing, country of origin) of the population is represented in this sample.

Table 4: Socio-demographics of the respondents

VARIABLES	FREQUENCY	PERCENTAGE
AGE		
18-24	10	11,4
25-34	28	31,8
35-44	21	23,9
45-54	17	19,3
55-65	10	11,4
66 – OLDER	2	2,3
YEARS IN THE NETHERLANDS		
5-9 YEARS	32	36,4
9-14 YEARS	22	25,0
15-19 YEARS	17	19,3
20 YEAR OR LONGER	17	19,3
EDUCATION		
LOW EDUCATED	47	53,4
HIGH EDUCATED	41	46,6
SIZE CITY/VILLAGE		
SMALL	12	13,6
MIDDLE-SIZED	21	23,9
LARGED	55	62,5
EMPLOYMENT STATUS		
HIGH STATUS	59	67,0
LOW STATUS	29	33,0
ANNUAL INCOME		
BELOW AVERAGE	58	65,9
AVERAGE (OR ABOVE)	30	34,1
HOUSING SITUATION		
SOCIAL HOUSING	34	38,6
PRIVATE RENTAL	31	35,2
OWN HOUSE	22	25,0
CONTINENT OF ORIGIN		
ASIA	49	55,7
AFRICA	27	29,5
EUROPE	12	13,6

4.1.2 Recoded variables

In order to test the hypotheses, the questions related to arts and culture consumption and the questions related to integration have been bundled together in order to work with single index numbers. The answering categories of cultural involvement among all the different domains of arts and culture in question 1 have been divided over the categories: passive consumption in country of origin, active consumption in country of origin, passive consumption in the Netherlands and active consumption in the Netherlands. These categories have been tested with Cronbach's Alpha on reliability in order to measure internal consistency. Each of these 4 categories scored medium- to high reliability with Cronbach's alpha. This means that the set of items within each category can be considered closely related as a group. The results of

Cronbach's Alpha can be found in appendix F and are as follows: passive consumption in country of origin= 0.689, active consumption in country of origin= 0.644, passive consumption in the Netherlands= 0,758 and active consumption in the Netherlands= 0,614.

The averages of each form of cultural consumption are presented in table 4.1, however, since these numerical averages are derived from ordinal data, an overview of the Likert scales is presented in table 4.1.2. As can be seen, active consumption in country of origin is done the least among the respondents, namely in between the categories 'less than once a year' and 'yearly' (M=1.2, SD= .51). Passive cultural consumption in The Netherlands has been done the most, namely on a yearly (to monthly) basis (M=2.2, SD=.44).

In order to test whether there is a difference between the different domains of arts and culture and its effect on the different forms of integration, cultural consumption has also been divided between outdoor and indoor consumption by the researcher. Outdoor cultural consumption involves social interaction and takes place in public venues. This form of cultural consumption therefore includes the domains cultural heritage, visual (modern arts) and performing arts. Indoor cultural consumption includes the domains that require less social interaction and depend less on public venues. Indoor cultural consumption therefore includes books, press, libraries and archives, and multimedia.

As can be seen in table 4.1, with regards to passive cultural consumption, indoor passive consumption in both country of origin (M=3.00, SD= .85) and The Netherlands (M= 3.5, SD=.79) is done more frequently than outdoor passive cultural consumption in country of origin (M=1.67, SD=0.65) and The Netherlands (M=2.0, SD= .74). These numbers suggest that indoor passive consumption is performed on a monthly to weekly basis, whereas outdoor passive cultural consumption is performed on a (less than) yearly basis. With regards to active cultural consumption this is the other way around. Indoor active cultural consumption for both country of origin (M= 1.0, SD= .64) and the Netherlands (M=1.0, SD= .75) is lower than outdoor passive cultural consumption in country of origin (M=1.33, SW= .56) and The Netherlands (M=1.83, SD= .72). These numbers suggest that indoor active cultural consumption is done less than once a year, whereas outdoor cultural consumption leans towards a yearly consumption.

As previously mentioned in the end of chapter 3.4, integration has been divided over the three forms of integration, namely subjective integration, socio-economic integration and social integration. The subjective integration, referred to in question 5, has also been tested with Cronbach's Test of reliability (Appendix G). The results of this test indicated that the subjective integration has a very high reliability with a Cronbach's Alpha= 0,906. As can be

seen in table 4.1, the average subjective integration of the respondents is 61.58 (sd=18.45). With regards to the socio-economic integration, the answering categories of the variable's education, language, housing, work status and annual income have been separated in high- and low integration (question 10, 12, 13, 15 and 16). As already mentioned in chapter 4.1, the answering categories for measuring integration have been established referring to previous studies (European Council, 2015; Taylor, 2004; Robila, 2018). Defining these categories as either high- or low integrated has been done through the combination of secondary sources (Bespaarinfo, 2020) and the researchers best knowledge. In order to recode these variables, answering categories of these 5 variables which indicate high integration are labelled with value 1, whereas low integration is labelled with 0. The variables were computed into one variable which counts all the values labelled as 1.

The variables of social integration have been recoded as well in order to work with them (question 17 and 18). Since these are questions in which multiple answering categories can be chosen, the researcher decided to compute the total 'ticked boxes'. Question 17 (3 answering categories) and 18 (5 answering categories) have a total of 8 answering categories, thus this means that the scale ranges from 0 to 8; with 0 being not having ticked any of the boxes (meaning low social integration) and 8 having ticked all of the boxes (meaning high social integration). In table 4.1 below it can be seen that among the respondents, the average socio-economic integration (M=2.3, SD=1.64) and social integration (M=3.4, SD=2.0) are both on the lower side of the scale. An overview of the Likert-scales of each of these variables can be found in table 4.1.2.

Table 4.1: Averages recoded variables

Variables	Mean / Median	Standard deviation (Sd)
Cultural consumption		
Passive cultural consumption country of origin	2,2	0,60
- Outdoor	- 1,67	0,65
- Indoor	- 3,00	0,85
Active cultural consumption country of origin	1,20	0,51
- Outdoor	- 1,33	0,56
- Indoor	- 1,00	0,64
Passive cultural consumption The Netherlands	2,50	0,44
- Outdoor	- 2,00	0,74
- Indoor	- 3,50	0,79
Active cultural consumption The Netherlands	1,60	0,63
- Outdoor	- 1,83	0,72
- Indoor	- 1,00	0,75
Integration		
Subjective integration	61.58	18.45
Socio-economic integration	2.30	1.64
Social integration	3.40	2.00

Table 4.1.2: specification likert-scales

Question	Description	Likert scale
1.1 – 1.5	How often is the respondent involved in the following domains of arts and culture?	Scale from 1 to 4, with 1: less than once a year, 2: yearly, 3: monthly and 4: weekly
5	To what extent is the respondent subjectively integrated?	Scale from 1 to 100, with 100 being the highest
10, 12, 13, 15 and 16	How socio-economically integrated is the respondent?	Scale from 0 to 5, with 0 not being integrated in any of the 5 socio-economic factor and 5 being integrated on all 5 of the socio-economic factors.
17 and 18	How socially integrated are the respondents?	Scale from 0 to 8, with 0 being not involved in any of the 8 social factors and 8 being involved in all of the 8 social activities

4.2 Bivariate statistics

In table 4.2 below, the correlation between the different forms of arts and culture consumption has been examined. In this table it can be seen that, apart from the correlation between passive cultural consumption in country of origin and active cultural consumption in the Netherlands

(R=0.14, p= 0.18), all correlations are significant. According to Pearson Correlation, there is a significant positive moderate correlation between passive and active cultural consumption in the country of origin (R=0.53, p=0.00), there is a significant positive moderate correlation between passive cultural consumption in country of origin and passive cultural consumption in the Netherlands (R=0.42, p=0.00), there is a significant positive weak correlation between active cultural consumption in country of origin and passive cultural consumption in the Netherlands (R=0.29, p=0.01) and lastly there is a significant positive moderate correlation between active cultural consumption in the country of origin and active cultural consumption in the Netherlands (R=0.52, p=0.00).

From these results it can be concluded that within the population, passive cultural consumption in the country of origin is likely to lead to passive cultural consumption in the Netherlands. Similarly, this is the case, however slightly weaker, for active cultural consumption in both country of origin and the Netherlands. In this population, passive consumption in the country of origin has no link with active consumption in the Netherlands. The correlation between passive cultural consumption in the Netherlands and active cultural consumption in the country of origin is also weak within this population.

Table 4.2: the correlation between the different forms of cultural consumption

Cultural consumption (N=88)	Passive cultural consumption country of origin	Active cultural consumption country of origin	Passive cultural consumption The Netherlands	Active cultural consumption The Netherlands
Passive cultural consumption country of origin	1	.53**	.42**	.14
Active cultural consumption country of origin	.53**	1	.29*	.52**
Passive cultural consumption The Netherlands	.42**	.29**	.1	.53**
Active cultural consumption The Netherlands	.14	.52**	.53**	1

Significance: * p<.05; ** p<.01

In table 4.3 below the correlation between the different variables of socio-economic integration has been examined. As it can be seen, apart from education and housing (R=0.2, p= 0.07), the correlation between the variables education, language, work status, income and housing, is significant and ranges between weak and moderate positive. From these results it can be concluded that for the population, all these different elements are in relation to each other and if one of these scores high, others are also likely to score high. Since these are all

factors that indicate integration, correlation between all these suggests a good representation of what the literature labels as either integrated or not integrated people in the population.

Table 4.3 Correlation between the different variables of socio-economic integration

High socio-economic integration (N=88)	Education	Dutch language	Employment status	Income	Housing
Education	1	.25*	.32**	.38**	.2
Dutch language	.25*	1	.36**	.39**	.34**
Employment status	.32**	.37**	1	.38**	.35**
Income	.38**	.39**	.38**	1	.44**
Housing	.2	.34**	.35**	.44**	1

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

4.2.1 Hypothesis 1

Below the correlation between years of cultural involvement and the different forms of integration has been examined. Table 4.2.1 shows that among the respondents, the three different forms of integration seem to increase as the years of cultural involvement increase. With regards to subjective integration, respondents who have been involved in arts and culture for up to 5 years rate their feelings of integration the lowest ($M=58.78$, $SD=18.51$), this increases with every category until the respondents who have been involved in arts and culture for 21 years or longer, who rate their integration as the highest ($M= 65.54$, $SD= 23.12$). With regards to socio-economic integration, lowest integration is measured among the respondents who have been involved in arts and culture for up to 5 years ($M=1.65$, $SD=1.46$). As with the previous measure of integration, also in this case, integration increases with each category, to reach the maximum integration in correspondence of respondents who have been involved in arts and culture for 16-20 years ($M= 3$, $SD= 1.73$). With regards to social integration, no order related to the categories of years of cultural involvement can be found. These results indicate that with regards to subjective and socio-economic integration, the longer respondents are involved in arts and culture, the higher they are integrated.

In the ANOVA test it can be seen that the difference between years of arts and cultural involvement is also considered significant for socio-economic integration ($F= 2.73$, $p=0.04$) and social integration ($F= 2.9$, $p=0.03$). This means that within the population, at least one of the categories of years of arts and culture involvement has a significant different score compared to the other categories. In order to find out which of these categories has a significant different score, the post-hoc multiple comparison Scheffe test has been conducted,

however, due to the small size of the sample, there is no longer a significant difference between the categories (appendix H). From these results there can be concluded that within the population, there is a significant difference between the years of arts and cultural involvement with regards to the socio-economic and subjective integration. The specifications of these differences were not significant due to the small sample size, however the results of the respondents suggest that also in the population, the longer people are involved with arts and culture, the higher socio-economically integrated they are.

H1: rejected: in the population there is no positive correlation between the years of cultural consumption and the refugees' extent of integration in the Netherlands.

Among the respondents, more years of cultural involvement corresponds with higher socio-economic and subjective integration. These results are however not significant for the population. With regards to the population, the results show only that the socio-economic and social integration of refugees is significantly different with regards to different categories of years of cultural involvement, however the sets of means are no longer significant for the population when specifying these differences. Through linking the outcomes from the respondents and the outcomes from the population, it can however be suggested that there is a positive correlation between the years of cultural involvement and the socio-economic integration of refugees.

Table 4.2.1: years of cultural involvement and integration

Integration (N=88)	Subjective integration	Socio-economic integration	Social integration
	Mean(sd)	Mean(sd)	Mean(sd)
< 5 years (N=17)	58.78 (18.51)	1.65 (1.46)	2.88 (1.96)
6 – 10 years (N=19)	55.45 (15.86)	1.79 (1.44)	2.58 (2.01)
11 – 15 years (N=19)	63.76 (17.31)	2.68 (1.73)	3.21 (2.12)
16 – 20 years (N=17)	65.06 (17.34)	3 (1.73)	4.41 (2.06)
>21 years (N=16)	65.54 (23.12)	2.81 (1.47)	4.06 (1.18)
Total (N= 88)	61.58 (18.45)	2.38 (1.64)	3.40(2)
Analysis of Variance	F=1,024, p=.40	F= 2.73, p=.04*	F=2.9, p=0.03*

Significance: * p<.05; ** p<.01

4.2.2 Hypothesis 2

Due to the non significant results of the post-hoc multiple comparison Scheffé test in appendix H, the correlation between years of cultural involvement and the different forms of cultural involvement has also been examined in table 4.2.2. According to these results, the

respondents who have been involved for up to 5 years in arts and culture are the least involved in all forms of cultural consumption. As can be seen below, the respondents who have been involved in arts and culture up to 5 years indicate that their participation in passive cultural consumption in country of origin ($M=1.8$, $SD=0.45$), active cultural consumption in country of origin ($M=1.2$, $SD=0.40$), passive cultural consumption in the Netherlands ($M=1.9$, $SD=0.73$) and active cultural consumption in the Netherlands ($M=1.3$, $SD=0.41$) are all between 'less than once a year' to 'yearly'. For passive cultural consumption in the country of origin, the respondents who have been involved in arts and culture for 21 years or longer have been involved with arts and culture most frequently, namely on a yearly to monthly basis ($M=2.5$, $SD=0.55$). For passive cultural consumption in the Netherlands, the respondents who have been involved in arts and culture for 21 years of longer are also most active and involved in arts and culture on an almost monthly basis ($M=2.8$, $SD=0.54$). On the contrary, the respondents most involved in active cultural consumption in the Netherlands are the ones who have been involved in arts and culture for 11 – 15 years ($M=2.06$, $SD=0.61$). These results suggest that, among the respondents, the longer people are involved in arts and culture, the more frequently they visit and participate in arts and culture. This is especially the case for passive cultural consumption.

In the ANOVA test there can be seen that the difference between years of arts and cultural involvement is significant for passive cultural consumption in the country of origin ($F=4.26$, $p=0.00$), passive cultural consumption in the Netherlands ($F=4.19$, $P=0.00$) and active cultural consumption in the Netherlands ($F=3.57$, $P=0.00$). This means that within the population, at least one of the categories of years of arts and culture involvement has a different score. In post-hoc multiple comparison Scheffé test in table 4.2.21 it was found that, with regards to passive cultural consumption in the country of origin, only the difference between the two categories "up to 5 years" and "21 years or longer" ($M_{\text{difference}}=-0.69$, $p=0.02$) was significant. This means that within the population, those who have been involved in arts and culture more than 21 years, were more involved in passive cultural consumption in their country of origin than those who have been involved with arts and culture up to 5 years. With regards to passive cultural involvement in the Netherlands, difference between the category "up to 5 years" and the categories "11 – 15 years" ($M_{\text{difference}}=-0.69$, $p=0.03$) and "21 years or longer" ($M_{\text{difference}}=-0.81$, $p=0.01$) were significant. Similarly among the respondents, this means that within the population, those who have been involved in arts and culture for 11 – 15 years and 21 years or more, were more involved in passive cultural consumption in the Netherlands than those who have been involved with arts and culture up

to 5 years. Lastly, with regards to active cultural consumption in the Netherlands, the difference between the categories “up to 5 years” and “11 – 15 years” was significant (Mdifference= -0.75, p=0.01). This means that within the population, those who have been involved in arts and culture between 11 – 15 years, were more involved in active cultural consumption in the Netherlands than those who have been involved with arts and culture up to 5 years. Overall, there can be concluded that within the population, more years of cultural involvement is related to more frequent involvement in arts and culture in general (with exception of active cultural consumption in country of origin).

- H2: accepted, there is a positive correlation between the years of cultural consumption and the frequency of cultural consumption. More years of cultural consumption correspond to higher frequency of passive cultural consumption in the country of origin, passive cultural consumption in the Netherlands and active cultural consumption in the Netherlands.

Table 4.2.2: years of cultural consumption and the different forms of cultural consumption

Cultural consumption (N=88)	Passive cultural consumption country of origin	Active cultural consumption country of origin	Passive cultural consumption The Netherlands	Active cultural consumption The Netherlands
	Mean(sd)	Mean(sd)	Mean(sd)	Mean(sd)
< 5 years (N=17)	1.8 (.45)	1.2 (.40)	1.98 (.73)	1.32 (.41)
6 – 10 years (N=19)	2.3 (.42)	1.44 (.36)	2.45 (.5)	1.71 (.55)
11 – 15 years (N=19)	2.03 (.70)	1.34 (.39)	2.67 (.56)	2.06 (.61)
16 – 20 years (N=17)	2.36 (.60)	1.6 (.74)	2.46 (.75)	1.74 (.59)
>21 years (N=16)	2.49 (.55)	1.42 (.58)	2.8 (.54)	1.78 (.59)
Total (N= 88)	2.2 (.60)	1.4 (.51)	2.48 (.67)	1.73 (.63)
Analysis of Variance	F=4.26, p=.00**	F= 1.42, p=.233	F=4.2, p=0.00**	F=3.57,p=0.01**

Significance: * p<.05; ** p<.01.

Table 4.2.21: Multiple Comparisons of the Analysis of Variance (N=88)

Dependent variable	Years of consumption	Difference	P
Passive cultural consumption country of origin	< 5 years - > 21 years	-0.69	.02
Passive cultural consumption The Netherlands	< 5 years – 11-15 years	-0.69	.03
	< 5 years - > 21 years	-0.81	.01
Active cultural consumption The Netherlands	< 5 years – 11-15 years	-0.75	.01

4.2.3 Hypothesis 3 and hypothesis 4

In order to test whether demographic characteristics are related to cultural consumption and integration, several tests have been performed. These tests have been performed in order to establish whether there are confounding variables which have been taken into consideration in the conclusion. The variables age, years living in the Netherlands, living area and continent of origin have first been tested against the 4 different forms of cultural consumption and as can be seen in appendix I, no significant results for the population have been found. Among the respondents, a slight pattern can be discovered only with regards to age since it seems that among the youngest respondents, cultural consumption in all 4 groups is the lowest. As age rises, cultural consumption seems to rise slightly as well. When testing a relation between the different demographics and the different forms of integration, significant results can be seen with regards to the variables number of years in the Netherlands and living area. No correlation can be found with regards to age and continent of origin.

In table 4.2.3 below, the correlation between the number of years in the Netherlands and the different forms of integration has been examined. As can be seen, the respondents who have been living in the Netherlands for 5 – 9 years, rate their subjective integration the lowest ($M=54,5$, $SD= 17,14$) whereas the respondents who have been living in the Netherlands for over 20 years rate their subjective integration the highest ($M=64,9$, $SD= 17,0$). With regards to socio-economic and social integration, the respondents who have been in the Netherlands for 5 – 9 years also score lowest on the integration (socio-economics integration $M=1,4$, $SD= 1,3$ and social integration $M=2,7$, $SD= 2,18$), however the highest result for integration can for both groups be found in category 10 – 14 years in the Netherlands (socio-economic integration $M=3,14$, $SD= 1,6$ and social integration $M= 4,1$, $SD= 2,0$).

These result show that among the respondents, people are least integrated when they are in the Netherland for less than 9 years. Thus amongst the respondents, the ones who have been living in the Netherland for 20 years or longer are most integrated subjectively, while the group of respondents who have been living in the Netherlands between 10 – 14 years, seems to be most integrated in socio-economic and social terms. In the ANOVA test there can be seen that the difference between years of living in the Netherlands is significant for the categories socio-economic integration ($F= 7,1$, $p= 0,00$) and social integration ($F=2,8$, $p=0,05$). This means that within the population at least one of the categories of years living in the Netherlands has a different score. In order to find out which category has a different score, the post-hoc multiple comparison Scheffé test has been performed. The results of this test are shown in table 4.2.3.1 and it was found that only the difference between categories for socio-

economic integration remained significant. In this table it can be seen that the difference between the category 5 – 6 years and the categories 10 – 14 years (Mdifference= -1,7, p=0,001) and 20 years or longer (Mdifference= -1,5, p=0,01) are significant. These results mean that within the population, those who have been living in the Netherlands for 10 – 14 years or 20 years or longer, are more socio-economically integrated than people who have been living in the Netherlands for 5 – 9 years. From these numbers it can be concluded that years of living in the Netherlands is related to the extent of socio-economic integration.

Table 4.2.3: years living in the Netherlands and integration

Integration (N=88)	Subjective integration	Socio-economic integration	Social integration
	Mean(sd)	Mean(sd)	Mean(sd)
5 – 9 years (N= 32)	54.50 (17.14)	1.44 (1.29)	2.66 (2.18)
10 – 14 years (N= 22)	66.88 (20.10)	3.14 (1.61)	4.14 (2.01)
15 – 19 (N=17)	64.69 (16.95)	2.59 (1.66)	3.71 (1.61)
> 20 years (N= 17)	64.92(17.42)	2.94 (1.48)	3.53 (1.62)
Total (N= 88)	61.58 (18.45)	2.38 (1.64)	3.40 (2)
Analysis of Variance	F=2.67, p=.053	F= 7.11, p=.00**	F=2.8, p=0.05*

Significance: * p<.05; ** p<.01

Table 4.2.31: Multiple Comparisons of the Analysis of Variance (N=88)

Dependent variable	Years in the Netherlands	Difference	P
Socio-economic integration	5-9 years – 10-14 years	-1.7	.001
	5-9 years - > 20 years	-1.5	.013

In table 4.2.32 the relation between living area and integration has been examined. As can be seen here, for each of the three forms of integration, the respondents who live in the small villages score the lowest on subjective integration (M=47,92, SD=19,61), socio-economic integration (M=60,1, SD=20,43) and social integration (M=61,51, SD=18,45). With regards to the highest integration, for subjective integration (M=65,1, SD=16,1) and social integration (M=3,5, SD=2,2) this is registered among the respondents who come from large towns. For socio-economic integration, the highest integration is measured amongst the respondents who come from small- and middle-sized villages (M=2,8, SD=1,4). It can be concluded that the larger the town or village that the person lives in is, the higher he/she scores on integration. The ANOVA-test shows that the differences between living areas are significant with regards to subjective integration (F=4,73, p=0,01) and socio-economic integration (F=3,25, p=0,04).

This means that within the population, for subjective integration and socio-economic integration in at least one living areas has a different score compared to the other living areas. In order to specify these differences, the post-hoc multiple comparison Scheffé has been performed. The results of this test are shown in table 4.2.33 and it was found that only the difference between small villages and large towns ($M_{\text{difference}} = -17,2$, $p = .012$) with regards to subjective integration was significant. This means that within the population, those who live in a large town feel more integrated than those who live in small villages.

- H3: rejected: none of the demographic factors age, area of residence and ethnic background of the population of refugees influences their cultural consumption. Only among the respondents, tests showed that there is a correlation between age and cultural consumption. These results are not significant in the population thus the hypothesis is rejected.
- H4: accepted: the demographic factors years of living in The Netherlands and size of living area, are related to the extent of the refugee's integration in the Netherlands. With regards to the years of living in the Netherlands, the longer the population of refugees lives in the Netherlands, the more socio-economically integrated they are. In the population, the years of living in the Netherlands are not correlated with the subjective and social integration. With regards to the living area, the size of the living area of the population is correlated with their subjective integration.

Table 4.2.32: living area and integration

Integration (N=88)	Subjective integration	Socio-economic integration	Social integration
	Mean(sd)	Mean(sd)	Mean(sd)
Rural area or small village (N=12)	47.92 (19.61)	1.33 (1.37)	3.17 (2.08)
Small or middle-sized towns (N=21)	60.14 (20.42)	2.76 (1.37)	3.38 (1.56)
Large town (N=55)	65.11 (16.15)	2.45 (1.71)	3.45 (2.15)
Total (N= 88)	61.58 (18.45)	2.38 (1.64)	3.40 (2)
Analysis of Variance	F=4.73, p=.01*	F= 3.25, p=.04*	F=.10, p=0.904

Significance: * p<.05; ** p<.01

Table 4.2.33: Multiple Comparisons of the Analysis of Variance (N=88)

Dependent variable	Living area	Difference	P
Subjective integration	Small villages – Large towns	-17.2	.012

4.2.4 Hypotheses 5 and hypotheses 6

In table 4.2.4 below the correlation between the different forms of arts and culture consumption and forms of integration have been examined. Results show that there is a difference between the correlation of different forms of cultural consumption and integration. Firstly, there is a positive weak correlation between active cultural consumption in the country of origin and social integration in the Netherlands ($R=0.24$, $p=0.03$). Secondly, there is a positive moderate correlation between passive cultural consumption in the Netherlands and all different forms of integration. More specifically, with regards to passive cultural consumption in the Netherlands, there is a positive moderate correlation with subjective integration ($R=0.37$, $p=0.00$), there is a positive moderate correlation with socio-economic integration ($R=0.37$, $p=0.00$) and there is a positive moderate correlation with social integration ($R=0.38$, $p=0.00$). Lastly, a correlation between active cultural consumption in the Netherlands and some forms of integration is measured as well. As can be seen below, there is a positive weak correlation between active cultural consumption in the Netherlands and socio-economic integration ($R=0.22$, $p=0.04$). Besides this, there is also a positive weak correlation between active cultural consumption in the Netherlands and social integration ($R=0.29$, $p=0.00$).

From these results it can be concluded that, among the population, there is a difference between active- and passive cultural consumption in the Netherlands with regards to the extent of integration of the refugees in the Netherlands. Besides this, cultural consumption in the Netherlands is more correlated with the extent of refugees' integration in the Netherlands than cultural consumption of the refugee before moving to the Netherlands, especially passive cultural consumption. This means that the more frequent refugees visit (as an audience) cultural heritage, libraries, visual arts and performing arts, cinema or watches television since they have been living in the Netherlands, the better they are integrated in the Netherlands. Active cultural consumption in the Netherlands also correlates specifically with the socio-economic and social integration of the refugees in the Netherlands. Lastly, it can be concluded that active cultural consumption in the refugee's country of origin is slightly related to social integration in the Netherlands.

- H5: is accepted. There is a difference between active- and passive cultural consumption with regards to the refugees' extent of integration in the Netherlands.

- H6: rejected. Instead, cultural consumption in the Netherlands shows a higher correlation with regards to the extent of refugees' integration in the Netherlands than cultural consumption before moving to the Netherlands.

Table 4.2.4: cultural consumption and integration

Integration (N=88)	Subjective integration	Socio-economic integration	Social integration
Passive cultural consumption country of origin	.069	.15	.15
Active cultural consumption country of origin	.097	.076	.24*
Passive cultural consumption The Netherlands	.37**	.37**	.38**
Active cultural consumption The Netherlands	.19	.22*	.29**

Significance: * p<.05; ** p<.01

4.2.5 Hypothesis 7

In order to test whether there is a difference between the different domains of arts and culture and their effect on the different forms of integration, correlational tests between in- and outdoor cultural involvement and integration has been performed. Indoor cultural consumption includes the domains which bring less social interaction, namely books, press, libraries and archives, and multimedia. Outdoor cultural consumption involves more social interaction and therefore includes the domains cultural heritage, visual (modern arts) and performing arts.

In table 4.2.5 below there can be seen that with regards to table 4.2.4 above there are slight differences. First of all, the correlation between active cultural consumption in the country of origin and social integration remains only significant with regards to indoor cultural consumption. There is a weak positive correlation ($R=0.22$, $p=0.05$) between indoor active cultural consumption in the country of origin and social integration, whereas there is no correlation between outdoor active cultural consumption in the country of origin and social integration. This is also the case for indoor active cultural consumption in the Netherlands and social integration. Between these two variables a moderate positive correlation can be measured ($R=0.33$, $p=0.00$), whereas there is no correlation between outdoor active cultural consumption in the Netherlands and social integration. Apart from these differences compared to table 4.2.4 above, no differences with regards to outdoor and indoor cultural consumption can be found. Since only active cultural consumption shows differences, there can be concluded that with regards to passive cultural consumption in the Netherlands it does not

matter whether it is indoor or outdoor. Compared to table 4.2.4, both indoor and outdoor passive cultural consumption in the Netherlands in table 4.2.5 has equal correlation with all three forms of integration.

With regards to the correlation between active cultural consumption in both country of origin and the Netherlands and social integration, only indoor active cultural consumption seems to be correlated with social integration. This means that, within the population, the higher the frequency of the respondent's active cultural consumption in the domains books, press, libraries, archives and multimedia, both in their home country and the Netherlands, the higher they score on social integration. Overall, it can be concluded that, except for passive cultural consumption in the country of origin, indoor cultural consumption has an effect on the refugees' extent of integration in the Netherlands. This is different from outdoor cultural consumption since, apart from passive cultural consumption in the Netherlands, this has no effect on the refugees' extent of integration in the Netherlands. From these different results between indoor- and outdoor cultural consumption, there can be concluded that indoor cultural consumption is stronger correlated with refugee integration than outdoor cultural consumption, thus there is a difference between the different domains of arts and culture with regards to refugee integration.

- H7: rejected: There is a difference between indoor -and outdoor cultural consumption with regards to the refugees' extent of integration in the Netherlands. Indoor cultural consumption is more related to integration than outdoor cultural consumption.

Table 4.2.5: different cultural domains and integration

Integration (N=88)		Subjective integration	Socio-economic integration	Social integration
Outdoor	Passive cultural consumption country of origin	.15	.18	.12
	Active cultural consumption country of origin	.18	.11	.20
	Passive cultural consumption The Netherlands	.40**	.27*	.35**
	Active cultural consumption The Netherlands	.16	.19	.20
Indoor	Passive cultural consumption country of origin	-.05	.06	.14
	Active cultural consumption country of origin	-.042	.01	.22*
	Passive cultural consumption The Netherlands	.23*	.39**	.31**
	Active cultural consumption The Netherlands	.17	.18	.33**

Significance: * p<.05; ** p<.01

5. Conclusion and discussion

From the theoretical framework the research question “To what extent does arts and culture consumption affect the integration process of refugees in the Netherlands?” emerged. In order to answer this question, several hypotheses have been developed and have been tested as showed in the chapter above. The main finding in this chapter is that there is a correlation between cultural consumption and integration of refugees in the Netherlands, however this research showed that this statement cannot be taken as such and requires more detailed elaboration.

In order to make it more specific, the dimension cultural consumption has been divided into active cultural consumption before moving to the Netherlands, passive cultural consumption before moving to the Netherlands, active cultural consumption in the Netherlands and passive cultural consumption in the Netherlands. Integration has been categorized into subjective integration, socio-economic integration and social integration. As can be seen in the results chapter, active- and passive cultural consumption in the Netherlands have a stronger correlation with integration than cultural consumption outside the Netherlands. This can be linked to the literature, which says that there are positive social effects of the arts on both individuals and communities. Besides contributing to social cohesion and the feeling of belonging, the arts also provides personal development that translate into skills and transfer effects that helps achieving social, educational and economic inclusion (Kinder and Harland et al., 2014). In this research, the former is likely to be the result of cultural consumption in the Netherlands, whereas the latter can be the result of cultural consumption outside the Netherlands as well. Even though no causality can be derived from the tests above, when linking this to the already existing literature of Kinder and Harland (2014), there can be assumed that the feeling of belonging and the contribution to social cohesions when consuming arts and culture in the Netherlands, helps refugees integrate in the Netherlands especially socio-economically and socially. These effects of cultural consumption in Netherlands seem to have more effect on integration than other possible effects of cultural consumption outside the Netherlands, such as personal development.

According to the literature, there is also a difference between active cultural consumption (practicing arts and culture) and passive cultural consumption (being the audience who observes it) with regards to social impact (Matarasso, 1997). In this research, active cultural consumption in the Netherlands is related to socio-economic- and social integration, however not to subjective integration. Since passive cultural consumption in the Netherlands is related to all three forms of integration, there can be concluded that, in line

with the study of Matarasso (1997), this research shows a slight difference between active and passive cultural consumption as well. This difference could also be due to other theories, such as the power imbalance theory, which have not been taken into consideration of this research (Graham, 2006; Juvonenn et al., 2006). According to this power imbalance theory, people with immigrant backgrounds are more likely to feel socially excluded in groups where the majority of the people are native (Graham, 2006; Juvonenn et al., 2006). It is also shown in many other studies that in Northern-American and European countries, people with non-European backgrounds experience less victimization in schools with higher proportions of immigrants (Agirdag et al, 2011). Respondents of this research possible could have been part of minority immigrant groups during active cultural consumption and might therefore score lower on subjective integration. If this is the case, the group composition might be the reason that active cultural consumption, which might involve more social interaction with others compared to passive cultural consumption, shows less correlation with subjective integration than passive cultural consumption. Not investigating the group composition of the refugees' active cultural consumption could therefore be considered a limitation of this research and should be taken into consideration in future research.

The fact that cultural consumption in the Netherlands shows higher correlation with integration than cultural consumption before moving to the Netherlands also indicated that the social factor of cultural consumption has higher social impact, with regards to integration, than the personal development through cultural consumption. Demographic factors such as age should however be taken into consideration within this conclusion, since age appears to be of influence on cultural consumption. Within this research, almost half of the respondents is below the age of 44 and has been living in the Netherlands since teenage and young adult years. Besides this, the rational addiction theory (Levy-Garboua and Montmarguette, 2011) should be taken into consideration as well. This research showed that almost all forms of cultural consumption are correlated. When taking this into consideration as well, the chance of cumulative cultural experience, along with all the benefits from it, only becomes visible in the Netherlands. From the point of view of the rational addition theory, cultural consumption in the Netherlands might be a result of cultural consumption before moving to the Netherlands and these two can therefore not be seen as two completely separate variables. The research results show that the longer refugees are involved with arts and culture, the more frequently they consume culture and this strengthens the assumption of cumulative cultural benefits.

When going even more in depth, this research also showed that there is a difference between the different domains of cultural consumption. This is in line with the already

existing literature, however surprisingly enough, the indoor cultural consumption, which is less “social” than outdoor cultural consumption, seems to be stronger correlated with integration. Whereas the previous difference between consumption inside and outside the Netherlands led to the conclusion about the importance of the social aspect of cultural consumption, this result also leads to the assumption that the personal development through cultural consumption is of importance for integration as well. Even though no causality can be established, the combination of these two results leads to the assumption that more “individual” cultural consumption in the Netherlands, such as reading and watching television, is in line with previous studies about personal development through cultural consumption (Kinder and Harland et al., 2014) and that it possibly leads to skills and transfer effects that help the refugees’ integration process.

Lastly, the results also show that demographic factors such as living area and number of years living in the Netherlands also correlate with the refugees’ integration. As can be seen above and as expected, the longer refugees have been living in the Netherlands, the higher their socio-economic integration is. Also, the larger the size of the refugees living area, the higher they rate their subjective integration. Both results can be logically explained, but can also be considered as confounding variables in this research. Especially the size of the living area, since more than half of the respondents of this research lives in a large city in which people more likely are surrounded with people ‘like themselves’ than in smaller villages. This might have affected their subjective integration. The amount of years of living in the Netherlands might also have been a factor that influenced both cultural consumption and integration. Due to the small sample size, the conclusions about cultural consumption and subjective integration should therefore take into consideration that they might have been influenced by the confounding variables size of living area and years of living in the Netherlands. Future research with larger samples could test the correlation between cultural consumption and integration within one category of years living in the Netherlands or size of living area.

This also brings the researcher to the limitations of this research in general. As already mentioned in previous studies, the social impact of cultural consumption is very difficult to measure due to the long-term and subjective measures on which conclusion are based (Heilbrun, 2015). Besides this, integration is difficult to measure too and very depending on the indicators per country (European Council, 2015). Apart from the level of annual income, this research did not make use of national averages, however only measures differences

among the integration of the respondents. No conclusions about the extent of refugees' integration compared to Dutch average can therefore be drawn.

As already mentioned, the main limitation of this research is the limited sample. Due to the vulnerable target group and data protection laws, it was difficult to obtain a sufficient amount of respondents. Qualitative research designs with fewer respondents and a more personal data gathering process, might be a more ethical approach for future studies. Besides this, addressing the ethnical differences between people was also a delicate process while writing this thesis. Nonetheless, this research was able to answer the main research question and find out that especially passive indoor cultural consumption in the Netherlands is related to the refugees integration in the Netherlands. The introduction of this research already mentioned that the high number of refugees in the Netherlands, the issue of social exclusions in host countries and the sustainable development goal to promote peaceful and inclusive societies for sustainable development and policy efforts of inclusion that are high on the Dutch agenda, make studies of refugees' integration a relevant area to investigate in. The correlation between cultural consumption and refugees' integration that has been established in this research, in combination with the already existing literature, suggests that particular forms of cultural consumption have a positive effect on the integration of refugees in the Netherlands. Due to the importance of inclusion of minority groups for the society as a whole, research aimed at testing the causality between these two dimensions might be relevant.

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Appendix A

Table A1: overlap between a typology of effects of alternative provision for excluded pupils
(left) and a typology of effects of arts education on pupils (right) (Kinder et al., 200)

LOCUS/TYPE OF EFFECT ON PUPILS	DESCRIPTION OF EFFECT
Advancements in learning	Advancement in learning through: <ul style="list-style-type: none"> • access to education • accredited courses • basic skills training • vocational training • eligibility for exams • and/or an academic improvement generally
Behavioural modification	A behavioural change in the form of: <ul style="list-style-type: none"> • improved self-presentation • improved attendance • improved application to work • a 'calming down' and improved self-control • reduced offending • maturation • general behavioural improvements
Attitudinal change	A positive attitudinal transformation in relation to: <ul style="list-style-type: none"> • education/training • adults • future • other cultures
Relationship development and enhancement	Improved relations with: <ul style="list-style-type: none"> • parents • peers • teachers/staff • adults in general
Psychological wellbeing	Improved psychological wellbeing through: <ul style="list-style-type: none"> • elevated self-esteem • enhanced confidence • a sense of achievement • general contentment
Improved communication skills	More effective communication between the young person and: <ul style="list-style-type: none"> • parents • peers • others generally
Increased awareness	Raised awareness of: <ul style="list-style-type: none"> • educational opportunities • work-related opportunities • personal skills and abilities
Post programme progression	Positive advancement on to: <ul style="list-style-type: none"> • work • education • vocational training

LOCUS/TYPE OF EFFECT ON PUPILS	DESCRIPTION OF EFFECT
Enjoyment and therapeutic outcomes	<ul style="list-style-type: none"> • enjoyment factor • therapeutic outcomes • enhances physical health
Art form, knowledge and skills	<ul style="list-style-type: none"> • critical skills • interpretative skills • aesthetic judgements • technical skills and competence
Knowledge of social and cultural domains	<ul style="list-style-type: none"> • awareness of cultural traditions • awareness of social and moral issues
Creativity and thinking skills	<ul style="list-style-type: none"> • develop imagination, taking risks, freedom of experimentation
Communication and expressive skills	<ul style="list-style-type: none"> • interactive communication skills • development of language • critical/active listening and interpretative skills • expressive skills, making statements, expression
Personal and social development/psychological wellbeing	<ul style="list-style-type: none"> • understanding of one's self • self-worth, self-esteem, pride, sense of achievement • self-confidence • develops whole personality • group work • social opportunities • challenges taboos • forming better relationships • understanding of the world of feelings, emotions, mood
Transfer effects	<ul style="list-style-type: none"> • general educational enhancement • transfer to other subjects • transfer of skill



Introduction.

Dear all,

this questionnaire has been developed by a student from the Master in Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam. It aims to understand to what extent arts and culture has an effect on integration in a society.

It will take you 5-7 minutes to complete the questionnaire. There are no right or wrong answers. All your data will be treated anonymously, and they will not be used for any other purpose than this research.

Thank you!

1. In which of the following cultural activities have you been taken part?

1.1. Cultural Heritage

	Before I moved to The Netherlands				Since I have been living in The Netherlands			
	Weekly	Monthly	Yearly	Less than once a year	Weekly	Monthly	Yearly	Less than once a year
Visiting museums, archeological sites, monuments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being an amateur collector, archaeologist, historian myself	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1.2. Books, press, libraries and archives

	Before I moved to The Netherlands				Since I have been living in The Netherlands			
	Weekly	Monthly	Yearly	Less than once a year	Weekly	Monthly	Yearly	Less than once a year
Reading books/newspapers/magazines, visiting libraries, use of archives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing novels, stories, poems, diary, newspaper articles myself (on amateur level)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1.3. Visual (modern) arts

	Before I moved to The Netherlands				Since I have been living in The Netherlands			
	Weekly	Monthly	Yearly	Less than once a year	Weekly	Monthly	Yearly	Less than once a year
Visiting film, photo, painting, sculpture, installation exhibitions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Making film, photo, painting myself	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1.4. Performing arts

	Before I moved to The Netherlands				Since I have been living in The Netherlands			
	Weekly	Monthly	Yearly	Less than once a year	Weekly	Monthly	Yearly	Less than once a year
Vising a concert, ballet/dance, opera, theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing, composing, singing, dancing, acting myself	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

1.5. Audio and audio-visual / multimedia

	Before I moved to The Netherlands				Since I have been living in The Netherlands			
	Weekly	Monthly	Yearly	Less than once a year	Weekly	Monthly	Yearly	Less than once a year
Visiting cinema, watching television, listening to music/radio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recording and making own audio or video cassettes, cd-roms, dvd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. For how many years have you been involved in cultural activities?

- Up to 5 years
- 6-10 years
- 11-15 years
- 16-20 years
- 21 years or longer

3. What is your main motive to be involved with arts and culture?

4. What is your main barrier to be involved with arts and culture?

5. To what extent are the following statements applicable to you?

Not at all Very little Somewhat To a great
0 10 20 30 40 50 60 70 80 90

I feel like I am able to get education/work that meet my qualifications and skills

In everyday situations I am surrounded with people from different ethnic backgrounds.

I feel part of the Dutch society

I feel that the value that I bring is recognized by others

I feel equal among people with dutch or other nationalities around me

6. What is your age?

- up to 18
- 18-24
- 25-34
- 35-44
- 45-54
- 55-65
- 66-older

7. For how many years have you been living in The Netherlands?

- 5-9 years
- 9-14 years
- 15-19 years
- 20 years or longer

8. What is your country of origin?

9. Did you follow education in The Netherlands?

- Yes
- No

10. What is your (highest achieved) level of education?

- Primary education
- Secondary education
- Applied vocational training
- Bachelor degree or equivalent tertiary education level
- Master degree or equivalent tertiary education level
- Doctoral degree or equivalent tertiary education level

11. What is the size of village/city you are living in?

- Rural area or small village (up to 50.000 inhabitants)
- Small or middle-sized towns (50.000 to 100.000 inhabitants)
- Large town (100.000 inhabitants and higher)

12. What is your level of the Dutch language?

- Basic
- Intermediate
- Good
- Excellent or nearly native speaker

13. How would you describe your current employment status?

- Employed full-time
- Employed part-time
- Freelance/contractor
- Self-employed
- Unemployed
- Student
- Retired
- Other, please specify

14. Which sector do you work in?

15. What is your annual income (full-time job)?

- Until 15.600
- 15.600 - 27.999
- 28.000 - 34.599
- 34.600 - 38.699
- 38.700 - 41.299
- 41.300 - 42.299
- 42.300 and higher
- Not of the above/unemployed

16. What is your housing situation?

- Social housing
- Private rental apartment/house
- Own an apartment/house
- Other, namely

17. How politically involved are you?

- I vote for European elections
- I vote for national elections
- I vote for local elections

18. Are you participating in one(or more) of the following key institutions, unions or organizations?

- Trading unions
- Work councils
- Political parties
- School boards
- Sport and/or leisure clubs
- Voluntary work
- Other, namely

Appendix C

I NEED YOUR HELP

Dear all,

For my master Cultural Economics and Entrepreneurship, I am researching the effect of arts and culture on the integration of people who came to the Netherlands to seek asylum at least 5 years ago. I am therefore looking for people who used to live in an asylum seeker center and currently have their Dutch residence permit. Since I need a minimum of 150 respondents, I am asking you for help. Are you, or do you know, somebody who sought asylum in the Netherlands more than 5 years ago and who currently owns a Dutch residence permit, then you could really help me by filling in my very simple questionnaire or perhaps share it? This only takes 5 minutes and can be done anonymously!

https://erasmusuniversity.eu.qualtrics.com/jfe/form/SV_6PRL6wMMejYGpsV

Thank you in advance!!!

Kind regards, Fleur van der Colk

IK HEB JULLIE HULP NODIG!!

Lieve mensen,

Voor mijn master Cultural Economics and Entrepreneurship doe ik onderzoek naar het effect van kunst en cultuur op de integratie van mensen die minimaal 5 jaar geleden naar Nederland zijn gevlucht. Hiervoor ben ik op zoek naar mensen die in een AZC hebben gewoond, maar deze inmiddels verlaten hebben en een Nederlandse verblijfsvergunning bezitten. Aangezien ik een minimum van 150 respondenten nodig heb, wil ik jullie allen om hulp vragen. Ben, of ken, jij iemand die minimaal 5 jaar geleden naar Nederland is gevlucht, dan zou je me heel erg helpen door mijn simpele vragenlijst in te vullen of wellicht te delen. Dit duurt slechts 5 minutes en kan anoniem gedaan worden!

https://erasmusuniversity.eu.qualtrics.com/jfe/form/SV_6PRL6wMMejYGpsV

Bij voorbaat dank!!!!

Liefs, Fleur van der Colk

Appendix D

Table D1: Domains of arts and culture (UNESO institute of Statitics, 2006)

DOMAINS	SPECIFIC TYPES OF BEHAVIOURS FOR PARTICIPATION		
	Attending receiving	Performance amateur production	Interaction
Cultural Heritage			
- <i>Historical monuments</i>	visiting museums		
- <i>Museum</i>	visiting archaeological sites	being an amateur collector, archaeologist, historian etc.	"virtual visits" to museums, monuments and archaeological sites
- <i>Archaeological sites</i>	visiting monuments		
- <i>Others</i>			
Archives	use of archives	being an amateur genealogist	use of archives via Internet
Libraries	use of libraries		consulting catalogues by telemetric instruments, Internet use of libraries
Books and Press			
- <i>book</i>	reading books	writing as an amateur novels, short stories, poems, diary	using e-books
- <i>press</i>	reading newspapers, magazines	writing as an amateur newspaper articles etc.	using press on Internet using press on CD-ROM
Visual arts			
- <i>Visual arts (inc. design)</i>	visiting exhibition	making film, photo	"virtual visits" to exhibitions
- <i>Photography</i>		painting acting in multidisciplinary performance	
- <i>Multidisciplinary</i>			
Architecture	visiting an architecture exhibition		"virtual visits" to exhibitions
Performing arts			
- <i>Music</i>	visiting concert	playing, composing, singing dancing	
- <i>Dance</i>	visiting ballet/dance		
- <i>Musical theatre</i>	visiting opera		Use of Internet for information about performing arts, "virtual visits" to venues, etc.
- <i>Theatre</i>	visiting theatre	acting	
- <i>Multidisciplinary</i>	visiting multidisciplinary performance		
- <i>Other arts</i>	visiting other shows		
Audio and audio-visual / multimedia			
- <i>cinema</i>	visiting cinema		general use of multimedia
- <i>radio</i>	listening radio		use of "new television"
- <i>television</i>	watching television	recording and making own audio or video	
- <i>video</i>	watching videocassettes	cassettes, cd-roms, dvd	
- <i>sound recordings</i>	listening to music		
- <i>multimedia</i>			

Appendix E

Table E1: Income relative to age group 'equal' or 'higher' coded with value 1 (Bespaarinfo, 2020)

Age categories Survey	Annual salary survey
18 – 24 years	Until € 15.600
25 – 34 years	€ 28.000 – € 34.599
35 – 44 years	€ 38.700 - € 41.299
45 – 54 years	€ 38.700 - € 42.299
55 – 65 years	€ 34.600 - €38.699
66 years and older	€ 28.000 – € 34.599

Age categories	Avarage salary
15 – 19 years	€ 4.400
18 – 24 years	€ 15.600
25 – 29 years	€ 28.000
30 – 34 years	€ 34.600
35 – 39 years	€ 38.700
40 – 44 years	€ 41.300
45 – 49 years	€ 42.300
50 – 54 years	€ 41.800
55 – 59 years	€ 40.500
60 – 65 years	€ 36.700
66 – 69 years	€ 26.600
70 – 74 years	€ 23.100

Appendix F

Table F1: Cronbach's Alpha passive cultural consumption country of origin

Passive cultural consumption country of origin	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected item – total correlation	Cronbach's Alpha if Item Deleted
Books, press, libraries and archives - Before I moved to The Netherlands - Reading books/newspapers/magazines, visiting libraries, use of archives	9,34	6,618	0,492	0,626
Books, press, libraries and archives - Before I moved to The Netherlands - Reading books/newspapers/magazines, visiting libraries, use of archives	8,13	5,812	0,443	0,644
Visual (modern) arts - Before I moved to The Netherlands - Visiting film, photo, painting, sculpture, installation exhibitions	9,28	6,436	0,513	0,616
Performing arts - Before I moved to The Netherlands - Visiting a concert, ballet/dance, opera, theatre	9,33	6,109	0,581	0,586
Audio and audio-visual / multimedia - Before I moved to The Netherlands - Visiting cinema, watching television, listening to music/radio	7,92	6,419	0,281	0,725
Cronbach's Alpha (5)				.689

Table F2: Cronbach's Alpha active cultural consumption country of origin

Active cultural consumption country of origin	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected item – total correlation	Cronbach's Alpha if Item Deleted
Cultural Heritage - Before I moved to The Netherlands - Being an amateur collector, archaeologist, historian myself	5,86	5,406	0,509	0,589
Books, press, libraries and archives - Before I moved to The Netherlands - Writing novels, stories, poems, diary, newspaper articles myself (on amateur level)	5,42	4,109	0,371	0,618

Visual (modern) arts - Before I moved to The Netherlands - Making film, photo, painting myself	5,50	4,506	0,418	0,581
Performing arts - Before I moved to The Netherlands - Playing, composing, singing, dancing, acting myself	5,39	4,010	0,383	0,614
Audio and audio-visual / multimedia - Before I moved to The Netherlands - Recording and making own audio or video cassettes, cd-roms, dvd	5,83	5,040	0,516	0,565
Cronbach's Alpha (5)				.644

Table F3: Cronbach's Alpha passive cultural consumption The Netherlands

Passive cultural consumption in The Netherlands	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected item – total correlation	Cronbach's Alpha if Item Deleted
Cultural Heritage - Since I have been living in The Netherlands - Visiting museums, archeological sites, monuments	10,47	7,723	0,543	0,710
Books, press, libraries and archives - Since I have been living in The Netherlands - Reading books/newspapers/magazines, visiting libraries, use of archives	9,23	7,534	0,429	0,755
Visual (modern) arts - Since I have been living in The Netherlands - Visiting film, photo, painting, sculpture, installation exhibitions	10,28	6,918	0,675	0,660
Performing arts - Since I have been living in The Netherlands - Visiting a concert, ballet/dance, opera, theatre	10,52	7,402	0,671	0,670
Audio and audio-visual / multimedia - Since I have been living in The Netherlands - Visiting cinema, watching television, listening to music/radio	9,00	8,046	0,370	0,772
Cronbach's Alpha (5)				.758

Table F4: Cronbach's Alpha active cultural consumption The Netherlands

Active cultural consumption in The Netherlands	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected item – total correlation	Cronbach's Alpha if Item Deleted
Cultural Heritage - Since I have been living in The Netherlands - Being an amateur collector, archaeologist, historian myself	7,32	8,082	0,350	0,580
Books, press, libraries and archives - Since I have been living in The Netherlands - Writing novels, stories, poems, diary, newspaper articles myself (on amateur level)	6,92	6,304	0,400	0,544
Visual (modern) arts - Since I have been living in The Netherlands - Making film, photo, painting myself	6,24	6,069	0,366	0,572
Performing arts - Since I have been living in The Netherlands - Playing, composing, singing, dancing, acting myself	6,72	6,482	0,354	0,572
Audio and audio-visual / multimedia - Since I have been living in The Netherlands - Recording and making own audio or video cassettes, cd-roms, dvd	7,35	7,679	0,498	0,534
Cronbach's Alpha (5)				.614

Appendix G

Table G1: Cronbach's Alpha subjective integration

Subjective integration	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected item – total correlation	Cronbach's Alpha if Item Deleted
I feel like I am able to get education/work that meet my qualifications and skills	247,5909	5921,233	0,784	0,884
In everyday situations I am surrounded with people from different ethnic backgrounds.	239,7045	6073,130	0,581	0,923
I feel part of the Dutch society	248,8977	5313,702	0,776	0,884
I feel that the value that I bring is recognized by others	246,8295	5321,614	0,870	0,863
I feel equal among people with dutch or other nationalities around me	248,5227	5242,390	0,840	0,869
Cronbach's Alpha (5)				.906

Appendix H

Dependent Variable			Difference	P
Subjective Integration	Up to 5 years	6-10 years	3,32384	,990
		11-15 years	-4,98142	,956
		16-20 years	-6,28235	,911
		21 years or longer	-6,76103	,892
	6-10 years	Up to 5 years	-3,32384	,990
		11-15 years	-8,30526	,749
		16-20 years	-9,60619	,657
		21 years or longer	-10,08487	,629
	11-15 years	Up to 5 years	4,98142	,956
		6-10 years	8,30526	,749
		16-20 years	-1,30093	1,000
		21 years or longer	-1,77961	,999
	6-20 years	Up to 5 years	6,28235	,911
		6-10 years	9,60619	,657
		11-15 years	1,30093	1,000
		21 years or longer	-,47868	1,000
	21 years or longer	Up to 5 years	6,76103	,892
		6-10 years	10,08487	,629
		11-15 years	1,77961	,999
		16-20 years	,47868	1,000
Socio-economic integration	Up to 5 years	6-10 years	-,14241	,999
		11-15 years	-1,03715	,426
		16-20 years	-1,35294	,190
		21 years or longer	-1,16544	,348
	6-10 years	Up to 5 years	,14241	,999
		11-15 years	-,89474	,549
		16-20 years	-1,21053	,267
		21 years or longer	-1,02303	,458
	11-15 years	Up to 5 years	1,03715	,426
		6-10 years	,89474	,549
		16-20 years	-,31579	,985
		21 years or longer	-,12829	1,000
	16-20 years	Up to 5 years	1,35294	,190
		6-10 years	1,21053	,267
		11-15 years	,31579	,985

		21 years or longer	,18750	,998
	21 years or longer	Up to 5 years	1,16544	,348
		6-10 years	1,02303	,458
		11-15 years	,12829	1,000
		16-20 years	-,18750	,998
Social integration	Up to 5 years	6-10 years	,30341	,994
		11-15 years	-,32817	,992
		16-20 years	-1,52941	,257
		21 years or longer	-1,18015	,540
	6-10 years	Up to 5 years	-,30341	,994
		11-15 years	-,63158	,904
		16-20 years	-1,83282	,094
		21 years or longer	-1,48355	,276
	11-15 years	Up to 5 years	,32817	,992
		6-10 years	,63158	,904
		16-20 years	-1,20124	,478
		21 years or longer	-,85197	,787
	16-20 years	Up to 5 years	1,52941	,257
		6-10 years	1,83282	,094
		11-15 years	1,20124	,478
		21 years or longer	,34926	,991
	21 years or longer	Up to 5 years	1,18015	,540
		6-10 years	1,48355	,276
		11-15 years	,85197	,787
		16-20 years	-,34926	,991

Appendix I

Table 11: Analysis of Variance cultural consumption and age

Cultural consumption x age	Passive cultural consumption country of origin	Active cultural consumption country of origin	Passive cultural consumption The Netherlands	Active cultural consumption The Netherlands
	Mean(sd)	Mean(sd)	Mean(sd)	Mean(sd)
18 – 24 years (N=10)	2.1 (.58)	1.4 (.25)	2.2 (.52)	1.62 (.40)
25 – 34 years (N=28)	2.31 (.54)	1.44 (.55)	2.64 (.55)	1.70 (.63)
35 – 44 years (N=21)	2.03 (.75)	1.48 (.69)	2.3 (.77)	1.95 (.76)
45 – 54 years (N=17)	2.18 (.59)	1.38 (.50)	2.6 (.78)	1.73 (.66)
55 – 65 (N=10)	2.28(.55)	1.16 (.18)	2.42 (.65)	1.42 (.36)
66 – older (N= 2)	2.6 (.28)	1.4 (.00)	2.6 (.00)	1.8 (.28)
Total (N= 88)	2.2 (.60)	1.4 (.51)	2.48 (.67)	1.73 (.63)
Analysis of Variance	F=.80, p=.56	F= .56, p=.73	F=1.16, p=0.34	F=1.10,p=0.37

Significance: * p<.05; ** p<.01.

Table 12: Analysis of Variance cultural consumption and years in the Netherlands

Cultural consumption X Years in the Netherlands	Passive cultural consumption country of origin	Active cultural consumption country of origin	Passive cultural consumption The Netherlands	Active cultural consumption The Netherlands
	Mean(sd)	Mean(sd)	Mean(sd)	Mean(sd)
5 – 9 years (N=32)	2.24 (.56)	1.45 (.55)	2.46 (.68)	1.71 (.68)
10 – 14 years (N=22)	2.43 (.56)	1.43 (.46)	2.66 (.65)	1.76 (.52)
15 – 19 years (N=17)	1.98 (.54)	1.28 (.33)	2.38 (.66)	1.72 (.72)
20 years or longer (N=17)	2.05 (.72)	1.39 (.66)	2.36 (.66)	1.73 (.62)
Total (N= 88)	2.2 (.60)	1.4 (.51)	2.48 (.67)	1.73 (.63)
Analysis of Variance	F=2.34, p=.08	F=.41, p=.75	F=.87, p=.46	F=.04, p=.99

Significance: * p<.05; ** p<.01.

Table I3: Analysis of Variance cultural consumption and living area

Cultural consumption X Living area	Passive cultural consumption	Active cultural consumption	Passive cultural consumption	Active cultural consumption
	country of origin	country of origin	The Netherlands	The Netherlands
	Mean(sd)	Mean(sd)	Mean(sd)	Mean(sd)
Rural area or small village (N=12)	2.28 (.62)	1.43 (.79)	2.37 (.82)	1.62 (.77)
Small or middle-sized towns (N=21)	2.39 (.65)	1.57 (.63)	2.42 (.69)	1.74 (.65)
Large town (N=55)	2.11 (.57)	1.33 (.37)	2.52 (.63)	1.75 (.60)
Total (N= 88)	2.2 (.60)	1.4 (.51)	2.48 (.67)	1.73 (.63)
Analysis of Variance	F=1.82, p=.17	F=1.77, p=.18	F=.35, p=.70	F=.21, p=.81

Significance: * p<.05; ** p<.01.

Table I4: Analysis of Variance cultural consumption and continent of origin

Cultural consumption X Continent of origin	Passive cultural consumption	Active cultural consumption	Passive cultural consumption	Active cultural consumption
	country of origin	country of origin	The Netherlands	The Netherlands
	Mean(sd)	Mean(sd)	Mean(sd)	Mean(sd)
Asia (N=49)	2.24 (.63)	1.37 (.46)	2.53 (.64)	1.71 (.60)
Africa (N=27)	2.16 (.55)	1.48 (.61)	2.28 (.75)	1.80 (.76)
Europe (N=12)	2.15 (.66)	1.38 (.54)	2.7 (.52)	1.68 (.43)
Total (N= 88)	2.2 (.61)	1.4 (.52)	2.48 (.68)	1.74 (.63)
Analysis of Variance	F=.18, p=.84	F=.36, p=.70	F=1.95, p=.15	F=.20, p=.82

Significance: * p<.05; ** p<.01.

Table 15: Analysis of Variance integration and age

Integration X Age	Subjective integration	Socio-economic integration	Social integration
	Mean(sd)	Mean(sd)	Mean(sd)
18 – 24 years (N=10)	55.18 (14.39)	1.7 (1.42)	1.7 (1.70)
25 – 34 years (N=28)	67.84 (18.27)	2.36 (1.45)	3.57 (2.01)
35 – 44 years (N=21)	58.05 (18.91)	2.52 (1.94)	3.86 (2.37)
45 – 54 years (N=17)	62.13 (20.52)	2.88 (1.73)	3.76 (1.44)
55 – 65 (N=10)	53.92 (14.97)	1.7 (1.42)	3 (1.76)
66 – older (N= 2)	76.50 (4.67)	3.5 (.71)	3.5 (.71)
Total (N= 88)	61.58 (18.45)	2.38 (1.64)	3.4 (2)
Analysis of Variance	F=4.73, p=.14	F= 3.25, p=.29	F=.10, p=.09

Significance: * p<.05; ** p<.01.

Table 16: Analysis of Variance integration and continent of origin

Integration X Continent of origin	Subjective integration	Socio-economic integration	Social integration
	Mean(sd)	Mean(sd)	Mean(sd)
Asia (N=49)	62.51 (17.48)	2.41 (1.57)	3.31 (1.70)
Africa (N=27)	59.07 (18.63)	2.04 (1.78)	3.38 (2.50)
Europe (N=12)	65 (22.30)	2.92 (1.62)	3.58 (2.02)
Total (N= 88)	61.82 (18.41)	2.37 (1.64)	3.37 (1.99)
Analysis of Variance	F=.50, p=.61	F= 1.21, p=.30	F=.10, p=.91

Significance: * p<.05; ** p<.01.