

A means to survive:

The influence of the pandemic on the cultural entrepreneurship of small Dutch museums

Student Name: Manisha Habiboellah
Student Number: 373558
Student Email: 373558mh@eur.nl

Supervisor: Dr. C. Ritter
Word count: 19.142

Master Media Studies - Media & Creative Industries
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

Master's Thesis
June 2021

A MEANS TO SURVIVE: THE INFLUENCE OF THE PANDEMIC ON THE CULTURAL ENTREPRENEURSHIP
OF SMALL DUTCH MUSEUMS

ABSTRACT

In this research, using qualitative methodology, an attempt was made to answer the main question 'How do cultural entrepreneurs in Museum Vrolik respond to the ongoing challenges during the lockdown due to the COVID-19 pandemic?' to contribute to a better understanding of the cultural entrepreneurial activities and strategies developed and carried out within the cultural sector, specifically the Dutch museum industry, during the time of the COVID-19 pandemic. In-depth interviews and online participation observation as part of digital ethnography were used to collect data on Instagram, YouTube and Facebook, and through interviews with 8 museum experts. Small Dutch museums have had a very difficult time in the years 2020 and 2021, and have had to respond to many changes in a very short period of time. They were forced to close their facilities several times in the year 2020 due to the COVID-19 pandemic, to avoid physical contact between visitors as much as possible. As a result of these closures, museums have had to cancel their daily activities or adapt them to the new situation, also in the field of cultural entrepreneurship. Cultural entrepreneurship has long held an important position within Dutch cultural policy and is encouraged and stimulated by the government. However, certain aspects of cultural entrepreneurship, for example taking risks, looking for other ways to generate an income, and innovation, have had to take different forms in the period of closure following the measures to combat the pandemic. The interview transcripts and field notes were analyzed inductively based on the grounded theory, which showed that COVID-19 and the measures have a negative impact on the performance of the small museum Museum Vrolik. However, it has a positive impact on their engagement in budget-friendly entrepreneurial activities, such the attempt to create social value, and innovation through digitization and digitization. In addition, more intensive efforts are being made online to involve the public in the museum on the basis of social media content and email communication. Museum Vrolik has explored the online realm very well within its own borders, and has served the public with online tours and by spreading information about itself and knowledge about its objects on social media. The museum is active on Web 2.0, but there is little focus on ways to create some value in the physical world, for example by entering into collaborations.

KEYWORDS: *Cultural entrepreneurship, COVID-19, Museums, Platformization, Online audiences*

FREQUENTLY USED CONCEPTS

- **Art and culture:** The entirety of institutions, artists and makers that fall under the performing arts, museums, visual arts, film, literature, architecture, design, the cultural funds of the national government, and new media (Rijksoverheid, 2020);
- **Cultural entrepreneurship:** Future-oriented thinking, showing courage, continual innovation, acquiring new audiences, and creating social value and new financial support;
- **Lockdown:** “An emergency situation in which people are not allowed to freely enter, leave, or move around in a building or area because of danger” (Cambridge Dictionary, n.d.);
- **Museum:** “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM, 2020);
- **Pandemic:** A large epidemic concerning infectious diseases (Morens, 2009);
- **Small museum:** Museums with an annual number of visitors of less than 25.000 (CBS, 2020);
- **Social media:** Online platforms that enable users to interact with each other and create content;
- **Web 2.0:** A newer and more interactive version of *Web 1.0*. It is the network as platform which lets users access content from a website and contribute to it through user-generated content;

Table of contents

ABSTRACT.....	1
FREQUENTLY USED CONCEPTS	2
1. Introduction	5
2. Theoretical framework	11
2.1 The definition of a museum: A short introduction	11
2.2 The pandemic and Dutch museums: A short overview	13
2.3 From entrepreneurship.....	15
2.4 ... To cultural entrepreneurship	18
2.4.1 Dutch policy context	21
2.5 Platformization.....	23
2.5.1 Instagram	24
2.5.2 Facebook	25
2.5.3 YouTube	25
2.6 Chapter summary.....	26
3. Methodology.....	28
3.1 Research design	28
3.2 Data sampling	29
3.3 Operationalization	32
3.4 Data collection and analysis.....	33
3.5 Validity, reliability and ethics.....	36
3.6 Chapter summary.....	37
4. Results	38
4.1 Small museums, big consequences.....	38
4.2 Museum Vrolik.....	41
4.3 Adjustment and alteration of existing services and products	43
4.3.1 Digitalization of products and services	43
4.3.2 Digitization of the collection	46
4.4 Realizing a strong constituency online	49
4.4.1 Audience engagement	49
4.4.2 Customer relations.....	52
4. Conclusion.....	53
4.1 Limitations of the study and recommendations for future research	55
References.....	56

Appendix A: EXAMPLES OF FIELD NOTES..... 67
Appendix B: OVERVIEW OF RESPONDENTS 70
Appendix C: INTERVIEW GUIDE 71
Appendix D: CODING SCHEMES 74
Appendix E: INFORMED CONSENT FORM 75

1. Introduction

The cultural sector, which includes museums, enjoys great popularity in the Netherlands (CBS, 2019). The value of museums is recognized by both the total government and the public (Museumvereniging, 2020). This appreciation is expressed in its own way for both parties. The general public shows their appreciation by, for example, devoting their own time and capital to relevant groups or organizations through a visit or consumption, while the government shows its appreciation in a slightly different way. For example, the Central Government, provinces and municipalities, which together with the water authorities make up the total government in the Netherlands, support various cultural institutions in, among other things, financial terms. They do so to, for example, promote cultural education in the Netherlands, make art and culture accessible, and keep it attractive to society as a whole (Rijksoverheid, 2019). Next to their self-generated revenue and donations, this financial support, or subsidy, is one of the best-known sources of income within the cultural sector (Stichting Cultuur+Ondernemen, n.d.; Kruijt, 2020). Various cultural institutions and programs are supported in this way at national, regional and local level, thus demonstrating the government's commitment to this sector.

There are, for example, museums in the Netherlands that receive direct support from the government in the form of such a subsidy, which together form the so-called *national basic infrastructure* (BIS). In this way, the Central Government supports a selection of cultural institutions like museums that have national or international significance for a period of four years, with the ultimate goal that as many people in the Netherlands as possible will eventually have access to high-quality culture (Raad voor Cultuur, 2020; Rijksoverheid, 2020).

For cultural institutions and projects that do not meet the conditions of this subsidy provider, which means that they are not in the BIS and do not receive a direct subsidy, there are the sectoral cultural funds, where each area has its own fund. An example of a sectoral fund for museums is the *Mondriaanfonds* (Mondriaan Fund). These sectoral cultural funds are therefore part of the Central Government and are involved in distributing the rest of the culture budget. In addition to the government subsidies, there are also municipal and provincial subsidies and other general subsidy options that museums can make use of. The rules and requirements with which institutions and programs must comply often differ per

municipality and province, as does the amount of money allocated to art and culture, which depends on their interest in art and culture. All in all, the preservation, development, dissemination and the accessibility of culture “with room for other art forms and new generations” are the main principles of the current art and culture policy (Rijksoverheid, 2019, Section Cultural policy 2021 - 2024).

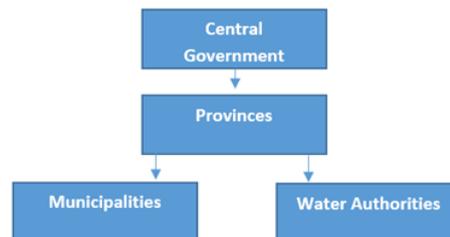


Figure 1. *Division of the total government in The Netherlands*

In 2019, the latter two policy objectives of the Dutch government in particular seemed to have been achieved, since visiting museums has become an increasingly popular form of leisure activity in recent years. In fact, figures from the annual report *Museum Figures of the Museum Association*, an inter branch organization to which 400 museums are affiliated, showed that in 2019 the museums in the Netherlands had a record number of visits (Museumvereniging, 2020). The association is tasked with shaping the political and public opinion and prioritizing the public interest of Dutch museums by lobbying at a national and international (European) level and by influencing the press. In addition, they also ensure knowledge sharing and knowledge expansion between their members to work towards a higher quality of the sector (Museumvereniging, n.d.).

Museums are particularly popular among the youth, and domestic museum visits have contributed the most to this record number of museum visits (Museumvereniging, 2020). In 2019 there were a total of 32.6 million visitors, while there were 0.6 million fewer visitors in 2018 (Ibid). Unfortunately, events in the following year really threw a spanner in the works and caused the museum visitor numbers to stagnate. It started with a decline in foreign tourism in the Netherlands and got worse when the museums were forced to close their doors. The year 2020 in the Netherlands, as well as the rest of the world, seemed to be completely dominated by the COVID-19 pandemic. Several organizations, including cultural

institutions, were forced to physically close down for a set period, which first happened from March 13 to May 31 2020 (Hetteema & Hoenders, 2020). After that, several more periods of closure followed, in which it sometimes occurred that museums were allowed to admit limited people, for example, by means of time slots (Hetteema & Hoenders, 2020; Museumvereniging, 2020).

Consequently, flexibility and creativity were expected from these organizations. One can imagine that when a large part of the traditional own income resulting from, for example, venue hire, entrance fees, catering, museum shops and events is lost due to measures to avoid physical contact as much as possible, the next step of the affected organizations is to find ways to fill this financial gap. The amount generated by these five units by museums in the first half of 2019 was around 206 million euros and accounted for 77% of the own income (Museumvereniging, 2020). By comparison, a year later only in the first half of 2020, this amount already decreased by 169 million euros (Ibid). In other words, museums had to be inventive and look for other ways to offer their services and products in accordance with the guidelines of the RIVM (Dutch National Institute for Public Health and the Environment) to thrive in the current climate. This is in line with cultural entrepreneurship, which can be briefly described as finding new ways to attract and develop audiences, and the creation of an opportunity to generate income to reinvest in cultural content (Aageson, 2008).

Clearly, Dutch museums have been affected by the COVID-19 pandemic. However, this investigation deals with the challenges within the smaller Dutch museum segment, since small museums are struggling more due to the corona crisis compared to large museums (Parool, 2016; Spaaij, 2020). In this research, a museum is considered small when their annual number of visitors in 2019 was less than 25.000 (CBS, 2020). Small museums generally have fewer visitors than their larger counterparts and a decline in visitors due to changing circumstances can therefore have more impact on their financial situation. Especially when one keeps in mind that the subsidies awarded to certain museums have decreased significantly, which can be explained by the greater emphasis placed on cultural entrepreneurship in the Netherlands nowadays, as a result of which many museums have become more dependent on their self-generated revenue than before (Spaaij, 2020). Even when museums or other cultural institutions want to apply for a subsidy from the government, they must first meet a number of conditions, one of which is the so-called *own*

income standard (Rijksoverheid, 2020). But, if Dutch museum directors notice a growing interest in their industry or product, while a combination of circumstances makes it impossible to physically welcome the public in the museum building and this also ensures that cultural entrepreneurship in this area lapses, such as revenue from entrance fees and venue hire, what other ways are there to respond to the growing interest and to keep their head above water?

With these thoughts in mind and given the smaller size of this museum, both the establishment and the team, the remainder of this research will shed light on the small museum *Museum Vrolik*, which is part of the *Amsterdam Medical Center* (AMC) and exhibits peculiar objects related to human, animal, and pathological anatomy. As a result, the following main question has been formulated: *How do cultural entrepreneurs in Museum Vrolik respond to the ongoing challenges during the lockdown due to the COVID-19 pandemic?* Based on in-depth interviews and online participant observation around Museum Vrolik in Amsterdam, an attempt will be made to answer the main question.

This research is highly relevant for Dutch society and will provide new insights into how small Dutch museums cope with the corona crisis. A study from 2020 about the expected visitor behaviour in Dutch museums after the corona crisis by the Dutch consultancy firm *Hendrik Beerda*, shows that 21% of the respondents indicated that they would reduce their museum visits after the corona crisis (Habiboellah, 2021; Hendrik Beerda, 2020). It is therefore important that museums connect with their audience during their closure, so that museum visits after the crisis stagnate as little as possible. An overview of their entrepreneurial practices can lead to insight into how the museums have evolved so far in times of constant challenges and are trying to find new ways to survive and stay relevant.

Small museums are rarely researched in light of the current pandemic, which underlines the academic relevance of the proposed research. Often the emphasis is on larger museums or profit organizations even though small museums are of social significance and, despite their size, still contribute to the economy (Agostino et al., 2020; Burton & Griffin, 2008; Piekkola et al., 2014). Cultural entrepreneurship related to small museums has also hardly been researched. Much is written about either large museums or museums in general, without a distinction between the different sizes, which is necessary (Colbert, 2003; Coman & Pop, 2012; Dimaggio, 1982). The objective of this research is to

help fill this academic gap by providing information about small museums to identify the status of the cultural entrepreneurial activities during the museum closure throughout the pandemic. It might appear that small museums attempt to engage the audience and find other financial resources, mainly through social media with little success because of their small audience compared to the bigger players in the museum field. They will most likely follow the example or strategy of large museums, due to the lack of a sufficient marketing team. This thesis can serve as positive feedback for the organizations to better their strategy.

The main question and sub-questions will be answered in a layered manner. With every chapter, I will gradually attempt to uncover the answer to these questions. While Chapter 1 *Introduction*, briefly presents the subject, sets out both social and scientific relevance and introduces the research question. An overview of the lockdown in The Netherlands concerning the cultural sector and the museum industry will be given at the beginning of Chapter 2 *Theoretical framework*. Here, the chapter will subsequently be divided into sub-paragraphs, with each paragraph explaining one concept accurately, such as the definition of a museum, entrepreneurship, cultural entrepreneurship, and platformization, including an explanation of the social media platforms YouTube, Instagram and Facebook. At the end of the chapter and in response to the discussed literature, the sub-questions will be set out.

Then, after an academic background is constructed, it is crucial that the research methods and decisions are explained extensively. This will happen in Chapter 3 *Methodology*, in which the research methods, the sampling, sample size, sampling strategy, units of analysis, data collection, ethical implications, validity, reliability, operationalization of sensitizing concepts, and the difficulties that I have encountered while doing the research will be discussed. In this chapter, my choice for a qualitative research methodology consisting of digital ethnography, which includes in-depth interviews and online participant observation, will be substantiated.

In Chapter 4 *Results*, I will focus on the outcome of the method used and the coding conducted, supported by academic literature. This chapter will give an insight into the state of the entrepreneurial activities of Museum Vrolik, as well as insights and the vision of the possible changes that the current situation has brought to small museums by means of conversations I have had with experts from the museum and cultural field. I will discuss my

findings after attending an online tour of the research museum, and my findings regarding the online participant observation and the in-depth interviews. Additional terms and recent museum developments will be set out, such as digitalization, and digitization. Subjects such as participatory culture, audience engagement, and crisis communication in the light of the Dutch museum field and culture sector will also be considered. Based on observation records and transcriptions of the interviews, I will then clearly analyze the findings and carefully interpret the results. By discussing the findings in separate paragraphs and supporting them with theory, I will also answer the sub-questions.

Finally, all findings will be summarized in Chapter 5 *Conclusion*, together with some final insights, which will adequately answer the main question that was presented at the beginning of this Master thesis. In addition, research limitations and implications for society, existing theory, and recommendations for future research will be discussed in this chapter as well.

2. Theoretical framework

Before discussing the results, methodology, and conclusion, a number of concepts should be outlined. By doing so, academic background is given to this research and a theoretical framework is constructed. The concepts are central to this research and require clarification if the main question is not only to be understood globally but also substantively. Therefore, in order to better contextualize this research and the problem definition, a summary will be given of the COVID-19 pandemic in The Netherlands and the development and history of contemporary Dutch cultural policy. The chapter is intended to develop a deeper understanding of the concepts entrepreneurship, cultural entrepreneurship, and the social media platforms Instagram, Facebook, and YouTube. A wide range of public and private agencies take an interest in the evolution of the creative industries and their potential since cultural and creative industries have a great economic impact (Henry, 2007; Werthes et al., 2018). Entrepreneurship in museums and the cultural industries have thus been the center of attention in various academic works of literature (Coman & Pop, 2012; Eid, 2019; Henry, 2007; Klamer, 2011; Piber, 2020; Werthes et al., 2018). Finally, the traditional meaning and essence of a museum will also be set out.

2.1 The definition of a museum: A short introduction

“Museums exist to tell stories” (Janes & Sandell, 2019, p.2). But, although museums have shaped our knowledge by telling stories for centuries, they no longer always “tell” it in the traditional way, as a result of technological, political, cultural, and social change (Hooper-Greenhill, 1992; Visser, 2014). In fact, change is a recurring theme in the museum sector, where there is never even a single permanent definition of what a museum is and what its tasks are. To give the reader an idea of how changeable the core of a museum’s existence is, one can look at the definitions that the *International Council of Museums* (ICOM) has attached to museums over the years (Engelsman, 2019). ICOM dedicates its work to the encouragement and blossoming of museums and the museum profession on an international level (ICOM Extraordinary General Assembly, 2017). From 1946 until now, no fewer than 6 different definitions of a museum have been formulated by ICOM. And it does not stop there, since a new seventh definition is on its way, to be voted on by the ICOM members between 2021 and 2022 (ICOM, 2019). For example, where museums were once

seen as “a collection” according to the first definition in 1946, this changed to “an establishment” only five years later. According to the most recent definition from 2007, a museum of today can be looked at as a permanent institution. The full definition is as follows:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (ICOM, 2020)

In other words, change seems to be inherent in museums, which can be clarified if one goes back to the roots.

The word museum is derived from the Ancient Greek word *mouseion*, indicating a temple to the nine goddesses, or “the Muses”, who were supposed to watch over the arts and sciences (Lee, 1997). This was used as either a philosophical institution or a place of contemplation. However, although the mouseion is the root of the contemporary museum, the context and connotation of this ancient version of a museum have changed a lot over the years, because over time the concept has constantly been adopted and adapted (Alexander et al., 2017; Lee, 1997).

In the eighteenth century, for example, the mouseion had already evolved into a museum. As the interest in museums, as well as the collections of existing museums themselves, grew in the eighteenth century (Simmons, 2010). Subsequently, many leading museums, such as The British Museum, came into existence during this time period (Ibid). Museums were now mainly concerned with preserving and displaying their collection to the public. This eventually also led to the first museological work in Europe called *Museographica* by Kaspar Friedrich Jenequel in 1727, in which the best ways to preserve and exhibit collections were described (Simmons, 2010).

In the nineteenth century, this changed, which caused the focus to shift from the function of conservation to the education of the public about the collection, under the guise of the “preservation of a nation's historic heritage” (Hooper-Greenhill, 2000; Simmons, 2010, p. 1819). This change was also visible in museums at the time, because it also changed the way of exhibiting. In order to properly educate the public, the objects now had to be

arranged logically. That was not done at first, because previously an exhibition was mainly about showing the entire collection. One could say that exhibition collections became education collections (Simmons, 2010).

So, initially, museums had a traditional and top-down relationship with the public, meaning that the museum revolved around the objects selected and exhibited by the museum itself. The public could thereafter learn about the objects. Thus, the traditional museum was mostly object-oriented and then education-oriented as a result of the increased attention to the audience within the museum since 1850 (Hooper-Greenhill, 2000). But even this has changed, or rather intensified, over time, as museums today have become more democratic and audience-oriented (Drotner & Schrøder, 2013; Gilmore & Rentschler, 2002). There has been a shift to a more visitor geared museum. Of course, the museum still has a major educational role and a high quality of the collective must be guaranteed. But in essence, society now somewhat co-determines what is displayed and how it is displayed in the museums. One of the reasons for this is that it is important for museums to attract visitors in order to qualify for subsidies (Gilmore & Rentschler, 2002). And to attract visitors, it is simply necessary that museums respond to the wishes and needs of current and possible visitors by, for example, integrating digital or social media technologies in their exhibitions.

Some might even say that today, the collection itself is no longer at the heart or the starting point of the museum, but of secondary importance (Simmons, 2016). To illustrate this: the social dimension of the museum, for example, has become more important, because that is what society seems to expect from museums in today's time (Brown & Mairesse, 2018). The museum was thus primarily used as a learning environment or a repository of knowledge. But what used to be seen as the main task of a museum back then, is no longer always self-evident or relevant today, as there are different needs at different times.

2.2 The pandemic and Dutch museums: A short overview

What started around December 2019 as something far away in the Chinese town of Wuhan, quickly gained international attention as the virus quickly spread outside of Wuhan and even outside of China. In November there were already known cases of illness, but it was still unknown which disease it was. It actually remained a mystery until December 31,

and it was not until December 31 that the coronavirus was first spoken of. On January 22, 2020, a new variant of the virus was reported in Wuhan, and not long after that, on January 24, the first infection was detected in Europe, namely in France. This was also the date on which the Outbreak Management Team (OMT) of the Netherlands met for the first time to discuss the situation and possible measures within the Netherlands. The OMT consists of experts on a specific disease. On January 30, the World Health Organization (WHO) officially declared a *Public Health Emergency of International Concern* (PHEIC). This had no direct consequences for the Netherlands, but after the WHO ruling, countries were called on to make preparations with regard to taking measures. This quickly changed in February, when the first infection was detected in the Netherlands on February 27 and the second on February 28. From that moment on things went fast in the Netherlands and the first measures were taken by the government in March.

It started with general measures such as washing hands, not shaking hands, and sneezing into the elbow. But this extended to working from home, a travel ban, the wearing of face masks, the closure of schools, and the ban of major events with more than a hundred visitors (Museumvereniging, 2020; Rijksoverheid, 2020). This was supposed to last until April 6, but on March 31, the measures already taken were extended until April 28, which eventually lasted until May 31, 2020 (Rijksoverheid, 2020). From June 1, museums were allowed to reopen after a closure of almost three months, but only if a museum offered visitors the opportunity to buy tickets in advance so that the 1,5-meter distance rule could be maintained and the other RIVM guidelines can be followed. A maximum of 30 people was allowed to be present in each separate room at the same time (Rijksoverheid, 2020). A month later, events were allowed to take place again. On November 4, 2020, museums, in addition to many other organizations and industries, had to close again until November 18 (Rijksoverheid, 2020). After a short period in which museums were allowed to receive visitors again, they were forced to close their doors again on December 15. At the time of writing, this lasted until the beginning of this month, namely June 5, 2021.

All those periods of closure affected museums, which saw a large part of their income from entrance fees and room rental disappear (Kruijt, 2020). Therefore, in April 2020, the Dutch Cabinet decided and announced that 300 million euros would be released to meet the affected parties within the culture sector during the corona crisis. Part of this was the *Compensation scheme Corona crisis Museums > 100.000* with a budget of 16 million

euros. This meant that museums that had an average of at least 100.000 visitors in 2017 and 2018 could receive a financial contribution of up to 1 million euros (Mondriaanfonds, 2020). For museums that had an average of between 40.000 and 100.000 paying visitors in 2017 and 2018, there was a separate scheme financed by the Mondriaanfonds itself. For this, the contribution per museum was 60,000 euros. The budget made available for this by the Mondriaan Fonds amounted to 1.8 million euros (Ibid). There was no arrangement for museums with fewer than 40.000 visitors between 2017 and 2018, until September 30. Then a new scheme was introduced, namely the *Compensation Scheme Corona Crisis Museums 7.500 and more visitors* (Mondriaanfonds, 2020). This included small museums. A museum with 7.500 to 10.000 paying visitors could get 7.000 euros, 10.000 to 25.000 paying visitors could receive 15.000 euros, and 25.000 to 40.000 paying visitors could get 30.000 euros (Mondriaanfonds, 2020).

2.3 From entrepreneurship...

Cultural entrepreneurship can be better understood if there is first a clearer understanding of what the general notion of entrepreneurship entails. It is therefore important to explain which aspects together comprise entrepreneurship and to provide a definition of commercial or general entrepreneurship before discussing the cultural version of this term. Entrepreneurship is a well-researched concept, and it is well-known that it contributes to economic development, innovation, and competitiveness (Naudin et al., 2017). But what does it actually mean if you are an entrepreneur? Irish-French economist Richard Cantillon (1755) redefined the term entrepreneurship, which originally referred to someone who acts active, risky, and violent (Thornton, 2021). However, Cantillon changed the meaning to “someone buying goods and resources at current market prices to be sold in the future at uncertain prices” (Kuratko, 2016; Thornton, 2021, p. 265). This definition subsequently was adopted by leading economists and has been subject to change ever since (Kuratko, 2016).

So what makes you an entrepreneur? It is not that simple to give an unambiguous answer here, because the term "entrepreneur" or "entrepreneurship" has several layers to it. What it entails or how it is executed is often culturally dependent. Lavery and Little (2020), for example, make it clear in their book that there are different kinds of opinions about what exactly an entrepreneur is and what makes an entrepreneur. For example, in

the US it is considered a common entrepreneurial trait to act on your own, while in Asia the opposite is the case where entrepreneurs would likely consult others first before taking action (Lavery & Little, 2020). All these differences have resulted in a wide array of (academic) literature concerning this subject.

However, there is one thing that emerges in the vast majority of the literature and that the researchers agree on, namely that entrepreneurs are capable of identifying and evaluating opportunities that others have not yet noticed and then anticipate to them while taking a certain amount of risk (Ibid; Thompson et al., 2020). The idea that a person can only be an entrepreneur if he comes up with something completely new or brings a completely new product to the market that did not exist before is outdated. An entrepreneur can also be someone who uses an already existing business model and then offers it within an area where it is not yet established but is desired, and in this way solves a problem and simultaneously adds value (Lavery & Little, 2020). It is therefore important that an entrepreneur creates or adds something new, but that can also be done by applying an existing model. What can actually be concluded is that “being aware of your surroundings and the encounters” is what entrepreneurship is mainly about (Lavery & Little, 2020, p. 31). Entrepreneurs often get inspiration from social, ecological, and economic issues (Lavery & Little, 2020).

Frederick et al. (2018) recognize in their book the many varieties of entrepreneurs, such as social-privatisation entrepreneurs, intrapreneurs, biodiversity entrepreneurs, and cultural entrepreneurs. However, in their book, they focus on two main types of entrepreneurs, namely business entrepreneurs and social entrepreneurs because these two types cover the widest range of sectors, i.e. both non-profit and profit. This choice is also often found in other literature about entrepreneurship; often they are about one of these two varieties. Frederick et al. (2018) explain that business entrepreneurs are profit-driven and seek to gain market share through constant innovation. The social entrepreneur is an alternative form of the commercial or capitalist understanding of what an entrepreneur entails, “which dominates popular media and some of the academic literature” as well (Naudin et al., 2017, p. 17). Social entrepreneurs are somewhat similar to business entrepreneurs, however, profit is not their only goal. These types of entrepreneurs mainly focus on solving problems that are not or cannot be tackled by both the market and the public sector (Frederick et al., 2018). Income mainly serves as a means to achieve the social

good (Gordon, 2020). Like business entrepreneurs, they try to achieve their goals by innovating.

They also point out the indiscriminate use of the term small business owners, since the term is incorrectly used as a synonym for entrepreneurship. Small business owners are not necessarily entrepreneurs. Because although a small business owner, just like entrepreneurs, can capitalize on opportunities, it often doesn't go any further than that and it stops there. Where “real” entrepreneurs continue and try to gain a larger market share with entrepreneurial activities, small business owners fail or refuse to do so. According to Frederick et al., The reason for this is that small business owners want to keep their company at a certain size so that they can still manage it themselves (2018). In addition, they are mainly concerned with supply and demand, while entrepreneurs are constantly concerned with the exploitation of “innovative venture opportunities” and the creation of new international and national markets (Frederick et al., 2018, p. 20). However, according to Lavery and Little, this strict dichotomy is not always obvious. They recognize that there are researchers who believe that there is a clear difference between entrepreneurs and small business owners, but they do not completely agree with that. According to Lavery and Little (2020) it is not as clear-cut as that, because it is not mutually exclusive and a small business owner can also be an entrepreneur. For example, someone can choose to apply an existing concept where it is not yet known because that is where he sees an opportunity. It is also important to emphasize that Frederick et al. do not deny this and are aware that small business owners can also be entrepreneurs. Only, they emphasize that these two concepts cannot be used interchangeably because each represented a different meaning.

Furthermore, Lavery and Little emphasize that there are entrepreneurs not only within the for-profit sector but also in the non-profit sector. Like their colleagues in the for-profit sector, entrepreneurs in the non-profit sector are looking for new opportunities, only they do so with a different intention or goal. Partly because of these different starting points and approaches that entrepreneurs can have and use, in their book, Lavery and Little distinguish between four types of entrepreneurs. They distinguish the innovator (solves unique problems by finding new valuable approaches or products), creator (create or notice something new), market maker (innovate or reinvent the market to evolve it), and finally the expanders and scalers (seek for opportunities to expand previously created methods, processes or products) (Lavery & Little, 2020). In fact, one can say that someone does not

necessarily become an entrepreneur by performing certain tasks, but by possessing or carry out certain character traits.

2.4 ... To cultural entrepreneurship

As stated in the previous section, the term entrepreneurship cannot simply be used for all sectors, because it is a fairly general term, which means that it encompasses too much and at the same time is meaningless, especially in the case of this thesis. Entrepreneurship is a general term, and while there are certainly entrepreneurs in the cultural sector, entrepreneurship in itself does not cover the entirety of my research area. It is not without reason that there is a wide range of different types of entrepreneurship. The type of entrepreneurship an organization can use depends on the sector and the goals and values that apply within that sector. While Frederick et al. mainly talked about business entrepreneurship and social entrepreneurship in their book to discuss both the for-profit and non-profit sectors, the use of these terms is also either irrelevant or not specific enough for this study (2018). This thesis is not about the non-profit sector as a whole, but about a specific area within this sector. It is about the cultural sector, and especially about museums. While social entrepreneurship is not completely misplaced, it is not accurate enough and does not fit well in this case, especially compared to the concept of *cultural entrepreneurship*. They are not mutually exclusive, however, since some cultural entrepreneurs exhibit social entrepreneurial characteristics and contrariwise. However, there is a clear difference between the two terms, namely that social entrepreneurs “solve problems by disrupting existing systems” or “through breakthrough product design”, while cultural entrepreneurs “solve problems by disrupting belief systems” to initiate or expose the audience to certain societal themes (Martin & Witter, 2011, para. 7).

Cultural entrepreneurship is a catch-all term and is constantly used and researched but often associated with various elements. In their article, for example, Werthes et al. (2018) focus on the development of an entrepreneurial identity in the *cultural and creative industries* (CCI). They explain that CCI entrepreneurs do not develop in a vacuum but by means of communication with other entrepreneurs (Werthes et al., 2018). By using self-reflection on their entrepreneurial behaviour, they form their in-groups and out-groups and thus gradually define their own role or self-concept (Ibid). In their article, they also emphasize the different mindsets and the distinct set of values of CCI entrepreneurs

compared to traditional entrepreneurs. Although they may face comparable challenges, CCI entrepreneurs do not merely seek financial success (Coman & Pop, 2012; Henry, 2007; Werthes et al., 2018). A traditional and widely used explanation of cultural entrepreneurship is that cultural institutions strive to generate the highest income possible while distancing themselves from subsidy providers and without losing sight of the *raison d'être*, which in the case of, for example, most museums is art. Cultural values, therefore, remain the starting point for generating an own income. However, this is not entirely true, as it does not always have to result in economic capital, but can also result in cultural capital (Lounsbury & Glynn, 2019; Naudin et al., 2017). Cultural entrepreneurship differs from business entrepreneurship because the cultural variant strives for a balance between artistic or cultural values and commercial values (Altink & Van der Zee, 2011; Van der Ploeg, 2002).

However, Arjo Klamer (2011) writes that cultural entrepreneurship is not only about finding a balance between market forces and artistic values, but also about the ability to seek new opportunities, convince and involve people, and above all to think outside the box and thus to innovate (*Ibid*). Haitham Eid is another example of someone who acknowledges innovation as an integral part of entrepreneurship. Instead of addressing and centering the identity development of cultural entrepreneurs and the difference between business entrepreneurship and cultural entrepreneurship in his book, Eid (2019) looks at entrepreneurial characteristics, focusing mainly on one facet, namely the innovation aspect. Although Eid writes about innovation in museums in his book and then links it to social entrepreneurship, the information he provides on innovation is still relevant in the context of this thesis since in his book he focuses on innovation in museums, and innovation is also seen as part of cultural entrepreneurship. He defines museum innovation as “the new or enhanced processes, products, or business models by which museums can effectively achieve their social and cultural mission”, and writes that it is often seen “as a possible solution to current challenges facing museums, including funding, management and community engagement” (Eid, 2019, p. 31; Eid, 2019, p. 32). He, therefore, identifies two types of innovation projects within museums, namely projects with either a social focus, which means looking for solutions to social and environmental issues, or a digital focus, which should ensure that the museum has an impact on the changing society and also remains relevant (Eid, 2019).

Coman and Pop (2012) agree on this and also believe that cultural entrepreneurs are partly characterized by the ability to look for and capitalize on new possibilities and opportunities. They demonstrate that because museums "... need to permanently adapt to the environment in order to be able to fulfill their mission", museums and private nonprofit organizations are much alike (Coman & Pop, 2012, p. 64). Although, like Eid and Klamer, they also see innovation as part of cultural entrepreneurship and, like Werthes et al., also recognize that finding other financial means is part of cultural entrepreneurship, they are not so much concerned with these aspects as character traits. Their angle and starting point is rather the environment and so they write about how the aforementioned aspects relate to it. They describe the interaction between the environment and the cultural entrepreneurial aspects and describe in which ways the environment influences entrepreneurship in museums and vice versa. For example, they argue that entrepreneurship in museums is not only about finding different financial sources but also about offering or creating innovative programs that are adapted to certain audience segments (Coman & Pop, 2012). In addition, they state that entrepreneurship in museums ensures the greatest possible social, cultural, and economic results because museums contribute to the development of society (Ibid). Creating social value as an essential part of cultural entrepreneurship is also discussed by several other authors, such as Jonathan Gangi (2015), Gary Beckman (2007), Arjo Klamer (2011), and Audrey Gilmore and Ruth Rentschler (2003). Art and culture can make a positive contribution to social and societal issues, such as racism and aging of the population, allowing a museum to create social value and to act as "change agents" (Aageson, 2008; Beckman, 2007; Gangi, 2015; Gilmore & Rentschler, 2003; Klamer, 2011). A positive side effect of the creation of social value is that museums can appeal to different and specific social groups so that the product or service of a museum can be brought to the attention, and it is more likely that it will be consumed by the groups concerned (Gilmore & Rentschler, 2003). The creation of social value can therefore be seen as a marketing tool since marketing is a "process by which companies create value for customers and build strong customer relationships in order to capture value from customers in return" (Kotler & Armstrong, 2016, p. 29).

Pibes (2020) builds on the entrepreneurial characteristics of innovation too, as well as the creation of new products and programs. However, he does make the caveat that cultural and creative industries face entrepreneurial risks that lie in the rapid changes in

digital media and in the high degree of uncertainty associated with the launch of new products, which explains why cultural entrepreneurs are often also described as risk-takers (Ibid; Ageson, 2008).

2.4.1 Dutch policy context

Cultural entrepreneurship has not been given a prominent place in Dutch cultural policy out of nowhere. There actually have been many events and changes leading to the growing need for cultural entrepreneurship in the Netherlands. Only since the Second World War has there been real art or cultural policy in the Netherlands, and from that moment on it took more and more shape (Altink & Van der Zee, 2011). Before the Second World War there was hardly any government support and everything was dependent on private initiative. Art and culture therefore only came into being through (financial) support from companies, entrepreneurs, and the wealthy (Ibid).

After the Second World War, private initiative gave way to government support, which led to a welfare state (Versteeg, 2010). The purpose of this new government support was to ensure that art and culture would innovate by providing financial support. A period of reconstruction followed in the war-damaged Netherlands, in which art and culture played a major role and the Dutch government began to promote art and culture to improve social conditions (Elshout, 2016). The idea was that knowledge about art and culture could lead to a better person and could ensure the transformation of society. The ideal of social culture diffusion was therefore central, with which an attempt was made to make art and culture accessible and to increase the interest in art (Versteeg, 2010).

This idea did not change in the 1960s when the Dutch economy grew by leaps and bounds. Art and culture institutions that were creative, innovative, or experimental were financially supported by government grants (Altink & Van der Zee, 2011). An important development in this period was the importance of the artist's autonomy. So on the one hand, autonomy was important, but on the other hand, it was also important to appeal to a wider art and culture audience.

However, this government policy (as well as the art policy) proved ineffective, inefficient, and too expensive, which led to increasing criticism of the increasing government influence in The Netherlands, and consequently, the ideal of the welfare state in the late 1970s was called into question (Elshout, 2016). There was, in fact, an

uncontrolled increase in costs and a lagging public interest (Ibid). Economists doubted the effectiveness of government intervention in the cultural sector. They argued that it would benefit the entire cultural sector if the price mechanism was less corrected by the government and if the demand for the products and services was taken into account more.

The economic crisis of the 1980s added to all the previous criticism and as a result, the former welfare state was radically reformed into a so-called caring society. With this change, the government indicated that it remained responsible, but no longer blindly supported all kinds of public goods and that it would leave more room for private initiative and the self-consciousness of the citizens (Ibid). Since then, a process of reification has taken place within the cultural sector, which meant that institutions that depended on government subsidies now had to look for new financing models themselves, and attract more audiences and new markets because the government took a step back (Altink & Van der Zee, 2011; Elshout, 2016). Subsidies were therefore partially reduced and the state museums were privatized. As a result, museums were increasingly forced to generate their own income (Ibid). Due to the introduction of reification in the art and culture policy, market thinking was also introduced in the sector. This ensured that the efficiency in business operations and the effectiveness of policy became important benchmarks from 1982 and that museums had to consider the market more (Elshout, 2016; Pots, 2002).

The period between 1990 and 2000 in the Netherlands was a moment of peaceful social conditions and economic growth, in which the public demanded more from the art and culture due to an increase in leisure time (Kelly, 2004; Pine & Gilmore, 1998). This increased the competitive pressure between cultural organizations and leisure institutions and resulted in a wider and more diverse range of leisure activities for the public (Altink & Van der Zee, 2011). This was also the period when cultural entrepreneurship was first spoken of. Reification can be seen as the forerunner of cultural entrepreneurship in the Netherlands (Volkskrant, 2013). Cultural entrepreneurship is a more developed version of reification and was first introduced as a term later in 1992 by the professor of art and economics at Utrecht University, Giep Hagoort. After Giep Hagoort first introduced the term, cultural entrepreneurship received more attention and the tone was set. The concept of cultural entrepreneurship, however, was first introduced in Dutch cultural policy in 1999 by former State Secretary Rick van der Ploeg and has since become an integral part of daily cultural practice (Altink & Van der Zee, 2011).

2.5 Platformization

Not only the definition of a museum and Dutch cultural policy have undergone many changes, but so has the Internet, or the *World Wide Web* (WWW) (Permatasari, 2020). These rapid technological changes in digital media become apparent while looking at the evolution of *Web 1.0*. *Web 1.0* was a one-sided version, where the user was passive and could only consume content. This form was followed by the slightly more interactive form, namely *Web 2.0*, which allows users to easily “interact, share information, add content and exchange data” within websites (Ragnedda & Destefanis, 2019, p. 2). Compared to *Web 1.0*, *Web 2.0* is a world of difference, since then suddenly there has been no one-way communication on the web anymore, but rather a two-way communication where customers are now actually enabled to create, share and discuss content themselves. With the rise of *Web 2.0* there has been a shift from the digital monopoly of a select group of content creators to a more open, diverse, and interactive version. *Web 2.0* enabled social media to exist. Consequently, user-generated content was the result of these new capabilities that *Web 2.0* brought with it (Amanatidis et al., 2020). *Web 2.0* is an umbrella term encompassing several new web technologies, such as blogs, podcasts, and participation and needs to be understood as a set of principles and practices (Murugesan, 2007; O’Reilly, 2009). It is the network as platform and lets users access content from a website and contribute to it through user-generated content.

More and more technological developments and improvements will take place that will lead to further developed versions of *Web 2.0*. Thus, the next step will be *Web 3.0*, which will be a decentralized *Web* based on *blockchains* (Ragnedda & Destefanis, 2019). *Blockchains* form a system in which data is stored in a concatenation of blocks, whereby the blocks cannot be modified. *Web 3.0* is therefore *Web 1.0* and *Web 2.0* combined, with added functionalities. Applications will become more personalized because they will be tailored to the needs of the user. Another name for *Web 3.0* is the *Semantic Web* (Ibid). Unlike *Web 2.0*, *Web 3.0* technologies no longer need a central authority or parties to act as gatekeepers and manage information access.

However, today, not only the web as a whole but also the websites are changed into platforms by providing an *Application Programming Interface* (API) (Helmond, 2015). An API allows two applications or websites to respond to or interact with each other. Therefore, most social media websites should no longer be referred to as such, but as social media

platforms. The *double logic of platformization* on social media platforms becomes evident when one realizes that social media platforms provide a technological framework on which others can build, while simultaneously also preparing external data for their own databases (Ibid). Thus, the platformization of social media channels takes on an economic task, while at the same time aiming to connect to and thrive on other websites, apps, and data.

As a result of the gradual shift of museums from collection-based and building-centered to a more democratic or audience-centered institution, museums are now also expected to “engage closely with their communities” (Booth et al., 2020, p.375). Museums are therefore eagerly using the advantages or the participatory potential of Web 2.0. Today, almost every museum is active on the web or has at least one social media account where they occasionally or regularly post updates, since there is no “central power” on social media, but authority is distributed, which lends itself well to the new or bottom-up structure of museums (Booth et al., 2020).

In general, social media can be divided into four varieties, namely social networking sites, sites for user-generated content, play and game sites, and trading and marketing sites (Van Dijck, 2013). In this thesis, however, only social networking sites, such as Facebook, where connection is central and interpersonal contact is promoted, and sites for user-generated content, such as Youtube and Instagram, where the focus is mainly on creativity and cultural activity and the material created by users, matter (Booth et al., 2020; Van Dijck, 2013).

2.5.1 Instagram

The annual Dutch social media survey by *NEWCOM Research & Consultancy* from 2021 has shown that people have used social media more intensively in 2020. In the Netherlands, there were 13.5 million social media users aged 15 or older in 2020, compared to 13.3 million in 2019 (Van der Veer et al., 2021). Instagram use increased during the corona period, especially among young people between 15 and 19 years old (Van der Veer et al., 2021). Besides LinkedIn, Instagram grew the fastest in 2020 in the Netherlands (Ibid).

The app Instagram, is an image or video-oriented online social media platform where visual material can be shared on a personal account with a possible description. The visual creations are then visible on your feed, which is a section in Instagram where one can share their content or even connect with other people (Instagram, 2021; Sheldon & Bryant, 2018).

Users of the app, if they have an account, can gain online *followers* or become a follower of something or someone themselves, so that one is kept informed if the relevant party has shared new content via a post or a *story* or if someone is *live*. A story is a way to connect with other Instagram users in real-time, by broadcasting. A story is a feature where snapshots can be shared in a slide show format. The stories are only visible for 24 hours and then disappear, which is different from the static posts on a profile grid (Instagram, 2016). In addition to a publication and a network tool, the app is also a tool with which the user can very easily edit his or her material by means of filters, for example, before it is published.

2.5.2 Facebook

Facebook plays an important role in our present-day social and political life (Tagg et al., 2017). In The Netherlands, it is more common for a museum to have a Facebook page than a website (Navarette, 2019). It is a social networking platform, where users can post information about themselves and share information with other users with their Facebook friends. You can also choose to follow organizations or people to receive recent updates. Video and images can be shared on Facebook, as well as links that lead to sources outside of Facebook. Facebook is a somewhat familiar version of Instagram. Facebook users communicate through liking, sharing, and commenting on content and use the platform to either consume content, contribute to discussions, or create content (Kim & Yang, 2017; Muntinga et al., 2011).

2.5.3 YouTube

YouTube is a platform that attracts a wide and international audience, allowing both amateurs and professional media companies to create content on it (Khan, 2017). YouTube is a platform where you can watch, share and publish videos of all kinds for free (Jansson & Uba, 2019). Interaction options on YouTube are pretty similar to the other social media platforms. YouTube members can interact through (dis)liking, uploading, commenting, and sharing (Khan, 2017). To share, and view videos, no registration or YouTube account is required. However, in order to upload videos, react to other published videos, and subscribe to a channel, one does need to be registered to the platform. A user who uploads a video has a YouTube channel that other users can subscribe to free of charge (Jansson & Uba, 2019).

2.6 Chapter summary

Based on the main question of this thesis, namely *How do cultural entrepreneurs in Museum Vrolijk respond to the ongoing challenges during the lockdown due to the COVID-19 pandemic?*, a few core concepts have been set out in this chapter. It first became clear that the meaning of a museum has changed multiple times over the years. Due to adaptation, tasks disappear and other tasks and values take their place. Today, the emphasis is more on the audience, which was different in the past. Museums have changed from exclusively educational institutions to democratic institutions with more space and a growing attention for the public, whereby the collection itself and the educational role have shifted somewhat more to the background.

Not only the meaning of museums is variable, but also the environment in which museums operate is constantly in motion. While museums existed before the Second World War thanks to private donations, after the war they became more dependent on government subsidies due to societal and political changes. A recent societal change took place from 2019, when the pandemic that started in 2019 in the Chinese town of Wuhan quickly spread across the rest of the world and led to a pandemic. Within the Netherlands, this also had the necessary consequences for the museum industry, which had to close its doors several times and lost income as a result. The Dutch government has tried to fill part of this gap by means of financial compensation. This was necessary, as most traditional own revenue that was acquired under the guise of cultural entrepreneurship disappeared due to the measures concerning the pandemic.

Cultural entrepreneurship is a variant of general entrepreneurship and has acquired an increasingly central place in Dutch cultural policy over the years. In Dutch policy, the main idea is to make museums more independent from subsidies provided by governments by cutting back on the cultural sector and solving this financial shortfall through cultural entrepreneurship. Cultural entrepreneurship is often associated with different aspects. Some academics emphasize the identity of a cultural entrepreneur, while others expound the abilities of a cultural entrepreneur or the impact it can have on the environment and society. It is a term that is viewed from different angles and where one aspect is often highlighted and focused on. However, after reviewing the literature it can be concluded that future-oriented thinking, showing courage, continual innovation, acquiring new audiences, and creating social value and new financial support are the key points that bring together all

the different perspectives and that best describe cultural entrepreneurship. While general entrepreneurship mainly emphasizes the economic and for-profit aspects, cultural entrepreneurship mainly focuses on non-profit organizations and non-monetary resources, for example, cultural value.

The digital possibilities in our society have also expanded at a fast pace in the last few decades and are still undergoing change. While Web 1.0 was revolutionary a few decades ago, it has evolved into Web 2.0 a few years later, of which platforms such as Instagram, Facebook, and YouTube are the result.

In response to the literature discussed, the main question is complemented by two sub-questions, namely *In what ways has Museum Vrolijk in Amsterdam engaged in cultural entrepreneurship during the pandemic?* and *How is the researched museum trying to stay connected with its audiences and partners during the lockdown?* Answers to these questions will be provided in the results chapter.

3. Methodology

In this chapter, the steps and decisions taken to conduct this research are detailed. This study aims to identify how Dutch small museums use cultural entrepreneurship as a response to the measures taken during the COVID-19 pandemic on the basis of qualitative research, and in particular digital ethnography.

3.1 Research design

In this research, a qualitative methodology has been chosen since it allows the usage of existing literature to gain an overview of relevant theoretical concepts that can help “describe, understand and explain a particular social phenomenon” rather than testing already existing theories (Boeije, 2012, p. 5). In addition, qualitative data collection is concerned with enhancing the understanding of meaning and allows the analysis of language-oriented data or data presented in words (Boeije, 2012; Ritter, 2021; Willig, 2012). This aspect of the qualitative methodology is of importance since the analyzed data in this thesis is language-oriented and thus presented in words and themes.

As the data-gathering method, my choice fell on digital ethnography, since it enables researchers “to gain practical insights into their usage behaviour” (Leesa et al., 2017, p. 3). Also, it is a method to find hidden information since here it is assumed that the subject is a valid source of information. This entails immersing oneself in the world of the people or groups studied (Alleyne, 2018). Therefore, digital ethnography in this study included online participant observation and 8 in-depth interviews. It allows a more in-depth analysis and research compared to quantitative research (Leesa et al., 2017). This is beneficial for this thesis, given the size of small museums that are researched. By researching small museums using digital ethnography, it is possible to provide a faster, but at the same time a more complete and in-depth overview of the state of affairs within small museums than if I had chosen any other method. The online interviews with Museum Vrolijk’s employees lend themselves as good examples to illustrate this. Because, to get a complete and in-depth overview of Museum Vrolijk, I only had to interview 4 people within Museum Vrolijk, since these four permanent employees made up the entire museum team. These interviews helped me explain, understand, and explore opinions, behaviour, phenomena, and experiences since open conversation facilitates in-depth empirical data that can reveal

perceptions and motivations that otherwise most likely would be hidden (Boeije, 2012; Virginia Tech, 2018).

In addition to the in-depth interviews, online participant observation was conducted, in which one organization in the Dutch museum sector, namely Museum Vrolik in Amsterdam, was observed online. Its activity on selected online platforms was carefully monitored and analyzed, to find out how the museum reacts to the pandemic, which is worthy of ethnographic insight (Kaur-Gill & Dutta, 2017). As part of digital ethnography, it was proven to be beneficial, since it gave me the opportunity to explore small museums without physically being present on site, which of course was not possible due to the closure of the facilities. Digital ethnography is, therefore, a flexible and remote methodology in which the research area has shifted to the Internet and has become mobile, compared to “normal” ethnography. In addition, by using digital ethnography, compared to for example a survey, limitations that are reliant upon a participant’s memory can be avoided, which extends the trustworthiness of research findings (Gupta, 2009).

3.2 Data sampling

In 2019, Amsterdam turned out to be the largest tourist city of the Netherlands with 9 million visitors (Centraal Bureau voor de Statistiek [CBS], 2020). Many tourist attractions in the Netherlands experienced the consequences of the outbreak of the coronavirus in the following year and according to preliminary figures, only 20 percent of the number of visitors in 2019 visited the Dutch museums in 2020 (Patra, 2020; RTL Nieuws, 2020). Hence, given that the topic of this study most likely manifests itself strongly in this setting and assuming that this museum is experiencing the effects of the protective measures more than the less popular small museums when it comes to their visitor numbers, my unit of analysis will be the popular small anatomical museum, Museum Vrolik in Amsterdam whose visitor number came in at 16.003 in the year 2019 (Boeije, 2012).

Moreover, I found it all the more interesting to examine the cultural entrepreneurial activities of Museum Vrolik in particular, as its lockdown was more intense than that of the other museums whose directors I interviewed. Museum Vrolik was one of the few museums that had been closed without intervals since the first closure in 2020 and thus truly experienced the lockdown. During the selection of the unit of analysis, the online presence was also taken into account. Museum Vrolik is therefore active on social media platforms,

especially YouTube, Facebook, and Instagram, and somewhat active on its own website. Data on these social media platforms have been gathered from March 2021 over a period of one month.

In total, 8 semi-structured in-depth interviews were conducted, all between 30 and 60 minutes in length, depending on the available time and the marketing knowledge of the interviewee. For this research, this amount of interviewees was sufficient, since I already reached data saturation with 8 interviews. New interviews would not bring any significant new information, since I talked to all the possible actors who could provide me with relevant information to answer my research question. Also, qualitative methodology and maximum variation sampling allow a small research sample size and select information-rich cases, which applies to this research (Konstantina et al., 2018).

Of these 8 interviews, 4 consisted of interviews with Museum Vrolik's employees ($N=4$), namely Laurens de Rooy (male, museum director), Sifra Wieldraaijer (female, marketer), Danielle Harkes (female, collection manager), and a restorer (female) who requested to be anonymized. These are all employees of the museum who have some influence on the museum's offer, either direct or indirect. Since job positions within small museums are often overlapping and the employees in question had a weekly team meeting, the employees were well informed about most things within the organization. Moreover, they were all somewhat able to provide me with information about their entrepreneurial activities. A complete overview of the interviewees including their gender, occupation, museum, genre, and date, can be found in the Appendix.

The other 4 interviews were needed in order to realize the promised number of interviews and were with experts who also work in the Dutch cultural sector. They were found by means of maximum variation sampling, that is, a selection based on the organization type or museum genre, with the aim of obtaining as diverse and representative a selection as possible in order to provide this research with a broad range of information (Palinkas et al., 2015). This was called for since the objective of this research is to fill the academic gap mentioned in the Chapter 1 by providing information about small museums in general, and not just natural history museums or just Museum Vrolik. This can ultimately lead to a better grounded and accurate answer to the main question. And even though they are not the main subjects of my research, the organizations and museums that, in this research, fall under museum experts were necessary, as they provided crucial background

information about how they experienced the lockdown and how they coped with it so far. This was required to paint a more general picture of the situation that small museums in the Netherlands currently find themselves in.

So, in order to avoid a one-sided view by only talking to people within museums, I decided to approach the *Stichting Academisch Erfgoed* (translation: Academic Heritage Foundation) (SAE). The reason for this, was to gather general but relevant information, since the SAE is an umbrella organization and has insight into various (small) museums in the Netherlands, including the effects of the pandemic on the museum sector to some extent. I found the organization when I was looking for umbrella organizations, but the decisive reason for selecting the SAE was because they also appear on the Museum Vrolijk website, where it was stated that the museum is also part of the SAE. During the interviews with the Museum Vrolijk's employees, the SAE also briefly came up because I was curious about what their collaboration or partnership exactly entailed. So, the interview with the coordinator of the SAE, Frank Meijer ($N=1$), took place on May 4.

Then, I went looking for other small museums with different museum genres. As I used purposive sampling, particularly maximum variation sampling, it was important that the other three museum experts belonged to museums of a different genre than Museum Vrolijk and thus were not natural history museums. So, I approached several non-natural history museums by mail and waited for them to reply. Finding museums that were willing to cooperate in this study was harder than I first anticipated, either because of the uncertain situation in which the museums find themselves or because of their busy schedules due to the reopening of museums at the beginning of June 2021. However, I managed to arrange three more interviews with museum directors, all three of museums with different museum genres. As a result, I interviewed Gerard van de Sanden from *Dutch Pinball Museum* in Rotterdam ($N=1$), Hans Schoenmaker from *Museum De Dorpsdokter* in Breda ($N=1$), and Arnoud van Aalst from *Museum Rijswijk* in Rijswijk ($N=1$), which took place on June 1, June 7, and June 8.

The Dutch Pinball Museum is a science and history museum. It is the first and currently the only museum that specializes in and exhibits old and new pinball machines in the Netherlands (Dutch Pinball Museum, n.d.). The DIY museum is a relatively new museum, having opened in 2015. Museum De Dorpsdokter is a history museum and has a large collection of medical instruments that were formerly used by general practitioners, dentists,

and midwives and exhibits them. They have been an officially registered museum since 2011, but the beginning of the museum dates back to 1945 (Museum De Dorpsdokter, n.d.). Museum Rijswijk is a local art museum that usually houses ten annual exhibitions (Museum Rijswijk, 2021).

3.3 Operationalization

During the online observation process, I specifically looked for innovations or projects that were started in response to the closure of the museum since this may be an indication of cultural entrepreneurship during the pandemic. To gain more insight into the ways in which the lockdown has impacted the organizations where the 8 respondents work, I decided to divide the interviews into 6 topics and approximately 41 open-ended questions on which to focus discussion (Allmark et al., 2009). The complete questionnaire including the topics can be found in the Appendix. Incidentally, it also happened that certain questions were omitted because, for example, the respondent did not know the answer to the question, or that a question was added because it provided more depth. The topics arise from the theoretical framework, in which the concepts of entrepreneurship and cultural entrepreneurship have been discussed extensively. Thus, the interviews started with introductory questions as a general topic, after which the other 5 topics followed. These are: change in daily work and business, connection with customers, small vs. large museums, entrepreneurship, and financial and social support.

Topic	Interview question examples
Warming up	<ul style="list-style-type: none"> ▪ What did your working day look a year ago? ▪ How do you structure your work? ▪ Could you provide me with some background information about the museum/ organization?
Change in daily work and business	<ul style="list-style-type: none"> ▪ Many museums have been under a lot of pressure lately and are going through a lot of changes. How did you experience this within the museum/ organization? ▪ How has the pandemic negatively affected your work activities? ▪ How have the current societal changes contributed positively to the work activities or the business model?
Connection with customers	<ul style="list-style-type: none"> ▪ How did you try to involve the public in the museum before the lockdown?

	<ul style="list-style-type: none"> ▪ How much has this strategy or approach changed now that you are closed?
Small vs. large museums	<ul style="list-style-type: none"> ▪ Do you notice any differences in the way small museums appeal to the public compared to larger museums, and if so, could you give an example?
Entrepreneurship	<ul style="list-style-type: none"> ▪ How would you describe entrepreneurship in your own words? ▪ To what extent do you fit this description of an entrepreneur? ▪ To what extent did you collaborate with other parties, e.g. other museums, before and during the pandemic?
Financial and social support	<ul style="list-style-type: none"> ▪ What about support? In what ways do you feel supported within and outside the museum? ▪ And what about the museum itself? Has the museum experienced extra financial or social support during the lockdown? Can you give an example? ▪ What other ways to earn an income did you discover during the lockdown?

Table 2. *Overview of interview topics including interview question examples*

3.4 Data collection and analysis

I started my participant observation by identifying the museum’s own website and the social media platforms YouTube, Facebook, and Instagram. This was important in order to be aware of or to recognize possible elements of power online to “identify the confluence of different nodes of information as specific constructs online” (Kaur-Gill & Dutta, 2017, p. 4). Then, I viewed all posted messages on social media for one month.

The museum’s own website was also used to detect possible missed activities and involve them in this research. Subsequently, I consulted other media platforms, for example, online news outlets, in case if there might have been any entrepreneurial activities that were not mentioned on their own website or social media platforms. I did this by using the *Google News* service by means of the search term “Museum Vrolik”, which resulted in nothing. A daily journal was kept to write down and keep track of interesting and relevant insights by “lurking” online (Kozinets, 2002).

I then wrote 31 observational records during the online participant observation to document my experiences on social media platforms and websites. The website and other

new outlets yielded nothing, however, the social media channels did. I took screenshots of all the posts and “Instagram lives” posted by the museum during the one month and arranged them in a word document based on date and social media platform, after which I tried to write an extensive and accurate field note for each date. Here, I paid attention to the content, the lay out, the date the frequency, and the goal of the posts. It was sometimes a challenge to write these field notes as varied as possible, as most posts are very similar in content. This resulted in field notes that became shorter in length because I didn't gather much new information.

In addition to online participant observation in order to support the online findings and to understand what the organizations and employees are experiencing in the set period, relevant questions were asked. As a result of the protective measures and to avoid direct or physical contact, these interviews were conducted via the online platform Zoom and over the phone. The interviews took place from mid-March onward since I planned to be halfway through my online observation by this point. And if there had been a lack of clarity with regard to their activities online, the interviews could serve as a tool to clarify this.

I decided to interview all four of the employees in the same week, to avoid cancellations or the rescheduling of the interviews due to possible future changes in their agenda. Other than that, planning the interviews in the same week ensured that I had the new information derived from the interviews fresh in my memory and allowed me to ask questions to subsequent interviewees in a better and more targeted manner. I chose to talk to the marketing expert first, so that I already had an idea of the online activities before I spoke to the rest of the Museum Vrolijk-team, and so that could use newly found leads as a starting point for new information in the next interviews. This worked well. My second interview was with the director and was to get a more complete picture of the museum and the (online) activities of the museum, both before and during the lockdown. I then spoke to the restorer and the collection manager. After all 4 interviews, I still had a number of questions for the marketer that had not been answered. Thus, I sent these questions to her by e-mail and she also responded to them by e-mail. For example, during the interviews, it turned out that the museum organizes digital tours during the lockdown. As a result, I asked if I could attend a digital tour. This was allowed and so the digital tour was scheduled for 21 May in the morning and took place through Zoom, which was accessed via a link via email. I made a screen recording of the tour so that if I did miss anything or if anything was unclear

and needed a second look, I would have the opportunity to view the footage again. The screen recording will not be published anywhere due to the privacy reasons of the participants. It is for personal use only and it will be removed from my computer after the completion of this thesis. During the tour, I again made sure that I had pen and paper at hand to make the necessary field notes since I was not able to use any other program during the tour because of the screen recording.

The interview with the director of the Dutch Pinball Museum was pleasant. Only, due to it being conducted over the phone, certain parts of the recorded audio were unclear. However, these were only a few small fragments of the interview that were not of relevance to this thesis, so it didn't cause any incomplete information. Van de Sanden provided me with information concerning the lockdown and especially the consequences that the unclear or inconstant communication of the Dutch government has had on the lack of entrepreneurial activities within the museum. The other three interviews with the coordinator of the SAE, and the directors of Museum Rijswijk and Museum De Dorpsdokter went about the same and therefore went well. They were informative conversations and helped me to better map the museum field in which small Dutch museums operate.

The findings derived from the 4 interviews with Museum Vrolik's employees and the online participant observation have been organized and processed by means of the computer program ATLAS.ti. The other 4 interviews with the museum experts were not coded, because they were only needed to construct information about small museums in general. To answer the main question, however, coding of the Museum Vrolik interviews was necessary. Coding provides a clear overview in which connections between codes can be seen in one glance. It makes it easier to compare the results at the end of the study. This means that I coded qualitative data in accordance with the procedure of the grounded theory method, of which the purpose is to construct theory (Silverman, 2014). The coding schemes can be found in the Appendix.

The coding process went as follows: after the 8 interviews were conducted in Dutch, I transcribed them in Dutch and in verbatim as well. I made sure to state the time stamps of the moment of speaking, including the name of the speaker. After transcribing the interviews, I focused on the 4 Museum Vrolik interviews and coded them in ATLAS.ti. The same goes for the field notes. The important information in the documents was isolated and processed in this thesis in English. After the open coding process, I narrowed down the

codes into fewer content-related sub-categories through axial coding (Boeije, 2012). Finally, the sub-categories have then been organized into core categories during the selective coding process. This eventually resulted in two categories, namely *Adjustment and alteration of existing services, and products* and *Realizing a strong constituency online*, that have been used to form a new theory to answer the main research question.

3.5 Validity, reliability and ethics

When it comes to reliability, it often entails the extent to which the findings of a study are independent of coincidences (Silverman, 2014). The research must therefore be able to be repeated without yielding different results. One way of achieving reliability is by means of a transparent research process. In this research, this was done by field notes during online participant observation, and verbatim transcripts and recordings of the online interviews during the in-depth interviews. I have tried to describe as accurately as possible what steps I took and what I encountered during my data collection and coding process, which can be found in the previous paragraph, in order to achieve a transparent and replicable study.

In qualitative research, validity often refers to the appropriateness of the method of choice (Leung, 2015). Despite the nature of qualitative research, in which the results and analyses depend on the approach chosen by the researcher or the researcher's interpretation, it is still possible to monitor and maintain the reliability and validity of qualitative research (Silverman, 2014). In order to improve the validity and reliability of this research, triangulation is applied in this research, in which two research methods have been combined, namely interviews and online participant observations (Ibid).

My research practices were based on the principles of confidentiality of information provided by the research participants and transparency of the research process. For the participant observation and the analysis, only material that is allowed to be used was used. Due to the open nature of the social media platforms, it was not necessary to sign official documents. However, this was a different case in in-depth interviews as there was a possibility that sensitive company data would be discussed. This increased the need for ethical considerations (Boeije, 2012). Therefore, a short discussion took place before each interview and the consent form, which can be found in the Appendix, was sent to clarify the

purpose of this research and the rights and obligations of both the interviewee and the interviewer.

3.6 Chapter summary

In short, in this qualitative study, an adequate answer to the main question and sub-questions is found on the basis of digital ethnography. Part of the digital ethnography is the online participant observation, which has been supplemented with 8 in-depth interviews to obtain more extensive and substantive insights. During the online participant observation, I made field notes for one month of the museum's website and Instagram, Facebook, and YouTube page to collect relevant information.

The unit of analysis of this research is Museum Vrolik in Amsterdam, although I have also interviewed other museums and umbrella organizations as museum experts via Zoom or by phone. Finding interviewees was not without a struggle. However, I managed to find eight interviewees through maximum variation sampling. I interviewed four employees of Museum Vrolik, an employee of Stichting Erfgoed Amsterdam and the directors of Museum De Dorpsdokter, Museum Rijswijk, and the Dutch Pinball Museum. Prior to the interview, each interviewee was informed of the rights and obligations regarding the interview by means of an informed consent form. I coded all field notes and the 4 Museum Vrolik interviews via ATLAS.ti according to the grounded theory method, after which two main categories emerged, which I have set out in the results chapter.

4. Results

In this chapter, the outcomes of the coding process will be elaborated upon. In total, two categories have been distinguished in the previous chapter, namely *Adjustment and alteration of existing services and products* and *Realizing a strong constituency online*. On the basis of these core categories, an attempt is made to create an overview of the activities of Museum Vrolik during the pandemic. This is to find out how active they are in the field of cultural entrepreneurship in times of closure. Based on my findings, experiences and insights found during the online participant observation and the interviews concerning the digital tour, Museum Vrolik's social media and website occupation, the main categories will be further explained. But first, founded on my conversations with the experts from the museum world, I will paint a general picture of how museums operated before and during the pandemic and what they all have encountered. Then, Museum Vrolik will be introduced to provide a better understanding of the research subject in this thesis.

4.1 Small museums, big consequences

The pandemic has left its footprint within the museum industry. The museums Dutch Pinball Museum, Museum Rijswijk, Museum De Dorpsdokter, and the umbrella organization SAE were surveyed as industry experts, with the aim of providing a general picture of the positive and negative impact of the pandemic on the organizations and to gain insight into the ways in which they have responded or responded to this. What became clear after the interviews is that all organizations have been affected in some way by the changes brought about by the pandemic. Only, the intensity of the influence differs per organization. Frank Meijer of the SAE corroborates this since he has experienced this among its members, whereby some museums were allowed to open at times of relaxation due to their fortunate museum plan or function, while others were not.

What the museum directors themselves also indicated is that due to the closure of the museum, they mainly missed social contact. For example, they had hardly any contact with the volunteers who were normally present in the museum and who make up a large part of the museum team. And of course, the customers also stayed at home. During the closure, all three museums made more intensive use of social media by posting content more frequently. The director of the Dutch Pinball Museum, Gerard van de Sanden,

indicated that he hardly had to make an effort to reach the public before the corona period. He observed that the museum audience often experiences a visit to his museum as a nice outing, which is therefore often repeated. In this DIY museum, or as he calls it: a “use-eum”, people can not only learn about the machines, but they can also operate them. That is why he is relatively unconcerned about the return of his audience. The unique subject matter of their museum and positive word of mouth were often the deciding factors for the culture consumers to visit the museum. However, during the closure, the museum felt the need to involve its audience through social media.

Hans Schoenmaker of Museum De Dorpsdokter, on the other hand, is concerned about the return of his audience. In his interview, he indicated that he, therefore, will invest more in marketing and PR, albeit only in moderation because the museum cannot receive too many visitors due to the lack of space and staff. The target group of this museum consists of people over eighty, mostly from Belgium, who often visit the museum in groups. He has therefore decided that the museum will focus more on attracting individual visitors through social media and a new, more user-friendly website. The museum is now also affiliated to and collaborating with the *Museumkaart*, to encourage repeat visits. Visitors with this card may, after purchase, visit the associated museums for free or for a small surcharge.

Social media is thus a popular means for museums to reach their audience remotely because it has a large reach and costs relatively little money. However, there are more marketing opportunities to reach the public during the closure, but this is not always sought after by small museums. This is often a result of insufficient budget or lack of personnel with marketing knowledge. Because small museums often do not have a separate marketing department and have little in-house knowledge of this area, it can be beneficial for small museums to come into contact with peers. Meijer also says that museums were in need of this during the closure, because some were very concerned and were struggling with the changes that the measures brought along. These struggles were about subjects like audience reach, but also about more simple or practical matters such as switching to an online reservation system.

All the museums I've spoken to indicate that they are aware of the differences in which larger-scale museums try to reach their audiences compared to small museums. They also indicate that this is mainly a financial issue because larger museums often have a larger

marketing budget and more to spend. Van de Sanden argues that this means that small museums are less likely to get a lot of attention unless something ludic happens, which often results in “free attention”. However, Meijer adds that small museums also have an advantage, because the small teams allow them to arrive at decisions and new ideas more quickly. It is often less bureaucratic. For example, the Rijswijk Museum managed to respond to the changing situation in a relatively short period of time and realized an open-air exhibition on their forecourt that is open to anyone.

The lack of clear information from the government without a fixed date on which museums could open again turned out to be a major stumbling block for all museums. There was no clear end to the lockdown and the measures taken. As a result, it was unclear to museums when they were allowed to welcome the public again and what kind of projects they could start on during the closure. The director of the Pinball Museum, for example, indicated that he would have liked to start a number of new projects during the closure, mainly to make up for the financial shortfalls, for example, the structural rental of his collection. But he was unable to make a clear plan for this due to the variability of the length of the lockdown. This, therefore, inhibited him in his entrepreneurial activities.

What he did do was loan pinball machines to the *Jenever Museum* in Belgium for a nine-month exhibition. Through this collaboration, which was possible because museums in Belgium are allowed to open, he has provided an income. But what he was particularly pleased with was the exposure this gives him in Belgium. He was also willing to take on jobs and refurbish pinball machines during the lockdown, as he has a lot of knowledge about them. But again, the uncertainty of the opening date held him back, as he didn't want to risk having to cancel accepted jobs. Museum Rijswijk and Museum Dorpsdokter also collaborated with other parties during the closure to, among other things, increase the visibility of their museum and its collection, and to create social value. For example, Museum Rijswijk has collaborated with a local art organization *TRIAS* and organized a talent award for local amateur artists. Although collaborations are not explicitly named in the theoretical framework as an indication of cultural entrepreneurship, they are. It is the result of recognizing an opportunity. Collaborations ensure that organizations can develop further and also gain access to other target groups and resources that they do not have at their disposal (Reuer et al., 2019).

The closure is often used by the museums as a moment to realize or start things that had been planned for some time but had not been taken up due to time constraints. The Dutch Pinball Museum did not receive any museum corona support during the corona period, because it is a private museum and did not have a foundation form. That is why Van de Sanden has used the time freed up by the closure because it facilitates the process of obtaining subsidies and prevents the loss of future government revenue. You can see how this can make a difference if you look at Museum De Dorpsdokter and Museum Rijswijk, where there are no or few financial problems in the short term thanks to government support. These museums also made use of the closure and carried out projects that had been planned for years, such as renovations and the installation of new loan objects.

In short, renovations, entering into new collaborations, digitization of museum collections, strengthening the online presence, adjusting the organizational structure, and redesigning exhibition spaces are some things that museums have been working on while they were closed.

4.2 Museum Vrolik

As stated in the introduction of this chapter, it is of importance to give the reader an idea of the museum that has gotten a central position in this thesis. Museum Vrolik is a small, anatomical museum in Amsterdam and is, both physically and in terms of content, part of the *University Medical Center (UMC)* at the *Amsterdam Medical Center (AMC)* location. More specifically, the museum is part of the Department of Anatomy and Embryology (Oostra et al., 1998). The museum is run by a small team of four employees who are in permanent employment. In addition, there are tour guides, volunteers, and an occasional intern who help out with the daily tasks in the museum.

Currently, the museum has 2000 specimens on display in its exhibitions. With more than ten thousand objects from the late 18th century, 19th century and early 20th century related to the human and animal anatomy, embryology, pathology and deformities or congenital malformation in its possession, it is evident that Museum Vrolik is small, but relevant (AMC, n.d.). Of course quantity does not equal quality, only this is different for this museum. It is precisely because of the unique and educational objects that make up Vrolik's collection, that several museums within The Netherlands sporadically make requests for works on loan. Bottled fetuses in formaldehyde with the mermaid syndrome, a cross section

of a dog skull and cabinets filled with real human bones are only a small fraction of what can be found there. Therefore, the museum makes the collection available to other museums when needed. For example, the museum regularly lends its objects to other science-related museums, including the Boerhaave Museum in Leiden and the NEMO Science Museum in Amsterdam (AMC, n.d.). In this way I also became acquainted, whether or not unconsciously and indirectly, with part of the collection of Museum Vrolik. Years ago, during a school trip to primary school, I once visited the NEMO Science Museum, when the topic of conversation that day was not one of the many science-related attractions, but the objects displayed in a small “exhibition corner”. It was by chance that years later in 2020, when I was working at the NEMO Science Museum, I came back into contact with these fetuses. Because, after not being part of NEMO’s exhibitions for a while, they would get reintroduced and get a place in the museum again in the near future. During my online observation I came across these nostalgic fetuses again, which I will expand on below.

The collection of Museum Vrolik started as a private collection of the Leiden professor of Anatomy, Physiology and Obstetrics Gerard Vrolik (1775-1859) (AMC, n.d.). During his life he was involved in writing research articles and studying the development and deformities of humans, animals and plants, for which he also collected objects. A large part of the medical objects came directly from the maternity ward. The collection grew steadily when he exchanged his birthplace for the Amstel, making his collection known as *Museum Vrolikianum*. His son, Willem Vrolik (1801-1863) who was a professor of Anatomy, Physiology, Natural History and Theoretical Surgery himself, later added to the collection. He expanded the collection from his interests, namely animal anatomy and congenital anomalies. The animal material mainly originated in the Amsterdam Zoo Artis.

After his death, the entire collection came into the possession of the *Amsterdam Athenaeum Illustre*, which was the forerunner of what is now known as the University of Amsterdam. After that, the collection has been completed with some new preparations by various professors of Anatomy and donations from wealthy Amsterdam residents. Although the collection was bought in 1865 by the Amsterdam Athenaeum Illustre, it was only exhibited since 1984 when Museum Vrolik was established in the *Amsterdam Medical Center* (AMC). Initially, mainly students and medical specialists were given access to the collection, but today the museum is increasingly targeting a wider audience.

4.3 Adjustment and alteration of existing services and products

During my conversations and fieldwork it became clear to me that, despite the small size of the museum, Museum Vrolik is indeed doing its best to ensure that their offered fits within the current COVID measures. For example, they seized the opportunity to develop a separate website for the museum during the closure and began to offer online tours.

4.3.1 Digitalization of products and services

First of all, it is important to note that digitization is not a synonym for digitalization. Where digitization refers to the transition from analog to a digital format to better accessibility, digitalization is really about the technology itself by which parts of business processes are transformed (Schallmo & William, 2018). Examples of digitalization are a museum website and online tours.

The museum can indeed be found online, but it is very clear that the museum is part of the hospital. A small number of very simple pages devoted to the museum can be found within the AMC website. In addition, it also takes some effort to get to the “corner” of Museum Vrolik, as it is scarcely emphasized within the totality of the website. The webpage (which again consists of a few sub-pages) contains a lot of background information about the museum, which provides clarity about how the museum was established. A global overview is also given of the creation of the collection, techniques with which objects are preserved, and a short overview of themes within the collection and publications.

Furthermore, the information on the website is limited to only practical information, such as opening times, reservation options, and reservation conditions (see *Image 1*). I particularly noticed that the website does not act as an inviting means of keeping the public up to date. Perhaps new updates will be posted on the website soon, but I doubt that since the latest news on the website is from March 2020, which is more than a year ago. There are hardly any photos of the museum on the website and if there are, they are very pixelated and therefore of inferior quality.

It, therefore, seems only logical that the museum should look for its own place where it can welcome and serve its public digitally. The fact that the museum is not on the front page of the hospital website, so to speak, is not surprising given the difference in the nature of the museum and the hospital. At the same time, it is important for the Museum Vrolik and their visitors that the museum is easy to find and that they are able to provide

sufficient information on their platform to help visitors as well as possible. Since for small businesses it is important to respond to Internet opportunities, the creation of a website of its own seems a logical next step, in order to make the museum more visible in the busy online environment and to develop stronger ties with their customers (Simmons et al., 2011). “Website interactivity provides a cost-effective means for businesses to understand customers” (Simmons et al., 2011, p. 537).

The reasons for setting up your own website can be very diverse, but for Museum Vrolik a better audience reach is the main reason to take this step. Or as the marketer of Museum Vrolik pointed out: "Hopefully, soon through our new website a few more people will find us". Other desires are, as the employees indicated, to be able to sell museum shop items online and to digitize the collection. The marketer said in the interview: “[...] the wish was that on our new website, people could also order museum shop items. That is unfortunately not completed yet, but ehm, yes, so that is eh, well eh, our wish”. What the exact final website will look like is still unknown to anyone outside the Museum Vrolik team and the website developers.

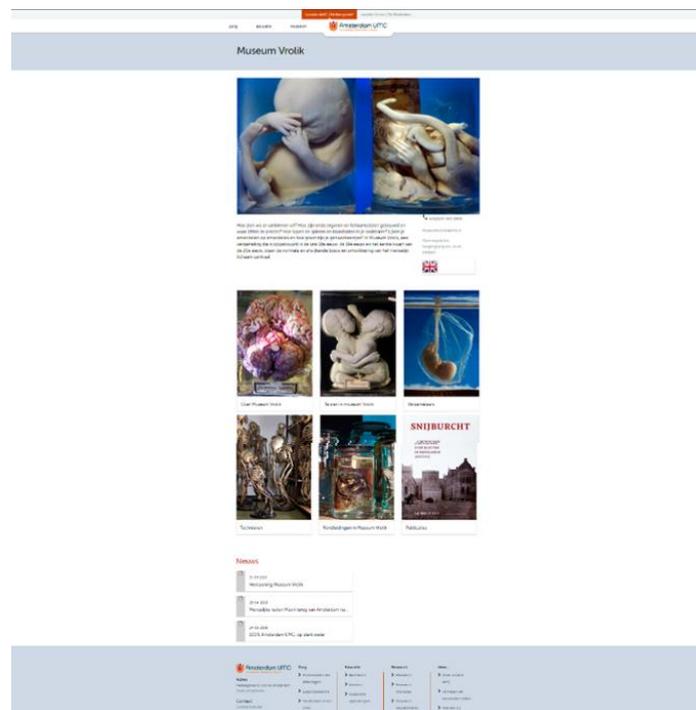


Image 1. Screenshot of the front page of Museum Vrolik within the AMC website (the “old” website)

During the interviews with the employees of Museum Vrolik, I was curious about the ways in which they tried to get in touch with visitors during the closure of the museum. Apart from the use of social media platforms, which will be written about later in this chapter, the marketer, the director the collection manager, and restorers mentioned the online tours in the interviews. It should be emphasized that this study will speak of either an online or digital tour, as there are different definitions of what a virtual tour entails and since one of the many definitions of a virtual tour is described as "a simulation of an existing location composed of a series of video images" which does not include the type of tour Museum Vrolik offers (El Said & Aziz, 2021, p.2).

The museum employees explained in the interviews, that the museum had recently started offering online tours via Zoom. This is something they have only recently been offering to the public and which they will continue to offer in the future due to success, even when the museum is open to the public again. In principle, everyone can participate in such a tour for a fee, both individuals and groups, but reservations must be made in advance. In the short period that they offer online tours, the museum has also given a number of tours to a number of groups from abroad, including the USA, UK, and Belgium.

The marketer at Museum Vrolik, Sifra Wieldraaijer, explained in an email exchange, that the form that such a tour takes highly depends on the target group. For example, with a relatively young audience without much in-depth knowledge of the collection, they try to keep the language as simple as possible, so that it is easy for them to follow. I also noticed this when attending one of the tours. During the digital tour that I was allowed to attend, I was given a tour of the museum together with a number of MBO nursing students. The director of the museum indicated that the tours are given by several tour guides, including him. However, the tour I attended was given by the marketing associate.

What stood out besides the use of language was the way the tour was organized. The stories around the objects and the information given about the objects were very satisfactory. But the quality of the image was grainy and therefore disappointing. The purpose of a digital tour is of course that participants can learn about the collection by seeing the objects. And the element of "seeing" was dissatisfying because it was recorded with a mobile phone without a sharp image. Apart from that, the tour was well put together, especially if you keep in mind that the museum has only just started. There was room for interaction, for the tour guide emphasized at the start of the tour that questions

could be asked at all times. But even after the tour, there was a moment for the participants to ask questions. It was not only beneficial for the museum from a marketing perspective. In the interview, the collection manager says the following about the collection pieces during the lockdown: “Actually it is a little, yes, sad. Um yes, it's exhibited, but you actually manage the collection, because you want to show it to people. And that's not possible now. So yeah, it's just sitting there...”. For someone whose job is to care about the collection pieces, an online tour can therefore also be a form of recognition, because consumers can now enjoy it digitally.

It is not surprising that the quality of the image left something to be desired since setting up and developing a good quality tour takes a lot of work and effort and generally cannot be started within a few weeks. Especially for a small museum like Vrolik, who has little manpower, it would be quite a job. With a digital tour, it must be taken into account that the space in which the tour takes place looks different on camera than in real life, so it is not just a matter of grabbing the camera and start filming (Huard, 2020). At least, that is important if you as a museum want to give visitors an experience of what the museum feels and looks like. If it's purely about the objects and the information, an online tour is a little easier to get off the ground.

In short, online tours have made a global growth spurt, especially during the pandemic. In order to maintain some contact with the public, to show the collections to the public, to let them experience the collection, and to generate some form of income, Museum Vrolik started using online tours during their closure.

4.3.2 Digitization of the collection

The digitization of collections is not something that only appeared in the past year, but has been on the agenda of various cultural and policy organizations for a long time. It is a fact that society has been digitizing at a very rapid pace over the past decades. Technology has become an integral part of our daily lives today and makes it possible for people to easily participate in the (virtual) society from anywhere, as long as there is access to the internet, for example, our home. But digital technologies have taken a central place not only in people's lives but also in the existence of various companies and organizations, including museums.

In the Netherlands alone, for example, emphasis has been placed on the importance of accessible collections and digitization of collections to increase cultural participation since 2007. The former Minister of Education, Culture and Science, Ronald Plasterk, demonstrated this with the notion named *10-point plan for cultural participation* (Ministerie van Onderwijs, Cultuur en Wetenschap, 2007). A digital collection does not depend on the physical location where it is located but extends beyond that location so that a wide audience can be reached, including at an international level. By lowering this threshold, museum collections become more accessible, and cultural participation can be increased. Apart from the distance, people are also no longer limited by legal rules such as opening and closing times.

Digitization has also been in the spotlight for some time at an international level. Since 1990, attempts have been made by the European Commission to stimulate cultural organizations through grants and other projects, in order to give people within and outside Europe access to Europe's cultural and scientific knowledge (Borowiecki & Navarrete, 2016). Moreover, cultural institutions are the “keepers of most cultural and scientific content” (Borowiecki & Navarrete, 2016, p. 227). The reasons for museums to digitize differ, but in general, there are three main reasons that are somewhat in line with the digitization reasons of national and international governments. These are: to increasing visibility, increase accessibility, and, finally, to use digitized collections as an educational tool (Europeana 2020).

However, despite the fact that digitization has been discussed for years, not all museum collections in Europe have been digitized (Europeana, 2020). A survey by Europeana in which 15 European countries, including 13 Member States, participated, showed that by 2020, an average of 43.6% of a museum's collection had been digitized. Europeana is part of the European Union and is concerned with the stimulation of European digitization processes for the purpose of enjoyment, education, and research. But again, this percentage is an average, because it differs greatly per museum category. For example, art and design museums are leading the way. In fact, they have digitized an average of 65% of their collection in 2020. The museum category that is the furthest behind in terms of digitization is the natural history museum, which also includes Museum Vrolijk, and which has digitized an average of 15% of the collection (Europeana, 2020). This results in a great social loss (Borowiecki & Navarrete, 2016).

The fact that digitization is an important but large-scale project is also apparent from the interviews I had with museum staff, specifically the restorer and the collection manager. They indicated that they were working on registering museum objects in a new online database, called *Adlib*, during the closure of the museum. *Adlib* is a popular collection management software within the cultural sector (Axiell, n.d.). The digitization project is not something they started during the closing of the museum but has been on their agenda for some time. However, this lockdown lent itself particularly well to the digitization of their collection, since this is a time-consuming job. A lack of time is not something that only Museum Vrolik has to contend with. Three out of four museums in Europe experience digitization as a challenge, due to a lack of time, staff, and (financial) resources (Europeana, 2020). The closure of the museum allowed them to work on their digitization project now that they have more time for it than usual, as a number of tasks have been canceled due to the pandemic measures. The collection manager Danielle Harkes of Museum Vrolik, said the following in the interview about this when asked about the need for the museum to innovate during the pandemic: “The new database program is, of course, also an innovation. That has been on the agenda for a long time and we now have time for it. Yes, in that regard, this pandemic actually works out well!”.

In short, the employees of Museum Vrolik have made sure that a number of products and services that they previously offered have been adjusted in response to the measures surrounding COVID-19. The “mobile” aspect and accessibility are especially central here, whereby the museum can be reached from a distance by the audience. Both the website and the online tour, as well as the digitized collection, have the ability to bring museum consumers into contact with the museum. The implementation of these digitization and digitization processes are innovative within the museum because they use modern techniques to create new combinations within their organization, in order to be able to offer new or improved services and products (Hagedoorn, 1996). And because innovation is an essential feature of cultural entrepreneurship, the development of a user-friendly website, the online tours and the creation of a digitized collection are cultural entrepreneurial endeavors. Not only that, but by offering online tours, the museum found another way to generate own income that will benefit the museum, which is also a cultural entrepreneurial indicator. This answers the first sub-question *In what ways has Museum Vrolik in Amsterdam engaged in cultural entrepreneurship during the pandemic?*.

4.4 Realizing a strong constituency online

As has already been pointed out in the theoretical framework, the use of social media platforms has increased in the Netherlands and even intensified during the pandemic. The cultural and creative sectors have also partly contributed to this, for example by offering their product or service on these platforms or by reaching the public via these platforms and keeping them involved in the organization in question. Museum Vrolik has also taken this step. Although they were already active on the social media platforms Instagram, YouTube, and Facebook before the pandemic, they started taking additional activities online during the pandemic as a result of the restrictions.

4.4.1 Audience engagement

Despite the fact that Museum Vrolik is a small niche museum, the employees do try to leave traces of the museum via the Internet with the aim of increasing the visibility of the museum, reaching people and connecting them to the museum. Partly by this, they try to build strong constituency online. During the month in which I observed the museum, unfortunately, nothing was shared on YouTube. However, content was shared frequently on Instagram and Facebook. Screenshots of the social media profile pages can be found on the next page (*Image 2-4*). My observations have shown that Museum Vrolik uses Facebook and Instagram in almost the same way. The same kind of posts are shared, that means, an object as a result of a theme day, or information about the museum itself. An example of a collection item that is linked to such a theme day can also be found on the next page (*Image 5*). The museum mainly shares professionally shot photos of museum objects with an extensive description of the object, including the dating, in the caption. In addition, both platforms are written in English, which may indicate that they mainly have an international community.

What differs between the two platforms, however, is that the attempted interaction on Instagram is much higher. During my observation month, there was communication via the Instagram stories and posts based on “requests”. Following a statement on the story or post, the public could then propose topics for a subsequent post (see *Image 6*). This is an example of participatory culture, in which the public is a consumer, but also contributes to the content (Stein, 2012).

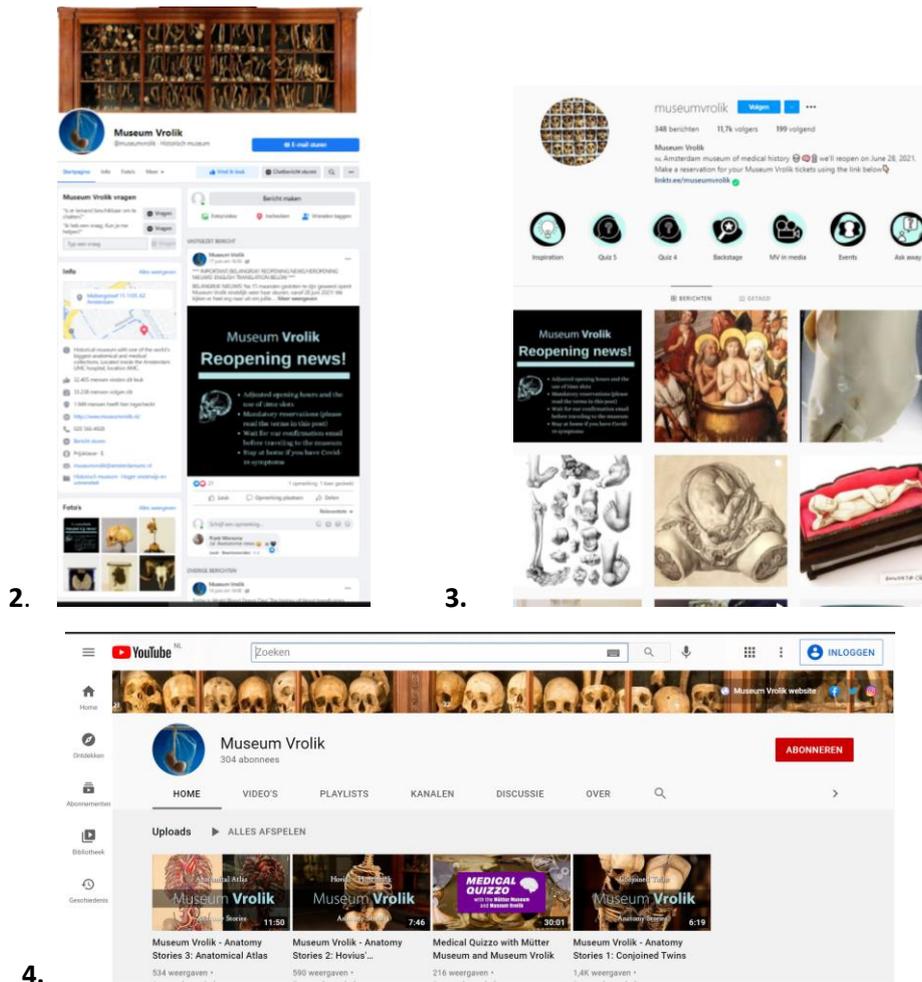


Image 2-4. Screenshots of Museum Vrolik's profiles on Facebook (2), Instagram (3), and YouTube (4) (screenshots taken on June 23, 2021)



Image 5. Screenshot of an Instagram post about Women's Day, linking a museum object with a theme day



Image 6. Screenshot of an Instagram post with a “request option”

The museum also addresses social themes, such as which indicates the creation of social value. The collection manager indicates in an interview that the museum has recently started working on this.

A crisis can be understood as “a major occurrence with a potentially negative outcome affecting the organization, company, or industry, as well as its publics, products, services, or good name” (Fearn- Banks, 2002, p. 2). Dutch museums are at risk now that they could not be visited due to the pandemic. However, this does not mean that organizational activities should be halted, as reputational damage can be minimized by dealing with the relevant crisis in a timely and fair manner (Perry et al., 2003). Moreover, it can also regain public trust. Especially with the arrival of Web 2.0 and the other versions and the subsequent process of platformization, this is more possible than ever before. The Internet with all its potentials offers organizations one more resource through which they can influence their environments. However, the effect depends on the type of digital media used. Several crisis communication strategies can be distinguished, such as image-repair strategies, crisis-response strategies, and stakeholder-based strategies like diverting attention and ingratiation (Austin & Jin, 2018). In case of Museum Vrolijk, the strategy used is most likely a crisis-response strategy.

When it comes to nonprofit organizations, they are generally more attracted to social media in times of trouble than profit organizations and also less active on their own websites because of more fitting communication opportunities such as immediate updates. They do not only choose to use social media to introduce new products or build support for their brand but also to educate others about their programs and services and to fundraise and interact with the audience. This strong adoption of social media, however, does not

imply that online technologies completely replace traditional communication technologies, but that the use of digital tools is increasing (Ibid).

4.4.2 Customer relations

In addition to social media, Museum Vrolik also uses digital newsletters to keep subscribers informed on special occasions. During my online participant observation, I did not come across anything that indicated that Museum Vrolik sends digital newsletters. However, it was during 1 interview that I found out that in this way a connection is made with the public, therefore it was useful and relevant to mention it in this chapter. Newsletters are a cheap, easy and effective way to build a relationship with the public. To answer the second sub-question *How is the researched museum trying to stay connected with its audiences and partners during the lockdown?* it thus can be said that this is done in three ways. Museum Vrolik does this by interacting on social media through the Instagram stories, sharing content on Facebook and Instagram, and sharing updates via digital newsletters, which together is part of their crisis-communication strategy.

4. Conclusion

This research examined the role and status of cultural entrepreneurship in the small museum segment during the pandemic. Cultural entrepreneurship is derived from business entrepreneurship and has acquired an increasingly central place in Dutch cultural policy over the years. It can be described as the whole of future-oriented thinking, showing courage, continual innovation, acquiring new audiences, and creating social value and new financial support. By means of a qualitative methodology, I attempted to answer the main question: How do cultural entrepreneurs in Museum Vrolik respond to the ongoing challenges during the lockdown due to the COVID-19 pandemic?

That this question is asked is important to provide new insights into how small Dutch museums cope with the corona crisis. Museums have had a hard time over the past year and a half due to the forced closure of their facilities. Due to the coronavirus, the Dutch government drew up a number of measures that various organizations from different industries had to adhere to, including Museum Vrolik. The interviews with the museum experts showed that, for most museums, it is difficult, especially financially, to keep their heads above water. In particular, the lack of clarity from the government about the duration of the closure was an obstacle for most museums, because it held back innovation. As a result, the small teams were unable to make concrete plans for the coming period. Unclear communication was also an obstacle for Museum Vrolik at the beginning of the lockdown, however, they soon made use of digital technologies and their own collection to reach their audience in an attempt to overcome their challenges.

Because Museum Vrolik has remained closed since the first lockdown in March due to their location in a hospital, a lot of activities and tasks have been canceled. Nevertheless, it is important to involve the public in the museum during the closure and to remain visible with a view to the future, for example by digital newsletters. This is possible in the physical world, but also online since web 2.0 enables museums to remotely engage with their audience. Museum Vrolik owns one of the most prominent natural history collections. It would therefore be a pity if part of the public, for example with a predilection for this type of collection, did not have access to it during the closure and thus would risk missing out on information. The museum is also aware of this. That is why the museum uses digital technologies to get in touch with the public and to strengthen its bond with the public. After

all, we live in a digital world the participatory culture is prominent. By means of online tours, the museum tries to carry out their educational task, as well as to offer their product for payment and generate an income.

At the start of this research, it was expected that Museum Vrolik would use larger museums as inspiration and would hardly undertake successful cultural entrepreneurial activities during the closure. The former turned out to be true, because indeed, Museum Vrolik, like the other museums in this study, looks at larger museums that do have a separate and specialized marketing department. But it is not true that successful entrepreneurial activities are not undertaken. Of course, this research is not about the effectiveness of the museum's business operations, but on the basis of the interviews, it can be established that the ideas that were conceived and implemented during the closure do indeed appeal to the public. The online tours, for example, are a success at Museum Vrolik which is why it will also be offered when museums are allowed to open again.

Museum Vrolik tries to achieve the same goals via social media channels as via their tours, only not for a fee, and with a slightly more accessible undertone. Museums can come into contact with their communities via social media platforms and provide them with content and information in this way. More traditional digital technologies, such as their own website, are not yet being used optimally, but that should soon change with the arrival of their new website. The closure has given the museum the time and space to think about other ways to present their product and also to start digitizing their collections, which had been on their agenda for quite some time.

Although small museums have little capacity and relatively few financial resources at their disposal to undertake new things, they do their best within their own borders, especially by using social media. Compared to before the pandemic, small museums have increasingly come to see the need to use digital platforms to achieve their mission and goals. The environment has changed, small museums have noticed that and they have tried to respond to it in their own way. However, the implementation, for example of the online tour that Museum Vrolik offers, can be improved.

In short, cultural entrepreneurs in Museum Vrolik respond to the ongoing challenges during the lockdown by means of product and service alteration, and the realization of a strong constituency online. The only thing I missed were collaborations with other parties. In my opinion, this area has not been explored enough during the closure, while it can bring

about very beautiful and valuable things, as was also seen within the 3 other museums. While some small museums have been forced by the pandemic to look for other possibilities to remain relevant in a period of restrictions, other museums have been forced to stop their cultural entrepreneurial activities due to uncertainty of the situation, the ever-changing measures taken by the Dutch government, and the nature of their collection. By being attentive and responding to the new situation, Museum Vrolik has in any case managed to ensure that people can always feel welcome at the museum since both its virtual doors are wide open to the public.

4.1 Limitations of the study and recommendations for future research

Despite the fact that when conducting this research I took care in having as diverse a data set as possible, the size of my data set is too small, and therefore insufficient to really represent all small Dutch museums. The research was proven to be fruitful, however, as it allowed for some degree of generalization. But, a larger data set would yield a more grounded theory. In addition, I made online observations for only a month, which formed the basis of the 31 field notes I wrote. The choice to observe for 1 month may also have led to incomplete data, because the entire lockdown for Museum Vrolik lasted considerably longer. With this, “time” has certainly been an implication. For example, seasonality issues may now have arisen, as the daily volume of social media content by the museum can fluctuate significantly (Kim, 2018). For future research, where there is more time to do research, I would therefore strongly recommend observing for several months (depending on the duration of the lockdown). For further research, it may also be interesting to look at the effectiveness of the entrepreneurial activities undertaken by small museums. This research has provided insight into the status of cultural entrepreneurship during the lockdown and can therefore be used as a starting point for such further research.

References

- Aageson, T. H. (2008). Cultural entrepreneurs: Producing cultural value and wealth. In H.K., Anheier, Y.R. Isar & A. Paul (Eds.), *The Cultural Economy* (pp. 92-107). SAGE.
<https://www.doi.org/10.4135/9781446247174.n8>
- Agostino, D., Arnaboldi, M., & Lampis, A. (2020). Italian state museums during the COVID-19 crisis: from onsite closure to online openness. *Museum Management and Curatorship*, 35(4), 362-372. <https://doi-org.eur.idm.oclc.org/10.1080/09647775.2020.1790029>
- Alexander, E. P., Alexander, M., & Decker, J. (2017). *Museums in motion: An introduction to the history and functions of museums*. Rowman & Littlefield.
- Alleyne, B. (2018). *Combining online research and participant observation in a study of free software*. In SAGE Research Methods Cases. <https://www.doi.org/10.4135/9781526446558>
- Allmark, P., Boote, J., Chambers, E., Clarke, A., McDonnell, A., Thompson, A., & Tod, A. M. (2009). Ethical issues in the use of in-depth interviews: Literature review and discussion. *Research Ethics*, 5(2), 48-54. <https://doi.org/10.1177/174701610900500203>
- Altink, M., & Zee, A. van der. (2011). Management voor de culturele sector. Coutinho.
- Amsterdam Medisch Centrum [AMC] (n.d.). Over Museum Vrolik [About Museum Vrolik]. <https://www.amc.nl/web/museum-vrolik/vrolik/over-museum-vrolik.htm>
- Amsterdam Medisch Centrum [AMC] (n.d.). Over Museum Vrolik: Gerard Vrolik (1775- 1859) [About Museum Vrolik: Gerard Vrolik (1775- 1859)]. <https://www.amc.nl/web/museum-vrolik/vrolik/gerard-vrolik-1775-1859.htm>
- Amsterdam Medisch Centrum [AMC] (n.d.). Over Museum Vrolik: Willem Vrolik (1801-1863) [About Museum Vrolik: Willem Vrolik (1801-1863)]. <https://www.amc.nl/web/museum-vrolik/vrolik/willem-vrolik-1801-1863.htm>
- Austin, L. L., & Jin, Y. (Eds.). (2018). *Social media and crisis communication*. Routledge.
<https://doi-org.eur.idm.oclc.org/10.4324/9781315749068>
- Axiell (n.d.). *ADLIB Collectiemanagement software*.
<https://www.axiell.com/nl/oplossingen/product/adlib/>
- Beckman, G. D. (2007). "Adventuring" arts entrepreneurship curricula in higher education: An examination of present efforts, obstacles, and best practices. *The Journal of Arts Management, Law, and Society*, 37(2), 87–112. <https://doi.org/10.3200/JAML.37.2.87-112>
- Booth, P., Ogundipe, A., & Røyseng, S. (2020). Museum leaders' perspectives on social media. *Museum Management and Curatorship*, 35(4), 373–391.
<https://doi.org/10.1080/09647775.2019.1638819>
- Borowiecki, K. J., & Navarrete, T. (2017). Digitization of heritage collections as indicator of

- innovation. *Economics of Innovation and New Technology*, 26(3), 227–246.
<https://doi.org/10.1080/10438599.2016.1164488>
- Brown, K., & Mairesse, F. (2018). The definition of the museum through its social role. *Curator: The Museum Journal*, 61(4), 525–539. <https://doi.org/10.1111/cura.12276>
- Burton, C., & Griffin, J. M. (2008). More than a museum? Understanding how small museums contribute to social capital in regional communities. *Asia Pacific Journal of Arts and Cultural Management*, 5(1), 314–332. <http://www.ojs.unisa.edu.au/index.php/ARTMJ>
- Cambridge Dictionary (n.d.). *Lockdown*.
<https://dictionary.cambridge.org/dictionary/english/lockdown>
- Centraal Bureau voor de Statistiek [CBS]. (2020). Kleine musea [Small museums].
<https://www.cbs.nl/nl-nl/nieuws/2020/47/2019-jaar-van-groei-voor-musea/kleine-musea>
- Centraal Bureau voor de Statistiek [CBS]. (2019, July 17). *Bijdrage cultuur en media aan economie 3,7 procent* [Contribution of culture and media to the economy 3.7 percent].
<https://www.cbs.nl/nl-nl/nieuws/2019/29/bijdrage-cultuur-en-media-aan-economie-3-7-procent>
- Centraal Bureau voor de Statistiek [CBS]. (2020, March). *Aantal toeristen in logiesaccommodaties naar 46 miljoen in 2019* [Number of tourists in lodging accommodations to 46 million in 2019]. <https://www.cbs.nl/nl-nl/nieuws/2020/10/aantal-toeristen-in-logiesaccommodaties-naar-46-miljoen-in-2019>
- Colbert François. (2003). Entrepreneurship and leadership in marketing the arts. *International Journal of Arts Management*, 6(1), 30–39. https://www-jstor-org.eur.idm.oclc.org/stable/41064806?seq=1#metadata_info_tab_contents
- Coman, A., & Pop, I. (2012). Entrepreneurship-the key for a successful museum. *International Conference on Entrepreneurship Education*, 60–65. <https://mpra.ub.uni-muenchen.de/67430/>
- DiMaggio, P. (1982). Cultural entrepreneurship in nineteenth-century Boston: The creation of an organizational base for high culture in America. *Media, Culture & Society*, 4(1), 33–50.
<https://doi-org.eur.idm.oclc.org/10.1177%2F016344378200400104>
- Drotner, K., & Schrøder, K. (Eds.). (2013). *Museum communication and social media : the connected museum* (Ser. Routledge research in museum studies, 6). Routledge.
<https://doi.org/10.4324/9780203500965>
- Dutch Pinball Museum (n.d.). *The collection*. <https://www.dutchpinballmuseum.com/collection/>
- Eid, H. (2019). *Museum innovation and social entrepreneurship : a new model for a challenging era*. Routledge.

- El-Said, O., & Aziz, H. (2021). Virtual tours a means to an end: an analysis of virtual tours' role in tourism recovery post covid-19. *Journal of Travel Research*, 004728752199756, 004728752199756–004728752199756. <https://doi.org/10.1177/0047287521997567>
- Elshout, D. J. (2016). *De moderne museumwereld in Nederland: Sociale dynamiek in beleid, erfgoed, markt, wetenschap en media* [The modern museum world in the Netherlands: Social dynamics in policy, heritage, market, science and media] [Doctoral dissertation, University of Amsterdam]. UvA-DARE. <https://hdl.handle.net/11245/1.532754>
- Engelsman, S. (2019, October 7). *What is a museum? And why did ICOM fail to answer the question in Kyoto...* Museumpeil. <https://www.museumpeil.eu/what-is-a-museum-and-why-did-icom-fail-to-answer-the-question-in-kyoto/>
- Europeana (2020). *Digital collections*. <https://pro.europeana.eu/page/digital-collections>
- ICOM Extraordinary General Assembly. (2017). *International Council of Museums (ICOM): Statutes*. International Council of Museums [ICOM]. https://icom.museum/wp-content/uploads/2018/07/2017_ICOM_Statutes_EN.pdf
- Fearn- Banks, K. (2002). *Crisis communications: A casebook approach*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Frederick, H., O'Connor, A., & Kuratko, D. F. (2018). *Entrepreneurship*. Cengage AU.
- Gangi, J. (2015). The synergies of artistic and entrepreneurial action. *Journal of Arts Management Law and Society*, 45(4), 247–254. <https://doi.org/10.1080/10632921.2015.1088912>
- Gilmore, A., & Rentschler, R. (2002). Changes in museum management: a custodial or marketing emphasis? *Journal of Management Development*, 21, 745–760. <https://doi.org/10.1108/02621710210448020>
- Gordon, M. D. (2020). *Becoming a social entrepreneur : starting out, scaling up and staying true*. Routledge. <https://doi.org/10.4324/9780429243189>
- Gupta, S. (2009). How do consumers judge celebrities' irresponsible behavior? An attribution theory perspective. *The Journal of Applied Business and Economics*, 10(3), 1–14. <http://na-businesspress.homestead.com/JABE/Jabe103/GuptaWeb.pdf>
- Habiboellah, M. M. (2021). *Action-reaction! A research on positive eWOM and the use of webcare on Twitter by Dutch art museums*. [Unpublished assignment submitted for CM4353]. Erasmus University Rotterdam.
- Hagedoorn, J. (1996). Innovation and entrepreneurship: Schumpeter revisited. *Industrial and corporate change*, 5(3), 883-896. <https://academic.oup.com/icc/article-abstract/5/3/883/645297>

- Helmond, A. (2015). The platformization of the web: Making web data platform ready. *Social Media + Society*. <https://doi.org/10.1177/2056305115603080>
- Hendrik Beerda. (2020). *Effecten coronacrisis op het Nederlandse podiumkunstenbezoek* [Effects of the corona crisis on Dutch performing arts visits]. Hendrik Beerda. <https://www.hendrikbeerda.nl/wp-content/uploads/2020/07/Cultuursector-Merkenonderzoek-corona-podia.pdf>
- Hettema, B., & Hoenders, J. (2020, May 15). *Je mag straks weer naar het museum, het theater en de film, maar verwacht niet hetzelfde als voor corona* [You will soon be allowed to go to the museum, the theater and the film again, but don't expect the same as for corona]. Een Vandaag. <https://eenvandaag.avrotros.nl/item/een-kaartje-aan-de-kassa-kopen-gaat-na-1-juni-niet-meer/>
- Hooper-Greenhill, E. (1992). *Museums and the shaping of knowledge* (Ser. Heritage). Routledge.
- Hooper-Greenhill, E. (2000). *Museums and the interpretation of visual culture* (Ser. Museum meanings). Routledge.
- Huard, R. (2020). Creating virtual tours is no simple matter. *San Diego Business Journal*, 41(29), 34–34. <https://www-proquest-com.eur.idm.oclc.org/docview/2427314735>
- Instagram (2016). *Introducing Instagram Stories*. <https://about.instagram.com/blog/announcements/introducing-instagram-stories>
- Instagram (2021). *How Instagram Feed Works*. <https://help.instagram.com/1986234648360433?ref=dp>
- International Council of Museums [ICOM]. (2019). *ICOM announces the alternative museum definition that will be subject to a vote*. <https://icom.museum/en/news/icom-announces-the-alternative-museum-definition-that-will-be-subject-to-a-vote/>
- International Council of Museums [ICOM]. (2020). *Museum definition*. <https://icom.museum/en/resources/standards-guidelines/museum-definition/>
- Janes, R. R., & Sandell, R. (Eds.). (2019). *Museum activism* (Ser. Museum meanings). Routledge. <https://openresearchlibrary.org/viewer/31145fd9-5439-451f-b7f9-631aba072144/32>
- Jansson, J., & Uba, K. (2019). *Trade unions on youtube : online revitalization in sweden*. Palgrave Macmillan. <https://library.oapen.org/bitstream/handle/20.500.12657/22859/1007302.pdf?sequence=1>
- Kaur-Gill, S., & Dutta, M.J. (2017). Digital Ethnography. In J. Matthes, C.S. Davis and R.F. Potter (Ed.), *The International Encyclopedia of Communication Research Methods* (3) (pp. 1-10). New York, United States: John Wiley & Sons Inc. <https://doi.org/10.1002/9781118901731.iecrm0271>

- Kelly, L. (2004). Evaluation, research and communities of practice: Program evaluation in museums. *Archival Science*, 4, 45-69. <https://doi.org/10.1007/s10502-005-6990-x>
- Khan, M. L. (2017). Social media engagement: what motivates user participation and consumption on youtube? *Computers in Human Behavior*, 66, 236–247. <https://doi.org/10.1016/j.chb.2016.09.024>
- Kim, C., & Yang, S. U. (2017). Like, comment, and share on Facebook: How each behavior differs from the other. *Public Relations Review*, 43(2), 441-449. <https://doi-org.eur.idm.oclc.org/10.1016/j.pubrev.2017.02.006>
- Kim, H., Jang, S. M., Kim, S.-H., & Wan, A. (2018). Evaluating Sampling Methods for Content Analysis of Twitter Data. *Social Media + Society*, 1–10. <https://doi.org/10.1177/2056305118772836>
- Klamer, A. (2011). Cultural entrepreneurship. *Review of Austrian economics*, 24(2), 141-156. <https://doi.org/10.1007/s11138-011-0144-6>
- Konstantina, V., Julie, B., Susan, T., & Terry, Y. (2018). Characterising and justifying sample size sufficiency in interview-based studies: systematic analysis of qualitative health research over a 15-year period. *Bmc Medical Research Methodology*, 18(1), 1–18. <https://doi.org/10.1186/s12874-018-0594-7>
- Kotler, P., & Armstrong, G. (2016). *Principles of marketing* (16th edition. Global). Pearson. <https://r4.vlereader.com/Reader?ean=9781292092492>
- Kozinets, R. V. (2002). The field behind the screen: Using netnography for marketing research in online communities. *Journal of Marketing Research*, 39, 61–72. <https://doi.org/10.1509/jmkr.39.1.61.18935>
- Kruijt, M. (2020, July 23). *Musea in zwaar weer; vooral oudere bezoekers blijven weg* [Museums in dire straits; especially older visitors stay away]. *Volkskrant*. <https://www.volkskrant.nl/cultuur-media/musea-in-zwaar-weer-vooral-oudere-bezoekers-blijven-weg~b47d5cc5/>
- Kunsten92 (2016, September 22). Bezuinigingen [Cutbacks]. *Kunsten92*. <http://www.kunsten92.nl/onderwerp/bezuinigingen/>
- Kuratko, D. F. (2016). *Entrepreneurship: Theory, process, and practice*. Cengage learning.
- Laverty, M., Littel, C., OpenStax College, & OpenStax (Nonprofit organization). (2020). *Entrepreneurship*. <https://openstax.org/details/books/entrepreneurship>
- Lee, P. Y. (1997). The musaeum of alexandria and the formation of the muséum in eighteenth-century france. *The Art Bulletin*, 79(3), 385–412. <https://doi-org.eur.idm.oclc.org/10.2307/3046259>
- Leesa, C., Marie-Louise, M. D., & Ruth, W. (2017). Netnography. *International Journal of Qualitative*

- Methods*. 2017. <https://doi.org/10.1177/1609406917700647>
- Leung L. (2015). Validity, reliability, and generalizability in qualitative research. *Journal of family medicine and primary care*, 4(3), 324–327. <https://doi.org/10.4103/2249-4863.161306>
- Lounsbury, M., & Glynn, M. A. (2019). *Cultural entrepreneurship : a new agenda for the study of entrepreneurial processes and possibilities* (Ser. Cambridge elements. elements in organization theory). Cambridge University Press. <https://doi.org/10.1017/9781108539487>
- Mader, R. (2017). Who sets the agenda? Changing attitudes towards the relevance of small-scale visual arts organisations in the UK. In Bonham Carter, C., & Mann, N. (Eds.), *Rhetoric, social value and the arts but how does it work?* (pp. 17-34). Palgrave Macmillan. <https://doi.org/10.1007/978-3-319-45297-5>
- Martin, C., & Witter, L. (2011). *Social or Cultural Entrepreneurship: An Argument for a New Distinction*. Stanford Social Innovation Review (SSIR). https://ssir.org/articles/entry/social_or_cultural_entrepreneurship_an_argument_for_a_new_distinction
- Ministerie van Onderwijs, Cultuur en Wetenschap. (2007). *Kunst van leven : hoofdlijnen cultuurbeleid* [Art of living : broad outlines of cultural policy]. Ministerie van Onderwijs, Cultuur en Wetenschap.
- Mondriaanfonds (2020). *Compensatieregeling Coronacrisis Musea 75.000 en meer bezoekers (gesloten)* [Compensation scheme Corona crisis Museums 75.000 and more visitors (closed)]. <https://www.mondriaanfonds.nl/aanvraag/compensatieregeling-coronacrisis-musea-7500-en-meer-bezoekers/>
- Mondriaanfonds (2020). *Compensatieregeling Coronacrisis Musea 40.000-100.000 bezoekers (gesloten)* [Compensation scheme Corona crisis Museums 40.000-100.000 visitors (closed)]. <https://www.mondriaanfonds.nl/aanvraag/compensatieregeling-coronacrisis-musea-40-000-100-000-bezoekers/>
- Mondriaanfonds (2020). *Compensatieregeling Coronacrisis Musea > 100.000 bezoekers (gesloten)* [Compensation scheme Corona crisis Museums > 100,000 visitors (closed)]. <https://www.mondriaanfonds.nl/aanvraag/compensatieregeling-coronacrisis-musea-100-000-bezoekers/>
- Morens, D. M., Folkers, G. K., & Fauci, A. S. (2009). What is a pandemic? *Journal of Infectious Diseases*, 200(7), 1018–1021. <https://doi.org/10.1086/644537>
- Muntinga Daniël G, Moorman, M., & Smit, E. G. (2011). Introducing cobras. *International Journal of Advertising*, 30(1). <https://doi-org.eur.idm.oclc.org/10.2501/IJA-30-1-013-046>.
- Murugesan, S. (2007). Understanding Web 2.0. *IT professional*, 9(4), 34-41.

- <https://doi.org/10.1109/MITP.2007.78>.
- Museum De Dorpsdokter (n.d.). *Geschiedenis van het museum* [History of the museum].
<https://museumedorpsdokter.nl/>
- Museum Rijswijk (2021). Praktisch [Practical]. <https://museumrijswijk.nl/tentoonstellingen.php>
- Museumvereniging (n.d.). Wat we doen [What we do]. *Museumvereniging*.
<https://www.museumvereniging.nl/kerntaken>
- Museumvereniging (2020). Ingrijpende maatregelen bij musea vanwege coronavirus [Far-reaching measures at museums due to coronavirus]. *Museumvereniging*.
<https://www.museumvereniging.nl/ingrijpende-maatregelen-bij-musea-vanwege-coronavirus>
- Museumvereniging. (2020). *Trends in de museumsector. Museumcijfers 2019* [Trends in the museum sector. Museum figures 2019]. Stichting Museana, Stichting Museumkaart & Museumvereniging.
https://www.museumvereniging.nl/media/publicationpage/publicationFile/museumcijfers2019_def.pdf
- Naudin, A. (2017). *Cultural entrepreneurship : the cultural worker's experience of entrepreneurship*. Routledge. <https://doi.org/10.4324/9781315444680>
- Navarrete, T. (2019). Digital heritage tourism: innovations in museums. *World Leisure Journal*, 61(3), 200–214. <https://doi.org/10.1080/16078055.2019.1639920>
- Oostra, R.-J., Baljet, B., Dijkstra, P. F., & Hennekam, R. C. M. (1998). Congenital anomalies in the teratological collection of Museum Vrolijk in Amsterdam, The Netherlands. II: Skeletal dysplasias. *American Journal of Medical Genetics*, 77(2), 116-134.
[https://doi.org/10.1002/\(SICI\)1096-8628\(19980501\)77:2<116::AID-AJMG4>3.0.CO;2-Q](https://doi.org/10.1002/(SICI)1096-8628(19980501)77:2<116::AID-AJMG4>3.0.CO;2-Q)
- O'Reilly, T. (2009). *What is Web 2.0*. O'Reilly Media, Inc.
- Palinkas, L. A., Horwitz, S. M., Green, C. A., Wisdom, J. P., Duan, N., & Hoagwood, K. (2015). Purposeful sampling for qualitative data collection and analysis in mixed method implementation research. *Administration and policy in mental health and mental health services research*, 42(5), 533-544. <https://doi.org/10.1007/s10488-013-0528-y>
- Parool (2016, April 17). *Dit zijn de vijf vreemdste musea van Amsterdam* [These are the five strangest museums in Amsterdam]. Parool. <https://www.parool.nl/nieuws/dit-zijn-de-vijf-vreemdste-musea-van-amsterdam~b8e96778/>
- Patra, K. (2020, December 11). Corona wakkert digitalisering kunst aan [Corona fuels the digitization of art]. *ABN AMRO*. <https://www.abnamro.nl/nl/zakelijk/insights/sectoren-en-trends/headlines-insights/corona-wakkert-digitalisering-kunst-aan>

- Permatasari, P. A., Qohar, A. A., & Rachman, A. F. (2020). From web 1.0 to web 4.0: the digital heritage platforms for UNESCO's heritage properties in Indonesia. *Virtual Archaeology Review*, 11(23), 75-93. <https://doi.org/10.4995/var.2020.13121>
- Perry, D., Taylor, M., & Doerfel, M. (2003). Internet-based communication in crisis management. *Management Communication Quarterly*, 17(2), 206-232. <https://doi.org/10.1177/0893318903256227>
- Piber, M. (2020). *Management, participation and entrepreneurship in the cultural and creative sector*. Springer.
- Piekkola, H., Suojanen, O., & Vainio, A. (2014). *Economic impact of museums*. Vaasa, Finland: Vaasan yliopisto.
- Pine, J. and Gilmore, J. (1999). *The Experience Economy*. Harvard Business School Press. Boston, 1999.
- Pots, R. (2002). *Cultuur, koningen en democraten: overheid & cultuur in Nederland* [Culture, kings and democrats: government & culture in the Netherlands]. Nijmegen: Sun.
- Raad voor Cultuur (2020, February 21). *Culturele instellingen vragen BIS-subsidie* [Cultural institutions ask for a BIS subsidy]. <https://www.raadvoorcultuur.nl/actueel/nieuws/2020/02/21/208-culturele-instellingen-vragen-bis-subsidie>
- Ragnedda, M., & Destefanis, G. (2019). *Blockchain and web 3.0 : social, economic, and technological challenges* (Ser. Routledge studies in science, technology and society). Routledge. <https://doi-org.eur.idm.oclc.org/10.4324/9780429029530>
- Reuer, J. J., Matusik, S. F., & Jones, J. (Eds.). (2019). *The Oxford Handbook of Entrepreneurship and Collaboration*. Oxford University Press.
- Rijksoverheid (2020). *Aanvullende subsidie voor meerjarig gesubsidieerde, producerende instellingen en festivals* [Additional subsidy for multi-year subsidized producing institutions and festivals]. <https://www.rijksoverheid.nl/onderwerpen/coronavirus-financiele-regelingen/overzicht-financiele-regelingen/overzicht-regelingen-culturele-en-creatieve-sector/aanvullende-subsidie-voor-meerjarig-gesubsidieerde-producerende-instellingen#:~:text=Verstrekking%20subsidie&text=De%20aanvullende%20subsidie%20heeft%20een,nauwelijks%20publieksactiviteiten%20uitvoeren%20zijn%20uitgesloten>
- Rijksoverheid (2019). *Cultuurbeleid voor 2021 en verder* [Cultural policy 2021 - 2024: Culture for everyone]. <https://www.rijksoverheid.nl/onderwerpen/kunst-en-cultuur/cultuurbeleid-2021>
- Rijksoverheid (2018). *Cultuur in een open samenleving* [Culture in an open society].

- <https://www.rijksoverheid.nl/onderwerpen/kunst-en-cultuur/documenten/rapporten/2018/03/12/cultuur-in-een-open-samenleving>
- Rijksoverheid (2020). *Kunst- en cultuurbeleid* [Art and culture policy].
- <https://www.rijksoverheid.nl/onderwerpen/kunst-en-cultuur/kunst-en-cultuurbeleid>
- Rijksoverheid (2020). *Coronamaatregelen verlengd tot en met dinsdag 28 april* [Corona measures extended until Tuesday 28 April].
- <https://www.rijksoverheid.nl/actueel/nieuws/2020/03/31/coronamaatregelen-verlengd-tot-en-met-dinsdag-28-april>
- Ritter, C. S. (2021). Rethinking digital ethnography: a qualitative approach to understanding interfaces. *Qualitative Research*, (20210324). <https://doi.org/10.1177/14687941211000540>
- RTL Nieuws (2020, March 5). *Nederland vorig jaar opnieuw in trek bij buitenlandse toeristen* [The Netherlands again popular with foreign tourists last year]. RTL Nieuws.
- <https://www.rtlnieuws.nl/nieuws/nederland/artikel/5044811/toerisme-nederland-bezoekers-pronvincies>
- Schallmo, D. R. A., & William, C. A. (2018). *Digital transformation now! : guiding the successful digitalization of your business model* (Ser. Springerbriefs in business). Springer Nature.
- <https://link-springer-com.eur.idm.oclc.org/book/10.1007%2F978-3-319-72844-5>
- Sheldon, P., & Bryant, K. (2016). Instagram: Motives for its use and relationship to narcissism and contextual age. *Computers in human Behavior*, 58, 89-97.
- <https://doi.org/10.1016/j.chb.2015.12.059>
- Silverman, D. (2014). *Interpreting qualitative data*. (5th edition). Sage.
- Simmons, G., Armstrong, G. A., & Durkin, M. G. (2011). An exploration of small business Website optimization: Enablers, influencers and an assessment approach. *International Small Business Journal*, 29(5), 534–561. <https://doi.org/10.1177/0266242610369945>
- Simmons, J. E. (2010). *History of museums*. Encyclopedia of Library and Information Sciences.
- Simmons, J. E. (2016). *Museums: A history*. Rowman & Littlefield.
- Spaaij, Z. (2020, November 12). *Grote musea hebben het moeilijk door de coronacrisis, maar kleine musea voelen de pijn pas goed* [Large museums are struggling due to the corona crisis, but small museums are really hurt]. Volkskrant. <https://www.volkskrant.nl/nieuws-achtergrond/grote-musea-hebben-het-moeilijk-door-de-coronacrisis-maar-kleine-musea-voelen-de-pijn-pas-goed~b4e7efdb/>
- Stein, R. (2012). Chiming in on museums and participatory culture. *Curator: The Museum Journal*, 55(2), 215–226. <https://doi.org/10.1111/j.2151-6952.2012.00141.x>
- Stichting Cultuur+Ondernemen (n.d.). *Dossier Eigen inkomsten* [File Own income].

<https://bij.cultuur-ondernemen.nl/culturele-financieringswijzer/dossier/eigen-inkomsten#:~:text=Sponsors%20en%20donateurs%20zorgen%20voor,subsidie%20van%20de%20gemeente%20Amsterdam>

- Tagg, C., Seargeant, P., & Brown, A. A. (2017). *Taking offence on social media : conviviality and communication on facebook* (Ser. Palgrave pivot). Palgrave Macmillan, imprint published by Springer Nature. <https://doi.org/10.1007/978-3-319-56717-4>
- Thompson, N. A., Verduijn, K., & Gartner, W. B. (2020). Entrepreneurship-as-practice: grounding contemporary theories of practice into entrepreneurship studies. *Entrepreneurship and Regional Development*, 32(3-4), 247–256. <https://doi.org/10.1080/08985626.2019.1641978>
- Thornton, M. (2021). Turning the word upside down: how cantillon redefined the entrepreneur. *Quarterly Journal of Austrian Economics*, 23(3/4), 265–280. <https://doi.org/10.35297/qjae.010071>
- Van der Ploeg, F. (2002). In Art we trust. *De Economist*, 150, 333–362. <https://doi.org/10.1023/A:1020127924021>
- Van der Veer, N., Boekee, S., & Hoekstra, H. (2021). *Nationale Social Media Onderzoek 2021. Het grootste trendonderzoek van Nederland naar het gebruik en de verwachtingen van social media #NSMO* [National Social Media Survey 2021. The largest trend study in the Netherlands into the use and expectations of social media #NSMO] (No. 11). NEWCOM Research & Consultancy. <https://www.newcom.nl/socialmediaonderzoek/>
- Van Dijck, J. (2013). *The culture of connectivity: A critical history of social media*. Oxford University Press. <https://link.gale.com/apps/doc/A338216532/ITOF?u=erasmus&sid=bookmark-ITOF&xid=bf09c085>
- Versteeg, M. (2010). *Creatief Cultureel Ondernemen. De uitvoering van overheidsbeleid over cultureel ondernemerschap in de praktijk* [Creative Cultural Entrepreneurship. The implementation of government policy on cultural entrepreneurship in practice] [Master thesis, Utrecht University]. Utrecht University Repository. <http://dspace.library.uu.nl/bitstream/handle/1874/179920/Definitieve%20versie%20Master%20scriptie%20KBM%20-%20Marieke%20Versteeg%203001008.pdf?sequence=1&isAllowed=y>
- Virginia Tech (2018). Research Methods Guide: Interview Research. Retrieved from <https://guides.lib.vt.edu/researchmethods/interviews>
- Visser, J. (2014). *Museums in times of social and technological change*. The museum of the future. <https://themuseumofthefuture.com/2014/04/18/museums-in-times-of-social-and-technological-change/>
- Volkskrant (2013, November 8). *Steeds vaker verzakelijking van musea* [Increasing commercialisation

of museums]. <http://www.volkskrant.nl/beeldende-kunst/steeds-vaker-verzakelijking-van-musea~a3541244/>

Werthes, D., Mauer, R., & Brettel, M. (2018). Cultural and creative entrepreneurs: Understanding the role of entrepreneurial identity. *International Journal of Entrepreneurial Behaviour & Research*, 24(1), 290–314. <https://doi.org/10.1108/IJEBr-07-2016-0215>

Appendix A: EXAMPLES OF FIELD NOTES

1 maart

Vandaag kenmerkt de start van mijn online ethnographic onderzoek naar de online activiteiten van het museum Vrolik in Amsterdam. Ik heb een paar dagen geleden al gekeken naar het museum op verschillende social media platforms, om erachter te komen waar het museum het meest actief is. Toen ben ik erachter gekomen dat het museum actief is op Facebook, Instagram en Youtube. Vandaag zal ik daarom ook deze drie platforms bekijken om te zien of en wat er is gepost. Ik zal de social media posts aan het einde van de dag bekijken, zodat ik in een keer kan zien wat er gepost is en wat niet. Ik verwacht niet iedere dag een activiteit online tegen te komen, aangezien hun voorgaande online activiteiten ook niet dagelijks waren.

Ik ben begonnen met Instagram. Hier is helaas niets op gepost vandaag. De meest recente post stamt af uit 26 februari welteverstaan, en gaat over de dood. Het is een deel van een reeks posts die de dood bespreekbaar maakt aan de hand van objecten uit de museumcollectie. In de biografie op de Instagrampagina van Museum Vrolik staat er een link (een linktree-link) naar de website, een reserveringspagina voor online privé tours, de Facebookpagina, het YouTubekanaal, een quiz en een virtuele tour over misfortune van het museum. Via deze link besluit ik eerst een kijkje te nemen op de website van het museum. Ik heb de website al eerder bekeken, en toen viel de simplicity ervan mij al op. Het is eigenlijk beter als een pagina te omschrijven in plaats van website, aangezien de “website” van Museum Vrolik onderdeel is van de website van de AMC en daarom relatief weinig wordt uitgelicht binnen de volledigheid van de website. De pagina omvat heel kort achtergrondinformatie over het museum, een globaal overzicht van de thema’s en de totstandkoming van de collectie, technieken waarmee objecten worden geconserveerd, rondleidingen en publicaties. De informatie op de website is beperkt tot slechts praktische informatie, zoals de openingstijden, achtergrondinformatie over het museum etcetera. Het valt mij al op dat de website niet fungeert als een uitnodigend middel om het publiek up to date te houden. Wellicht dat er binnenkort nieuwtjes op komen te staan, maar ik betwijfel het aangezien het laatste nieuwtje op de website afstamt uit maart 2020, een jaar geleden.

Nu het museum duidelijk niet actief is geweest op Instagram, vestig ik mijn hoop op Facebook. Via de Linktreelink ga ik naar de Facebookpagina van Vrolijk, waar ik tot mijn grote vreugde een post zie. Het gaat over het embryo van een lam en de ontwikkeling ervan in het kader van de lente. Het is hiermee dus geen willekeurig gekozen object, maar eerder een object dat aansluit bij een “event”, namelijk de start van de lente. Het is een post in het Engels, waarschijnlijk dat omdat het museum op Facebook internationale volgers heeft. Dit zie je niet vaak bij musea op Facebook, aangezien de meeste musea die ik volg vooral een Nederlandse doelgroep hebben op Facebook. Op Instagram is dit veelal anders en wordt daar wel in het Engels geschreven. Hierna ben ik naar het Youtubekanaal gegaan, maar daar was niets op geplaatst.



2 maart

Vandaag heb ervoor gekozen om net als gister te werk te gaan. Ik heb eerst de Instagrampagina bekeken en tot mijn verrassing was er een nieuwe post zichtbaar. Wederom gaat het ook hier om een object uit de collectie van het museum, alleen is dit plaatje minder kleurrijk dan de foto op Facebook gisteren. Het is een zwart-wit foto van Nicolas I van Rusland. De sfeer is hierdoor iets grimmiger dan op Instagram. Hierna ben ik naar Facebook gegaan, maar daar was niets bij gekomen. Ik vraag mij af wat hun “post-schema” is en waarom ze op bepaalde dagen wel en niet posten. Wellicht kiezen ze ervoor om het om en om te doen en zo de volgers op beide platforms van informatieve posts te voorzien. Het delen van verschillende content, want dat doen ze volgens mij, want de post van gister op Facebook is anders dan die van vandaag op Instagram, kan er wellicht voor zorgen dat mensen ze gaan volgen op beide platforms omdat ze toch zoveel mogelijk willen meekrijgen.

Wat mij overigens ook opvalt, is dat de toon van de Instagram post heel serieus is, terwijl dat op Facebook veel speelser is. Dit viel mij op, omdat je bij andere musea juist ziet dat de posts op Instagram een veel informelere toon hebben dan die van Facebook.



Appendix B: OVERVIEW OF RESPONDENTS

	Name interviewee	Gender	Occupation	Place of employment	Museum genre	Interview date
1.	Sifra Wieldraaijer	Female	Marketer	Museum Vrolik	Natural history	March 22, 2021
2.	Laurens de Rooy	Male	Museum director	Museum Vrolik	Natural history	March 23, 2021
3.	(Anonymous)	Female	Restorer	Museum Vrolik	Natural history	March 24, 2021
4.	Danielle Harkes	Female	Collection manager	Museum Vrolik	Natural history	March 26, 2021
5.	Frank Meijer	Male	Coordinator	SAE	(not applicable)	May 4, 2021
6.	Gerard van de Sanden	Male	Museum director	Dutch Pinball Museum	Science/History	June 1, 2021
7.	Hans Schoenmaker	Male	Museum director	Museum de Dorpsdokter	History	June 7, 2021
8.	Arnoud van Aalst	Male	Museum director	Museum Rijswijk	Art	June 8, 2021

Appendix C: INTERVIEW GUIDE

General questions/ warm-up

1. How would you describe a normal workday?
2. How would you describe the atmosphere in the company?
3. How do you structure your work?
4. How do the current measures affect the way that you structure your work/ workday compared to the situation before the pandemic?
5. Could you provide me with some background information about the museum/ organization?

Change in daily work and business

6. Museums have been under a lot of pressure and change lately. How have you experienced this change within your company?
7. And how have you experienced this change within your role within the company?
8. How have the current societal changes affected your job activities or business model negatively?
9. How have the current societal changes contributed to your job activities or business model positively?

Connecting with customers

10. How did you approach the audience before the lockdown?
11. Now that museums are closed, has this strategy or approach changed, and if so, how?
12. How do you develop new ideas to keep your audience engaged during the lockdown?
13. Can you give an example of how this “new” approach worked well?
14. How do you think these new customer-engagement-strategies will be applicable in the museum in the long term?
15. And I saw you are also active on social media. On which platforms are you active?
16. How often do you post something?
17. Can you describe the role of online platforms (such as Facebook and Instagram) play in communicating your ideas, products, or developments?
18. What have been your reasons for using online platforms?
19. How do you experience the use of these online platforms? What have been positive contributions?

20. Besides the positive sides of online platforms, what do you find challenging about the use of online platforms for communicating your ideas, products, or developments?

Small vs. large museums

21. Do you notice differences in the way small museums engage the audience compared to larger museums and, if so, could you name an example?
22. According to you, what would be the reason for this?

Entrepreneurship

23. How would you describe entrepreneurship in your own words?
24. How would you say that you fit into this description of an entrepreneur?
25. Can you give one or more example(s) of how the entrepreneurial aspects that you just named came in handy during your work at this museum?
26. Could you describe how you develop new ideas?
27. How would you describe “innovation”?
28. To what extent would you say that innovation plays an important role in the development of activities or strategies?
29. During the pandemic, to what extent did you feel more of a need to innovate than before the pandemic? / To what extent did you notice a difference in the urge to innovate before and during the pandemic?
30. Can you give an example of how this turned out in practice?
31. To what extent do you think it is important to take risks to achieve your mission?
32. When developing ideas, to what extent do you try to make them applicable in the long term?
33. To what extent did you collaborate with other parties, e.g. other museums, to create online activities or social media posts, both before and during the pandemic?
34. To what extent do certain partnerships or partners influence the activities and events you want to offer?
35. Do they influence the museum in some other way? Or is it just the opposite and do you influence them?

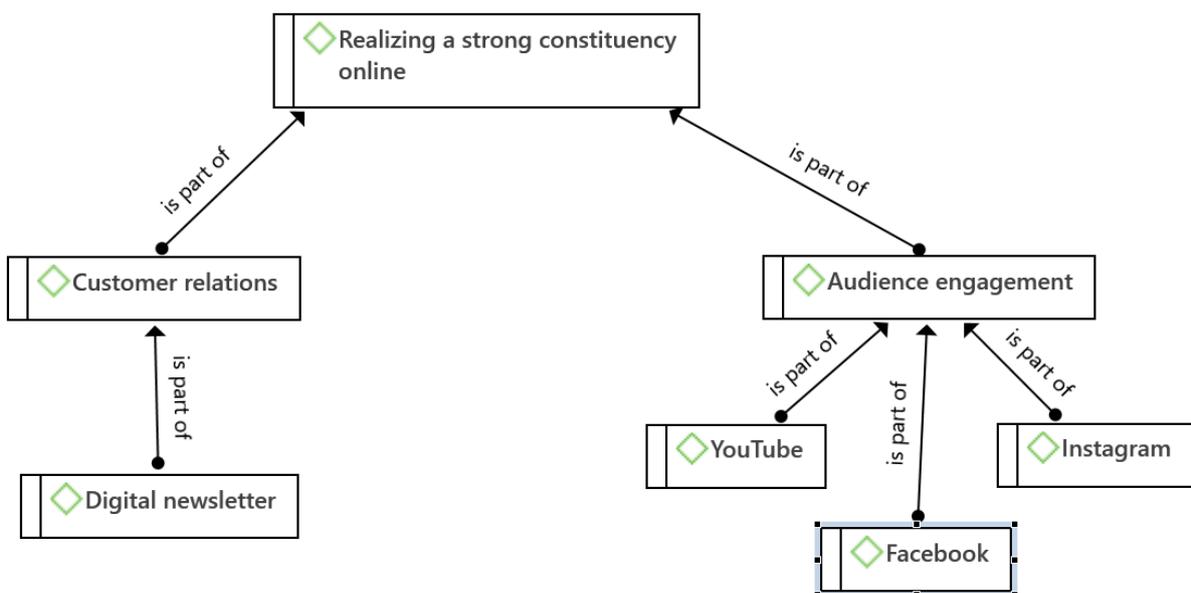
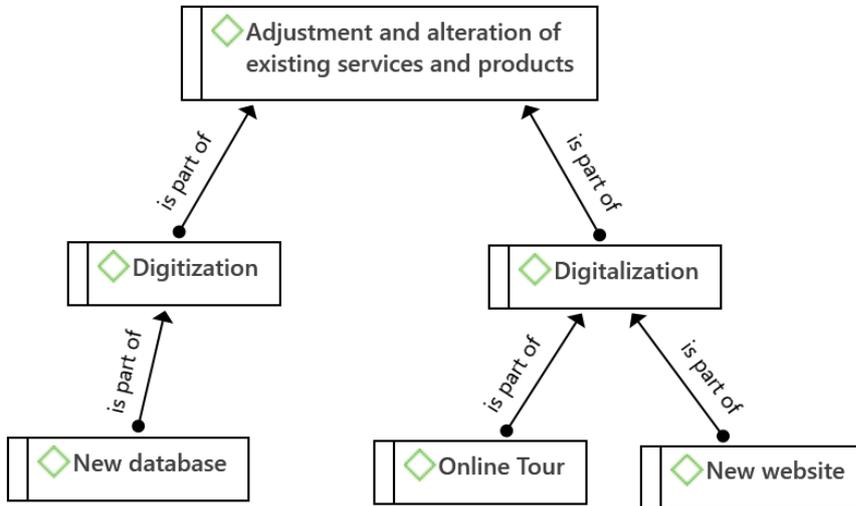
Financial and social support

36. What about support? In what ways do you feel supported as an employee within the museum?

37. And what about the museum itself? Did the museum experience any kind of extra support during the lockdown? Can you give an example?
38. And did you receive support in the form of subsidies before the pandemic?
39. What other ways to acquire an income did the organization discover during the museum's closure?
40. How well have these new sources of income worked thus far?
41. Looking back on how you, together with your team, have responded to the changes so far, what would you have changed?

Thank you for your time!

Appendix D: CODING SCHEMES



Appendix E: INFORMED CONSENT FORM

Project Title and version	[COMPLETION BY PRINCIPAL INVESTIGATOR]
Name of Principal Investigator	
Name of Organization	
Name of Sponsor	
Purpose of the Study	This research is being conducted [COMPLETION BY PRINCIPAL INVESTIGATOR]. I am inviting you to participate in this research project about [COMPLETION BY PRINCIPAL INVESTIGATOR]. The purpose of this research project is [COMPLETION BY PRINCIPAL INVESTIGATOR].
Procedures	<p>You will participate in an interview lasting approximately [COMPLETION BY PRINCIPAL INVESTIGATOR]. You will be asked questions about [COMPLETION BY PRINCIPAL INVESTIGATOR]. Sample questions include: “[COMPLETION BY PRINCIPAL INVESTIGATOR]”.</p> <p>You must be at least 18 years old [ADDITIONALLY, WHERE APPROPRIATE OTHER CONDITIONS, COMPLETION BY PRINCIPAL INVESTIGATOR].</p>
Potential and anticipated Risks and Discomforts	There are no obvious physical, legal or economic risks associated with participating in this study. You do not have to answer any questions you do not wish to answer. Your participation is voluntary and you are free to discontinue your participation at any time.
Potential Benefits	<p>Participation in this study does not guarantee any beneficial results to you. As a result of participating you may better understand [COMPLETION BY PRINCIPAL INVESTIGATOR].</p> <p>The broader goal of this research is to [COMPLETION BY PRINCIPAL INVESTIGATOR].</p>
Sharing the results	Your plan for sharing the findings with the participants should be provided. If you have a plan and a timeline for the sharing of information, include the details. You may also inform the participant that the research findings will be shared more broadly, for example, through publications and conferences.

<p>Confidentiality</p>	<p>Your privacy will be protected to the maximum extent allowable by law. No personally identifiable information will be reported in any research product. Moreover, only trained research staff will have access to your responses. Within these restrictions, results of this study will be made available to you upon request.</p> <p>As indicated above, this research project involves making audio recordings of interviews with you. Transcribed segments from the audio recordings may be used in published forms (e.g., journal articles and book chapters). In the case of publication, pseudonyms will be used. The audio recordings, forms, and other documents created or collected as part of this study will be stored in a secure location in the researchers' offices or on the researchers password-protected computers and will be destroyed within ten years of the initiation of the study.</p>
<p>Compensation</p>	<p><i>[COMPLETION BY PRINCIPAL INVESTIGATOR]</i></p>
<p>Right to Withdraw and Questions</p>	<p>Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalised or lose any benefits to which you otherwise qualify.</p> <p>If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the primary investigator:</p> <p style="text-align: center;"><i>[COMPLETION BY PRINCIPAL INVESTIGATOR]</i></p>
<p>Statement of Consent</p>	<p>Your signature indicates that you are at least 18 years of age; you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree that you will participate in this research study. You will receive a copy of this signed consent form.</p> <p>I have been given the guarantee that this research project has been reviewed and approved by the ESHCC Ethics Review Committee [and IF APPLICABLE: by the EU Ethics Committee]. For research problems or any other question regarding the research project, the Data Protection Officer of Erasmus University, Marlon Domingus, MA (fg@eur.nl) [and IF APPLICABLE: the EU Ethics Committee may be contacted through [information of the contact person at the Ethics Committee at EU [COMPLETION BY PRINCIPAL INVESTIGATOR]]].</p> <p>If you agree to participate, please sign your name below.</p>

Audio recording (if applicable)	I consent to have my interview audio recorded <input type="checkbox"/> yes <input type="checkbox"/> no	
Secondary use (if applicable)	I consent to have the anonymised data be used for secondary analysis <input type="checkbox"/> yes <input type="checkbox"/> no	
Signature and Date	NAME PARTICIPANT	NAME PRINCIPAL INVESTIGATOR
	SIGNATURE	SIGNATURE
	DATE	DATE