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Master thesis

What are the challenges and opportunities of subjective well-being practices in Dutch museums from both the cultural policy's and museum's perspective? What is the interdependency between both perspectives?

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ABSTRACT

Nowadays, museums are not only in charge of conserving, presenting and developing a collection of museal objects. They are also expected to provide educational, participative and social experiences. Museums offer cultural participation possibilities to their audiences. Earlier research proves that cultural participation within the museum context, museum participation, contributes to the subjective well-being of visitors. Scholars have defined the demographic, behaviour, personality and determinants of subjective well-being. These determinants appear to be built on cultural and social values, which can be reached through museum participation. Subjective well-being effects, fosered by museum practices, benefit the participant's health and can consequently be considered as spillover effects to the health sector. In order to determine the correlation between the museum field and the health sector and the effects they have on macroeconomic level, these spillover effects need to be well-defined, structured and measured.

However a sufficient amount of research on well-being effects of cultural participations exists, this objective is rarely implemented in museum's strategies. This research aims to demonstrate insights on the actual meaning of subjective well-being in the museum sector of the Netherlands from both the museum's and cultural policy's perspective. Furthermore, this research seeks to detect the challenges and opportunities of subjective well-being practices in he museum sector from both perspectives and clarify the interdependency between them. Consequently, this research seeks to answer the following research question: "What are the challenges and opportunities of subjective well-being practices in Dutch museums from both the cultural policy's and museum's perspective?", and the sub-question: "What is the interdependency between both perspectives?".

In order to answer the research questions, semi-structured interviews with Dutch museum representatives and cultural policy experts were conducted. Furthermore, secondary data resources were used to analyse Dutch cultural policy and the instruments it provides for museums.

This research proves that awareness about subjective well-being practices in the museum sector is the main challenge. The biggest threshold in realising these practices turns out to be limited resources for museums and a lack of knowledge of subjective well-being practices for cultural policy organisations. Despite these challenges, this research presents several opportunities in regard to subjective well-being practices in museums such as: networking, research and development, social impact, strategy, measurement and funding.

Moreover, this study proves that both museums and cultural policy organisations already apply an implicit subjective well-being discourse, which is interrelated to each other by means of museum strategies.

Keywords: subjective well-being, cultural policy, museum organisation, cultural participation

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1. Introduction

Over the decades, the role of museums has changed. The time that museums were only in charge of conserving, developing and presenting the museums' collection has passed (Sacco, 2016). Nowadays, museums are expected to provide cultural entertaining activities and create value by serving as participative platforms (Sacco et al., 2014). Leading organisations as The World Health Organisation and The Culture For Health Consortium acknowledge the positive effects of cultural participation on health and well-being of individuals and communities and even build further on it (Camic & Chatterjee, 2013; Chamic et al., 2018; Fancourt & Finn, 2019; Wheatley & Bickerton, 2019; Zbranca et al., 2022). Both museum visits and activities are considered as part of cultural participation, called museum participation. Consequently, the value creation of museums shifts more towards the social domain.

Nevertheless, the topic of subjective well-being is rarely part of the museum's well-designed strategies. Even at the level of cultural policy, awareness in regard to this issue appears to be rather limited. Earlier academic research on subjective well-being in museums is rather scarce to non-existent. Usually, this topic appears to be part of studies on the effects of culture and arts on health and well-being. In contrast to previous studies, this research focuses on subjective well-being only as part of health and is not related to the support of mental health treatments or arts on prescription practices. Furthermore, this study focuses specifically on museum participation to narrow the scope of research in order to deliver more profound insights on this topic. Since every cultural sector has its accents and characteristics, zooming in on a specific cultural field proved necessary. Profound research with a main focus on subjective well-being effects of museum participation needs to be further developed within the academic world. This research aims to contribute to this.

This research seeks to contribute to the understanding of subjective well-being practices within the Dutch museum sector by investigating the way they are undertaken on the organisational and policy levels. Further, it is articulating concrete recommendations in relation to further development of this objective. This research aims to answer the following research question: "What are the challenges and opportunities of subjective well-being in Dutch museums from both the cultural policy's and museum's perspective?". The possible opportunities and challenges that the subjective well-being objective and practices bring to the museum sector will be detected and analysed on the basis of semi-structured interviews with both museum employees and cultural policy experts as well as by secondary data resources. Moreover, this qualitative research tries to identify the interrelation between both the museum's and cultural policy's view on the topic of subjective well-being within the museum sector and answer the following sub-question: "What is the

interdependency between both perspectives?". This research focuses on the museum sector in the Netherlands, because of contextual and demographic reasons.

Subjective well-being does not appear to be a fundamental component of standard economics, despite it appears to offer significant economic value to the health sector in terms of prevention, promotion, management and treatment (Fancourt and Finn, 2019). The contribution of subjective well-being, as a consequence of cultural participation in the museum context, is considered as an intangible spillover effect of museum activities to the health sector (TFCC, 2015). Spillover effects can, in fact, complement direct effects with indirect ones, that society would not fully acknowledge or willing to pay for (Lazzaro, 2021). The spillover effects that the cultural sector offer to other sectors are currently receiving more attention. In order to demonstrate the structural interdependencies between the cultural field and other sectors, and the effects they have on macroeconomic level, these spillover effects need to be well-defined and structured. Yet, when it comes to subjective well-being in museums, this does not seem to have been fully realised. This research seeks to contribute to this realisation by identifying the interdependency between the museum sector and cultural policy field.

In the context of arts and culture, subjective well-being is determined by certain factors, which are underpinned by both cultural and social values. Museums realise cultural and social values that are part of their organisation's strategy (Kotler & Kotler, 1998). The determinants of subjective well-being are built upon social and cultural values, which can be reached, among others, trough museum participation. This manner, cultural and social values of museums contribute to the realisation of subjective well-being (Zbranca et al., 2022). This research seeks to detect the social and cultural values museums fulfil and which contribute to the subjective well-being of museum participants. This study also aims to demonstrate the consequences of the fulfilment of these values. However, the measurement of subjective well-being in the context of the prevailing neo-liberal policy of today, where values are approached from an utilitarian way, appears to be challenging. Only recently, various measurement methods in regard to subjective well-being originated and gained attention from policy makers and museum actors. This research aims to explore the different measurement methods of subjective well-being. Further, this research seeks to find out to what extent these measurement methods are applied in the Dutch museum sector and cultural policy sphere.

Since the nineties, Dutch museums are privatised, however Dutch cultural policy still exerts strong influence on museum strategies. It is suggested that government has a facilitation role towards the cultural sector (Klamer et al., 2006). Since the central and local government provides substantial subsidies to museum organisations in the Netherlands, there can be argued that it

influences museum organisations by the means of fund requirements, at least. Therefore, within the scope of this research it is important to undertake analysis of the Dutch cultural policy towards subjective well-being. This research examines which role cultural policy makers can possibly take up in fostering subjective well-being effects of museum participation and presents direct recommendations in regard to the realisation of cultural policy interventions concerning this objective. Respectively, this research also aims to contribute to the scarce academic literature about the perspective of cultural policy on subjective well-being.

This master thesis is structured in different chapters. The first chapter introduces the research topic of subjective well-being within the museum sector. The motive, central research question, relevance and objectives of this research are explained within this introduction. The second chapter outlines the theoretical framework of this research by evaluating pertinent theories, relevant theories and implications found in existing academic research. Within this chapter, the connection between the different subtopics is clarified. The third chapter covers the methodology of this research. The research method and design explain how theory is translated into practice. This section also addresses the motives behind the methodology selection and the used techniques in the data analysis. The fourth chapter presents the results and findings of this research. It analysis the collected data in context of the relevant selected themes of this research. This chapter introduces a model that provides an overview of the results and clarifies the interdependency between the perspectives of museums and cultural policy organisations. Finally, the last chapter presents a conclusion by articulating a convenient answer to the research question. Further, the limitations and implications of this research are clarified. Additionally, suggestions for future research are made, which might be pertinent to the research field of culture and health.

2. Theoretical Framework

2.1 Subjective well-being and economics

In the following sections, the correlation between subjective well-being and economics will be explored. Although subjective well-being is not considered as a basic component of standard economics, this chapter will explain how the museum's contribution to subjective well-being generates value. Moreover, the definition, determinants and measurement of subjective well-being will be analysed.

2.1.1 Welfare economics

In his *Advanced Introduction to Cultural Economics*, Towse (2019) defines welfare economics as the branch of economics that investigates how to allocate resources and goods in order to maximise social welfare. In economic terms, social welfare is defined as the total amount of utilities or benefits of all persons in a society. Nicholosn & Snyder (2019) define welfare economics as the study of the ways in which the allocation of resources influences the economic well-being. In his prominent textbook on welfare economics, Varian (2014), describes this field of economics as the study of how efficient a given allocation of resources is and which changes are required in order to optimize it.

Maximum social welfare is realised when the Pareto Optimality is achieved, meaning that no person in society can be made better off by some change, without making anyone else worse. Consequently, a Pareto improvement can be accomplished, when social welfare can be increased (Towse, 2019).

Welfare economics deals with market failure, meaning that it should correct the allocation of resources, where the price mechanism is failing, due to the benefits and costs that are not considered in neo-liberal market prices. Welfare economics provides the basis for state intervention in markets for goods and services such as arts and culture and is therefor widely used in policy decisions in the cultural sector, among others (Towse, 2019). This branch of the economics is also closely associated with social welfare functions that attempt to compile individual utilities or well-being into a social welfare measure (Sen, 1970). One can argue that welfare economics serves as the basis for the analysis of cultural policy in cultural economics (Towse, 2019).

In general, cultural economists highlight two sources of market failure, being public goods and external social benefits of consumption, better known as externalities (Towse, 2019). The positive effect on the museum visitor's subjective well-being appears to be one of these intangible external benefits to the health sector. Since subjective well-being appears to be an unintended contribution to the value of museum activities that society do not fully acknowledge, it can be regarded as a spillover effect (Lazzaro, 2021). Towse (2019), highlights the difficulties with the precise

valuation of these externalities. Since price is not a reliable indicator in this case, contingent valuation methods are usually applied to measure the value of external benefits as subjective well-being. Valuation methods are discussed further in chapter 3.

2.1.2 Subjective well-being

2.1.2.1 Definition

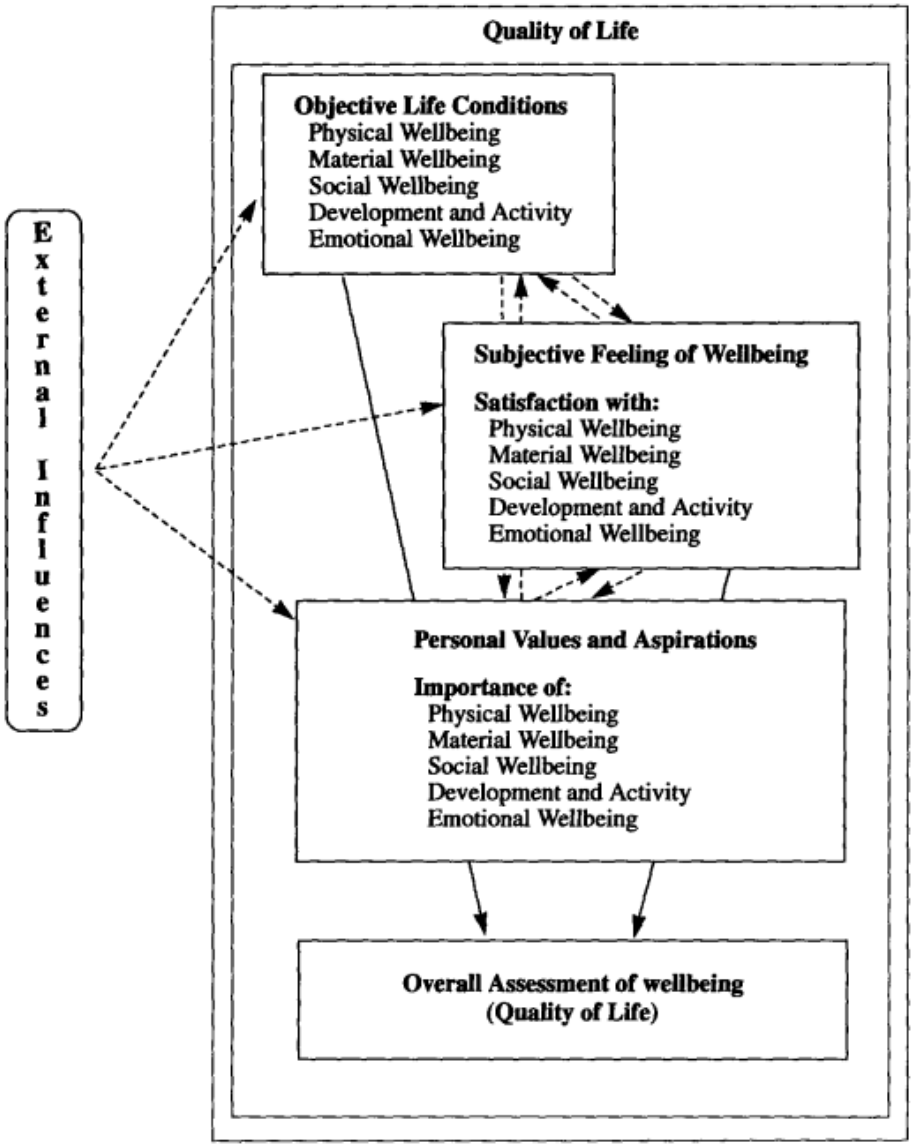
Andrews and Withey (1976) define subjective well-being (SWB) as the personal experience of both positive and negative emotional encounters and the cognitive assessment of satisfaction with life. SWB is determined by three components, two affective components: positive affect (PA) and negative affect (NA) and one cognitive component: life satisfaction (LS) (Andrews & Withey, 1976). Positive affects are positive emotional responses to everyday life experiences being joy, interest, enthusiasm, energy etc. The opposite, negative affects, are defined by negative emotions as sadness, fear, anger, distress etc. Life satisfaction is a stable state of contentment, based on the achievement of personal long term goals. There can be assumed that persons who experience a high LS with frequent PA like cheerfulness and amusement and occasional NA, have a high SWB. Logically, individuals tend to have a low SWB if they perceive a low individual LS, recurrent NA such as anxiety or disappointment and infrequent PA (Diener et al., 1997). Despite the fact that PA, NA and LS are sometimes highly associated, these are individual constructs that have often been investigated separately. In literature, the affective components of SWB, motivated by emotional responses to certain circumstances and situations in life, have been given more attention than the cognitive component, LS. The reason for this is the short lived and fluctuating character of PA and NA that represents the nature of everyday life. Following the conducted research in this field, the frequency of affective experiences has a bigger impact on the individual SWB than the intensity of emotional responses to life experiences, which has almost no significant effect on a person's SWB (Larsen et al., 1985). The cognitive component, LS, forms the stable component and key indicator of SWB, because it will not be influenced by short-term emotional affects to life events (Diener et al., 1995). LS is a stable state that reflects the degree of contentment with one's life and is established by the assessment of the personal QOL.

Since LS is the key indicator of SWB, there can be focused on SWB as one's individual evaluation of its quality of life (QOL) (Proctor, 2014). QOL can be determined by five different objective life conditions, the subjective level of satisfaction with these life conditions and the personal rate of importance of these. These different factors are interrelated and affected by external determinants. The five objective life conditions are: physical well-being, material well-being, social well-being, emotional well-being, development and activity (Felce & Perry, 1995). Physical

well-being is the ability to complete our daily activities without extensive fatigue or physical stress. Material well-being can be understood as the physical support to life like education, economic power etc. that can be obtained through physical resources. Social well-being is about creating and maintaining meaningful relationships and worthwhile interactions with individuals in your surroundings. Emotional well-being is determined by the ability to generate positive emotions, moods, thoughts and to react resiliently to unexpected life circumstances that cause stress and negative emotions. Development and activity in well-being terms refers to a constant, progressive enhancement of a population's health status.

The individual evaluation of the QOL conditions is influenced by some subjective factors. First, the subjective feeling of well-being, concerning the level of satisfaction one's feel with the five objective life conditions, described above. Second, the personal values and aspirations of the individual. This regards the importance of the five objective life conditions, as described above, in one's individual life (Felce & Perry, 1995). The objective life conditions, subjective feeling of well-being and personal values and aspirations behave dynamically in relation to each other (see figure 1). Changes in objective conditions, subjective feelings or values can lead to a rebalance of the SWB determining factors. These elements can not only be affected by each other, but also by external elements, the determinants of subjective well-being. Since all three elements are exposed to the influence of the determinants of subjective well-being, they all need to be taken into consideration in the measurement processes of subjective well-being (Felce & Perry, 1995).

Figure 1: A model of quality of life



Source: Felce & Perry, 1995

In the following section, the determinants of subjective well-being will be discussed further, since these are considered as external factors which affect the objective life conditions and its subjective factors. These determinants are concrete elements that must be considered in the measurement of one's subjective well-being. Museum activities can be classified as part of one of these determinants.

2.1.2.2 Determinants of subjective well-being

Scholars determine demographic, behaviour, personality and biological determinants of SWB (table 1) (Diener 1984, Proctor, 2014). All these determinants tend to have an impact, however, some of them are more necessary for a high SWB than others.

Table 1: Determinants of subjective well-being

category	determinants
demographic	• income • environment & culture • age • gender • race • employment • education • religion • marriage & family
behaviour	• social contact • life events • life activities
personality	• self-esteem • internality • extraversion
biological	• health

Source: Diener, 1984

The demographic determinants that have an influence on the SWB are: income, environment & culture, age, gender, race, employment, education, religion, marriage and family (Diener, 1984; Proctor, 2014). According to Diener (1984), earlier research proves the positive relationship between income and SWB within countries, however this relationship is relative. The level of income has a significant effect on the SWB at extreme levels of poverty, but once the basic needs are met, the degree of influence of the income on the individual SWB is rather minimal. Environment & culture determine the individual's surroundings, which has a direct influence on the personal SWB (Diener & Seligman, 2009). The environment can have a considerable impact on stress levels, emotions, cognitive restoration and self-regulation (Krekel & MacKerron, 2020), which are related to the SWB. Young persons seem to experience more intense (positive) emotional feelings in comparison to older persons, who judge their lives as more enjoyable on the long term (Diener, 1984). According to

Diener (1984), gender has a minor influence on SWB of individuals. However, young women tend to be slightly happier than younger men, whereas this trend reverses with ageing. Race appears to have an influence on the individual's SWB, but depends on other factors such as the national environment in which the individual lives (Diener, 1984). Employment tend to be a big influential factor of SWB. Both women and men with paid jobs have a higher level of SWB in comparison with unemployed people or those who are taking care of the own household. Job satisfaction is highly related to SWB (Diener, 1984). Education has an actual positive influence on SWB and seems to be higher for women than for men (Diener, 1984). Religion has a significant effect on SWB of those younger than 65 years. Church attendance and participation in religious groups seem to have a positive effect on SWB. Family and marriage satisfaction appear to be one of the strongest predictors of positive SWB on global level (Diener, 1984). The effect of all the demographic determinants should be viewed in correlation with each other. The effect of each determinant is influenced by the presence of other factors intertwined with the particular determinant.

Behaviour determinants comprise social contact, life events and activities. According to Diener (1984), previous research has shown that the amount of social contact experiences brings changes to SWB.

Both Diener (1984) and Proctor (2004) prove that personality and temperament tend to have a big influence on SWB of individuals. This is supported by the study of Andrews and Withey (1976) that shows that less than 10% of the variance in SWB is determined by demographic determinants. Personality and temperament factors as self-esteem, internality and extraversion appear to have a bigger impact on SWB. The level of self-esteem is one of the factors that is strongest related to SWB. Experiencing freedom within your own environment influences SWB. Extraversion is a personality characteristic which tends to relate to SWB. Intelligence seems to have no impact on SWB, a possible explanation for this could be that intelligence causes greater ambitions for achievement, or awareness of alternatives, which can possibly result in stressful events or comparisons with other persons.

Biological factors appear to be determinants of SWB. However the effect of subjective health on SWB is higher, objective (biological) health also tends to have an impact on SWB. Other biological factors such as good sleep proves to impact SWB as well (Diener, 1984). Museum activities can contribute to demographic, behavioural and personality determinants, which influence the individual's subjective well-being.

2.1.2.3 Measurement of subjective well-being

Self-report is the most frequently used self-appraisal method for both affective and cognitive components of SWB (Proctor, 2014). The following are some examples of the most used methods in psychology research. The Satisfaction with Life Scale of Diener et al. (1985) is a short instrument consisting of five items to measure the participant's SWB in only one minute. With the Positive and Negative Affect Schedule of Watson et al. (1988), mood or emotion are measured through twenty scale items, using the five-point Likert Scale. The Affect Balance Scale of Bradburn (1969), measures the psychologic well-being of participants, consisting of ten scale items, five for PA and NA each. Techniques for determining the regularity and intensity of PA and NA have also been established. The experience sampling methods for assessing SWB in situ are designed to subject participants to repeated assessments on regular base within their natural surroundings (Scollon et al., 2013). In order to collect the most comprehensive data of the participant's well-being, a multi-method approach is preferable (Diener & Eid, 2006). Multi-method techniques can consist of self-reports; peer reports; cognitive, observational, motivational, behavioural and physiological methods; emotion-sensitive tasks (Proctor, 2014).

2.2 Subjective well-being and culture

The following sections will explore the role of culture on subjective well-being. In 2019, The World Health Organization published a report [1]based on extended literature review that brings evidence on the role of culture and the arts in improving health and well-being of both individuals and communities (Fancourt and Finn, 2019). The Culture For Health Report, published in 2022 (Zbranca et al.), confirms the findings conducted by the WHO and builds further on it. Furthermore, subjective and community well-being are added to the research scope of the report in order to include the individual's and community's health aspects.

2.2.1 Cultural participation

The majority of cultural institutions offer various cultural activities. Cultural participation in these activities can generate subjective well-being effects, i.e. they need to find an audience to participate. Research proves a causal relationship between the availability of public infrastructure for cultural purposes like public spaces, community centres, venues etc. and the advancement of well-being through culture (Zbranca et al., 2022). Cultural participation can be understood as the active

[1] The report mapped the global existing academic literature on evidence in this field that is published between the years 2000 and 2019. Based on 900 publications, this mapping shows that arts activities can have an impact on both health and well-being of its participants (Fancourt and Finn, 2019).

engagement of both individual persons and communities in the production or consumption of cultural goods and services such as visiting museums, painting artworks, reading literature, playing music, attending theatre performances etc. (Throsby, 2001; Peterson & Kern, 1996). Conducted research (Fancourt and Finn, 2019; Zbranca et al., 2022) include museum activities in the cultural participation framework, among others such as performing arts, design and craft, literature, etc.

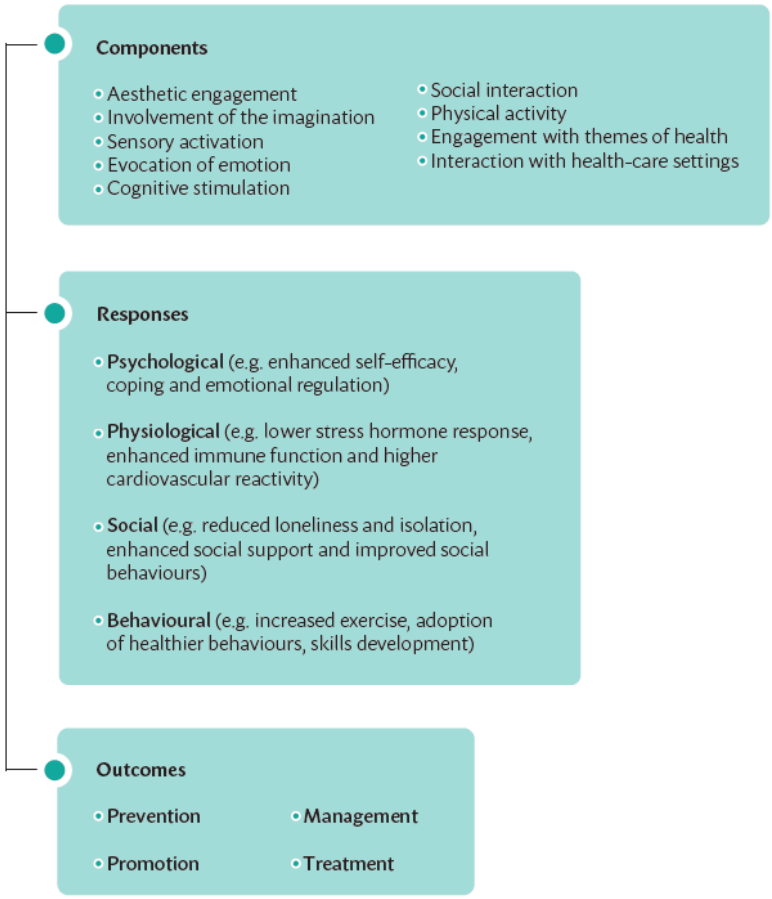
Cultural participation can be both active and receptive. Cultural activities are considered active, if participants are engaged in the creative process (Zbranca et al., 2022). Within the museum context, this concerns the educational and public activities that invite participants to create all kinds of artefacts themselves such as paintings, poems, pictures, theatre performances etc. (Museumvereniging, 2022). Receptive cultural participation occurs when participants are willing to receive cultural information in all kinds of facets (Zbranca et al., 2022). Within the museum context, receptive cultural activities include artworks, listening to guides, reading information panels etc. Both types of cultural participation are taken into account within this research.

2.2.2 Impact of cultural participation on subjective well-being

Health is defined by the WHO as "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (Fancourt & Finn, 2019, p.1). Well-being is part of the general health definition and can be considered on both individual and community level. This research focuses on the individual perspective, subjective well-being.

The WHO has developed a theoretical model which clarifies the links between culture and arts and health (figure 2). Cultural activities appear to be complex health beneficial interventions that can be determined by varied health promoting components such as: aesthetic engagement; involvement of the imagination; cognitive stimulation, social interaction etc. Each of these components can motivate psychological, physiological, social and behavioural responses that are linked to health beneficial outcomes in terms of prevention, promotion, management and treatment (Fancourt & Finn, 2019). This theoretical model can be applied to the museum sector, since culture and arts appear as the core of museums.

Figure 2: A logic model linking the arts with health



Source: Fancourt & Finn, 2019

The subjective well-being effects of museum activities are not only determined by the visitors' aesthetic engagement, involvement of the imagination and social interaction. According to Camic and Chatterjee (2013), emotional activation, sensory activation and cognitive stimulation are just as significant components which influence the subjective well-being of individuals. Possible psychological responses to the presence of these components are: emotional support; increased sense of connection and belonging; enhanced sense of optimism and hope; further development of moral values and beliefs; increased sense of self-esteem; expanded resilience; better personal recognition of achievement; increased feelings of quietness, rest and spirituality (Camic & Chatterjee, 2013; Wheatley & Bickerton, 2019; Zbranca et al., 2022). On the social level, museum visits and activities can stimulate companionship, social interaction, improvement of social relationships, lowering of risks for social isolation (Camic & Chatterjee, 2013; Chamic et al., 2018; Wheatley & Bickerton, 2019). Conducted research proves that the attendance of museum visits and activities can cause the following behavioural responses: fostering of relaxed behaviour ; using and improving of

personal skills; developing identity and building personal opportunities for success (Wheatley & Bickerton, 2019; Chatterjee et al., 2014; Packer, 2008; Camic & Chatterjee, 2013). At a physiological level, participation in museum visits and activities, can lead to a lower stress hormone response (Packer, 2008).

In terms of prevention and promotion (figure 2), caused by these responses, museum visits and activities appear to have a significant positive impact on health promotion and social inclusion (Zbranca et al., 2022). Museums foster these factors by using health-related stigma in their exhibitions, collaborating with health care organisations, empowering visitors to apply a healthy lifestyle and engaging minorities (Fancourt & Finn, 2019). Museum institutions actively develop social and community capital within society by setting up socially relevant projects and activities through which they actively support social inclusion (Fancourt & Finn, 2019). As an example, Museum Boijmans Van Beuningen, located in Rotterdam, has set up a museum department in "Zuid", which is considered as a more disadvantaged neighbourhood of the city. Several social, educative and cultural projects are organised in these department by the museums in order to exert positive impact on the local community (Museum Boijmans Van Beuningen, 2023). Some museums, for example, the Kunsthal inRotterdam, organise activities for individuals at risk of loneliness. With their seasonal event "Kunstkoppels", they connect people from different generations while inviting them to visit the museum together (Kunsthal, 2023). These types of actions reduce social isolation, loneliness, social inequality and enhance social bonding, group identity and cooperation (Fancourt & Finn, 2019).

On the management and treatment level (figure 2), it turns out that museum participation can benefit people who suffer from or are at risk of mental illness in terms of personal recovery (Jensen, 2018). Personal recovery can be understood as an intensive personal and unique process of modifying one's attitudes, goals, value etc. into a fulfilling lifestyle within the restrictions that illness caused (Leamy, et al., 2011). Several "arts on prescription" projects have proved the impact of museum visits and activities on the patient's well-being (Zbranca et al., 2022). Within the Netherlands the "well-being on prescription" programme exists since 2011. Through the programme, patients are connected to well-being coaches, who encourage them to find new activities that contribute to their subjective well-being, such as museum visits (Landelijk Netwerk Welzijn op Recept, 2023). Museum participation can not treat illness, but has the ability to play a significant supporting role in the illness treatment in terms of well-being, which can eventually lead to reduced medication intake (Holt, Matthews and Elliot, 2020). The lowering of the level of stress hormone in participants' bodies through the attendance of museums and their activities is a specific example of a treatment effect (Fancourt & Finn, 2019). Both these prevention-promotion and management-

treatment related health outcomes contribute to the improvement of the subjective well-being of museum participants.

2.3 Subjective well-being and cultural values

Cultural and social values of museums contribute to the well-being of both individuals and communities (Zbranca et al., 2022). Cultural value is determined by values of aesthetics, spirituality, sociality, history, symbolics and authenticity (Throsby 2001). Social value is defined as the quality of relationships with one's surroundings (Klamer, 2017). The determinants of subjective well-being (table 1) appear to be built upon both types of values. For this reason it is highly important that these values are part of the cultural policy discourse on subjective well-being, although this poses measurement issues (Throsby, 2003). In the following sections the values of museums and their measurement methods are discussed from a cultural economics point of view.

2.3.1 Values of museums in a cultural economics perspective

In the context of cultural economics, the total value of museums goes beyond standard economics, since museums generate a plurality of values which usually cannot be measured in monetary terms only (Throsby, 2001). Following the cultural economics perspective on values, the economic value of museums consists of both the use and non-use value. The use value is determined by the private value that museums offer to the consumers of museum services and consumption externalities and can be measured as an observable financial flow. The non-use value is defined as the existence of the museum, the option it offers to visit it and the bequest and can be measured by population surveys of willingness-to-pay for public benefits of museums. Due to the difference in measurement method, the non-use value of museums may be increasingly higher in monetary terms than the use-value of museums (Throsby, 2003). Subjective well-being is defined as a non-use value of museums (del Saz-Salazar et al., 2019).

It is highly important to treat cultural and economic value of museums on equal terms, in order to be able to reflect the full value of museums, since they are interdependent (Hutter & Frey, 2010). Economic value is defined as the utility individuals or markets allocate to assets (Throsby, 2001). Cultural value appears to be necessary in the establishment of the market value of cultural goods (Caves, 2000; Hutter & Frey, 2010). Meaning that a change in the cultural value of a cultural good brings about a change in the economic value of it (Hutter & Frey, 2010). According to Throsby (2001), the value museums create is not only caused by their collection and building, but also by the activities linked to these cultural goods. These activities generate social value as part of the cultural value. Thus, according to Throsby (2001) museums provide both economic and cultural value. Klamer

(2004) separates economic as well social and cultural value from each other. According to him, the realization of these different values depends on the concrete context in which the cultural goods are produced and formed by the various social relationships that may or may not be conditioned by monetary means. Thus, all three values should be taken in consideration on equal terms in order to reflect the full value of museums. In the scope of this research, it is important to address the cultural and social value separately, since museums are expected to merely accomplish cultural values, but also fulfil social values. The realisation of these social values can be seen as a spillover effect to the health sector, because it enables the positive effects of the arts and culture on the mental health of society (Lazzaro, 2021), which is not the primary purpose of a museum organisation. Museums do also produce several spill-over effects to sectors such as tourism, social and local economy (Margherita, 2016). The fact that the role of museums is shifting more towards the social domain (see section 2.4.1), motivates the need to create a better understanding of the spillover effects of museums. This research aims to contribute to this.

The cultural values of aesthetics, spirituality, sociality, history, symbolics and authenticity and social value of meaningful relationships can be experienced through museum activities and are all interrelated with subjective well-being. This creates indirect economic value in regard of the health sector in terms of prevention, promotion, management and treatment (figure 2) (Fancourt & Finn, 2019). Nonetheless, justifying the economic value that museums develop in terms of well-being by the principles of standard economics is challenging, since subjective well-being cannot be fully quantified in monetary terms. Policy makers need to develop and support this argument, since a predominant neoliberal policy prevails in the Netherlands (Melink, 2021). This means that nowadays, cultural institutions, as museums, are only supported with budget to develop their cultural value. Museums are not provided with budget for the development of spillover effects, which benefit other sectors. Support for the development of these spillover effects in monetary terms can provide funding opportunities to the museum sector (Levä, 2016).

2.3.2 Valuation of subjective well-being

From a psychological point of view, different methods exist and are accepted to measure subjective well-being (see 2.1.2.3). From an economical perspective, the valuation of well-being holds some implications, since well-being is considered as non-use value of cultural goods (del Saz-Salazar et al., 2019). The contingent valuation method (CVM) is a widely used valuation method to translate non-market values, like these which contribute to the subjective well-being of museum visitors, into monetary value. On the grounds of consumer's willingness to pay (WTP) for the hypothetical supply of a cultural good that influences their well-being, their value is determined. The data for this

method is gathered through questionnaires. These values give direction in producing reliable monetary measures and can therefore be implemented into cultural policy decision-making processes (del Saz-Salazar et al., 2019). Although CVM appears to be the most used non-market valuation method for cultural goods, major concerns raise about the reliability of this technique (Carson et al., 2000). From a critical point of view, there is stated that questionnaire respondents do not have well-formed preferences, which makes the results worth less in decision-making processes (Hausman, 2012). Among these critics is Throsby (2003), who states that the CVM cannot be able to imply the complete set of non-market values of cultural goods.

Due to the limitations of the CVM, an alternative valuation method is gaining attention, the Life Satisfaction Approach (LSA). This approach is based on data on self-reported life satisfaction, gathered through surveys. These data is used to determine the monetary value of cultural goods (del Saz-Salazar et al., 2019). Advocates of this alternative valuation method claim that LSA has several advantages in comparison with CVM. This approach tends to be less cognitively demanding, to avoid strategic behaviour and to not suppose rational actors and the assumption of equilibrium in markets. However, this approach appears to have some limitations as well. First of all, the responses scales of life satisfaction surveys occur to be different in wording and numbers, leading to comparison problems. Possible endogeneity of a few actors, caused by sample selection, measurement errors etc. Last, the LSA is not able to predict the possible effect of hypotheses.

Del Saz-Salazar et al. (2019) compared the two valuation methods and concluded that LSA develops towards a complementary valuation method to the CVM, due to its capability of acquiring monetary measures of non-values. Nevertheless, the LSA appears to be still infancy, in comparison with other valuation methods of non-use values. According to del Saz-Salazar et al. (2019), different approaches should be used in decision making processes concerning the value of cultural goods, in order to make deliberate agreements.

In order to address the deficiency of traditional measurement methods and valuation expressions as described above, alternative measurement methods were developed, which are based on mutual, collective judgement procedures in order to determine the full value that cultural goods, and more specific, museums can provide (Hutter & Frey, 2010). These alternative approaches try to comprehend the complexity of cultural value and provide a counterweight for the economic value of cultural goods that has been broadly studied and measured (Throsby, 2001). Dekker (2014) was the first to establish the valuation approach within cultural economics. On the one hand, he based this approach upon the economic analysis, used to analyse the arts. On the other hand, he used elements from the art and commerce approach in which the relative position of the arts in a commercial and industrialised society is analysed. Different value-based approaches originated from

Dekker's method (2014). One of these value-based approaches is developed by Klamer (2017), who has the aim to contribute to the development of another economics that doesn't prevail instrumentalist reasoning. Different from standard economists, he implies that the values of cultural goods are not fixed, but change during the realisation process of them. Thus, according to the author, the formation of and change of value of a cultural good is a dynamic process (Klamer, 2017). In his opinion, cultural and social values are realised through the sharing of both tacit and formal knowledge, norms, conventions, languages between people in a specific domain (Klamer, 2017).

Thus, several valuation methods exist to estimate the monetary value of non-market cultural goods and services as museum activities. These approaches do not appear to be prominent used in the museum sector, since limited academic research is found on this topic. Sacco (2016), states that museums should start exploring this field of well-being valuation through measurement methods from both the psychological and economical field. It appears to be important to make the economic values museums create comprehensible for stakeholders in order to advocate for a real sustainable and economic impact of their organisations, which can eventually be in favour of obtaining resources for further development of their museum organisations.

2.4 Museum organisations and cultural policy

From their origin, museums were the responsibility of patrons, who financially supported culture and arts. The first publicly accessible museum of the Netherlands was established in 1780. From the 19th century on, Dutch museums became part of the state's responsibility. Conserving and financing of museal properties fell under the competences of national government. After the second world war, the government was supposed to pursue cultural policy (Akkers, 2008). Since the Privatisation of National Museums Act was established in 1993, museums are privatised and Dutch cultural policy is based on the idea that the state should abstain from making assessments of the worth of art (Oosterhuis et al., 2019). Nonetheless, Dutch cultural policy still exerts strong influence on museum organisations in the form of strategic and financial support.

In the scope of this research, the perspectives on subjective well-being as part of both Dutch cultural policy and museum organisations will be detected. Further there will be investigated how these two perspectives interdepend, if at all, and which challenges and opportunities they present. In order to do so, the cultural policy within a museal context needs to be explored.

2.4.1 Cultural policy regimes

In order to clarify the role of culture, and more specific, museums, in the economic context of today, Sacco (2016) distinguishes three standard cultural regimes over time.

Culture 1.0 regime is known as the patronage model and typical for a pre-industrial economy. The regime is characterized by culture, absorbing economic value instead of producing it. The actual production of culture is guaranteed by the individual actions of patrons, who provide financial support for culture producers. This type of culture is intended to serve elite audiences. The resources, used by patrons in order to secure cultural production, are generated outside the cultural field, meaning that cultural production fully relies on some type of external subsidies (Sacco et al., 2014). Within this framework, museums create value through the conservation, development and presentation of the museum's collections, which nowadays is still the main function of museum organisations (Sacco, 2016). It is important to highlight the fact that cultural public policy is still mainly operating according to the pre-industrial culture 1.0 regime. However, the difference nowadays is that the patronizing role has mainly shifted from individual persons towards the national governments. This role is fulfilled by supporting museums through subsidies.

The industrial revolution in the 19th century is responsible for the growth of the cultural industries. This resulted in industrialised forms of culture at affordable prices that become profitable, which gave rise to the culture 2.0 regime. During this era, cultural audiences were widening, due to the bourgeois revolutions, that has set a new view on citizenship which includes culture as a universal right, on the one hand and the improvement of living conditions of the working classes, resulting in an increased willingness to pay for cultural activities, on the other hand (Sassoon, 2016). The biggest difference between the culture 1.0 and the culture 2.0 regime is the emergence of cultural activities that generate economic value. However these cultural activities are part of a small branch of the entertainment industry, and thus creating relatively small value on macroeconomic scale. In this regime, museums become more accessible and are not purely focused on an elite audience, resulting in a more diverse audience. They often take the role of an entertainment provider, resulting in an economic impact that can be measured in direct terms.

The culture 3.0 regime is characterized by a profound transformation on the production side. This regime is linked to content communities, individuals who meet in order to produce cultural content by themselves (Sacco et al., 2014). Due to the stream of technical innovation, production of content appears to be easy and affordable (Manovich, 2009). The culture 2.0 regime brought an explosion of the size of the cultural markets, where the culture 3.0 regime initiates an explosion of the number of producers, resulting in a transformation of audiences (Sacco et al., 2014). Museums have the ability to create value by serving as participative platforms. As an example, the Van Gogh

Museum in Amsterdam offers several painting workshops, in which participants get the opportunity to create art works themselves (Van Gogh Museum, 2023). This way, cultural participation is encouraged by the museum. The biggest impact that the culture 3.0 regime brings, is the transformation of the cultural sector from an individual macro-sector into an ecosystem determined by structural interdependencies between itself and other sectors of the economy (Sacco et al., 2014), which is also noticeable in the museum sector. Passive audiences are substituted by active museum participants. Value production of museum organisations moves more towards the social domain and is linked to the main dimensions of civic functioning: innovation welfare, sustainability, social cohesion, lifelong learning, social entrepreneurship, local identity and soft power. The association between cultural participation and wellbeing is valued within this cultural framework of content communities. Sacco (2016) highlights the possible indirect macroeconomic consequences of this relationship, which is crucial to the sustainability of society. For example, museum organisations create economic benefits for the health sector by organising activities that enhance health prevention, promotion, management and treatment (figure 2). Another example is the economic benefits museum organisations develop for innovation industries by opening up their collections.

Within the culture 1.0 regime, culture could only act as a catalysator for the generation of value in complementary sectors, such as tourism (Sacco et al., 2014). The transition towards culture regime 2.0 brought a consideration of cultural production as a major economic catalysator per se. This led to an explosion of projects that develop specific facets of the cultural industries like technological innovation, the development of specific skills, cultural entrepreneurship etc. (Power & Nielsen, 2010). According to Sacco et al. (2014) the full value of cultural industries need to be acknowledged by incorporating them more within the economic and social context. The vision of the culture 3.0 regime has been introduced within cultural policy making in terms of the demand side as a pool of practitioners with a focus on active cultural participation. European policy makers are expanding the social and economic impact of cultural production on European economies through the development of social cohesion policies. The establishment of the European Institute of Innovation & Technology by the European Union, serves as an example of these social cohesion policies. The aim of this institution is to connect different stakeholders within the creative and cultural industries in order to encourage innovate developments to create jobs and deliver sustainable growth in Europe (EIT, 2023).

The role of the government is to facilitate the development of the cultural sector (Klamer et al., 2006). According to Throsby (Petrova, 2011), this role is realised by different phases of the policy-making process, being: "…designing and implementing clear objectives and instruments, allocating strategies as monitoring and evaluating cultural practices" (Petrova 2011, p.239). Accordingly, the

committed cultural policy strategic and financial support need to be comprehended, in order to identify to what extent they facilitate the museum sector in its pursuit of subjective well-being objectives.

2.4.2 Museum's purpose strategies in the context of cultural policy

Museum organisations determine their strategies in order to develop practices that align with the identity and goals of the museum (Kotler & Kotler, 1998). The strategic pillars of museums are usually translated into the mission, vision and values of museum organisations, which are publicly expressed through their policy plans. These are the foundation for the development of museum practices in order to build audiences and attract financial resources (Kotler & Kotler, 1998).

The strategies of museum organisations are generally influenced by several policy making institutions. On international level, "The International Council of Museums (ICOM)" , a non-governmental organisation and membership organisation influences the development of museum's strategies by establishing both professional and ethical standards for museum activities (ICOM, 2023). ICOM-members are supposed to be conform with this ethical code and the museum definition, which is renewed in 2022 and read as follows:

> "A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing" (ICOM, 2022, p.3).

One of the main tasks of "ICOM" is to raise awareness on relevant topics in the museum sector. In the framework of this goal, the museum association organises an annual international museum day. For the year 2023, the topics of sustainability and well-being are highlighted. For this day, "ICOM" selects a set of goals from the Sustainable Development Goals of the United as a strategic framework. In 2023, among others, goal three, which concerns global health and well-being is selected, which means the museum organisation will promote health and well-being in the museum field, with special attention to mental health and social isolation (ICOM, 2023).

On European level, The European Union indirectly affects the strategies and policy of museums, since it is committed to safeguarding and enhancing Europe's cultural heritage, which includes European museum collections. Since policy-making in the museum sector in the first place appears to be the responsibility of the EU Member States themselves, they don't implement direct policy measures, but they do conduct research and set up programmes in the museum field (EU, 2023). For example, different strategic goals concerning well-being in the cultural sector are

implemented in “The EU Work Plan for Culture” and “European Agenda for Culture”. Another example, as a respond to the Preparatory Action of EU, the Culture For Health Consortium has been established. The project aims to increase awareness on the role of culture in improving health and well-being among policy makers (Zbranca et al., 2022). Moreover, “Voices of Culture”, the platform for constructive dialogue between the EU cultural sector and the European Commission, is conducting research on the role of the cultural and creative industries, including museums, in the improvement of mental health among young people. The goal of this research is to generate project ideas and policy guidelines for these sectors and its decision-makers (Voices of Culture, 2023).

The Network of European Museum Organisations (NEMO), is an independent network of national museum organisations, who represent the museum field of the member states of the Council of Europe. They do influence museum strategies of European museums, by advocating the aims of museums on both European and national level and influencing relevant policy measures (Nemo, 2023).

On national level, several cultural policy instances exist, like the Ministry for Education, Culture and Sciences, the Museum Association, the “Landelijk Kenninstituut Cultuureducatie en Amateurkunst” (LKCA) etc., that exert a significant influence on the development of museum’s purpose and strategies. The Dutch Museum Association is an example of a national cultural organisation which is in charge of the development and improvement of museum standards (Oosterhuis et al., 2019). Although, there is no museum law applied by the national government, municipalities and cultural policy influence the Dutch museum’s purpose and strategies indirectly, since it is the main funder of the sector (Oosterhuis et al., 2019). Local cultural policy organisations often take up the role of connector of the (local) government and museum organisations. These organisations are widespread in The Netherlands. The organisation of the Dutch museum sector and cultural policy is profoundly discussed in the section on results and findings.

Both public and private funds appear to play an important in the development of museum strategies, since they provide highly needed financial support for museum organisations. Cultural policy is able to influence the different museum strategies by allocating different financial resources (Klamer et al., 2006).

The general trend in European policy from the 1990s onwards, is an enormous downsizing of cultural budgets (Pickford, 2014). The cultural sectors are seen as marginal, low-productivity parts of the economy that are absorbing external subsidies much more than creating economic value in return (Sacco et al., 2014). Therefor it is not surprising that the cultural sector, including the museum sector, experiences difficulties in gaining place in the top spots of the policy agenda. However, these assumptions contradict existing evidence of the role and potential of culture in long term

competitiveness strategies (CSES, 2010). Whether these evidence are taken seriously depends on the decisions of policy makers on national level. Policy makers on local level often behave as strategic followers. Developing an effective cultural policy is far from easy, because the standard economics models based upon profit maximization and instrumental rationality appear to not be applicable in the policy making for this sector (Markusen et al., 2013). The essential aspects of culture prove to be expressive rationality, intrinsic motivation and social exchange, often introducing types of interaction which are not mediated by markets (Sacco et al., 2014). In addition, the entrepreneurial culture has developed relatively late and faced difficulties in Europe (Hearn et al., 2007). The term cultural entrepreneurship, meaning that cultural institutions are encouraged to generate more revenue, was only introduced and developed in Dutch cultural policy around 2010. Within the Netherlands, only larger museums were successful at generating more own income. This focus on cultural entrepreneurship even caused negative effects on the budgets for maintaining archival activity and collection upkeep, as well as the cultural labour market (Oosterhuis et al., 2019).

However, the downsizing of public funding of museum organisations resulted in the need of generating own income and sponsorship. Museums were forced to enter the marketplace, for which they needed to develop an effective management and marketing system (Moore, 1994). Besides government funding and self-generated revenue, museum organisations rely on financial support of funds as well (Oosterhuis et al., 2019). In return for this financial support, funders expect museum organisations to meet certain criteria. This results in a type of dependency on external funds, which places the funds in a dominant position with a high influence on museum's purpose and strategies, including the subjective well-being objectives. The funding framework for Dutch museum organisations is further discussed in the section on results and findings.

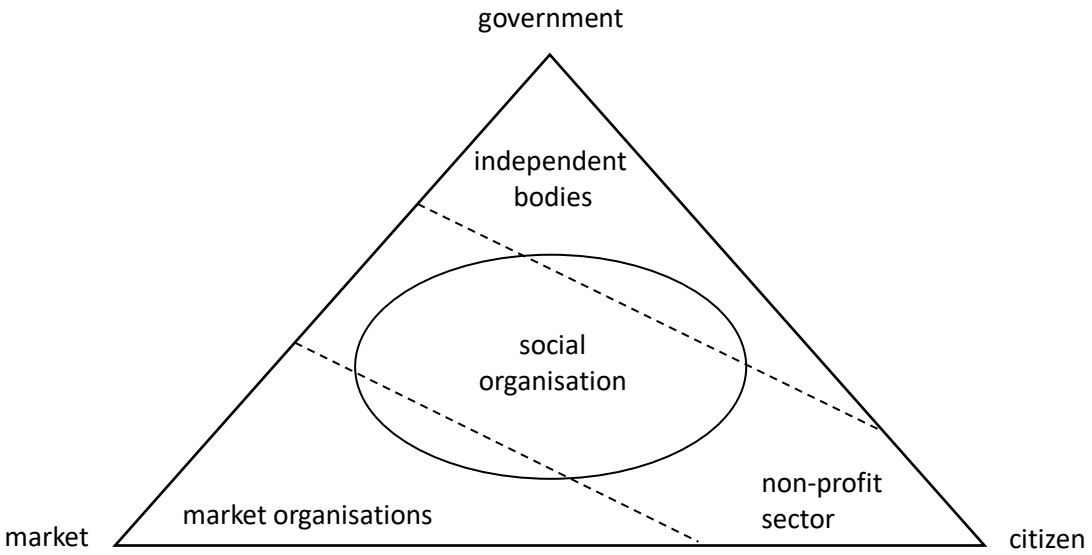
2.4.3 Museum's organisational structure

The changing role of museum organisations nowadays leads towards a development of museum organisations in the direction of the culture 3.0 regime, in which the museum structure is evolving towards a social organisation structure. All policy factors, as discussed above, can have an impact on the way museums coordinate their operations within their organisational structure. This chapter explores the position of museum organisations in relation to policy actors who implement or influence these policy factors. Furthermore, the internal museum structure in the museum field of today is clarified.

Figure 5 presents the policy position of the museum as social organisation in a 3.0 cultural regime. In this model, the museum organisation is positioned in the centre, maintaining equal ties with the government, market and citizens. The museum organisation is linked to the government by

means of funding. Klamer et al. (2006) argue that the way in which governments finance the cultural sector, matters to the way cultural organisations operate and fulfil the realisation of their purposes. Independent bodies are positioned between the government and the museum organisation. They execute state responsibilities, without operating under the direct authority of a minister. The market is associated to the museum by cultural entrepreneurship, museum visitors and sponsorship. Museums operate independently since the establishment of the Privatisation of National Museums Act in 1993 (Association of the Compendium of Cultural Policies and Trends, 2019). From then on, the government is withdrawing itself from its responsibilities over museum organisations and passes on competences to the market (Museumvereniging, 2011). Market organisations, which operate with the aim of achieving predetermined results, are placed in between the market and social organisations. Citizens are related to the museum organisation by participating in friends associations of the institution or contributing to the functioning of the museum organisation as volunteers. Citizens also hold ties with museum organisations through cultural participation. They appear to be of great importance, since museums are considered as social organisations within the 3.0 cultural regime and partly rely on their cultural participants. The non-profit sector supports the ties between the museum and citizens. Museum policy factors originate from cultural policy actors, as described above, and the ties they hold with them. These policy factors influence the museum's strategies and operations.

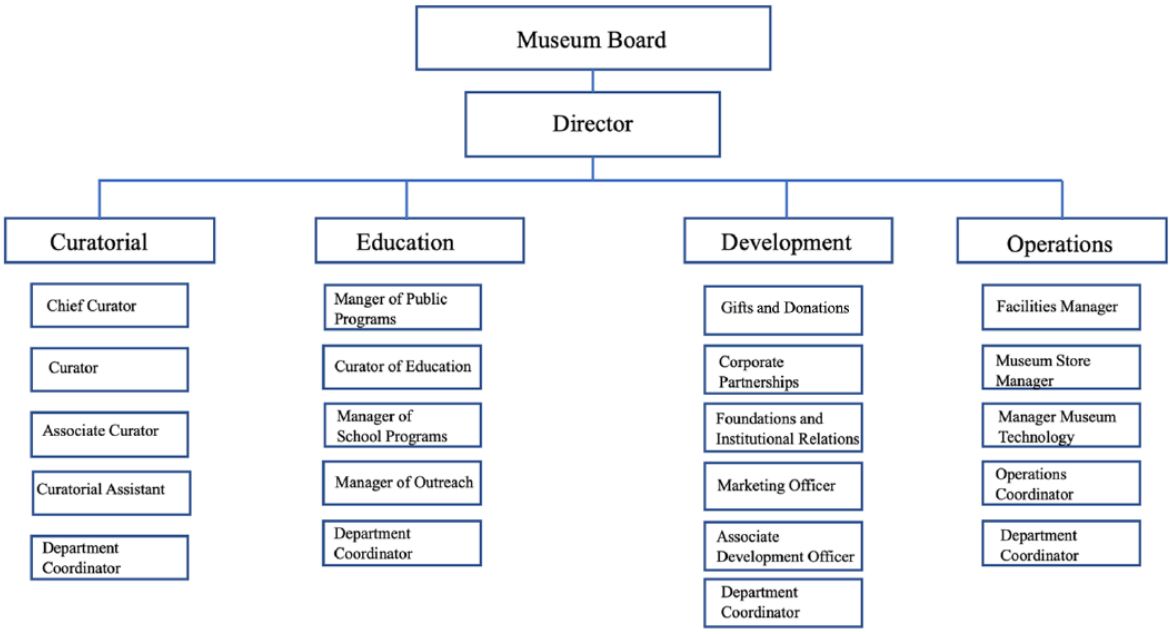
Figure 3: Positioning of a social organisation



Source: prof.dr.ir. Kees Mouwen (De Nederlandse Museumvereniging), 2011

According to the Museumvereniging (2011), the main task of museums is to collect, store, manage and present objects and stories. Every museum generates this collection value. Besides this, museums fulfil social values such as connection, education, experience etc. Every museum organisation decides individually which social, cultural and economic values they want to highlight and fit in their museum vision. According to these chosen values, a museum strategy is developed. The practical execution of the museum's purpose strategies is done by museums staff. In order to ensure an efficient realisation, museum staff is organised according to a certain structure. The organisational museum structure can vary, depending on how each museum aims to realise their purpose. However, a traditional museum structure is hierarchical and exists of the following departments: programme, education, development and operations. These departments are headed by a general director and museum board (Tanga, 2021). This hierarchical structure (figure 3) is applied in the majority of museum organisations, since the museum field is considered as a traditional cultural field (Tanga, 2021) because of its long history of preserving and presenting cultural artifacts. Although, the museum sector has been evolving over the years and focusing on progressive societal values, it remains a branch of the cultural sector which is deep-rooted within certain traditions as a hierarchical staff structure.

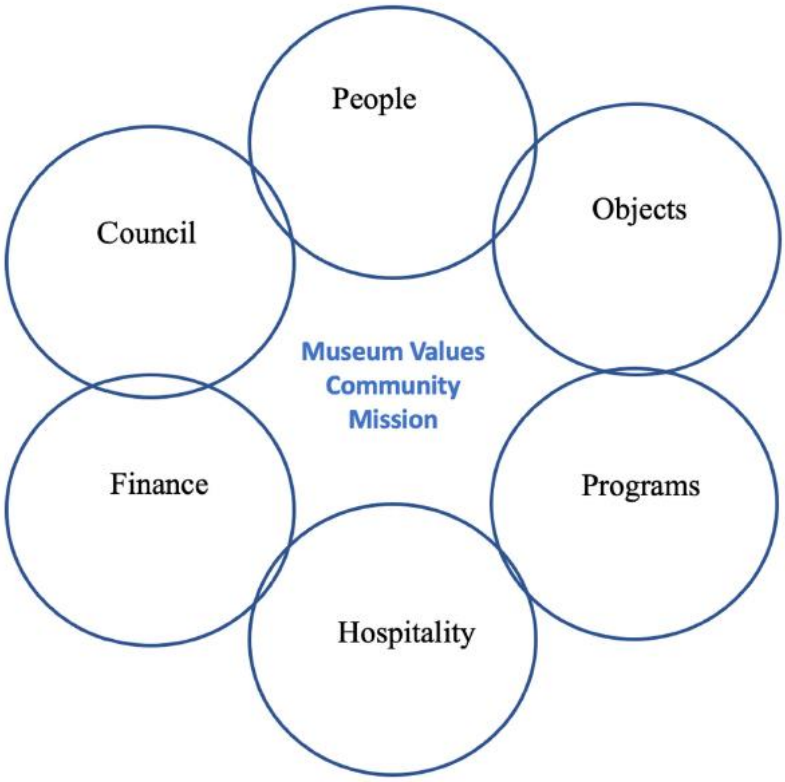
Figure 4: A typical hierarchical museum staff structure



Source: Tanga, 2021

The position of museum organisations is evolving towards a 3.0 cultural regime in which social objectives, including subjective well-being are realised. A restructuring of the internal organisation would be a logical consequence of this phenomenon. Several museum experts, like Tanga (2021), propose alternative museum structures, which are suitable to the 3.0 cultural regime (figure 4). According to Tanga (2021), museum organisations should act proactive in order to stay relevant in this fast-changing society, which is dealing with several challenges as climate crisis, economic eruption and social agitation. Tanga (2021) introduces a non-hierarchical museum staff structure, based on ideas from feminist theories, social entrepreneurship and grassroots organisations. Even though this model is not applied yet, it articulates the main departments of an organisational museum structure within the culture 3.0 regime, since it presents a museum as a social organisation.

Figure 5: A non-hierarchical museum staff structure



Source: Tanga, 2021

3. Methodology

Cultural participation, including museum visits and activities, is considered to have a significant impact on subjective well-being. This research aims to detect the challenges and opportunities in regard to this topic. The policy objective of subjective well-being is approached from both the cultural policy's and museum's perspective, since they're considered as the main influential actors in regard to this topic. The goal of this research is to articulate an answer to the following research question: "What are the challenges and opportunities for subjective well-being in Dutch museums from both the cultural policy's and museum's perspective?". Furthermore, this research seeks to answer the following sub-question: "What is the interdependency between both perspectives?". This sub-question addresses the dynamics between the two perspectives on subjective well-being within the museum sector.

This chapter aims to make the connection between the theoretical framework and the results of this research by clarifying the research design and operationalisation. The first section explains extensively the unit of analysis and sampling, being museum representatives and cultural policy experts. The second section discusses the method of data collection, being semi-structured interviews and secondary data. The third section explains the applied data analysis process. The last section reviews both the validity and reliability of this research and its applied methods.

This research can be categorised as a qualitative research, since the results of are based on qualitative data, which is gathered through semi-structured interviews and secondary data. According to Leavy (2022), qualitative research has been acknowledged as an effective research method to discover micro-macro links by connecting the focus points between interviewed individuals and their cultural contexts. This exploratory study relies on two different qualitative methods, being semi-structured interviews and secondary data, in order to gather all the essential information.

3.1 Unit of analysis and sampling

The units of analysis and sampling of this research are museum representatives and cultural policy experts who are employed in the Dutch museum sector, because they are considered as the most influential actors in regard to the topic of subjective well-being in museums. This case study research focuses on Dutch museums for contextual and geographical reasons. Research findings are considered in the context of Dutch culture and policy. Since Erasmus University is located in Rotterdam, research respondents are found within the Netherlands. According to Statistics Netherlands (CBS) (2020), Netherlands has 613 museums, which means that there exist 35.15 museums per million inhabitants. Rotterdam appears to be one of the cities in the Netherlands that

provides the most museums (CBS, 2020). The number of interviewed museum representatives is significantly higher in comparison to the number of interviewed policy experts, reflecting the natural ratio of museums and cultural policy organisations within the Netherlands.

3.1.1 Museum representatives

The selection of museum representatives is based on the following criteria: (1) The museum representative is employed in a registered museum within the Netherlands. (2) The museum representative works in a registered museum that offers cultural activities. (3) The museum representative holds a position within the museum organisation through which (s)he is involved with the mission, vision and values of the museum. Six museum representatives of different museums across the Netherlands take part in this research through participating in semi-structured interviews. Three out of six interviews took place in person, the others were conducted online. Complementary to these interviews, three other museum representatives, holding positions at the same museums, offered clarifying information through written correspondence (see appendix C).

3.1.2 Cultural policy experts

The cultural policy experts are selected based on the following criteria: (1) The policy expert works for a cultural policy organisation. (2) The policy expert is familiar with topics that relate to cultural participation and its potential (subjective well-being) effects. (3) The policy expert is familiar with cultural policy in Europe. Three policy experts are involved in this research through their participation in semi-structured interviews. Two out of three policy experts work for Dutch national cultural policy organisations. The third policy expert is involved in a cultural participation and health related project on European level. One out of three interviews were conducted in person, the other two took place online.

3.2 Method of data collection

Since subjective well-being appears to be an implicit objective in the museum field nowadays, the nuances, derived from semi-structured interviews proved to be important in order to develop a correct view on the perspectives of both the museums and cultural policy experts. Secondary resources have been used to establish a correct view on the current cultural policy landscape of the Netherlands.

3.2.1 Semi-structured interviews

For this research semi-structured interviews are completed in order to generate in depth information and opinions, relevant to the research topic, without restricting the interviewees' freedom to actualize and diversify their answers. The interviewer provides a series of questions within a certain structure, but is able to vary in order of the questions. It is also possible to ask follow-up questions in response to given answers of the interviewee (Bryman, 2012). This research tool creates the ability to detect emerging patterns among the research topic (Diefenbach, 2008). For the reasons, mentioned above, conducting semi-structured interviews turns out to be the most effective tool in order to gather useful and profound data and insights regarding the research question. According to Tucker (2020), conducting semi- structured interviews is an appropriate research method that can provide a solid base in museum research.

Prior to the interviews, two interview guides with predetermined, open-ended questions are composed. The first interview guide is developed specifically for museum representatives (see appendix A). The interview is structured in five subsections. The first section comprises questions about museum values. The aim of this section is to detect the cultural and social values which museums intend to realise in order to identify the potential subjective well-being effects of their museum activities. The second section involves direct questions in regard to subjective well-being practices in the museum organisation. This section seeks to find explicit well-being practices that are applied within the museum organisation. The third section aims to distract information about the museum organisation's attitude towards national and international cultural policy in relation to subjective well-being, by posing questions which include certain statements about this topic. The fourth section holds several questions in relation to the evaluation of museum activities. The aim of this section is to detect the potential benefits of evaluating museum activities. The last section comprises some questions that are related to funding with the aim of detecting funding requirements or possibilities related to well-being practices. The interviewee is given the chance to add additional insights of ask follow-up questions at the end of the interview.

The interview guide for policy experts is developed (see appendix B), based upon the interview guide for museum representatives, as described above, with the exception of the fourth section on evaluation, which is left out. The questions in the four sections are adapted to a policy perspective. This means that they are posed from a broader point of view and motivate the interviewee to give concrete examples to illustrate their answers. Again, the interviewee can add information or ask further questions at the end of the interview.

The interviews were conducted between 19th of April and the 19th of May 2023. The interviewees were contacted in advance by email or telephone to clarify the purpose of the research

and their potential contribution to the research topic. Finding interview respondents within the Dutch museum sector appears to be a real challenge, since the majority of museums deal with limited resources in terms of time and budget. In total, six museum representatives and three cultural policy experts were interviewed as part of this research (see appendix C). The duration of the interviews varied from 33 till 83 minutes, depending on the interviewee's answers. The average duration of interviews was 58 minutes. The museum representatives three (M3) and five (M5), suggested to contact their colleagues, in order to provide more adequate answers to certain interview questions, because of their specific experience related to the posed questions. Two colleagues of museum representative three (M3) made significant additions to the respondent's given answers. One colleague of museum representative five (M5) provided clarification about some specific topics that were touched upon during the interview with respondent five. This additional data is gathered through written correspondence by email. The amount of interviews, complemented by written correspondence ensures that the minimum level of saturation of meaningful data is reached.

Each interviewee filled in and signed an interview consent in order to give explicit permission to use their responses for research purposes. The consent form provides information about the research purpose and strategy, an agreement to be recorded, an agreement to use the given answers as part of the research, personal contact information of the researches and implications and future use of the data.

3.2.2 Secondary data

Secondary data is also be taken into account in the development of a complete answer to the research question of this thesis. More specific, Dutch country reports of the Ministry of Education, Culture and Science on cultural policy and policy websites serve as a basis for the cultural policy analysis of the Netherlands. The four-year policy plans of Dutch museums where the interviewed museum representatives are employed, are also consulted in regard to this analysis.

The applied research methods complement each other and have the aim to increase the validity of research findings (Bryman, 2012). This approach makes it possible to formulate as complete an answer to the question as possible.

3.3 Data analysis

This research is considered as an inductive research, since it has the aim to develop a theory, based on collected data. The inductive process starts with data collection, is followed by a coding

process and ends with a profound analysis on which a theory can be built (Williams and Moser, 2019).

After completing the data collection, the semi-structured interviews are transcribed and followed by a cleaning and coding of the gathered data. The *ATLAS.ti* software is used in the coding process. The aim of the coding is to detect the most relevant themes in regard to the research topic and establish valuable links between them. The coding process consists of three main steps:

1. Open coding
2. Axial coding
3. Selective coding

In the first step, open coding, notable information of the interviews is selected and themes are identified. Concrete, the similar words and phrases in the respondent's answers are categorised in and labelled with the codes (Williams & Moser, 2019). The second step of the coding process is axial coding. In this phase of the process, the themes categorisation of the themes is refined. In practice, the codes found are further analysed and relationships between them are identified in preparation of the last step in the coding process, selective coding (Williams and Moser, 2019). Selective coding places the categories, identified in the axial coding step, in the main thematic category of the collected data. During the selective coding phase, theory development can start from the selected main thematic category (Williams & Moser, 2019). The codebook of this research, which describes the content and structure of the data collection, can be found in appendix D.

Thematic analysis is used as qualitative data analysis method for the identification and interpretation of certain patterns among the selected codes and themes of this research (Costa et al., 2016). It is one of the most used analysing methods in qualitative research. The selected themes will be interpreted in relation to the context of the research purposes (Newton-Braithwaite & Parry, 2022). When certain identified themes stand out, their significance and connections with other themes are examined (Bryman, 2012). Relevant themes, patterns among them and connections between them are the outcomes of the analysis process.

3.4 Validity and reliability

The concepts of validity and reliability appear to be important criteria in determining the quality of quantitative research. The application of these criteria to asses the level of qualitative research is questioned by some qualitative researchers. However, these concepts can be applied to establish the quality of qualitative research, if their meanings are slightly adjusted (Bryman, 2012).

According to Bryman (2012), validity is one of the main criteria for evaluation in research and refers to whether the research observes and identifies what it aims to observe and identify. Within

qualitative research, this concept is determined by both internal and external validity. Internal validity is about the matchmaking process between the research results and the development of theory. It judges whether there is a logical match between them. This research occurs to have a strong internal validity, since the research topic is approached from both the museum's and cultural policy's perspective. Consequently, both perspectives are included in the development of theory, which strengthens the certainty of coherence between the research findings and the development of theory. External validity indicates the extent to which research results can be generalised to other social settings (Bryman, 2012). Since this research focuses on a particular case: the museum context within the Netherlands and the sample size of this research is relatively small, the degree of generalisation is questionable. Each country pursues its own cultural policy, which may differ from other countries. However, cultural policy across European countries present certain similarities, driven by EU cultural policy. Further research should be conducted to guarantee the external validity of this research.

Reliability in a qualitative research context means that there exists a consistency in measures, if the research would be replicated. The concept is defined by both internal and external reliability. A qualitative research is considered as internal reliable, if more than one member of the research team agree about the results (Bryman, 2012). This does not apply to this research, since it is conducted by one master student. External reliability is defined by the ability to duplicate a qualitative study. The methodology chapter of this master thesis provides all the necessary information in regard to the applied research methods. The appendices contain additional and more detailed information such as the list of respondents and interview guides. These documents allow for quasi-perfect reproduction of this research. Thus, based on the level of internal validity and external reliability, there can be assumed that the results of this research are both valid and reliable.

4. Results

This research aims to detect the challenges and opportunities of subjective well-being practices in Dutch museums from both the museum's and cultural policy's perspective. Furthermore, this research seeks to analyse the interdependency between these two perspectives. This study deals with various theoretical concepts and approaches, as described in the theoretical framework, in order to answer the research questions. In this chapter, the results of the research will be discussed, based on the gathered data from the in-depth interviews and secondary data. The analysis of the data consists of two parts. On the one hand the Dutch cultural sector is explored, based on secondary data. On the other hand, the opportunities and challenges of subjective well-being practices within the museum sector are detected and discussed from the perspectives of both museum representatives and policy experts.

4.1 Dutch cultural policy actors in the museum context

Dutch cultural policy is organised by several actors on different levels. These actors have different organisational structures and promote various objectives. In order to understand how Dutch cultural policy relate to the museum's operation, the organisation of Dutch cultural policy, including the instruments to support museums, needs to be clarified. This section will clarify the Dutch cultural field, based on secondary sources.

4.1.1 Government

Dutch cultural policy is developed on the grounds of dissociating itself from appraisals concerning the value of arts and culture (Oosterhuis et al., 2019). Consequently, the government usually takes up the role of moderator in the cultural sector. Furthermore, it appears to be the major financial supporter of culture and the arts in the Netherlands.

Initially, museums were part of the state's responsibilities. From the nineties on, the Dutch national museum field dealt with major changes, which were initiated by the Delta Plan for Cultural Preservation. The purpose of this plan was to improve collection storage conditions in Dutch museums (Roos et al., 2019). In 1993 the Privatisation of National Museums Act was settled, meaning that the country's national museums became independent (Roos et al., 2019). Since 1993, when the Cultural Policy Act was accepted by the national Parliament of the Netherlands, the Ministry of Education, Culture and Science operates the national cultural subsidy system, which is known as the basic cultural infrastructure (BIS). This four-year funding system provides financial support to a selection of cultural funds and cultural organisations that are expected to produce high quality cultural output (Oosterhuis et al., 2019). In the period from 2021 till 2024, 166 cultural

organisations within the BIS are provided with government subsidies. In addition, the Ministry of Education, Culture and Science also supports six national funds: “Fonds Podiumkunsten”, “Stimuleringsfonds Creatieve Industrie”, “Mondriaan Fonds voor beeldende kunst en erfgoed”, Filmfonds voor filmmakers”, Nederlands Letterenfonds voor schrijvers, vertalers, uitgevers en festivals” and “Fonds voor Cultuurparticipatie voor deelname aan cultuurprojecten” (Ministerie van Onderwijs, Cultuur en Wetenschap, 2023).

In 2009, plans were developed to change the four-year subsidy system, the so called “Cultural Plan Period”. This funding system provides cultural organisations, including museums, with a budget to spend over a period of four years. However, plans were developed to replace these “Cultural Plan Periods” by management contracts between the Ministry and museums, in which conditions for long term funding (30 years) are set. According to the plan, all museums, also the ones which are not part of the BIS, could apply for long term funding from this governmental budget. This new subsidy plan appeared as the next step in the privatisation process of Dutch national museums (Oosterhuis et al., 2019). Nonetheless, due to unexpected budget cuts of up to 22% on culture in 2014, the cultural sector was forced to abandon the new subsidy plan and return to the “Cultural Plan Period” funding system (Oosterhuis et al., 2019).

Since 2011 the Dutch national government encourage museum to increase their self-generated revenue by the means of cultural entrepreneurship. Larger museums appear to succeed in this, smaller museums don’t. This leads to a decrease in the number of cultural organisations in the Netherlands. This phenomenon has a negative influence on the cultural labour market and national cultural budget. In 2013, The former Minister of Education, Culture and Science developed interventions to address this problem in the cultural system. These interventions were based upon two important understandings. First of all, that cooperation among museums needs to be fostered in order to be profitable. Second, that museums themselves posses the most appropriate strategies to accomplish this. These interventions led to the introduction of a new national Cultural Heritage Act on the regulation of the national public responsibility for museums and collections on the 1st of July 2016 (Oosterhuis et al., 2019).

Nowadays, the Dutch national government mainly focuses on preserving cultural and developing cultural participation in terms of cultural policy (Elshout, 1989). However, it also supports other important practices and purposes within the museum sector such as: returning works of art, cultural diversity youth, digitization of audiovisual heritage, national history, national identity, culture in an open society etc. These are set in agreements, recommendations or open letters of the national government (Oosterhuis et al., 2019).

4.1.2 Museum Association

The Dutch Museum Association is a leading trade organisation within the Dutch cultural sector. Their mission is to create a permanent bond between all Dutch inhabitants and the museumcollections. They aim to fulfil their mission by means of codes of conduct, knowledge sharing and innovative business operations. The Museum Association mainly fulfils a consultative role within the museum sector (Museumvereniging, 2023). Together with the "Landelijk Contact van Museumconsulenten" (LCM), an organisation of museum consultants that operate on regional level, they introduced the Museum Register. Only museums that meet the requirements for a high-quality fulfilment of museum's functions can get registered. The criteria that has to be meet, can be found in the Museum Norm. This norm is based on the Museum Definition, and the different codes of conduct: Ethical Code and Lamo, Governance Code Culture, Fair Practice Code, Code Diversity & Inclusion. With exception of the Museum Norm, the codes of conduct are non-binding and quite widely interpretable, which ensures the freedom of museums to freely interpret and apply them. As a member of the Museum Association, registered museums pay an annual fee to "Stichting Museumregister Nederland", based on the total income of the museum. More than 450 museum organisations are part of this trade organisation. The Museum Association is also in charge of distributing the Museum Pass, which benefits registered museum organisations in terms of generating revenue and audience development (Oosterhuis et al., 2019). Museum Pass holders pay an annual fee to get free admission to all registered museums, which leads to an increase in visitor numbers of Dutch registered museums.

4.1.3 Regional cultural policy organisations

Since January 2015, Dutch municipalities have taken over some tasks from the state and provinces in regard to the social sector. This decentralisation of social responsibilities has a significant impact on cultural policy on regional level. Due to the multiplication of their social responsibilities, municipalities reduce their proportion of activities in arts and culture policy. Consequently, museums need to rely more on themselves in terms of finances and policy. In respond to this, national and regional cultural policy organisations start to play a more important role in the museum field. Their position in the cultural field becomes as relevant as that of municipalities (Esschert, 2015). According to Goedhart & Zwart (2022), the bonds between these existing cultural organisations and the municipalities should be improved. Ambitions, goals and values need to be aligned. Knowledge sharing appears to be very important in order to do so.

One of these national cultural policy organisations that plays an important role in the Dutch cultural field is the "Landelijk Kennisinstituut voor cultuurparticipatie en amateurkunst" (LKCA). This

cultural policy organisation aims to create an impact on cultural education, participation and policy on both national and regional level by connecting actors within the industry, creating a knowledge sharing platform and developing specific programmes to promote these goals (LKCA, 2023).

A regional cultural organisation with a focus on museums is “Landelijk Contact van Museumconsulenten” (LCM). This organisation is an interprovincial collaborative organisation of museum consultants in the Netherlands. They mainly focus on knowledge sharing, developing projects and participation in (inter)national cultural policy (Landelijk Contact van Museumconsulenten, 2022). Every consultant maintains his own provincial constituency, this way the organisation operates more on regional level compared to the Museum Association for example.

4.1.4 Funds

The Dutch Ministry of Education, Culture and Science supports six national public funds by financial means. This is in accordance with the Cultural Policy set, which was regulated in 1993. These six funds are given the mission to make culture accessible to all Dutch inhabitants. In addition to these public funds, private funds do also exist in the Netherlands. These are established by private individuals and are operating with private financial means (Cultuur+Ondernemen, 2023). In some cases, the government and private individuals set up a fund together, which operates as a public-private fund. This section will introduce two funds, which support certain museum programmes or projects related to subjective well-being.

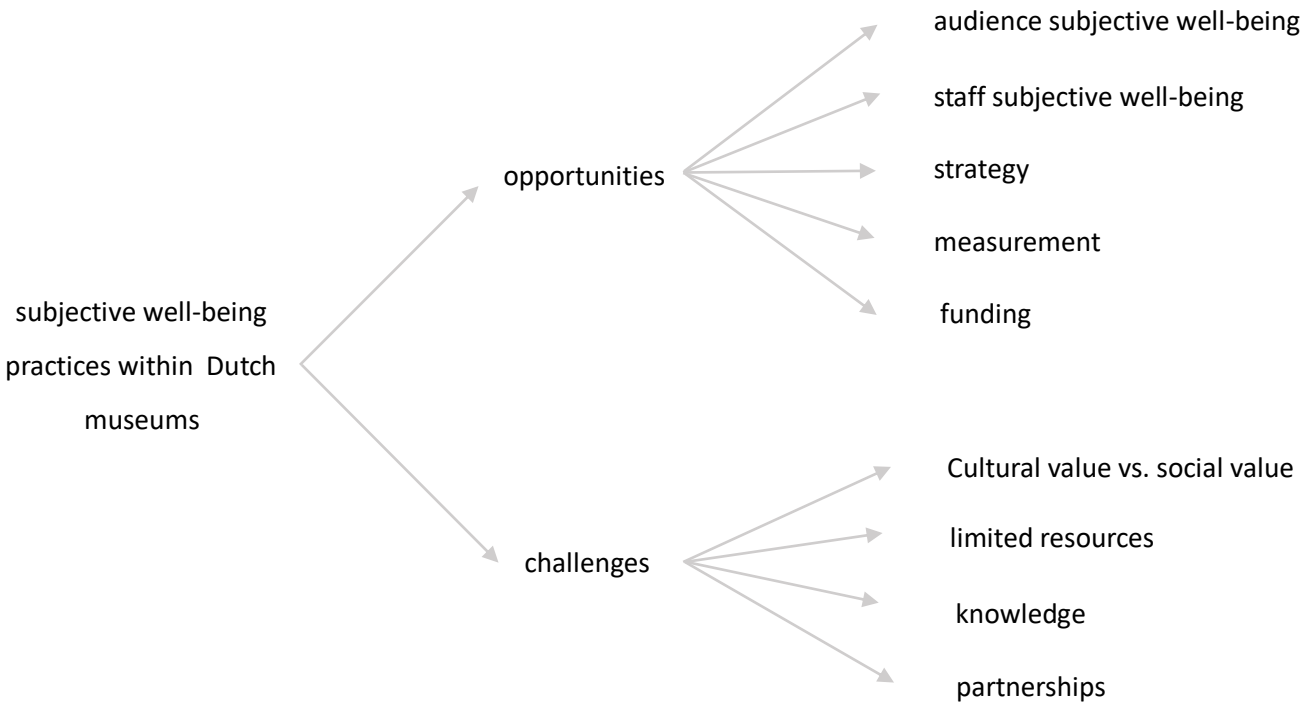
The Mondriaan Fund is one of the six national funds that is supported by the Ministry of Education, Culture and Science. The main activities of this fund are financing and promoting of the art- and heritage sector (Mondriaan Fonds, 2023). The goals of the Mondriaan Fund are: supporting research and development and motivating the connection between different stakeholders within the art- and heritage sector in order to present qualitative presentations and collections (Mondriaan Fonds, 2020). The fund focuses on topics such as accessibility, diversity and inclusion, regional context, interdisciplinarity, international position, the Fair Practice Code and a strong network. Therefore, they often support cultural institutions and projects that represent these themes. This way, they do have an actual impact on well-being in the cultural sector. The Fund for Cultural Participation is also one of these six public funds and mainly concentrates on cultural participation, immaterial heritage and cultural education. This fund acknowledges the positive subjective well-being effects of culture. Consequently, the Fund for Cultural Participation is working towards an increase of these effects by fostering cultural participation on different levels. Among others, they financially support the Cultural Participation Programme, which is set up in collaboration with the Ministry of Education, Culture and Science. This programme has the aim to make the cultural sector accessible for everyone (Medewerkers Fonds voor Cultuurparticipatie, 2020).

Fund 21 is a private foundation that supports cultural projects which create a positive impact on society. The fund focuses on three main pillars: arts and culture; youth and society; arts and education. It aims to support a wide range of diverse projects that improve the social chances of the youth. Fund 21 does not only support cultural projects by means of budget, but also by means of knowledge. As an example, the fund publishes papers about relevant topics as: “youngsters and mental health”.

4.2 Subjective well-being in Dutch museums: organisational and policy perspectives

This section analyses the challenges and opportunities of subjective well-being practices in Dutch museums from both the museum’s and cultural policy’s point of view. This analysis is based upon the findings and results of the conducted semi-structured interviews of six museum representatives and three cultural policy experts.

Figure 6: Research framework



This research framework is informed by the theoretical framework, as discussed earlier. It helps to organise the findings in respect to the research questions. This framework presents both the opportunities and challenges of subjective well-being practices in Dutch museums. In the next

sections, every opportunity and challenge is discussed. Further, the value attributes of each opportunity and challenge are detected and presented (see tables).

4.2.1 Opportunities for museums

4.2.1.1 Audience subjective well-being

From the responses of the six interviewed museums representatives, none of the museums, with the exception of one leading museum that organises a specific programme around mental well-being, appears to deliberately developing a programme on subjective well-being. However, all interviewed museum staff are convinced that museums influence the subjective well-being of visitors. In their opinion, museum organisations do so by *providing a diverse range of social (cultural participative) activities* on the one hand and *developing audience diversity* on the other.

Table 2: Value attributes connected to audience subjective well-being in the museum sector (opportunities)

opportunities	
audience subjective well-being	• enjoyment • identity • self-esteem • empathy • connection • belonging • accessibility • inclusivity • diversity • multiperspectivity • sustainability

Museums usually offer a broad range of participative activities to their visitors, which is also the case with the six museums whose staff was interviewed for the means of this research. In their view providing space and opportunities for social interaction in a safe and welcoming environment is one of the biggest contributions to the subjective well-being of museum visitors. Head of Education and Public Support at Museum C explains it this way:

> "For example, if you look at the national audience survey of museums, not only now, but also over the past decades. Then the main reason why people go to a museum is not to learn something new or to be inspired, not even to promote a personal well-being there. But reason one is always to do something with other people. First and foremost, it is a social activity" (M3).

These social museum activities contribute to the audience well-being on different levels. First of all, a museum visits bring *enjoyment* (table 2). Coordinator Education at Museum D clarifies this:

> "Yes, I think first of all people just have a good time. I mean, ideally you then want to talk about the educational value of the museum, that people learn something here, but I think people also just go to a museum to have a good time" (M4).

This enjoyment can even lead to life fulfilment: "Well, I also think that people that enjoy art, have a richer and fuller life" (M3).

The six interviewed museum representatives confirm that social museum activities tend to encourage visitors in developing their role and *identity* (table 2) in society by providing a safe environment where they can meet like-minded people and perceive cultural products in which they can recognise themselves. Two out of three policy experts recognise the supporting effect of museum visits to the visitor's *self-esteem* (table 2). Research expert Public Policy, Care & Welfare at Cultural Policy Organisation C refers to this issue in the specific context of vulnerable persons:

> "At the same time, we also noticed what culture could bring those people. Often when they are in a vulnerable position, all contact with health organisations is about the problem that needs to be solved. The problem often takes a central position, making people forget: 'Hey, but this is also a person who can still do things'. And that is exactly where cultural participation can contribute. Cultural activities give the participants a kind of feeling of happiness, in terms of: 'You see, I can also do things. I'm not my problem', so to speak" (P3).

One of the high-valued effects of social museum activities appears to be *connection* (table 2). All interviewed museum representatives and two out of three interviewed cultural policy experts suggest that one of the goals of organising museum activities is to enable feelings of connection, with the purpose of realising *empathy* (table 2) towards each other. Connection can be established between different museum actors. First of all museums try to facilitate a connection among visitors:

> "And yes, connecting you just named as one of the tasks, because we would also like people to get a bit more empathy and feeling for each other's situation through our programmes, so to say, so therein lies that connecting, I think, very much" (M4).

Second, museums try to enable a connection between visitors and the museum: "So you hope that you can not only teach them [visitors] something (…), but also draw them to the museum and make them feel connected to it" (M2). Last, museums aim to facilitate a connection between visitors and museum staff. Programme Manager Young Adults at Museum E explains this as follows: "(…) we try to make sure that they [museum staff] move just a little bit towards this [connection with the audience] in every part of the museum instead of staying very much in their habits (…) (M5).

Social museum activities contribute to the visitors' well-being by providing a sense of *belonging* (table 2). Museums tend to foster the sense of belonging among their visitors by building a community around the museum and actively inviting different communities in their institution. One of the respondents explains:

> "I think a museum should have that function par excellence [community building], because a museum is actually a tribute to people who couldn't find a place, (…) I want to give this back to the visitors through these [events]. The museum needs to be that place again for people who can identify with that very same idea" (M5).

The conducted interviews in the context of this research show that museums are working hard to develop audience diversity, which also connects to the subjective well-being of their audiences. Museums aim to develop audience diversity by offering an inclusive, diverse, accessible, safe and sustainable space where all visitors, including the most vulnerable ones, can experience arts and culture, which is reported to have an influence on audience's well-being.

In terms of *accessibility* and *inclusivity* (table 2), all interviewed museum representatives mentioned examples of accessibility and inclusivity programmes within their museums. These programmes contribute to the audience's well-being in terms of providing a welcoming and safe space for each member of society. Cultural policy organisations and the government foster museums to take action in making their museum as accessible and inclusive as possible. This is confirmed by all interviewed policy experts. These topics are even implemented in the codes of conduct, established by the Museum Association (section 4.1.2). Although, both accessibility and inclusivity influence the audience subjective well-being, a clear distinction should be made between them. Policy Expert & Researcher for the Culture For Health Consortium explains the contribution of these two values to the audience's well-being as:

> "So it's not enough to simply say: 'We have no barriers. Everyone can come in, right?'. That's accessibility. But it's also important to say: 'Once you enter through the door, you feel that you have a voice and that you're part of the community that is being represented'. That is part of inclusivity. I think that's really important" (P1).

The interviewed museum representatives confirm that museums translate these topics in the following concrete actions: making their building physically accessible for everyone, developing museum programmes that are understandable for everyone, creating museum programmes to which every visitor can relate etc. Coordinator Education & Public Support at Museum B gives an example of a concrete action in order to make the museum's website accessible for blind and visual impaired people:

> "Also with our website: it looks nice, works well too, but if you use the speech computer it doesn't actually work. So yes, those are adjustments that we actually make. It costs a lot of money, nobody sees it. Only when you use this speech computer, you see or hear its added value" (M2).

According to all interviewed museum representatives, *diversity* (table 2) in audiences, museum staff and museum programmes can contribute to the subjective well-being of the audience in terms of *identity, empathy* and *connection* (table 2). Three out of six interviewed museum representatives mention to struggle with connecting to a younger audience. Strategy & Policy Officer at Cultural Policy Organisation B (P2) confirms this issue, based on conducted national research. Apart from age, the interviewed museum representatives also tend to diversify their audience in terms of gender, race, religion, culture etc. Marketing & Communication Officer at Museum A formulates the motivation behind this objective as follows:

> "We think it's important to not only appeal to the standard audience, but to also offer projects in the programme that can appeal to the "non-audience"(…) anyway, I think as a museum of our time you have to be concerned with participation and engaging your audience. So it [museum programme on audience diversity] was actually conceived from our initials or ideals" (M1).

The value of *multiperspectivity* (table 2), which is explicitly named in the interviews by three out of the six museum representatives, relates to diversity with regard to accessibility and inclusivity, and contributes to audience subjective well-being as well. This value is addressed as follows: "That [multiperspectivity] is also something that has made me richer as a person: that you learn to look at things from another person's perspective…" (M4). This value is initiated in the strategic plans of two out of the six museums, meaning that multiperspectivity, which is related to the audience's subjective well-being, is gaining attention. Education Officer at Museum F explains how they develop this value within their museum organisation:

> "This [development of multiperspectivity] is only possible if you first invest in that visitor group that was less visible before. First, they have to experience a lower threshold to visit the museum. Those like-minded guests need to feel at home at the museum, that's the moment when it starts to flow" (M6).

Sustainability (table 2), the value which has been recently included in the international museum definition that is initiated by ICOM, relates to the issue of audience diversity in terms of inclusion. Two of the museum representatives and two of the policy experts highlight the contribution of this value to the audience subjective well-being. Creating a sustainable environment in and around museums create subjective well-being effects for its audience in terms of welcoming and safe surroundings, which can eventually lead to a more prosperous economy, as one of the respondents puts it:

> "And I also think that this idea of sustainability is increasingly important, and that connects in ways - that might seem indirect- to the idea of health and well-being. (…) If we want to have a world, a cultural sector that is sustainable, then we need to move from this logic of simply diminishing the negatives in public policy towards a more active and more positive engagement with and understanding of what culture is, what the museum is… A more positive contribution, I feel. This is a bit abstract, but I feel like this conversation around sustainability, often simply focuses on climate change. But I think that it should go beyond that. It's really more about a sustainable, prosperous understanding of society. (…) And if you see sustainability as a broad framework, inclusion is included. (…) Because for example, if you say the museum is sustainable, that means you need to look at its carbon footprint, recycling, make everything as sustainable and environmentally as possible etc. But then you also need to make it as inclusive as possible. And you also need to think about how that museum is contributing potentially to some kind of economy that is prosperous" (P1).

4.2.1.2 Staff subjective well-being

One out of three policy experts highlights the fact that the subjective well-being of museum staff is an important condition in order to develop audience subjective well-being, since these two topics are interrelated. Three out of six interviewed representatives confirm this statement. One of the respondents explains how the two topics relate to each other:

> "How do we highlight that a cultural organisation cannot support the well-being of others if their own staff are overworked, not given resources, right? For many reasons, but mainly because they will not be able to develop those projects that give people that human experience and interaction, which then helps their health and well-being. So I think the question is really interesting, because it highlights the other side as well of the health and well-being, the side of the conversation" (P1).

An important threshold in the realisation of staff subjective well-being appears to be limited resources, which museums have to deal with. They aim to use their limited resources as efficient as possible, meaning they often have to make trade-offs to select the goals they want to realise as a museum. This statement is confirmed by four of the six interviewed museum representatives and all interviewed policy experts.

Table 3: Value attributes connected to staff subjective well-being in the museum sector (opportunities)

opportunities	
staff subjective well-being	• safety • welcoming • openness • purpose • inclusivity • diversity

Staff subjective well-being can be realised by creating a *safe, welcoming and open environment* (table 3) for museum employees. Some museums even hire employees whose specific function is look after the subjective well-being of the museum staff. One of the respondents explains how this is organised at the museum where he's employed:

> "Yes, we have a place for that within the museum. (…) There are employees who constantly check how we, the museum staff, feel about what is currently happening within the museum. And sometimes, they communicate it to the management team. Yes, that does help a lot, so they are actually a kind of intermediary. If I have a problem with something or find something wrong, I know there are certain people where I can go to and will help me. So that's also very nice, that there are professional people, whose function is to help us and look after us" (M5).

Pursuing concrete *purpose* (table 3) contributes to museum's staff subjective well-being. One of the respondents explains how:

> "So, if people that work in a specific museum, believe that they contribute and give something to society, then this gives them a sense of purpose which supports the subjective well-being of staff as well, I think" (P1).

One of the respondents stresses the importance of *inclusivity* (table 3) within the team of museum staff with the following example: "When it comes to subjective well-being, it is also nice for her [hearing-impaired museum employee] that she can fulfil a role in society that serves both hearing and deaf people who come in contact with her" (M4). *Staff diversity* is a topic which is related to inclusion, since staff diversity focuses on the differences among employees and inclusion aims to create an environment in which every individual feels welcomed. Diversity among museum staff is implemented in the majority of museum strategies as strategic objective. This is confirmed by the strategic plans of the museums in which the six interviewed museum representatives are employed.

4.2.1.3. Strategy

The objective of subjective well-being is not explicitly included in the strategic plans of the six museums, but indirectly embedded in their strategic plans and activities, through *values, museum programmes and projects* which are realised in collaboration with *social partners*. This statement is confirmed by all interview museum representatives and policy experts. One of the interviewees states the following about subjective well-being in the museum field: "So it [subjective well-being] is coming, but very much delayed. So I would say it's almost not playing now" (P2). However, a clear trend concerning subjective well-being policy has been noticeable since the global corona pandemic. "Well, these are things [subjective well-being objectives], which have gained interest in the corona pandemic, especially mental health, loneliness and social situations" (P2).

Table 4: Value attributes connected to strategy in the museum sector (opportunities)

opportunities	
strategy	• freedom • diversity • social relevance

Two out of six museum representatives work in museums that develop projects with the direct purpose of subjective well-being. Nowadays, museums mainly realise subjective well-being practices by organising socially relevant projects. Usually, these projects are developed in partnership with social partners. This is enriching in terms of *audience diversity* and *budget*, since social partners can connect new audiences to the museum and raise the project budget through social project funding. The museum representatives acknowledge that the values of *freedom* and *diversity* (table 4) are highly prioritised in these projects.

4.2.1.4 Measurement: organisational and policy perspectives

A big opportunity for museum organisations in developing projects that foster well-being and raising funding for it, lies in the measurement of subjective well-being effects, caused by museum activities. All interviewed museum representatives state that they believe, they create well-being effects among their audiences. None of them could confirm this based on collected data, due to the fact that they aren't able to measure it. One of the respondents explains that museums don't measure the subjective well-being effects they cause, since these measurements are *not required by their funders*:

> "Yes, I don't think it [subjective well-being effects of museums] is specifically named and that has to do with the fact that we cannot measure it. The information that we need to forward in our annual

reports to our funders, are just facts. (…) Those are all measurable things, so I think anything we obtain at a subjective level is fantastic. We do mention these extra results in the text, but you don't see them in the tables, statistics or charts. But it's kind of a nice bonus that we can put in our pocket" (M2).

Table 5: Value attributes connected to measurement in the museum sector (opportunities)

opportunities	
measurement	• network • knowledge • development • accountability

Often, the measurement of spillover effects of museum activities, cannot be financed from museum's own resources, especially if funders do not require these type of research results. All three interviewed policy experts recognise this issue. Although they agree upon the fact that the measurement of the spillover effects of museum activities is neither a responsibility of cultural policy organisations. The policy experts indicate that cultural policy organisations could develop *a measurement framework or tool* in order to offer museums the opportunity to measure the subjective well-being effects of museum activities. One of the respondents articulates the opportunity as follows:

> "Yeah, probably it [measurement of subjective well-being effects of museums] will help and will be valuable. (…) I don't think that [the one in charge of measuring subjective well-being in museums] should be 'the policy makers'. I think we should give cultural organisations the tools to conduct the evaluation. This means that in some cases, they may need extra staff or extra funding to train existing staff on how to evaluate. Or it might be that they need a bit of extra funding in order to develop a partnership with the local university, for example. So again, I don't think that it's necessarily helpful to have a policy maker doing the evaluation" (P1).

One of the policy experts (P2) highlights the importance of building a *network* (table 5) among museum organisations, in order to share knowledge, measurement tools and research results. One of the respondents confirms the value of networks among different stakeholders in the museum field:

> "…but indeed, some museums have more resources than others. That's why such a network is again very relevant because when those museums [smaller museums with fewer resources] are part of that network, they can learn from others. (…) 'Why start researching something that has already been researched? If you can learn from each other, why invest any more effort and money?' I'm very much in favour of that, though. You don't have to invent it on your own" (P3).

Through the interviews with the six museum representatives it became very clear that there is a certain curiosity and even need for *knowledge* (table 5) in regard to the potential opportunities of subjective well-being measurement, although this measurement implies some issues as well. Education Officer at museum F explains the measurement issues regarding social aspects of museum activities as follows:

> "Indeed, the municipality works very much based on measuring impact and, our social partner is also moving more and more towards that. I think that it is also very interesting to start looking precisely on that radar of what it means in the museum world, especially since you are talking about the social aspect. You're talking about people and that's less measurable in numbers than in impact. But we are still very much looking for a partner who could guide us in that" (M6).

One of the interviewees emphasises *the importance of quantitative research* results in regard to measurement of subjective well-being aspects:

> "You need figures to support something. Look, you can make assumptions because people have been in the sector for a long time and know a lot, but at the end of the day, figures are facts and that's what you're going to base your story on" (P2).

Since museums don't need to submit any evaluation results regarding the subjective well-being effects of museum activities towards other stakeholders, the measurement of these effects is not prioritised. A lack of knowledge in regard to the opportunities of measuring subjective well-being of museum activities is responsible for the fact that few if any museums include this aspect in their evaluations. The opportunities of measuring subjective well-being effects activities is clearly explained by one of the respondents:

> "Well, you often do that [measurement of well-being effects of museum activities] for two different things, accountability or raising funds, so that you can demonstrate, 'See, it's having an effect'. The other reason why you should do it is because you want to learn and further develop your practices and professionalism. Those are two reasons, and yet you often see that it is done mainly for accountability reasons, to be able to demonstrate to subsidy providers, 'We are actually having an impact' " (P3).

The museum's *individual development* and *accountability* towards funders (table 5) appear to be the two biggest opportunities that the measurement of well-being effects can offer. This statement is also confirmed by one of the respondents (P1).

4.2.1.5 Funding

Nowadays, subjective well-being appears to be a non-binding objective of museums, since museums don't need to include subjective well-being in their project plans and meet this criterion, in order to obtain funding. However, there exist some funds, like Fund 21 and the Mondriaan Fund, that include inclusivity in their fund criteria, which indirectly contributes to the subjective well-being.

A binding requirement, which implicitly contributes to subjective well-being is the "Code Diversity & Inclusion", settled by the Museum Association. Most municipalities and funders expect museums to comply with this code. Moreover, this code is implemented in the Museum Norm, meaning that Dutch museums have to respect this code in order to get registered by the Museum Register "Well, it is hammered pretty hard from the municipality, which is of course our subsidy provider, that we connect with diversity and inclusion, which is also something that is quite driven from the Museum Association" (M2).

This example demonstrates that implementing the objective of subjective well-being explicitly in fund criteria, the Museum Norm, etc. could have a serious impact on museums in regard to the realisation of this objective. One of the respondents states that subjective well-being should become more prioritised in museum organisations, following her opinion, policy makers can make the difference:

> "But I think there is still too little policy implementation. I think, we all feel that it [subjective well-being objective] should be implemented, but time is lacking. However, it also has to do with priorities, I think. Because if there is a policy on it and there is money for it, you can outsource it or start raising money for it. You know, something has to change to make it a priority. And now, it's still done too much on individual grounds, I think" (M4).

Although, the statement above is made by one of the interviewed museum representatives, the majority of them don't accept any more criteria they must achieve to obtain funding. All interviewed policy experts do agree that the objective of subjective well-being shouldn't become a binding requirement. One of them explains why:

> "I think the way we do it now, i.e. never make anything legally compulsory, does work for the Netherlands. That makes people want to do it on their own, rather than: 'Oh, I do this, because I have to'. That has also to do with the Dutch attitude, of course" (P2).

Instead of turning subjective well-being into a compulsory policy objective, opportunities can be find in slightly restructuring the funding system in favour of the objective of subjective well-being, but without implementing any obligations for museums.

Nowadays, museums rely on both their own funding and funding of their social partner for the realisation of cultural projects with a social impact. Meaning, they are almost not able to set up cultural-social projects on their own:

> "Yes, it often turns out that collaboration is also necessary to be able to get enough funding. Because within the organisation, we often rely on limited budgets for these projects, so we can't actually do anything without a partner at the moment" (M1).

As an answer to these *limited resources* issues, two out of three policy experts propose a *funding opportunity* on the prevention level of health budgets, as academic research proves that cultural activities do influence health of participants on the prevention level. One of the respondents articulates the possibility as follows:

> "We should be trying to get people to stay healthy, not only from an economic point of view of course, but also. So that means prevention. The prevention side of healthcare, health investment and culture should be bigger than what it is today. I think it 'should'. 'Should' really has a role there. So I believe that the funding should not only be from culture, but health at least, and then potentially social care as well. The problem is that the social care budget is very, very small as well, so it's very difficult perhaps" (P1).

Table 6: Value attributes connected to funding in the museum sector (opportunities)

opportunities	
funding	• long term • flexibility

Another funding opportunity in regard to subjective well-being in museums arises in terms of long term funding. One of the policy experts states that development of subjective well-being projects in the cultural field requires time, budget and a chances to fail in order to grow. *Short term funding* appears to be a significant problem in the museum sector in regard to the development of innovative programmes where subjective well-being projects can be part of.

> "I think that the biggest challenge for museums, as for any cultural institution in this specific field, is that they always have to work with shortish term budgets and they need to show results. These issues and this kind of work have consequences in the medium to long term" (P1).

This concern is implicitly confirmed by five out of six museum representatives, and even explicitly invoked by one of them. According to one of the policy experts, policy makers and funders need to apply a more *flexible* (table 6) attitude toward the accountability of investment, by reviewing

the results of the investment in the *long term*. This could be a possible solution for the limited research and development chances museum organisations consider to have nowadays:

> "That experimentation [long-term funding] means that in some cases projects will fail, will succeed, then one learns from it and does something else. That's a logic that is focused on asking institutions to always showcase and effective use of resources that leads to positive impact. In some cases, it's also counterproductive because it's too focused on the short term. And so I think that we need a bit more flexibility from policy makers and funders, while also recognising of course that the use of money has to be accountable. I think we need to shift a bit the way how we look at the accountability of investment in the sector. Maybe we need a little bit more flexibility. So I think that's key and this is not just about the cultural sector" (P1).

Another opportunity in terms of funding subjective well-being practices in the museum field is the one of choosing quality over quantity. Five out of six interviewed museum representatives confirm that they sometimes need to remind themselves that they cannot reach every audience group or strategic goal, including subjective well-being, they would like to. One out of three policy experts states that museums shouldn't aim to organise as many projects for as many audience groups as possible, but rather pick their specific focus. In this regard, *long-term funding* opportunities (table 6) with a focus on quality are preferred. All interviewed policy experts acknowledge that the objective of subjective well-being doesn't need to be embedded in the strategic goals of each museum. But they do highlight the fact that for those museums that want to include subjective well-being in their strategic goals, support needs to be provided, also in terms of funding:

> "(…) I also don't believe that every cultural organisation should start doing this [realising subjective well-being practices]. You really have to want this and you have to be able to do this. And for those organisations that are willing and able, something has to be arranged. Because now they really just fall between the cracks" (P3).

4.2.2 Challenges for museums

4.2.2.1 Cultural value vs. social value

The role of museums has changed tremendously over the years. Today, they are no longer only in charge of conserving, developing and presenting the museum collection, but also in providing cultural activities that create value by serving as participative platforms. This shift in role distribution enhances subjective well-being effects for museum visitors. Nonetheless, this shift also brings some tension between the cultural and social values of museums. All museum representatives agree that the cultural and social values of museums are intertwined *and the cultural value of museum activities naturally includes social value.* One of the respondents summarises it as: "So I think this kind

of opposition between art for art's sake and instrumental art, that it is a mirage. There's no such thing at all" (M3).

Table 7: Value attributes connected to cultural value vs. social value in the museum sector (challenges)

challenges	
cultural value vs. social value	• social relevance • freedom • community • inclusivity

Previously, cultural and health values of cultural activities *were approached separately by policy makers*. Lately, these policy makers start to acknowledge the interchange between cultural and health values of cultural activities: "Because, up to now, the discussions around health and the discussions around culture were separate. For example, (…) the Commissioner for health is now engaging actively in conversations around the potential impact of culture on health" (P1).

Although this is a positive development on the policy side of the cultural sector, museum organisations fear that this implies a *restriction of artistic freedom* and an *increased workload*, (table 7) according to two out of three interviewed policy experts. One of them explains this further:

> "I also think that the cultural sector -very reasonably, I can completely understand why they do this- don't want to be instrumentalized and they don't want their work to be evaluated only based on results that are not artistic or cultural. (…) So I think that some cultural organisations might feel that it's risky to engage in this type of projects, because it may open a door, that then closes and then they're not able to escape anymore" (P1).

One of the policy experts disagrees with them. According to the expert, cultural products and activities funded with community money should create *value for the community* rather than for the artistic development of the artist:

> "When people come to the table with '*l'art pour l'art'*, I quickly think: 'Yes, then you should just go and pay for it yourself', but you are paid with money from society. Then you are expected to do something for society and create value for society and not just for you as a maker. And that is where I come up against the fact that many makers are very preoccupied with artistic values, so they forget: 'What is the value for the viewer or recipient?' " (P3).

Four out of six interviewed museum representatives acknowledge the challenge of finding a balance between the cultural and social values of the museum organisation. Connection, diversity,

knowledge, inspiration, multiperspectivity, participation, inclusivity and accessibility are some of the values that increase pressure on this balance. One of the respondents explains what challenges the value of *inclusivity* can bring in terms of finding the balance between their cultural and social values:

> "But then our curator also said: 'Yes, that is inclusion, but that is inclusion one way. If we only use B1 language or only offer *Jip and Janneke*, then you forget the group that comes here because of the depth and enrichment of knowledge' " (M2).

4.2.2.2 Limited Resources

The limited availability of resources has been indicated several times by all museum representatives as the main reason for the lack of direct subjective well-being practices: "Yes, finances are always a challenge" (M3). The fact that just one out of six interviewed museums is employed in a museum that offers a programme with direct subjective well-being objectives, can be explained by its availability of resources:

> "Look, ultimately a museum is a non-profit social institution, but of course, it is also about keeping the museum open and running. That doesn't happen without funding and indeed you do see, for example, museum E has a bit more resources, so it has set up a mental health programme" (P2).

All interviewed policy experts acknowledge that limited resources is one of the main challenges in the cultural field, since governmental policy doesn't prioritise the cultural sector. However, a gentle shift in governmental priorities is perceivable:

> "Look, so we are very much into culture and museums, so for us it makes sense that this is a very big topic, but if you look at the Netherlands in general, culture and museums are not something a standard Dutch person goes to. Even in politics unfortunately, if they make cuts, it's usually in culture, a museum or whatever. So that indicates that it is unfortunately not very much of a priority. More and more though, you do notice that it becomes more prioritised" (P2).

Table 8: Value attributes connected to limited resources in the museum sector (challenges)

challenges	
limited resources	• focus • network

However, limited resources also bring some positive consequences to museum organisations. In fact, it obliges them to *pick their focus points* (table 8):

> "Yes, it [having limited resources] is sometimes challenging, but it is also necessary to make sure you make the right choices if, after all, you only have a lot of money and can only spend it, then you are no longer going to select for what you need at that moment" (M2).

One of the policy experts states that subjective well-being is gaining a place in the consideration of the focus points of museum organisations: "It's also a trade-off of: 'So where do you put your time and effort now?'. But still, I think the subject of subjective well-being is becoming more and more important" (P2).

The cultural industry is not the only sector that has to deal with limited resources. The care sector also needs to deal with the limited availability of resources. Partnerships between these two sectors, resulting in shared projects with a social impact bring some consequences with them:

> "Another thing that sometimes arises is, when funds are sought, they are too little culture for culture and too much culture for care and welfare. So then they just don't fall under those fund criteria. Where do you get your money from then? That's a problem, yes. (…) Because that money is so scarce and because it's not necessarily a core task for culture or welfare, or care" (P3).

Since these shared projects on health and well-being in the cultural sector aren't core tasks of either the cultural industry or care, they risk falling in between the funds of these two sectors.

As mentioned earlier (section 4.2.1.4), *network* building (table 8) can be an effective way of countering the challenge of limited resources. One of the respondents states that big museums of the sector could partly invest their resources in the sector itself:

> "These [major] museums have the financial capacity, even if limited. They have staff and they sometimes, depending on the specific country and context, will get big rents which they help to distribute. So sometimes they are a bit like an important node in a cultural network and they help to distribute financial support. (…) I think that training and peer learning are also quite important for cultural institutions to contribute to. But I also think that probably there is a need to work as a network again. Because if we have a small institution that tries to develop training. This takes so much time and many resources, not necessarily financial because a lot is available online. But it costs so much time to put together a workshop, that perhaps it's better for cultural organisations to work as a network and to have a few organisations that develop some training, workshops, or one-day discussions. So that small scale institutions can use these as a model to then develop training right around or in their communities" (P1).

4.2.2.3 Knowledge

All respondents state that knowledge sharing on different levels is highly important in the museum field. Not only does this support *research and development* within the museum organisation, which can foster the set up of subjective well-being practices. It can also enhance the subjective well-being of staff and audiences by strengthening feelings *of self-esteem and connection* (table 9), by enabling

audiences to learn about the museum's collection. Despite the present awareness of the importance of knowledge, it appears as a challenge within the museum field.

Table 9: Value attributes connected to knowledge in the museum sector (challenges)

challenges	
knowledge	• self-esteem • connection • time • belonging

None of the six interviewed museum representatives are aware of the fact that this year, ICOM International is focusing on health and well-being in museums (ICOM, 2023). They are also unfamiliar with research on subjective well-being effects of cultural activities, funded by the EU. This confirms the information gap between academic research and actors in the museum field, which different cultural policy organisations try to close. The *lack of knowledge* of subjective well-being effects of museum activities is emphasised by the interviewed policy experts as one of the main challenges concerning this topic: "The knowledge is just very different in that [well-being]. You don't all speak the same language either, even though the directors do think so" (P2). Policy makers do have an opportunity in facilitating knowledge *networks* between policy makers and museum actors. One of the respondents explains it as follows:

> "I also think that it's up to other cultural organisations, other networks, museums, etc. to participate and disseminate that information. (…) But it's policy makers, that are the main actor. And then, of course, there's also this element of putting information out there available, you know, mapping in a compendium to support local actors on the ground" (P1).

All three interviewed policy experts acknowledge the importance of knowledge *networks* among museum actors and confirm that they're actively developing these knowledge-sharing networks. However, these networks can encourage and inspire museum organisations to develop their professionalism within the sector, *time* (table 9) limitations appear to counter the effects of these professional networks:

> "(…) I still think it's a just lack of time and staff. In culture, but also care and welfare, it's rowing, with the oars you have. And then you are happy to be able to do your daily tasks. So having the time to read something properly, even if it's just a newsletter, is scarce. So I think that mainly plays into it" (P3).

All six interviewed museum representatives highlight the fact that knowledge sharing is the main function of their museum organisation. This goes in two directions. Museum organisations share knowledge with their audiences with the aim of broadening their vision, often resulting in feelings of *self-esteem and belonging* (table 9), which contributes to the audience subjective well-being. One of the respondents states it as follows: "I think it is very important that the museum as a place in itself is a very rich learning environment for the visitors. So I find that very interesting" (M6).

Knowledge exchange also happens in the other direction. All six interviewed museum representatives confirm that knowledge exchange from their visitors to the museum organisation happens within the participative projects they offer. One of the respondents explains the value of it: "So there has been a lot of knowledge exchange (…). The idea is that those participants also have unique knowledge (…), so that's how knowledge sharing occurs there" (M6). This causes feelings of *self-esteem* and *belonging* among museum participants.

Two out of six interviewed museum representatives mention that subjective readings of objects by the audience are part of certain museum programmes. This fosters the *connection* (table 9) between the museum collection and its audiences, which can contribute to the subjective well-being of audiences. M3 explains the importance of subjective readings as follows:

> "Because we believe there are multiple stories to explore for such a collection of objects. It doesn't deserve just the one story in the museum, told from the art connoisseur's perspective. But we also think the subjective readings are increasingly important. We've been really active with it for a few years anyway" (M3).

4.2.2.4 Partnerships

All respondents highly value cross-sector partnerships in the museum field. All six museum representatives collaborate with both social and research partners. Three out of six museums have a partnership with a sustainability partner. Partnerships support the development of networks (sections 4.2.1.4 and 4.2.2.3), audience diversity (section 4.2.1.1) and funding opportunities (section 4.2.1.5). Collaborations with different communities, organisations, experts and research centres have the potential to foster subjective well-being in terms of *connection, multiperspectivity, identity* and *knowledge* (table 10). However, all respondents affirm that these partnerships also bring some challenges to the museum organisations.

Table 10: Value attributes connected to partnerships in the museum sector (challenges)

challenges	
partnerships	• connection • multiperspectivity • identity • knowledge • time • innovation

Three out of six museum representatives and one out of three policy experts state that collaborations with different types of partners can be challenging in terms of *goals and expectations*. Every organisation has its values, goals, work culture and way of approaching projects. It asks quite some time and effort from all parties involved to find the common goals of a project and agree on a shared project plan. One of the respondents explains this partnership challenge as follows:

> "Yes, you look for the common denominator. In that sense, we both work with audiences, and with people and have a lot of common goals. There is a shared social goal, I think. And vice versa, from the social partner's point of view, there is also a desire to encourage personal development through culture or cultural education in general. But sometimes it is searching for the importance of the social role within our operation, so we do look very much from that cultural whole and work on a much larger scale, while such a social partner works very much on a micro level, so there is also a very big difference in how we approach that" (M6).

Finding this common denominator among the museum organisations and its partners appears to take *time* (table 10). Due to the limited resources of museums, this process sets pressure on the partnership. One of the respondents explains the time challenge as follows: "You don't always speak the same language. It just takes a while sometimes to find each other, so it [parterships] does sometimes take a longer lead time than you hope" (M4).

Partnerships tend to be challenging on the *funding* level as well. Both partners are often considered to raise funding to develop the shared project (section 4.2.1.5). Since not only the cultural sector is required to work with limited resources (see 4.2.2.2), but other sectors, such as the care sector, as well, the budget can be threatening in terms of developing these projects. One of the respondents states the following regarding budgets in partnerships: "At the collaboration level, we definitely still have some learning moments about where you bring in your funds, for example" (M2).

All three policy experts acknowledge the value of their collaborations with museum organisations in terms of *innovation* and *knowledge sharing* (table 10). Moreover, cultural policy organisations set up collaborations among themselves to disseminate policy goals, share their knowledge and decide on effective cultural policy measures, which can influence the way museum

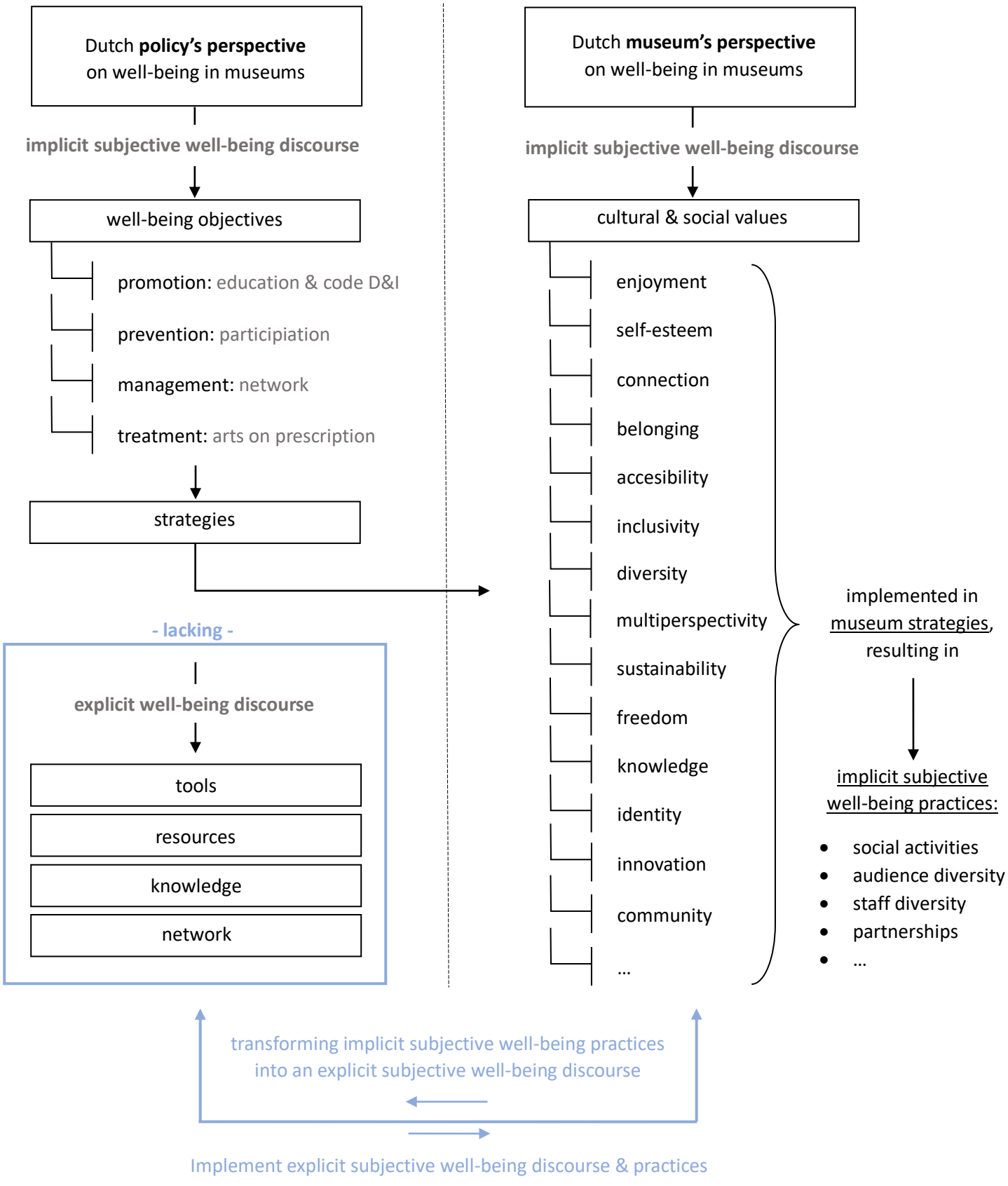
organisations deal with the topic of subjective well-being. However, one of the respondents states that there are still some improvements to be made: "But what I also mentioned earlier, so where I personally see improvements in the Netherlands is in that cooperation [among cultural policy makers]" (P2)

4.3 Discussion

In order to analyse and discuss the findings of this research, both implicit and explicit well-being practices should be defined. Implicit well-being practices can be understood as museum practices that unintentionally contribute to realisation of subjective well-being within the museum, such as social activities, development of audience diversity, organisation of partnerships, etc. Explicit well-being practices can be defined as museum practices with the main goal of realising subjective well-being, such as subjective well-being museum programmes, workshops, activities etc.

The results of this research demonstrate that an explicit subjective well-being discourse and practices are practically *non-existent* in the museum sector. Nonetheless, museums contribute already to the subjective well-being through the execution of implicit well-being practices. This is confirmed by all interview respondents. However, following the findings of this research (chapter 4), a need for an explicit subjective well-being discourse in cultural policy exists. This section will structure and discuss the results and findings of this research in order to clarify both the actual and future position of subjective well-being within the museum sector (figure 7). This will be done in regard to the museum's and cultural policy's perspectives that have been addressed in this study. This manner, the interdependency between both perspectives will made clear.

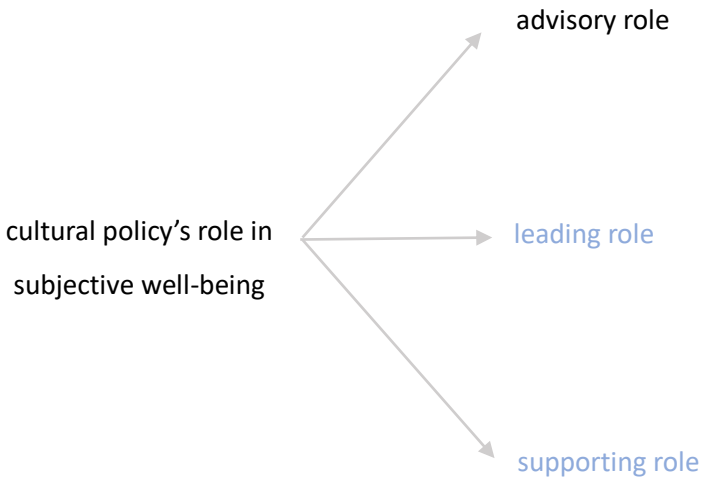
Figure 7: Interdependency between the policy's perspective and Dutch museum's perspective on subjective well-being within the museum sector



4.3.1 Implicit subjective well-being practices

Nowadays, the subjective well-being effects, created by museums, are considered as spillover effects to the health sector (section 2.3.1). Usually, spillover effects are not fully acknowledged by society (Lazarro, 2021). This also applies to subjective well-being in museums. This objective is not fully recognised on societal and policy level. Because of the lack of acknowledgement and awareness of this spillover effect, explicit well-being practices in museums are scarce. However, museums contribute to the objective of subjective well-being by realising implicit subjective well-being practices. These are developed in accordance with defined museum strategies. These strategies are created in line with the identity and goals of the museum (section 2.4.2), which are disclosed in their mission, vision and values (Kotler & Kotler, 1998). Thus, by accomplishing implicit well-being practices, the cultural and social values of museums, which are implemented in museum's strategies, are realised (figure 7). These cultural and social values appear to be at the root of the determinants of subjective well-being (table 1). Thus, museum practices fulfil values which contribute to the subjective well-being of its participants. Since different actors on cultural policy level generally influence the museum's strategies (section 2.4.2), they can plan a role in fostering the realisation of subjective well-being objectives by museums. To fulfil this role, cultural policy institutions can undertake three different types of roles: advisory, leading or supporting role (figure 8).

Figure 8: Cultural policy's role in subjective well-being within the museum sector



Nowadays, several cultural policy organisations fulfil the role of advising consultants, on both national and regional level in the Netherlands (figure 8). Their influence on the topic of subjective well-being in the museum sector is mostly limited to providing information about the positive impacts of museum practices on the subjective well-being of its participants and providing

recommendations concerning this topic. Usually, policy experts fulfil their advisory role on subjective well-being topics of prevention, promotion, management and treatment, the beneficial health outcomes of experiencing arts. In terms of prevention, cultural policy makers foster education and inclusivity in the museal context, by articulating educational criteria in fund requirements and implementing codes of conduct, such as the “Code Diversity & Inclusion”. This code is developed by the Museum Association and has the aim to encourage diversity and inclusion on the levels of programme, personnel, partners and people, which implicitly fosters subjective well-being in museums. On the prevention level, LKCA developed a “cultural participation programme” in collaboration with the Ministry of Education, Culture and Science. This programme aims to make culture accessible for as much people as possible. In terms of management, different cultural policy organisations like the LKCA, Museum Association, etc., facilitate networks in order to share knowledge. These networks can positively affect subjective well-being practices in the museum sector. On the treatment level, the “well-being on prescription” programme is introduced in 135 out of 352 municipalities of the Netherlands. This programme supports individuals in finding activities that positively influence their subjective well-being.

Except for this last example, Dutch cultural policy organisations take up an advisory role in regard to the topic of subjective well-being in museums. Their approach affects museum strategies to a limited extent (figure 7).

4.3.2 Explicit subjective well-being practices

The findings of this research demonstrate that explicit subjective well-being practices are lacking. However these practices can provide several benefits towards the museum sector in terms of social impact, strategy, measurement and funding. To develop explicit subjective well-being practices, cultural policy organisations need to take up a leading and /or supporting role towards this objective. The articulation of the following recommendations is based upon the results of this research. First of all, it is very important to highlight the fact that the development of the subjective well-being objective within the museum sector appears to be a shared responsibility of both museum staff and cultural policy makers. The results show that museum organisations are already implementing implicit well-being practices, meaning that they possess the skills and knowledge to establish explicit well-being practices, originating from bottom-up initiatives. Although they need support in order to do so. Consequently, cultural policy makers should develop an explicit well-being discourse, which can offer further facilitation to encourage museum organisations to realise explicit subjective well-being practices and utilise all the opportunities it serves them.

So, cultural policy organisations could take up a leading role and actively work on building a network between themselves and museum organisations to enable knowledge sharing regarding the topic of subjective well-being. All interviewed respondents indicate that cultural policy makers should support museums in the execution of subjective well-being practices. In accordance with some policy recommendations of the Culture for Health Report (Zbranca et al., 2022, p.13), the research findings (chapter 4) demonstrate that policy makers can do so by providing: dedicated strategic and financial support, building knowledge and awareness, training and peer learning. These interventions could be organised in a subjective well-being framework which provides museums with tools to integrate subjective well-being practices explicitly into their strategies. The development of this framework should be done in collaboration with (local) governments and different museum actors since they possess experience in realising implicit well-being practices. If the framework appears to be successful, this could activate a snowball effect, leading to a widespread realisation of subjective well-being practices within the museum sector.

5. Conclusion

Over the decades, the role of museums has changed from preserving and presenting towards entertaining and socialising. Consequently, museums realise both cultural and social values by providing a diverse range of cultural activities and actively engage social groups to participate in these. Earlier research demonstrates that cultural participation within the museum context provide positive subjective well-being effects. This research demonstrates insights on the actual meaning of subjective well-being in the museum sector of the Netherlands from both the museum's and cultural policy's perspective. By providing a better understanding of the topic, this research helps to raise awareness about the importance of this objective within the museum field and the societal benefits it implies. Moreover, some recommendations will be articulated in regard to the development of subjective well-being within the museum sector.

Since this research investigates a topic which lies on the border between the sectors of culture and psychological health, theoretical background is found within academic literature from both sectors. Theories from cultural economics and cultural policy complete the theoretical framework. The unique combination of theories from different fields prove to be an appropriate academic background on which this research can rely. This qualitative research is conducted in order to adequately answer the following research question: "What are the challenges and opportunities of subjective well-being practices in Dutch museums from both the cultural policy's and museum's perspective?", and the sub-research question: "What is the interdependency between both perspectives?" By the means of semi-structured interviews and secondary sources, sufficient data could be gathered in regard to the research question and sub-research question. These data is analysed and structured to provide extensive answers to the questions, as described above. Furthermore, based on the results of this research, recommendations are articulated towards both museum and cultural policy actors.

In order to answer the research question properly, it is necessary to take the views of both the Dutch museum representatives and cultural policy experts on the topic of subjective well-being in consideration first. In both perspectives, awareness about the topic of subjective well-being is missing. This appears to be the main challenge of subjective well-being in the museum sector.

However, museum representatives indicate that several practices such as social activities, audience diversity, staff diversity, partnerships etc. unintentionally contribute to the subjective well-being within the museum sector. This statement is supported by existing literature on health and well-being effects of culture (Fancourt & Finn, 2019; Zbranca et al., 2022). Thus, there can be stated that museums contribute to subjective well-being by providing implicit subjective well-being

practices. This means that museums possess the knowledge and skills to realise subjective well-being within museum organisations. Only, they are not aware of it.

Implicit subjective well-being practices originate from the museum's strategies, which include the mission, vision and identity of the particular museum. In general, the mission, vision and identity are built upon cultural and social values which are chosen thoughtfully by the museum. Some values are detected in the framework of this research: self-esteem, connection, belonging, accessibility, inclusivity, diversity, multiperspectivity, sustainability, freedom, knowledge, identity, innovation, community etc. The determinants of subjective well-being appear to originate from cultural and social values (table 1). Thus, the fulfilment of the social and cultural values in museums, through rather explicit or implicit well-being practices, contribute to the subjective well-being. This is confirmed in previous research (Zbranca et al., 2022).

Since the settlement of the Privatisation of National Museums Act in 1993, Dutch cultural policy organisations mainly take up an advisory role in regard to museum policy (figure 8). Museums can take their advises into account by implementing them (partly) into their strategies. In regard to subjective well-being, cultural policy makers encourage promotion, prevention, management and treatment of health and well-being by the means of arts and culture. If museums decide to heed the policy recommendations regarding these topics and implement them in their strategy, cultural policy makers can foster subjective well-being in museums. This process partly explains the interdependency between the museum's and cultural policy's perspectives on subjective well-being.

The introduction of the "Code Diversity & Inclusion" by the Dutch Museum Association is a concrete example of the cultural policy's execution of its advisory role on subjective well-being within the museum sector. This code of conduct fosters museums to develop implicit well-being practices such as staff diversity, audience inclusion, etc. In some cases, Dutch cultural policy takes up a supporting or even leading role in relation to subjective well-being in museums. Both the "cultural participation programme", facilitated by the Ministry of Education, Culture and Science and the LKCA, and the "well-being on prescription programme", developed by the LKCA, are examples of subjective well-being practices in which cultural policy takes up a leading role. Moreover, they support museums to participate in these bottom-up initiatives and implement their recommendations and learnings in their museum strategy. With exception of the "well-being on prescription programme", Dutch cultural policy doesn't facilitate explicit well-being practices within the museum sector yet.

Just as explicit well-being practices in museums, an explicit well-being discourse from Dutch cultural policy is lacking. This can be explained by the several challenges subjective well-being faces within the museum sector. Like mentioned earlier, awareness about subjective well-being in the museum sector is lacking in general. Knowledge and understanding of subjective well-being appears

to be the biggest challenges in regard to this topic, as seen from both the museum's and cultural policy's perspective. The fact that subjective well-being isn't part of the core activities of museums can explain the presence of these challenges. From the museum's perspective, limited resources in terms of time, expertise, people and budget form the biggest threshold to develop an explicit subjective well-being discourse. Museums indicate that possibilities of developing projects are endless, but their time is limited. They cannot respond to every possibility for setting up interesting projects. They have to choose their focus points. Finding a balance between cultural and social values appears to cause difficulties, however some museum actors indicate that cultural values contain social values. Nowadays, museums work with an established team of employees and volunteers. Research and development in regard to an explicit subjective well-being discourse should be conducted. Nevertheless, restricted staff capacity makes this impossible. Budget to invest in the research and development of an explicit well-being discourse is lacking. Subjective well-being, not being included in funding criteria, makes it difficult to obtain budget for the realisation of this objective. Organising partnerships can anticipate this challenge, but proves to cause struggles in terms of aligning organisational values.

Besides challenges, subjective well-being provides museums with some opportunities as well. Like confirmed by earlier research, subjective well-being practices contribute to the audience and staff subjective well-being within museums, which offer opportunities in terms of networking, research and development and social impact. Participating in knowledge-sharing networks, could not only enhance the realisation of subjective well-being in museums, but could also financially benefit the museum organisation. Collaboration among museums to conduct research and development in regard to subjective well-being and sharing of knowledge among them, could save them a lot of resources. By conducting research and development in regard to subjective well-being, the social impact of museums could be presented and eventually increased. Presenting these cross-sector impacts, could create (cross-sector) funding opportunities. By measuring these cross-sector impacts, such as subjective well-being, the actual impact and value of these could be proved more easily in the prevailing neo-liberal policy of the Netherlands. Transitioning from the current implicit subjective well-being discourse towards an explicit subjective well-being discourse, would foster these opportunities, as described above. This transition could take place by means of museum strategies, which are developed by museums and influenced by cultural policy organisations. Strategy presents itself as the means of interdependency between museums & cultural policy.

5.1 Implications for cultural policy and museum organisations

The transition from an implicit subjective well-being discourse towards an explicit subjective well-being discourse can be facilitated by cultural policy organisations. It is highly important to note that the realisation of this transition should not be imposed to museums, but for the ones who want to engage in this transitions and consequently develop explicit subjective well-being practices, support should be available.

In order to take up their leading and/or supporting role with regard to the transition from an implicit well-being discourse towards an explicit well-being discourse, cultural policy organisations should provide a subjective well-being framework, which offers concrete tools to support museums in making this transition. In accordance with existing literature (Zbranca et al., 2022), these tools should include: strategic and long-term financial support; a valuable network which fosters knowledge and awareness building; training and peer learning of museum staff; research and development methodologies; measurement tools, with regard to subjective well-being in museums.

Although the suggestions above are formulated towards cultural policy organisations, the responsibility of the realisation of this objective lies not only with them. This research demonstrates that museums already realise implicit subjective well-being practices. This means that they already master a lot of knowledge and skills in regard to these practices, which could serve as the basis for the development of the general subjective well-being framework for the museum sector. The transition towards an explicit subjective well-being discourse should be completed through a co-creation process in which both museums and cultural policy organisations are involved.

This research can imply value for museums and cultural policy organisations, since the analysis of the objective delivers insights on the actual meaning of subjective well-being in the museum sector of the Netherlands. By providing a better understanding of the topic, this research helps to raise awareness about the importance of subjective well-being within the museum field and the societal benefits it implies on national level. Moreover, this research aims to contribute to the general valuation of museums and the spillover effects they create on macroeconomic level.

5.2 Limitations

The first important limitation of this research is the fact that subjective well-being is determined by one's subjective review of its own life. Therefor, finding and generalising an appropriate definition for this specific part of health is challenging. This limitation implies complications with the review and measurement of subjective well-being effects, caused by the subjective component of the phenomenon. Nonetheless, this research made an attempt to compose the most appropriate definition of subjective well-being, based on existing academic literature, which is applied in this

entire investigation. Since this research merely focuses on the implications of the realisation of this objective for museums and cultural policy organisations rather than on the mental health effects museum visits, the consequences of this limitation appear negligible.

The second limitation of this research is the number of interviewed museum representatives and cultural policy experts. Increasing the amount of research respondents would increase the level of validity and reliability of this research. However, due to the limited amount of time and accessible respondents, the data collection is complemented with secondary sources. Because the methodology of this investigation is from qualitative nature, the findings should be seen as an in-depth analysis instead of generalisable results.

5.3 Further research

This research focuses on the realisation of subjective well-being in museums on national level, within the Netherlands. Although, the Culture For Health report (Zbranca et al., 2022) proves that this is a rising topic on European level. Therefor, it would be valuable to expand this research and include other European countries in the research scope in order to formulate recommendations that can be applied on continental level.

It is also important to take into consideration that the interviewed museum representatives are employed in museum organisations that already offer implicit well-being practices. To detect whether the implementation of museums, which don't offer participative museum activities, in the research would provide interesting added insights to this study, further research needs to be conducted.

The interviewed museum representatives who participated in this study, are all museum staff, no directors or executives took part in this research. Consequently, their insights on the research topic are not included in this study. However their insights could be valuable in respond to the sub-research question about the interdependency between the museum's and cultural policy's perspective on subjective well-being. This, for the reason that museum executives appear to maintain closer ties with cultural policy organisations. This offers an opportunity for further research in regard to the sub-research question.

Finally, since a qualitative methodology is applied in this study, the amount of spillover effects that museum activities provide to the health sector in terms of monetary value is beyond the scope of this research, but presents an useful opportunity for further research. A quantitative research to identify the financial value of the subjective well-being effects that museum activities provide as a spillover effect to the health sector would be a valuable addition to this research.

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Appendix A – Interview guide museum representative

Introduction

Hello, first of all, thank you very much for making time for this interview. This means a great help for this thesis research. To start, I'll tell you a bit more about this research and myself. So, what you maybe remember from my email, I am Tille Peters, master student Cultural Economics and Entrepreneurship at the Erasmus University of Rotterdam. For my master thesis, I'm currently researching how you, as museum organisations, approach the subjective well-being of your visitors. More specific, I'm curious to know how you succeed in finding a balance between the cultural and social value you are pursuing and how you cope with policy recommendations. This is in a nutshell, what this study is about, but we will come back to this later.

1. Let's start at the beginning, could you introduce yourself and explain what your role is in the museum organisation you work for?

Values

1. The website of your museum states the vision and mission of the institute as… (filled in depending on the particular museum). What core values underpin your personal museum vision?
2. Can you place these values in order from most important to least important goal of the museum?
3. Which values do inform your audience engagement strategies?
4. When you are thinking about these values in terms of your museum operation, can we say that you are already realizing some of them, while others are still part of your future strategy? Which one are those – in both groups?
5. How are these values realised, in what type of activities, strategies and decisions? Which of the values are priority of which departments?

Well-being

The role of museums has changed tremendously over the years. Today, museums are no longer only in charge of conserving, developing and presenting the museum's collection, but also in providing cultural entertaining activities that create value by serving as participative platforms. We can say that the value creation of museum institutions nowadays, lays more in the social domain, through the offer of well-being effects for your cultural participants.

1. Is this also the case for the museum you work for? Are you pursuing well-being of your visitors and how is it prioritized as part of your organisation's purpose?
2. Do you have some practices that illustrate how your museum bring well-being to their audiences (thinking about some measurements, evaluation, criteria, reports etc.)?
3. Which particular audiences do you aim to reach with these well-being enhancing activities?
4. Have you developed certain partnerships in order to organize these museum activities?
5. Did these partnerships bring some organizational change?
6. Who benefits most from the realization of this well-being value (which stakeholders)?
7. Which challenges do these practices bring to the museum organisation (add hypothesis of specific well-being museum activities from their website/report)?
8. Which opportunities do these practices bring to the museum organisation? (add hypothesis of specific well-being museum activities from their website/report)

Policy

Every year, ICOM selects a set from the Sustainable Development Goals of the United Nations to support, this year, among others, goal 3 is selected, meaning that they will support Global health & well-being, focusing particularly on mental health and social isolation. Well being is also high listed on the EU's cultural agenda. For instance, they are currently working on a report on the role of the cultural sectors in improving mental health of young people and promoting social cohesion and well-being is high on the European Agenda for Culture since 2018.

1. Do these policy objectives intertwine with your own objectives? Do you aim to meet some of the criteria, defined by these entities?
2. Is it justified nowadays, as a museum, to organize activities or expositions that fulfil no other role than that of preserving and displaying art for art's sake?
3. Are there any regulations, imposed by the EU, national government or "Museumregister" concerning cultural participation in the museum? In what way do these regulations influence the museum organisation?
4. What do you think of the point of policy makers and institutions, motivating museums to bring well-being to community?

Evaluation

1. Do you have some practice of well-being or any other impact evaluation method?

2. What are the criteria for success on the objective of audience well-being? Who has to evaluate these criteria (and why)?
3. How do you use the results of these valuation methods (for the application of funding, fund raising approaches or campaign)?
4. To what extent do these results inform your own organisation strategy (a lot, a little…)?

Funding

1. Do you sometimes refer to the results of these evaluations in communication with your stakeholders or peers (like the museum association, NEMO well-being groups, international partnerships etc.)?
2. Is the organisation of well-being enhancing museum activities required or beneficial in order to get certain funding?

Conclusions

Do you think of any other issues or aspirations you would like to share according to health and wellbeing projects, either within your organisation or in the museum sector in general?

Thank you for the valuable insights, information and your time!

Appendix B – Interview guide cultural policy expert

Introduction

Hello, first of all, thank you very much for making time for this interview. This means a great help for this thesis research. To start, I'll tell you a bit more about this research and myself. So, what you maybe remember from my email, I am Tille Peters, master student Cultural Economics and Entrepreneurship at the Erasmus University of Rotterdam. For my master thesis, I'm currently researching how museum organisations approach the subjective well-being of their visitors. More specific, I'm curious to know how they succeed in finding a balance between the cultural and social values they are pursuing and how they cope with policy recommendations. From your point of view, I am eager to know how policy regulations and recommendations are translated towards museum institutions; what the effects of your activities are on museum operations and how you support museums in implementing innovations.

This is in a nutshell, what this study is about, but we will come back to this later.

1. Let's start at the beginning, could you introduce yourself and explain what your role is in the organisation you work for?

Values

1. The international museum definition, initiated by ICOM, reads: "*A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing*". A lot of values can be derived from this definition. Which core values underpin your personal museum vision?
2. Can you rank these values from most important to least important in the context of a well-functioning museum policy?
3. Your organisation proposes several policy recommendations concerning audience guidance in museums (modify, depending on the organisation). Which of these topics should be prioritized, focusing on well-being policy in museums? Why?
4. How can these prioritized topics be translated into concrete actions or strategies for museums?
5. Like mentioned in the CultureForHealth report, both active and receptive cultural activities prove to produce effective health and well-being benefits for its participants. On the

CultureForHealth report website, different initiatives on culture, well-being and health across the European Union can be consulted through an interactive map. A lot is already happening in that field. Are the values you mentioned earlier already sufficiently realised by museums?

6. Which criteria regarding well-being policy, for museums specifically, seem sometimes hard to reach and realise by them?

Well-being

The role of museums has changed tremendously over the years. Today, they are no longer only in charge of conserving, developing and presenting the museum's collection, but also in providing cultural entertaining activities that create value by serving as participative platforms. We can say that the value creation of museum institutions nowadays, lays more in the social domain, through the offer of well-being effects for their cultural participants.

1. Do you also notice this change in the museums you worked with? Do they pursue the well-being of their visitors and is this high on their agenda?
2. Have you ever experienced negative attitudes of museums towards health and well-being policy initiatives?
3. Do you know any (Dutch) museums that measures audience well-being in some way and, if so, do you have access to these results (documents, evaluation criteria, reports or the like that illustrate how museums bring well-being to their audience?
4. Are these above-mentioned documents sometimes used in communications with you or other stakeholders?
5. What challenges does organising socially relevant activities pose for museums?
6. Do you support museums in implementing these activities? How?
7. What opportunities/benefits does the organisation of these socially relevant activities offer? For which stakeholders?

Policy

Every year, ICOM selects a set from the Sustainable Development Goals of the United Nations to support, this year, among others, goal 3 is selected, meaning that they will support Global health & well-being, focusing particularly on mental health and social isolation. Well being is also high listed on the EU's cultural agenda. The CultureForHealth project, funded by the EU, is one example among others of this.

1. How can you, as policy making institution, motivate museum organisations to bring well-being into the community?
2. Is there a gap between the policy making organisations and museums? What makes your organisation different from other organisations?
3. Do you feel, see and hear changes in the museum's operations, due to the publication of regulations and recommendations?
4. Does the implementation of well-being policy in the museum policy change the museum organisation itself?
5. Is it justified today for museums to organise activities or exhibitions that fulfil no other role than preserving and displaying art for the sake of art itself?
6. Do you notice that museums sometimes face difficulties in realising the different roles they're taking up? Does the balance between their cultural and social roles sometimes get lost?

Funding

1. Do museums have to meet certain conditions, regarding well-being policy, in order to obtain certain recognition or funding from the EU?

Conclusion

2. Do you have any other issues or aspirations you would like to share regarding health and well-being projects in Europe?

Thank you for the valuable insights, information and your time!

Appendix C – List of respondents

N°	Museum representative / policy expert	Organisation	Occupation	Nationality	Interview / written correspondence
1	Museum representative 1 (M1)	Museum A	Marketing & Communication Officer	Dutch	Interview
2	Museum representative 2 (M2)	Museum B	Coordinator Education & Public Support	Dutch	Interview
3	Museum representative 3 (M3)	Museum C	Head of Education & Public Support	Dutch	Interview
4	Museum representative 4 (M4)	Museum D	Coordinator Education	Dutch	Interview
5	Museum representative 5 (M5)	Museum E	Programme Manager Young Adults	Dutch	Interview
6	Museum representative 6 (M6)	Museum F	Education Officer	Dutch	Interview
7	Policy expert 1 (P1)	Cultural policy organisation A	Policy expert & researcher for the Culture For Health Consortium	Portuguese	Interview
8	Policy expert 2 (P2)	Cultural policy organisation B	Strategy & Policy Officer	Dutch	Interview
9	Policy expert 3 (P3)	Cultural policy organisation C	Research expert Public Policy, Care & Welfare	Dutch	Interview
10	Museum representative 7 (M7)	Museum C	Director of Exhibitions	Dutch	Written correspondence
11	Museum representative 8 (M8)	Museum C	Curator Education	Belgian	Written correspondence
12	Museum representative 9 (M9)	Museum E	Curator Education	Dutch	Written correspondence

Appendix D – Codebook

subjective well-being practices within Dutch museums		
category	*topic*	*sub-topic*
opportunities	audience well-being	• enjoyment • self-esteem • connection • belonging • accessibility • inclusivity • diversity • multiperspectivity • sustainability
	staff well-being	• safety • welcoming • openness • purpose • inclusivity • diversity • budget
	strategy	• freedom • diversity • social relevance
	measurement	• network • knowledge • development • accountability • budget
	funding	• flexibility • long term
challenges	cultural vs. social role	• social relevance • freedom • community • inclusivity
	limited resources	• focus • network
	knowledge	• self-esteem • connection • time • belonging

	partnerships	• connection • multiperspectivity • identity • knowledge • time • innovation