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**Teeny-tiny participation:
Opportunities and challenges
of participatory practices
at small cultural institutions.**

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Summary

This thesis investigates opportunities and challenges of the implementation of participatory practices by small cultural institutions. Participatory practices are considered a part of the managerial strategies that should include participation as one of their goals. With the use of a Value-Based Approach, managerial practices were examined through the lens of values shared by the stakeholders. VBA helps to bridge the disciplines of management and cultural participation. Based on a case study of *A Tale of A Tub* (Rotterdam) — a small non-profit cultural organization, the research takes a look at how small cultural organizations include participation in their programming. During the research, 8 in-depth interviews were conducted with management and the volunteers of the museum. Empirical findings signal people working and volunteering for A Tale of A Tub share the values of community, care, and solidarity, which are realized through the management strategies of the organization. Pared with the organization's reports and the researcher's observation, it was found that even though participation and serving the audience are well articulated within the organization's values, their realization is quite intuitive. Here, the scarcity of resources plays a big role. Bearing in mind this obstacle, the paper presents recommendations for the organization and the policymakers, as well as concludes with the limitations and further suggestions for the research.

KEYWORDS: participatory practices, small cultural organizations, cultural management, A Tale of A Tub, case study.

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Preface

This master's thesis is a result of continuous and hard work, not only in academics way but also in my own experience in the creative industries. It would not be possible to make it happen without people who helped me, cared for me, and supported me at every step. It was a long and challenging ride, and I would like to thank everyone who took part in it with me. For this purpose, I cannot keep it short!

First and foremost, I would like to express my gratitude to the amazing team of A Tale of A Tub. It was the first place where I had my proper interview and received my first (volunteer's) salary doing the thing that I love the most — working for the arts. It has been the most joyful 1,5 years helping the Tub. I thank everyone from Tub's team for finding the time for the interviews and checking up on me and my thesis. Without you, this thesis could not succeed! I would like to thank Julia Geerlings for her support and contribution to this work, for life advice and mainly for keeping A Tale of A Tub flourishing. I thank Fey Blitterswijk — who was the first person I met from the Tub — for her patience, dedication, and support. Also, many thanks to my volunteer family, who greatly contributed to this thesis and my own experience at the Tub. For me, A Tale of A Tub is a place that will also remain special. So, I thank it for that.

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I am extremely blessed to have such supportive friends and family, who were there for me even in the darkest hour. Most importantly, I thank my parents for providing me with this precious opportunity to obtain two international degrees and establish my life in the Netherlands. I thank my mom for fostering my passion for and interest in arts and culture since I was kind. I express my gratitude for their unconditional love and support at every step of my young adult life. Leaving abroad and far from your family is not easy but I am happy to have my parents and my brothers by my side even across the borders.

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people with whom we stay close from our days back in Moscow: Nastya for being there for me since pre-school; Nelly for cheering me up and motivating me to achieve more and more; and Yulia who supports all my achievements calms me down and helps in any situation possible. They are my core support system, and I cannot imagine this ride without them by my side. Lastly, I thank Nijat, who has been witnessing the distress, tears and frustration that came along with this work. I thank you for all that you've done during this challenging period. It was not easy, but it became doable once you were there for me. I cannot describe how beyond grateful I am to go through it with you.

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1. Introduction

Traditionally, we might perceive museums as temples, something so sacred and superior. Even nowadays the gap between the museum and its audience is still present. It calls for big cultural organizations, such as museums, galleries, etc., to establish more accessible and engaging practices (Cerquetti, 2016). The situation is slightly different for small cultural institutions. From my own experience as a volunteer in the museum, small cultural organizations are more open and more willing to engage with their visitors. This fact does not eliminate the importance of programming engaging activities for their audience, but on the contrary, highlights the importance of persisting in one's implementation. That is why my interest always goes to small, local cultural institutions, such as A Tale of A Tub, where I've been volunteering since February 2022. Over the course of 1.5 years, I became familiar not only with the place but with its team, the specificities of the historical location and its organizational challenges.

This type of small cultural institution is overlooked by scholars. The majority of the attention goes to big and established museums with sufficient funding, plenty of other resources and powerful networks (Deeth, 2012; Osterman et al., 2012; Cerquetti, 2016; Bollo et al., 2017; Ayala et al., 2020). Meanwhile small cultural spaces, despite the struggles, manage to allocate sufficient attention to their visitors. And, surprisingly, they are not researched enough to signal the importance of their existence. Therefore, this research is particularly made to attract attention to small cultural institutions and highlight their efforts to engage the community and assist their visitor in exploring the art world. It is important to involve new voices in the discourse of the future of museums and small cultural institutions might greatly benefit the situation in the industry.

To improve their audience involvement, museums have experienced considerable changes as cultural organizations recently (Ayala et al., 2020). By preserving and showcasing artefacts and collections with cultural, historical, and scientific significance, museums work to inform, educate, and uplift their audience. Over time, museums' functions have changed, and they now serve more purposes. Today, museums are expected to actively engage their visitors and offer them activities that foster interaction, learning, and curiosity. According to several scholars from various fields (Heinich, 2001; Bell, 2008; Szmeter, 2012; Bonet, 2018), the area of arts and heritage has seen a clear change toward an audience-centred approach. The employment of cutting-edge techniques and technology to engage visitors has increased as a result of the focus shifting from being an institution that serves as an authority

on cultural heritage to one that promotes public access and engagement (Ayala et al., 2020). As Strachan & Mackay (2013) highlight, the change towards new museums consists of confronting barriers and limitations and coming up with a new way of operating to achieve a new way of participating for the audience. Correspondingly, the implementation of participatory practices can be seen as an attempt to modify the traditional authoritarian look of cultural institutions (Ayala et al., 2020). However, audience engagement strategies in museums are frequently linked to significant financial resources and sizable institutions. Small cultural organizations, on the other hand, struggle to draw and keep visitors because of their constrained resources (budgets, staff, and collections) (Carson, 2008). Despite these difficulties, local culture, and heritage are preserved by small institutions, which play a significant role in their communities (Kelly, 2006). That is why the present research poses a main question:

How do small cultural organizations develop audience engagement?

Small cultural institutions are frequently found outside of cities and often lack the funding necessary to implement cutting-edge techniques. However, these cultural organizations are essential for protecting local history and providing visitors with distinctive experiences (Kelly, 2006). Finding strategies to engage visitors in ways that are specific to their local environment and resources is a problem for tiny museums. Acknowledging this, the research aims to explore how small cultural organizations engage their audiences in their programs while pursuing the realization of certain values. Identifying those values can help museums to develop value-driven strategies for audience engagement. It is assumed that the realization of the strategies towards participation is part of the core purpose of the organization. From a cultural economics perspective, cultural goods entail values that are essential for the existence of a cultural good (Klamer, 2016). Simultaneously, because cultural organizations produce cultural goods, the purpose should be articulated within the core values of the team working for the organization. To understand the essence of the activities we need to understand the values that drive the motivation behind those actions.

Based on the case of A Tale of A Tub, this research will add to the scant body of knowledge on audience engagement methods in small cultural organizations and provide policymakers and museum professionals with an analysis of the tactics that these institutions may imply to enrich audience participation. The results of this study will be helpful for small cultural and exhibition spaces, especially those in rural locations with few resources, in

figuring out how to engage visitors in meaningful ways that are relevant to their local context and resources.

2. Theoretical Framework

The following chapter will present a literature review made across scholars' works and ideas on cultural economics, museology, and participation. By laying out the conceptual basis of the study, a theoretical framework offers a strong base for research. First, this section will depart from the definition and the importance of cultural goods for the research. Then, museums and cultural institutions, as cultural goods, will be presented in the light of museology's lens. Supported by the museum managerial practices, notion and digitalization, this framework will end up with the explanation of the Value-Based Approach that lays the foundation of current research.

By offering a framework for interpreting and making sense of observations and data, the theoretical part assists in comprehending the notion of participatory practices at small cultural institutions and the importance of understanding them. This section aims to contribute to this.

2.1. Cultural Goods and Values: Cultural Economics Perspective

The notion of culture as an economic good has been discussed by many scholars, the interpretations vary and might appear as complex as the subject may seem. According to Hasitschka et al. (2005), culture may be viewed as a field of experience, a symbolic system, as well as a tool for practical application. Culture is hard to grasp because it is too intertwined with daily life to be transcended (Hasitschka, Goldsleger & Zembylas, 2005). Moreover, cultural goods are complicated to assess because, as discourse products, they are created via dialogue and interpretation. In simpler terms, when people see and regard something as such, it gains the status of a "cultural" good.

This becomes clear once we observe the way individuals talk about these products and go about determining their value and judging their importance. As Klamer (2003) notes, the cultural aspect of good is not something built-in within its essence. On the contrary, it is a good that gains its importance through both social interactions and the attributions that individuals make by their common knowledge and values (Klamer, 2003). Thus, once again, cultural goods are "cultural" because they are perceived as such. Assessing the value of culture is an even more complicated matter. The term "value of culture" may be explored from a variety of angles due to the varied connotations attached to both "value" and "culture" (Throsby, 2001; Klamer, 2003), which, according to Klamer (2003), allows for at least four different areas of investigation. First, the value may be seen as "economic value" and culture

as "high culture" or the arts. Then, the term "value" may also be used to describe cultural and social values. Another approach is to consider the term "culture" as common beliefs, narratives, and goals that set one group of people apart from another (consider a community, an organization, an ethnic group, a country, or a continent). Finally, "value" may refer to economic worth as well as social and cultural values. While "culture" can refer to both the arts and culture in the anthropological sense (Klamer, 2003). This research considers the value of culture mostly in line with the fourth approach: "Value" is seen from both economic and social perspectives (community), and "culture" is seen as both arts and goals, beliefs and narratives set by the organization.

The notion of cultural goods was also investigated by David Throsby (2003). According to him, economic value includes any direct use values of the cultural good or service in question, as well as any non-market values it may give rise to. It is not the same as financial or commercial value, though it is ultimately expressible in terms of either a "numeraire" good or (ideally) money (Throsby, 2003, p.280). On the other hand, cultural value is multifaceted, unstable, contentious, without a standard unit of account, and may include components that are difficult to articulate using any quantitative or qualitative scale. Within the characteristics that increase cultural value, Throsby states: cultural goods' aesthetic qualities, spiritual significance, ability to convey symbolic meaning, historical significance, ability to influence artistic trends, authenticity, integrity, uniqueness, etc. Additionally, he emphasizes the significance of comprehending how economic agents "live, breathe, and make decisions" within cultural contexts. Considering that their tastes are shaped by their environment, which also controls their behavior. Yet these influences are most likely to be disregarded if approached as "a manifestation of universal characteristics" measured in an "individualistic, rational-choice, utility-maximizing model" (Throsby, 2000, p.9).

But why is it important to measure the economic impact of culture? Examining how much culture has influenced economic history is a topic that has drawn interest for a very long time. For instance, Max Weber examined how the Protestant work ethic contributed to the growth of capitalism. Here, the historical impact of culture on economic performance is closely tied to the cultural contexts in which economic activity takes place. Throsby states that even though cultures might differ, all of them aimed to deal with the challenges of the "material world in which they are situated" (Throsby, 200, p. 10). For instance, development initiatives in underdeveloped nations, such as those supported by international organizations, nongovernmental organizations, foreign aid programs, etc., are most likely to be successful in improving living conditions in such nations only if they acknowledge that this culture is set

within an economic context that determines the range and extent of manoeuvre. Moreover, the production of cultural goods can be equally situated within an industrial framework as any other commodities produces in the economy. Here is where the term cultural “industry” was rooted in the Frankfurt School. However, they perceived culture as an “expression of disaster” (Throsby, 2000, p.11) due to the existence of technologies and the ideology of monopoly capitalism. Since then, the definition of cultural commodification has changed drastically within different contexts of culture. From one point of view, it leads to an investigation of cultural phenomena in everyday life, investigating pop culture. Differently, traced back to postmodern philosophers such as Jean Baudrillard, culture can be located in “a shifting universe of tangible and intangible social and economic phenomena” (Throsby, 2000, p.11). The third approach, which is highly favoured by cultural economists, focuses on how culture and the arts are produced and consumed when only economic factors are at play (Throsby, 2000).

2.2. Museum role

The previous chapter has established the course of this paper as the following matter can be and has been researched through the understanding of the values. Once discussing the museums and their functions, values are highly applicable. To assess the museum’s role and its changes over the course of decades, it is important to understand the motivations and purposes that are driven by different values presented by the organization and the audience.

The duties and responsibilities of museums have changed considerably throughout time. Peter Vergo, a professor and authority on arts education, expressed issues about the idea of "old" museology in his book *New Museology* from 1989. He made the case that museums were focusing more on their practices than their goals. Museology, according to Vergo, has historically been regarded as a "theoretical and humanistic discipline" (Vergo, 1989, p. 3). Collective conversations on the social and political relevance of museums in the 1960s gave rise to the New Museology. The scholar-curator, who is a specialist and the custodian of the museum's collection, has long been the centre of attention, and museum work has long been seen as an extension of academic activity (Viau-Courville, 2015). Historically, museums were seen as archetypical collectors and taste-makers. The former Director of the London British Museum, Sir David M. Wilson once commented on the traditional standard for museums: “Museums are about the material they contain. The first duty... is to look after that material...Second duty is to make that material available to whoever wants to see it” (Kotler & Kotler, 2000, p.271) Respectively, as an institution, the museum represents a power of

gatekeeping, selecting artists, art pieces and influencing the trends of visual arts and the creators' careers (Van Mensh, 2004). By doing so, museums did both selection and reflection processes, they chose and legitimized objects, collected them and translated the desired message to the audience. It can be said that due to the high power adjusted to museums' role, traditionally, there was a gap between the museum and society that should be narrowed by mediating the meaning and making its understanding more accessible. Over the decades ago, museums have strived to reach a narrow, almost elitist audience, supporting the boundaries historically and institutionally set between the museums and recreation (David, 1999). To do that, contemporary museums tend to engage the community around them and increase audience participation.

Nevertheless, over nearly a half-century there has been a shift in museum focus: from collecting to serving audiences. The responsibility taken by the new museum no longer concerns only its collection but also its visitors (Kotler & Kotler, 2000). Nowadays, museums focus on the audience and seek to reach a broader public while actively competing with other providers of entertainment. To satisfy the needs of the current customers, institutions are not only reaching out to larger audiences but also investing in proactive arrangements, and designing services that will result in both satisfaction and positive outcomes for the visitors. Museums strive to increase their visibility and incomes while trying to serve their audience and, in some cases, participate in community life (Kotler & Kotler, 2000). Today, the public stands at the centre of museum thinking. Managers are mainly focused on their museum's social image and visitors' experiences, comfort and are interested to make people come back (Kotler & Kotler, 2000). Here, different strategies might take place, from extensive educational programs to architectural decisions appealing to a broader audience, from digitalization of the museum space to introducing additional services like cafes, restaurants museum shops and workshops (Bradburne, 2001; Rounds, 2004; Waltl, 2006). Within the great variety of strategies, the common trend I still focused on is the dedication to the museum visitors.

2.3. Participatory culture

Culture realises its values within a context (Petrova, 2020). To understand better which strategies and tools museums can undertake to realise their purposes, it is important to understand the relevance of the cultural policy context within which the museums are operating.

The shift towards an audience-centred approach in the arts and heritage field is vivid and has been addressed by different scholars within different disciplines (Heinich, 2001; Bell, 2008; Szmeter, 2012; Bonet, 2018). The debate on people participation had been going on since the mid-20th century and has become even more prominent over the past decades with the uprising importance of synergy between culture and economics and the emergence of the politics of commons (Bonet, 2018). The notion of participation may attribute to a variety of features, for instance, providing information, being heard, obtaining decision power, or co-creation. The participative turn emerges on the coexistence of cultural policy paradigms. Bonet (2018) argued that to evaluate the importance of the activation of the participatory culture, first, the evolution of cultural policy paradigms should be examined.

In 1993, Peter Hall described the paradigm shift as a change from the public policy being seen as a program to a worldview based on general principles, norms and instruments assessing their translation (Hall, 1993). The notion of the audience as it is perceived within artistic and heritage institutions and professionals is “bound up with the evolution of cultural policy paradigms” (Bonet, 2018, p.3). The field of cultural policy is distinguished by the phenomenon of its paradigms not demolishing each other but merging and appearing cumulative. The emergence of a new paradigm does not stop the existence of the old one. On the contrary, they co-exist while each dominance may vary depending on the specificity of the project and venue (Bonet & Négrier, 2011). Within contemporary cultural policies, the most prominent co-existence can be detected between four major paradigms: *cultural excellence*, *cultural democratization*, *cultural democracy*, and *cultural economy* (Fig. 1).

Following World War II, the *paradigm of excellence* emerged and was the most up-to-date for the present challenges in cultural policies. It values the entitlement to free expression, uses criteria untainted by political influence, and encourages the development of avant-garde art. The essence of the paradigm was to decline the historical high-brow dominance within the cultural sector and policies and eliminate the intrusions by the elites. According to the paradigm of excellence, the demand for excellence guarantees the support of non-commercial artists who are thriving to survive in the free market, thus, needs governmental support (Throsby, 2001). The experts responsible for the “excellence of proposals that compete for governmental support” would be selected by art councils for “their criteria and independence” (Bonet, 2018, p.4) Following the logic of cultural excellence, the audience becomes “subordinate to the quality” (Bonet, 2018, p.4). Despite the criticism for its “self-referentiality or subjectivity”, the paradigm stayed prominent over decades (Bonet, 2018, p. 3). Bonet (2018) argues that this paradigm sustains due to two factors. First, it is difficult to

find other criteria for guaranteeing “the autonomy of art and heritage against economic, social, and political systems” (Bonet, 2018, p. 3). The second point revolves around the expansion of cultural expressions aiming for public support and the fact of the criteria for quality and excellence are being altered.

Cultural democratization advocates for the facilitation of access to all members of society to high-quality cultural goods and services that would not be simply supplied by the institutions without government interventions. From the 60s until the 2010s, under this paradigm, many cultural institutions have increased their budgets and territorial presence. However, since the beginning of the 21st century, many cultural democratization policies have failed due to the correlation between the socioeconomic level, accumulated cultural capital and the practices of cultural consumption within a particular region (Bonet, 2018). Subsequently, even after the economic and public budgeting crisis, some countries’ policies failed, while others either cut the budget without drastically sacrificing or even increased it (Bonet & Donato, 2011; Getzner, 2015). The main criticism of cultural democratization, from the audience participation perspective, lies in the division of producer’s supply and consumer demand. In other words, the audience is expected to consume and passively participate in whatever curators, directors and editors offer without the alternative of choices. Here, marketing and communication departments play a role in extending the base of the audience to suit the venue. Meanwhile, the intermediary role is to transmit the content, simultaneously keeping it intangible across the audience (Bonet, 2018).

In response to what was perceived as the failure of two previous paradigms, the paradigm of *cultural democracy* emerged. Cultural democracy forced the possibility of any social group to obtain recognition of its cultural practices and receive support. It advocated for no hierarchy in cultural production and the elimination of superior cultural products and services. Under this paradigm, the separation between supply and demand becomes unnecessary (Bonet, 2018). Over the recent decade, cultural democracy has embedded the cultural commons approach — emphasizing the empowerment of citizens to be active subjects and stakeholders in public policies by the means of attributing value to assemblies of active collectives and citizens in decision-making (Bertracchini et al., 2012; Polityczna, 2015). The paradigm of cultural democracy has been criticized for the limitation of its rhetorical discourse, due to the difficulty of changing the missions and practices of the majority of institutions. Another critique develops from the idea of cultural democracy devolving into cultural relativism, leading to the lack of respect for art as a historical, selective process through the introduction of anti-hierarchical access (Bonet, 2018).

The emergence of the *creative economy* and the Creative Cities strategy at the turn of the twenty-first century strengthened the cultural economy paradigm. The term "cultural economy" refers to the study of both the sector's externalities and direct economic effects (transactions between producers and consumers). This strategy promotes the support of core art, cultural heritage, and other talent. As a result, the cultural sector has invested in several creative enterprises that historically and traditionally might not be considered legitimate. The importance of the audience in the cultural and creative economy is tied to the company's direct and indirect financial performance (Bonet, 2018).

The presence of all the paradigms, according to Bonet (2018), is the foundation of cultural policy. However, he emphasizes how cultural democracy places the most value on audience participation (Figure 1).

As seen from the grey areas, each paradigm considers audience participation from a variety of perspectives. The paradigm of excellence hardly focuses on audience participation unless it is perceived as an artistic experiment. Cultural democratization tries not only to attract a broader audience but also diversify it through the means of education and marketing.

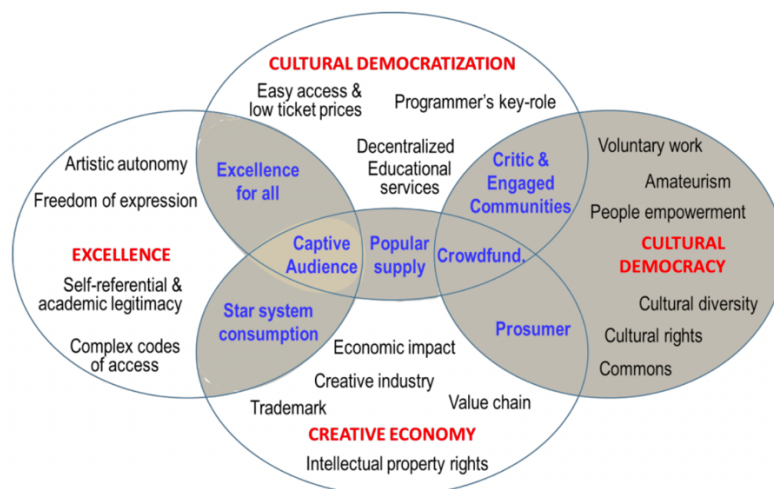


Figure 1. Bonet's (2018) model on participation in cultural policy paradigms

It seeks passive consumers, but due to the challenge of attracting new customers, it is left with captive consumers with the existing cultural background and tastes. That is more preferred by the philosophy of excellence. However, captive audiences guarantee the prosperity and financial success of cultural organizations situated within the creative economy paradigm. Despite the difficulty attracting new audiences and offering alternative programs, the creative economy takes a larger scope of audiences from passive consumers to interactive prosumers of the newest technological tools. With that, it has an advantage in

competing in “immaterial markets” and gives more space to co-creation and co-production (Bonet, 2018).

Depending on the paradigm, participation can be articulated differently based on the mechanism of proactive participation between creators, audiences, and programmers. In the same logic, Bonet (2018) proposed a set of principle interactions stimulating proactive participation. He differentiates seven forms of active participation, such as a) amateur expression; b) crowd/co-creation; c) self-programming; d) sharing crisis; e) self-management; f) audience learning; g) artistic documentation. The total empowerment of collectives to create, interpret and enjoy is a distinctive characteristic of *amateur expressions*. The decision here is made on what, how and when to participate, thus eliminating the distinction between creation and participation. *Crowd and co-creation* and interpretation of the performing artists are usually supervised by an artist and are considered a “more or less intensive interaction process” (Bonet, 2018, p. 8). The selection of an artistic season or festival program led by a group of volunteers and involving the review evaluation and agreement on the artistic proposal takes place within *self-programming*. In the medium of the web platform, the most prominent audience participation activity is *sharing critics*. It articulates written opinions and reactions to a performance specifically created for a platform. The groups of individuals sharing their opinions can connect throughout different locations online. *Self-management* describes the groups of volunteers leading events management and organization of the artistic program or a theatre. The audience participating in the creative activities has a better understanding of the creative processes and simultaneously *learning* from them. Additionally, audiences’ reactions and discussions enhance the production and artistic quality of the artistic team’s outcomes through the tools of *artistic documentation* (Bonet, 2018). Each participation mode can be implemented differently depending on the context of the organization.

2.4. Management practices in museums: strategies and tools

To meet their goals, museums actively engage in strategic planning and marketing to increase their visibility, expand their offerings, reach a broader audience, and increase revenues. To operate under budget and competition, a realistic set of goals and strategies should take place. Museum managers face the challenge of “making the right choices of goals and strategies and allocating adequate resources” (Kotler & Kotler, 2000, p.272). The question here is how well-defined purposes of the museums (informed by certain values) are realized. That leads

us to the examination of the strategies implemented by museum managers to realize these purposes.

2.4.1. Strategies

What kind of strategies and tools help these values/purposes realize? Short answer: plenty of. Strategies implied by the management might vary. Nevertheless, to stay in touch with modern society and keep up with the new audience, Kotler & Kotler (2000) suggest three strategies suitable to meet audience, product and competitive goals.

First, they introduce the method of *improving the museum-going experience*. To focus on the improvement of visitors' experience once they arrive in the museum, museum staff should go beyond the traditional emphasis on objects, information, and education.

“Generating experiences involve activities in which visitors can directly participate, intensive sensory perception combining sight, sound and motion” (Kotler & Kotler, 2000, p.276), it is about constructing the environment in which people can immerse themselves, leaving the site with a unique and memorable impression. And here the question is whether museums can identify what values they share with the audience, and which also can motivate the same audience to engage, instead of only passively participating. In the pioneering study on museums' visitors' behaviors, Marilyn Hood (1983) stresses that this type of audience appreciates the benefit of learning bundled with novel experiences and the feeling of doing something worthy. To embrace these shared values (e.g. learning, novelty, experimenting) with visitors, for example, museum management might consider some digitalization strategies and innovate the space by implementing multi-media technologies within both exhibition spaces and, the museum's lobbies, shops, etc. For instance, digital technology is now a critical component of major shows in contemporary museums. Through the recent decades, that has made a major influence on interpretation and meaning-making processes, especially the fact of introducing innovative visualization and interaction techniques into museums (Falk & Dierking, 2008). To improve "interactions and participation between museums and visitors" (Lopes, 2020, p. 127), museums have been continuously experimenting with digital technologies in their curatorial processes in recent years. Visitors to museums are becoming more interested in participative, interactive activities that blend learning and experience. Digital technologies like AR, VR, mixed reality, or digital media displays and screen media material are frequently used to facilitate these interactions (Lopes, 2020, p. 128).

As an example of digital novelty within museums, Thomas Hoving, a former director of MoMA and American museum executive and consultant, created blockbuster exhibitions for the first time at the Metropolitan Museum of Art in New York in the 1960s. These exhibitions combine works from various museums and private collections to showcase an artist's body of work or present a particular theme (Bradburne, 2001). The idea has evolved throughout time thanks to museums all across the world. To give visitors immersive and engaging experiences, blockbuster exhibitions are frequently developed through partnerships between museums and producers of digital content, including audio and video resources, VR, and 3D models (Lopes, 2020).

Another strategy, recommended by Kotler & Kotler (2000) is *community service* — when the emphasis is made on the sense of place and community. It embraces services that are beneficial for the community while fulfilling one's needs. For instance, celebrating local heritage and history, exhibiting regional art and regional flora and fauna. In this line, at the beginning of the 20th century, museums aimed to educate young people and citizens who previously lacked formal education to appreciate local craftsmanship and be inspired for their future careers (Kotler & Kotler, 2000). Nowadays, educational purposes for the sake of community service continue. It is a common practice for museums to build a partnership with local schools or non-profit organizations. For example, The Museum of Modern Art (MoMA) partners with both schools and NPOs located in New York. Through the educational engagements taken both at schools and at MoMA, the museum strives to obtain a long-term relationship with the school community, while realizing common values. The program aims to develop “students’ curiosity and critical-thinking skills through deep engagement with art” (MoMA, 2023). With their community partnering programs, they aim to eliminate the barriers to creative thinking based on race, gender and socioeconomic factors. By working with New-York based NPOs, MoMA sets a goal of fostering an artistic and engaging experience serving the needs and abilities of the people involved (MoMA, 2023). Here, the museum bears not only the educational role but also works on shared with the community value such as a sense of solidarity, accessibility and integration (Kotler & Kotler, 2000).

The next strategy is based on the competitiveness and redesigning of the museum's facilities and/or offerings. *Market repositioning* is a result of moving away from the museum's traditional audience, therefore, the need for constitutional changes within its practices. It is used to attract new audiences to compete with other leisure organizations, or to gain the reputation of a “popular and entertaining” activity (Kotler & Kotler, 2000, p.282). This strategy incorporated the most drastic transformation of the museum's positioning as it

shifts from the traditional functions of collecting, exhibiting, preserving, and educating. Nevertheless, the additional entertainment aspect does not always undermine the whole essence of the museum. Again, if the museum has a well-defined value proposition, it can find strategic partners to support its commercialization. The modes of entertainment do become helpful for educational purposes. For instance, in 2017 Maritime Museum Rotterdam launched its blockbuster exhibition *Offshore Experience* – dedicated to the energy worker’s experience operating at the sea. The storytelling of the *Offshore* was supported by entertaining activities provided through modern technologies: the exhibition is based on the use of multi-media technologies, and 3D modelling. This interactive and immersive exhibition was accompanied by video materials and touchscreens that helped with guidance and informed about the activities taking place. What appears to be pure entertainment also bears an important educational role in enlightening kids and their parents on the nuances of offshore work (Lemmers, 2022). The example above shows how museums may find a way to fulfil the educational mission with innovative tools and at the same time pursue commercial purposes.

2.4.2. Tools

For the better facilitation of museum purposes, one of the possible strategic steps is marketing. Marketing, in this case, does not apply exclusively to promotion and selling (Kotler, 2006), its tools and outcomes of the marketing department’s work can support other museum practices such as educational programs, membership, facilities and design. All in all, marketing analysis and strategy vividly signal benefits for the museum's goal fulfilment. Building audiences by identifying values and motivations of potential or existing visitors, increasing incomes, improving museum-going experiences, and developing competitive identity can be facilitated through the marketing tools and techniques: research and analysis; STP (segmentation, targeting, positioning); marketing mix (product, place, promotion, price) (Kotler & Kotler, 2000).

Research and analysis involve investigating the economic environment of the museum, more specifically the market opportunities, competitive threats, organization’s strengths, and weaknesses. Additionally, it combines both market and audience analyses: target audience *analysis* and capturing, market evaluation, etc. By researching and analyzing the museum’s assets (strengths and weaknesses), market condition and competitors, and audience, museum managers may obtain a better understanding of what strategies and goals are feasible to perceive. Then *SPT*— segmentation, targeting and positioning — also appears

to be fundamental in the marketing approach. By identifying different segments of the museum audience: consumers, non-visitors, potential customers, consumers of other recreational engagements; their needs and values, museums can operate within a clear map of different social groups that they can centre themselves around. That is targeting — selecting the particular segments of the museum audience. The target might be set on family visitors (a parent and a child), young people, students, professionals, tourists, etc. Once the target is set, the museum should position itself by establishing an identity appealing to the particular segments of people interested. Hence, the competitiveness of the museum will be defined by its differentiation from other substitutional and comparable organizations (Kotler & Kotler, 2000).

Another useful marketing tool — *marketing mix* — is an important addition to the museum's core management strategy. The traditional model (Borden, 1964) sees the marketing mix as four P's: product, placement, price, and promotion. Nevertheless, contemporary art scholars have proposed the use of a different model of the marketing mix that is better suited for the museums— the *four C's*. In her work “The Four ‘C’ of museum marketing”, Dr Mudzanani (2017) articulates how Lauterbon's 4 C's marketing model (Londhe, 2014) helps to “package and sell museums' value propositions” (Mudzanani, 2017, p.1). The 4 C's model is more consumer-oriented (Londhe, 2014; Mudzanani, 2017; Jarad, 2020) and is based on *customer values, cost, convenience* and *communication*. Customer value incorporates the desired product or service with the particular quality demanded — meeting, in this case, visitors' needs and wishes. To create customer value, museums should come up with an offering (product or service) that will match the needs of the target audience (Mudzanani, 2017). Cost (or price) refers to the value exchanged for a product or service (Du Toit et al, 2009), it includes monetary costs, time, and psychological costs of obtaining a particular product (Kotler & Keller, 2009). In the case of the museums, once determining the costs the management should consider the museum's missions and rather their interest lies in public serving or profit orientation (Mudzanani, 2017). Convenience might be perceived from two points: the convenience to acquire a product or service and the convenience to interact with the marketers (Jarad, 2020). Both approaches are taken from the customer's point of view. To increase the convenience of their offerings, museums may establish branches throughout different locations, launch online shops, use virtual exhibitions, or lend their collections to other museums (Mudzanani, 2017). The last one, communication involves communicating the organization's values and the values of its offering through promotional tools. The communication in the museum might imply the concepts of the museum's image

or the general visitor experience. It should assure that the message is displayed consistently while resulting in maximum impact (Mudzanani, 2017).

2.4.3. Management & audience participation

The audience demands more active participation rather than “simply gazing at worthy displays of exhibits in glass cases” (Caulton, 1998, p.1). Managers all over the world face the need to improve access to their exhibitions, deal with budgeting and try to identify and meet public demands. It requires to come up with a design considering the needs of the audience. Often, the development phase starts with a conceptualization of the exhibition and objects of interest for the exhibitors, as well as “the type of activities that will take place”. The fact of additional programs or interactive aspects of the exhibition held simultaneously with the main display is the one distinguishing contemporary arts management. The traditional way of exhibition development was “scholarly” and “production-led”: the scholar, curator, was responsible for the making of new exhibitions — sometimes in consultation with a museum designer. In this case, the exhibition goals mainly concerned the safety and preservation of artefacts rather than visitors’ experience and participation (Caulton, 1998, p. 38). Modern exhibitions additionally— and might be said successfully — implement educational aspects in concept and planning processes. That requires the expertise of educational teams or departments of organizations holding. Besides consulting with other experts, the developer is more likely to discover the audience’s needs and interests. Contemporary exhibitions are more oriented towards the visitors, the messages that are desired to be communicated are addressed to the public. Therefore, the developer should find the target audience(s) and consult with them to understand for whom the good will be interesting. Furthermore, at the conceptualization stage, it should be re-ensured that future visitors will not only be interested and enjoy the final product but also understand the concept behind the display. Other parties’ interests also must be taken into consideration: funders, stakeholders, and sponsors who may contribute to the content and the design.

2.5. Value-based approach

The value-based approach to the economy is rooted in cultural economics and introduced by Arjo Klamer in his recent book “*Doing the right thing. A value-based economy*”. It aims to bridge different disciplines in an attempt to move away from the limited viewpoints of only culturalists or only economic discourses and started looking at the complex relationship between economics and culture. He observes that historians are researching the cultural

forces that have shaped the development of industries like banking. Researchers in sociology and anthropology are exploring how economic and cultural issues interact. Business economists are concentrating on organizational cultural dynamics. Social geographers are emphasizing the importance of spatial elements in the creative industries and the arts. Cultural economists are also researching the financial ramifications of the arts. Klamer (2017) recognizes this interconnectedness between business and culture and reflects on it through the lenses of the interdisciplinary value-based approach (VBA).

This approach seems essential once we witness the contradiction between the traditional economic outlook that focuses on economic rationality and how those involved in the arts perceive and discuss their reality. As Klamer (2016) highlights: “They even have visceral emotional responses when they hear our standard concepts” (Klamer, 2016, p. 365). The VBA gets its start from the perspectives of, for example, theatre professionals and other people working in the arts sector, reflecting their values and the purposes or ideals they want to accomplish. These ideals typically relate to cultural values, which may include different artistic/aesthetic dimensions, such as theatrical, musical, or multimedia qualities. Additionally, they frequently demonstrate a dedication to social values, like supporting neighborhood communities, developing social cohesion, and advancing justice. And here the purpose of the VBA is to reflect and synchronize different lenses, e.g., economic, social, and cultural. As for the case of small cultural institutions, in search of the balance between the realization of different values, they can benefit from understanding their purposes (informed by different values) and how different values relate to each other – economic, cultural, and social.

The ideas of values and valorization are at the core of VBA. Klamer (2017) suggests interpreting agents’ considerations and thoughts “as realizing values in the sense of being aware of them, and the actions that follow as the realization of those values in the sense of valorizing them or making them real” (p.21). He underlines how people continually strive to make the best decisions possible while being led by their ideals. One may learn about a person's goals and motivations by seeing how they live out their principles. This is especially important for the cultural industries since ideas about what makes for great art, an engaging performance, or an unforgettable museum visit frequently influence the choices and actions made by agents working in the sector. Understanding these underlying preferences and ideas might help us better understand the cultural decisions and actions that people and organizations make. One can learn more about the motives guiding cultural actors by looking at the congruence between ideals and behavior.

Another important aspect of the VBA is that it stresses that the realization of cultural and social values depends on the realization of shared goods (Petrova et al., 2022). The approach includes the ideas of social and shared goods in addition to the conventional notions of private and collective goods. Despite being shared by individuals, shared goods are neither collective nor common. "A good that is important to a group of people, that requires contributions from all people in that group to be valuable, and that excludes other people" (Petrova et al., p.114) is referred to as a shared or social good. Relationships can be considered a shared good since they are costly to obtain and maintain, they produce a range of advantages, and they can be obtained and lost. Relationships, however, cannot be purchased, sold, or owned. As a result, although the relationship is a good, it is not a commodity. Mainly, because the idea of shared ownership and the requirement for contributions make it unique; it cannot exist alone and requires contributions from all parties to survive. All other people are additionally excluded from this relationship.

The Value-Based Approach starts with defining and articulating the values. By asking people about the importance of a good or "what certain goods are good for", it is possible to realize which values are generated around it. Here, four categories of values can be identified: personal, social, societal, and transcendental. Creativity, parenting, or craftsmanship are examples of personal values. Interactions with others, such as classmates and friends, might reveal social values. Societal issues like equality, freedom, and sustainability have an impact on society as a whole. Transcendental has to do with ideals like peace, harmony, and beauty. In the case of the Cultural and Creative Industry, for instance, a cultural institution may work to make a societal influence by encouraging creativity, heritage preservation, and knowledge exchange.

The next step of VBA is to find out how these values are realized and articulated to others (Klamer, 2016). The institution's values (societal) are reflected in achieving these objectives. Understanding what the institution allows guests to do and the experience becomes vital as a result. This means that you need to know how the organization effectively communicates its values. Here, different activities or strategies might be analyzed through the value lens. For instance, if music festival organizers value novelty, care and inclusion, they are highly likely to: 1) communicate these values as their mission/vision to people outside of the organization; 2) come up with a new program/diverse shortlist of artists/open-calls for the upcoming creators in the industry; 3) reassure safety measures are taking place on the site; 4) work on inclusion of different groups of visitors and/or artists; etc. Another example might be a small private gallery selling local creators' works. It values the bond with the community

(district or neighborhood), cares for the people in this community and has a sense of belonging. Accordingly, this organization will tend to promote itself and the goods they provide as authentic, local, and unique because they are perceived as such by both the company and the community it is embedded in. It might also reject any highly commercial offer for the sake of authenticity. Moreover, the organization caring for the people involved are highly likely to advocate for Fair Pay and work in the best interest of the community. An important remark is that values can differ among stakeholders and might change over time, resulting in changes in strategies and approaches adopted by the organization.

By comparing the values and current practices, we can see the motivations of the organization's activities and decisions, that become relevant for the current research. Evaluating the organization's values and how the team realize them might give some insights: 1) whether participation and audience engagement are among the company's values; 2) what the other values articulated by the organization; 3) how these values are realized through its practices; 4) how these values affect strategic decisions and other decision-making processes. The understanding of values provides an opportunity to understand the cultural institution's operations and effects, as well as its relevance and reason for existing (Klamer, 2020).

3. Methodology

The present qualitative research is based on inductive reasoning and uses mixed methods to examine a small cultural organization's management practices, participation-driven strategy, and decision-making process. Qualitative research is a suitable approach since it enables a delicate and in-depth investigation of social topics like values, audience engagement and management practices. As stated by Azungah (2018), this strategy aids in the development of concepts that help in comprehending the phenomena being studied.

The usage of a qualitative research method offers a perfect framework for identifying the beliefs and values that direct the executive team of A Tale of a Tub's management track. This strategy encourages participants to share their viewpoints and thoughts on the subject, and the flexible format of the interviews gives the researcher additional options for how to frame the investigation. As noted by Birkinshaw et al. (2011) and Maxwell (2013, p. 30), qualitative research is essential for evaluating and comprehending situations and frequently produces results that are superior to those produced via surveys. Doz (2001, p. 583) pointed

out that given the current issue, qualitative research is a logical choice for the study since it focuses on "opening the black box of organizational processes."

In a nutshell, the study attempts to employ qualitative research: interviews, secondary data on case studies and the researcher's observations — to investigate the management methods of A Tale of A Tub, a small cultural institution. Participants were invited to offer their opinions and insights on the subject as the study takes an inductive approach. The study reveals the presumptions and ideals that A Tale of a Tub's executive team has used to shape its management track, and qualitative research seems an adequate approach for examining this issue.

For this research, the choice of semi-structured interviews has been based on several reasons. The semi-structured interview method is suitable to avoid limiting responses and provide the possibility for the participants to share their thoughts, feelings, beliefs and more that can be further explored with follow-up questions. The flexibility of this method is highly important. This method could also help to come up with the theory and concepts emerging from the collected data. As the main goal is to explore how small cultural organizations operate in the turn of participatory culture, the interview with open-ended questions encourages respondents to reflect on the topic and provide valuable insights or unusual answers. Despite the fact such a method may appear to be time-consuming to administrate and pre-code, it seems the potential benefits make a great contribution to the research (Bryman, 2012).

Additionally, the research data gathering method implies secondary data retrieved from the organization's website and annual reports. That was made to obtain an in-depth understanding of companies functioning and compare statistical data of their operations and performances. Accessibility and simplicity of retrieval are the main benefits of accessing secondary data, such as information from corporate websites and annual reports. Secondary data is easily accessible and may be gathered, unlike primary data, which requires the time-consuming procedure of physically interviewing people. This drastically speeds up the research process, resulting in the opportunity for a wider range of topics within the analysis of a case study.

The gathered data was also complemented by my observations. Since 2022, I have been volunteering at A Tale of A Tub. The experience within the organization, including hosting and helping out with the events adds up on the opinions and facts mentioned by the respondents.

3.1. Sampling

For the research, the sample is limited to the organization's employees and volunteers. As A Tale of A Tub is a small cultural institution, the current team consists of 6 people. Therefore, 3 of them were interviewed: The Curator & Director, Project Leader, and Volunteer Coordinator. In addition to these people, volunteers were interviewed as well through semi-structured interview sessions. Overall, that concludes an interview sample of 3 people working and 5 people volunteering at the TUB:

- Permanent team (Management): M₁, M₂, M₃;
- Volunteers: V₁, V₂, V₃, V₄, V₅.

For the sake of convenience, further, the participants will be indicated as V₁ or M₂, indicating their position within the organization.

All the respondents were contacted via email. Some of them who I know personally from working there were reached out through messages and chats.

The choice to include not only people working for A Tale of A Tub but also the volunteers were made since they are the main stakeholders and actively participate in the organization's daily operations and decision-making processes. Thus, the current sample provided an opportunity to learn more about Tub's audience interaction techniques from an insider's viewpoint as well as obtain a second opinion of the management's point of view.

The nature of the study and the requirement to acquire rich and extensive information on the experiences and viewpoints of the respondents led to the decision to use semi-structured interviews for the workers and volunteers. Open-ended questions were asked during semi-structured interviews, and the researcher then followed up on the respondents' comments to gain a better understanding of the respondents' attitudes, beliefs, and experiences about audience participation. The researcher also collected quantitative information via the online survey on the volunteers' levels of satisfaction, involvement, and motives, which were used to supplement the qualitative information gleaned from the interviews.

The present sample is based on the non-probability style which seems an adequate choice as it allows to interview of a small group of people. In studies, particularly in the field of social science, convenient sampling is a form of non-probability sampling approach that is often utilized. This sampling technique is centred on choosing people who are simple for the researcher to reach. In some circumstances, convenience sampling may be suitable, such as

when the population being studied is small and homogenous or when the researcher has little time and money to devote to recruitment.

Furthermore, its adequacy can be argued by its convenience in terms of being easily accessible. The convenient sample has proven its prominence within studies and social research (Bryman, 2012). For scientists with limited resources and time to dedicate to their research, it may be an ideal choice. For instance, if a researcher wishes to look at how visitors to a small museum are affected, they may decide to pick participants from the conveniently reachable group, such as those who are visiting the museum at the time.

The fact that such a simple sampling could not be representative of the community being studied, however, is one of its fundamental drawbacks. This indicates that the findings of the study might not apply to different populations. Due to these drawbacks, it is crucial to be aware of them and carefully examine whether or not they should be incorporated into the study designs.

3.2. Procedure

The participants are current workers and volunteers at A Tale of A Tub. They are responsible for the management, production, and educational programs, as well as hosting and art mediation. Their occupation is crucial for the Tub's decision-making as the organization is mainly focused on exhibitions and education programs around their events and expositions.

The interviews were conducted both in person and online. It was clearly articulated that the participants had a choice to stay online according to their reasons. For instance, some people preferred to contact through Zoom and Microsoft Teams as the interview might take place within their working hours. Correspondingly, some participants were contacted through Zoom/Microsoft Teams with one's consent. As an important note, it was not mandatory to switch the participant's camera on and the video was not recorded as body language is not a subject of interest in the investigation. Therefore, there was no need to document the mimics and gestures of the respondents. Additionally, I believe that people may feel more comfortable when their privacy is invaded as less as possible, especially through online interviews.

During the in-person and/or online meetings, with priorly obtained written and oral consent the audio was recorded. Before the interview, all participants received a consent form via email. As stated above, the consent was double-checked at the beginning of the meeting to establish a comfortable and ethical setting for the interviewees.

3.3. Data collection & analysis

Throughout the investigation, the main focus is made on primary data collection. The research is based on interviews with the workers and volunteers of A Tale of A Tub. Each session is around 60-80 minutes. The sessions were both in English and Russian as some of the volunteers are Russian speakers, while the common language with the rest of the respondents is English. The participants were aware of the language requirements as the negotiation processes were held both in English and Russian as well. The interview sessions were structured to start with a brief introduction of the research and then followed by the questions. All interviews went following the interview guide (Appendix A) that was made based on the literature review and the concepts extracted from the theoretical framework: managerial practices, participation, and commons. Even though there is an interview guide, eventually, each session was structured slightly differently. For instance, some respondents' answers were assumed directed towards different parts of the guide. Additionally, as more information came up during the meeting, some questions arose in addition to the existing ones with the purpose to clarify their relevance to the main questions. However, the logical sequence of questions was assured to remain the same.

All interviews were documented via the audio recorder. Once the meeting was over, the audio was transcribed through the suitable software. As the outcome, the transcripts were obtained. Then, the transcripts were coded (Appendix B) through the computer-assisted qualitative data analysis software *Atlas. ti*. There was no pre-coding and the data analysis was solely based on the *post-coding* method — taking place after the data is collected (Bryman, 2012). The raw data were coded with the *open code*, simultaneously paired with the *in vivo codes* when some specific terms used by respondents were highlighted. Eventually, all codes were categorized and put into groups to build the bigger themes for interpretation. Those themes helped to generate the theory. Following the Ground Theory method (Strauss & Corbin, 1997), theoretical concepts were extracted within the themes given from coding processes. These concepts eventually formed a theory as a response to the main research question.

Additionally, the case study was based on secondary data obtained through Tub's website and annual reports from 2021-2022. Those reports are easily accessible online, however, they were presented in Dutch only. Therefore, it was crucial to translate them to obtain the necessary information.

3.4. Ethical matters

To ensure that the study design is suitable and doesn't hurt the participants, ethical concerns are essential in all studies. This is crucial in research involving human subjects, such the in-depth interviews looking at small museum audience interaction techniques.

Various measures were taken to make sure the study complies with ethical standards. Before anything else, it was made sure that the participants in the evaluation procedure suffered no potential negative effects. This indicates that every effort was made to ensure that the respondents wouldn't suffer any bodily or psychological damage while they were being interviewed.

All participants also received and signed an informed consent form that contained all pertinent information about the study's goal, methodology, and participants' rights. This was done to confirm the participants' agreement and make sure they were aware of all the ramifications of taking part in the study. Additionally, the informed consent form assisted in reserving the rights of the participants as well as the researcher, preventing any information asymmetry.

The respondents were also given the assurance that they might leave the research at any time and were allowed to provide any information that made them feel comfortable throughout the interviews. This was crucial in ensuring that the respondents had total liberty in determining their degree of engagement and didn't feel compelled to give information that they were uncomfortable with. It was also important to clearly state the respondents' rights throughout the interview sessions and make sure they were at ease. This made the participants feel comfortable throughout the interviews and helped to build a connection with them.

The researcher also let the participants know that their answers would not be shared with anybody. The respondents were informed of the security of the process because the information gathered during the interviews was strictly confidential and was utilized for academic reasons. The development of trust between the researcher and the participants — which is essential in any study involving human subjects — was facilitated by this.

3.5. Limitations

The study's use of in-depth interviews has several drawbacks. Because of the small size, the sample could not be representative of the entire population. The sample might not give a complete picture of the problem, and the study might have missed some additional elements

that have an impact on how small cultural institutions engage their visitors. The respondents' replies could also be affected by social desirability bias or other elements that might limit their desire, to be honest about their genuine feelings and ideas.

The fact that the data gathered for this kind of research is arbitrary and open to the researcher's interpretation is another drawback. The way the researcher chooses the questions examines the replies and presents the findings may be influenced by their bias. The use of open-ended questions might result in conflicting interpretations, and the interviewer might not be able to press the issue further to extract further information or clarify comments.

Last but not least, there's a chance that some interviewees won't finish the interview procedure or would just give shaky or inconsistent answers. This can result in missing data or incomplete data, which could affect the study's results' validity and reliability.

In-depth interviews are a useful qualitative research technique for examining audience interaction strategies for small cultural organizations, but several limitations were taken into account while interpreting the findings.

4. Results and Discussion

The following section will present the outcomes of the analysis of the case study through secondary data and observation and the findings from the conducted interviews with the Tub's staff members and volunteers. The discussion of the finding will be combined with the analysis made through the theoretical concepts discussed at the beginning of the thesis.

4.1. Case study: A Tale of a Tub — context and organisational structure

A Tale of A Tub (Tub) — a non-profit organization — was established in 2014 with an emphasis on modern art and culture. The organization seeks to investigate how art may further our knowledge of current social, political, and environmental challenges (A Tale of A Tub, 2023). The foundation of their exhibition program is an intersection of ecological thought, linking environment, climate, ecology, gender, feminism, and decolonization. In addition, A Tale of a Tub explores how governments, advanced-capitalist systems, and neoliberal systems affect society. The organization supports the critical significance of educational and discursive acts and events, and its objective is to make these intricacies real and approachable for its audience (A Tale of A Tub, 2023).

As for now, Tub is run by Julia Geerlings, who is also the permanent curator. The leadership of the organization is crucial in setting the program's direction and shape. The functions of the present director focus on ensuring that A Tale of A Tub keeps exploring the relationship between art and social, political, and ecological challenges (A Tale of A Tub, 2023).

4.1.1. Organizational structure

On the organizational level, A Tale of A Tub is a foundation that follows the Culture Governance Code and is governed by a Supervisory Board (Figure 2). The board's composition aspires for a varied representation in terms of gender, age, cultural heritage, and ties to the city and the country as a whole. According to Tub's report (2021), to develop the organization's relations with the city of Rotterdam, the Supervisory Board develops essential

networks to achieve the overarching goals and persuade a flourishing environment for its mission.

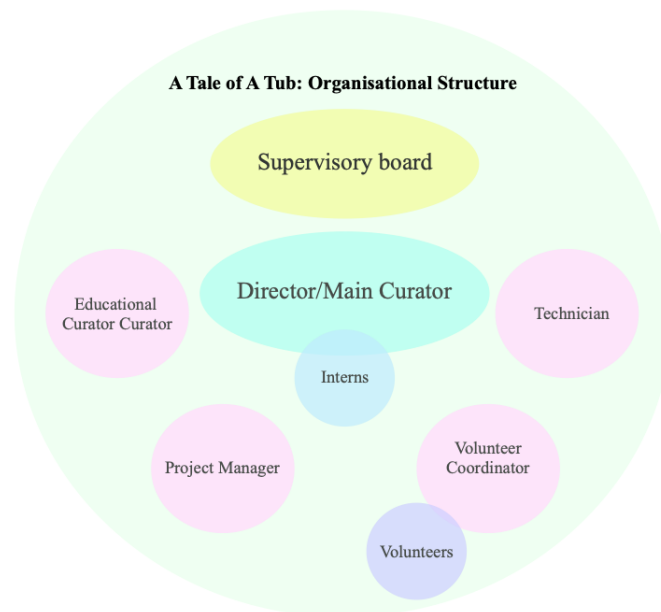


Figure 2. Organizational structure

A Tale of A Tub follows the 2019 Culture Governance Code's guidelines and principles. Its social goals are dedication to participation within a varied community. The backgrounds of the participating artists and curators reflect the intention to increase social outreach via art and education. The Board is focused on day-to-day management, while the Supervisory Board is responsible for monitoring and direction. Usually, four times a year the Supervisory Board hosts a meeting where such issues as performance reviews, new employees, departures of staff, etc., are discussed. Between the Board and Supervisory Board, frequent consultations take place, as well as the meeting set up with the stakeholders (Figure 3): Rotterdam Municipality, Mondrian Fund, curators, artists, landlords, etc. For Tub, is also of great value to maintain “a good relationship” between the permanent team and the volunteers (A Tale of A Tub, 2021, p.16).

As for the permanent team, except for supervision, Julia Geerlings is in charge of the administrative procedure. For the rest, A Tale of A Tub employs a full-time staff composed of freelancers, including Janis Dzirnierks as a technician, Erika Roux as a production coordinator, Fay van Blitterswijk as a volunteer coordinator and Lisanne Janssen as

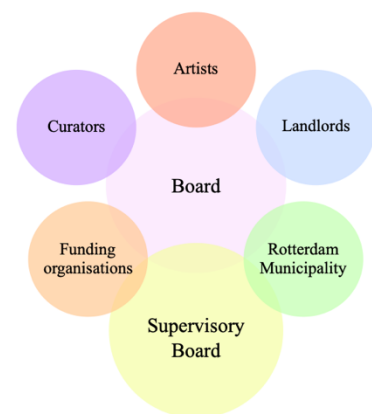


Figure 3. Stakeholders

education curator. Additionally, every year, A Tale of A Tub typically oversees two trainees (A Tale of A Tub, 2021; A Tale of A Tub, 2023). In addition, thirteen volunteers are currently involved in A Tale of A Tub's functioning. According to the annual reports (2020; 2021), the majority of them are just starting in their careers and have backgrounds in art history or attended art schools. In addition to mediating for the general audience at exhibitions, they participate in events. The organization tends to provide the volunteer team with management guidance when applying for grants, for example, so that A Tale of A Tub can support their professional growth as artists (A Tale of A Tub, 2021).

4.1.2. Demographics of the audience

The number of visitors to Tub each year has experienced fluctuations since 2020. The number of visits decreased to 2822, for instance, when the COVID-19 pandemic first appeared. Even though the initial goal was to bring in 4500 visitors for the year, it further decreased in 2021, falling to 1404. The pandemic changed guests' demographics, stressing how important it is to interact with and engage with the local population (A Tale of A Tub, 2021).



Figure 4. Audience composition (A Tale of A Tub, 2021)¹

The audience numbers from the Rotterdam Festivals in 2021 reveal that several demographic groups are more prevalent at A Tale of A Tub in comparison to the Rotterdam audience as a whole (Fig. 4).

From 2022 onward, it is intended to put more of an emphasis on educational programming to appeal to visitors with kids, who now make up 3.9% of the audience, and

¹ Yellow — Cultural Omnivores, Light Blue — Starting Culture Explorers, Green — Curious Future Grabbers, Red — Classical Culture Lovers.

Social Culture Hoppers, therefore accommodating a wider range of interests and preferences, to attain a more diversified audience composition (A Tale of A Tub, 2021).

Unfortunately, particular information on the age and gender distribution of visitors to A Tale of A Tub is not yet available. However, based on the team's observations, the typical visitor is between the ages of 25 and 45, with a majority of female visitors, as noted by managers and volunteers (M₁, M₂ & V₅). By taking a representative sample of the Tub visitors, a more in-depth demographic analysis might be carried out to gather additional data. With the help of this comprehensive research, the organization could modify its strategies and procedures to better serve its target market (Kotler & Kotler, 2000). Tub can improve its strategies and develop more targeted and engaging experiences by better knowing the demographics of its guests.

4.1.3. Financing

In 2021, A Tale of A Tub celebrated its seventh anniversary and received significant support from numerous organizations. The Rotterdam Culture Plan 2021–2024 contributed €68,500 to this, while an extra €27,300 was set aside for Fair Pay. A Tale of A Tub further received funding from the Mondrian Fund via the Kunstpodium Basis program, with an annual commitment of €110,000 for the years 2021–2022². In 2020, A Tale of A Tub faced tremendous obstacles as a result of the COVID-19 epidemic, both in terms of public participation and long-term financial viability³.

In 2021, A Tale of A Tub made €236.171 in total income (A Tale of A Tub, 2021). Additional project funding was collected from several sources (Fig. 5), aside from the contributions from the Culture Plan and the Mondrian Fund.

The values established in the Fair Practice Code of Conduct for the arts and cultural industry remain important to A Tale of A Tub. The importance of fair pay is highlighted, and measures are taken to guarantee that volunteers, curators, and artists receive fair compensation. The organization worked diligently to uphold the artists' fees policy during the pandemic, and volunteers received the highest possible compensation. A Tale of A Tub aims

² These donations were essential in helping cover the organization's management expenditures, which included €22,450 in office and equipment rental fees as well as €104,893 in salaries and benefits, assuring the organization's survival. A Tale of A Tub strongly depends on raising money from sponsors and other donations to properly support the intended activities. Since many funds operate according to the matching principle, assistance from the Culture Plan and the Mondrian Fund is very significant (A Tale of A Tub, 2021).

³ As a result, rental income and tax revenue were lost. A Tale of A Tub moved a single exhibition block from 2021 to 2022 to offset these losses, bringing the total number of blocks down to four. However, by boosting liquidity and equity, the organization was able to retain its financial position.

to foster a thriving creative industry by conducting ethical and open business practices (Fig. 6).



Figure 5. Additional funding, 2021

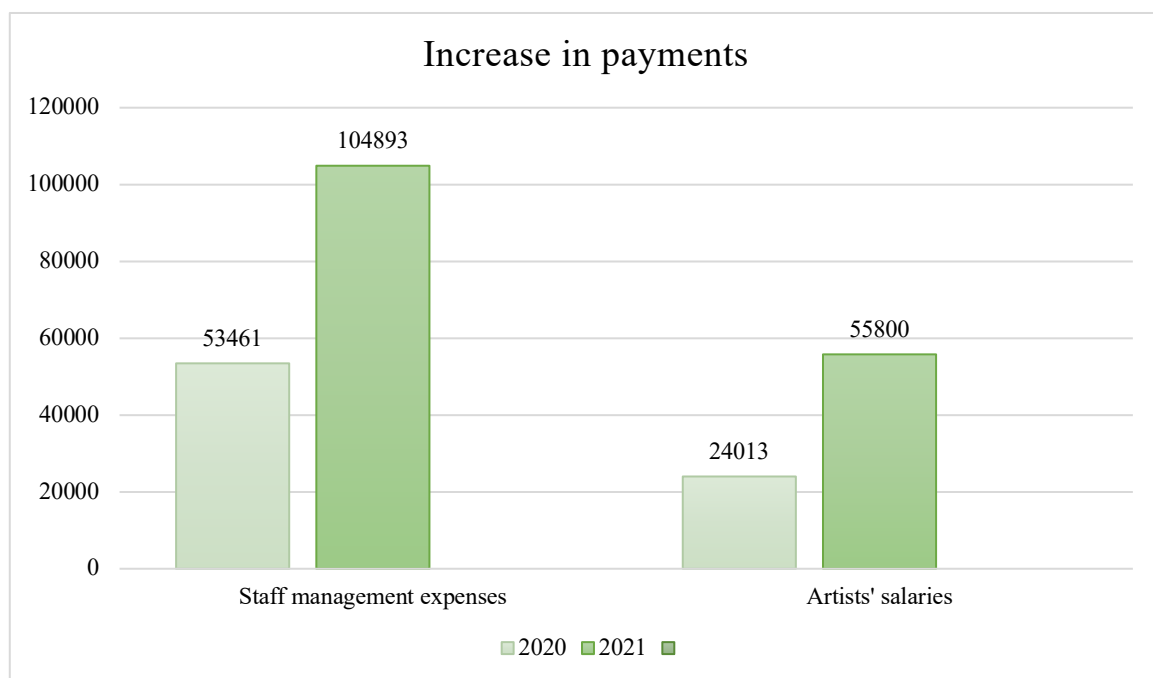


Figure 6. Payments in 2020-2021

4.2. Values and their realization

Through a series of 9 interviews with people working for and volunteering at A Tale of A Tub, it became clear what values the majority of the team finds important and how they realize them (Table 1). However, as the values differ across stakeholders (Klamer, 2016), the values within the respondents vary as well.

Table 1. Core values, realization & stakeholders

Core Value	Stakeholders sharing the value, M (Managers), Volunteers (V)	Realization in Tub's practices	Stakeholder – receivers ⁴ P (Professionals within the CCI), C (Customers - audience), A (Artists)
Open-mindedness	M/V	1) Involving different topics within programming, even if they were never presented at the Tub 2) Open calls practice	P/C/A
Experimentality	M/V	1) Focus on experimental art 2) International collaborations with artists 3) Open calls for emerging artists/curators 4) Attracting audiences outside of the arts and culture sector	P/A
Care	M/V	1) Basing the program around three types of care: <i>body, soul, community</i> 2) Create welcoming atmosphere for the visitors 3) Supporting young and emerging artists 4) Supporting amateurs	P/C/A
Help	M/V	1) Hosting 2) Art mediation through volunteers 3) Elaborative texts accompanying the visitors 4) Guided tours	P/C
Inclusivity & Diversity	M/V	1) Providing a platform for uprising/international artists and curators 2) Plans for enriching the team by employing people with different cultural backgrounds 3) Doubling text in Dutch for elderly people 4) Increasing physical accessibility for people with disabilities	P/C/A

⁴ The practices mentioned in the Tables 1&2 were articulated within the stakeholder (managers and volunteers) who participated in the interview. This column presents the interpretation of which other stakeholders (who are not the part of the interview) might be involved within these practices.

Representation	M	1) Involving the exhibitions around the topics of feminism, intersexuality, and ecological concerns 2) Representing artists from different cultural backgrounds	P/A
Freedom	M	1) Status of a non-profit organization 2) Exercising the freedom of artistic expression	P/A
Solidarity	M/V	1) Solidarity with artists within the team 2) Fair Trade 3) Management focus on team's well-being	A
Independence	M/V	1) Status of a non-profit organization 2) Communing to its mission and vision 3) Continuing working for the art's sake and educating people on the arts	P/A
Community	M/V	1) Collaboration with community-based organization 2) Workshops aimed for residents 3) Co-creation of display with local kids 4) Inviting local artists for the events 5) Plan for exhibiting local artists	C/A
Networking	M/V	1) Hosting openings and events (lectures, public talks, screenings) 2) Establishing communication with the coming artists and curators 3) Keeping up with the frequent visitors and friends of the Tub	P/C/A

4.2.1. Experimentality

At A Tale of A Tub, open-mindedness and **experimentality** are the most important for both managers and volunteers. Here, “open-minded” (M₁) evolves around being open to the themes and topics covered by the exhibition presented or requested. That entails another value — experientiality (M₂). In this sense, experientiality can be considered in three ways: 1) international experiment, thus, collaboration with the non-Dutch curators and organizations; 2) being less elitist and trying to experiment with the audience attracted outside of the frequent visitors' circle (M₂); 3) represent experimental arts (M₃).

As highlighted by the management of the Tub: “*to show these experimental arts that is still like the most important thing for us*” (M₃). That also entitles providing visitors with an opportunity to meet unknown forms of artistic expression and to be touched by experimental art (M₃, V₁ & V₂). One of the permanent team members also stated how it is important for Tub to make people reflect through the art exhibited there:

“Let people get in touch with more experimental art. Make them think and reflect on life... that is about urgent themes. It's reflecting on society and on things that really touch people.” (M₃).

That also goes alongside the open-mind philosophy of the organization. They strive to open new perspectives for the audience and encourage them to feel related, re-think and share their experiences (M₁, M₃, V₂ & V₅).

Moreover, the experiment with artists is planned for future projects. For instance, this fall the Tub plans to launch a photography exhibition representing the works of people from the neighborhood. The management of the Tub refers to this decision as an experiment:

“...it's really more about history and about personal stories from the people who live in the complex. So that's something that is new, really... We're opening the doors for them to do an exhibition...It's also an experiment. You know, it's like everybody can be an artist. So, also sometimes when you do a project with an artist, you have no clue where it goes to. And I also have to just give them the stage and be free, and open, and to facilitate and just be like: ‘We'll see.’” (M₃).

Tub also strives to experiment with its programming, namely, public events taking place during the exhibition. The range goes from public talks to community dinners. And it was working with food that the respondents described as *“interesting”* (M₁, M₃ & V₄), *“experimental”* (M₃, V₁ & V₄) and *“fresh look at the arts-related events”* (V₅).

The things valued by Tub's members and their expectations of visitors' point of view on values mostly overlap. For instance, one of the managers of the organization mentioned *“discovery”*. The discovery aspect fits in perfectly with the organization's valued ideal of experimentation. This is due to the fact that experiments are motivated by a desire to discover and investigate new areas of knowledge — art. As a result, when the organization explores unknown ground, visitors are compelled to join in on this captivating journey of discovery. Visitors are inspired and encouraged to actively participate in the process of exploration by the fascination of the unknown and the organization's creative attitude. Visitors actively contribute to the continuing search for novel ideas and meaningful experiences, making the atmosphere more vibrant and enriching for everyone involved.

4.2.2. Care

Once asked about what they find the most important about the Tub, the representatives from the management team mentioned: *“to be helped”* (M₁) or *“care”* (M₂). Then the respondents elaborated on this thought stating how the cultural institutions often left their visitors alone. That is why Tub entices people to reach out to their staff to interact with the artworks and space: *“to have them feel welcome and have to explain more about exhibitions”* (M₃). That’s where the volunteers come in handy: they function both as hosts and art mediators. Being a host involves keeping up to date with the current display, and if requested conducting a small tour or generally answering visitors’ questions (M₁&M₃):

“... like explanation. I think it's really important like what you do as the host to explain really more about the exhibition because of course the text is for both audiences and it's really... It's also using the art language, which is not always very open. We're really trying to work on that...” (M₃)

So, as it can be seen, Tub tries to not only showcase but actually moderate the interpretation of art to the visitors. Despite, the difficulties that the audience might face in terms of the accessibility of *“art language”* (M₃), which is mainly used by the people within the art world, Tub aims to make discourse about arts more welcoming for people who are not familiar with the art. According to the volunteers themselves, this works. As mentioned by most of the volunteers interviewed, sometimes they can see/experience the difference once they talk to people, provide them with a small guided tour or simply help the visitors with the navigation:

“I like being a host. The best part is that you can actually see the impact you create. So...for example, there was this young couple who I suppose went on a date. And you could see how lost they were in between these three floors. I helped them out by asking if they wanted me to be their guide and they were very happy! So, we spend around half an hour together and I explained to them everything about the exhibition: the concept, why it’s named this way, what are the artworks about. They also asked questions and I could see how interested they were. So, it was really nice for them that I actually guided them and they weren’t alone and lost there.” (V₅)

Another interpretation of ‘care and help’ concerns the professional. According to the managers of the organization, a Tale of A Tub supports and allows emerging artists and curators to gain visibility within the art scene: “...supporting artists, making sure that their work is presented well, supporting the ideas and making it happen” (M₂). For instance, for some exhibitions management looks specifically for the local artists who can reach out to the organization via the open call (M₂).

The essence of care lies in the basis of the organization. According to the managers of the organization, Tub revolves around the principle of three cares, which goes back to its historical background of the public bath house: “*The program revolves around the House of care*” (M₃). Those cares include community care, care for the body and care for the soul (V₃). Here, a clear link can be witnessed between the program and the building's historical aim. As explained by the management personnel, bathing houses were the places where people could gather, care for their bodies (bathing) and communicate with each other:

“And Bath practices as the body care, but also mental health, gender. So it's based on three [types of] care. Community care because bathhouses were all about community, bringing people together. Also the washing of the clothes it was always women of course they did that and they were coming together but it was also really important for woman to come together to talk to share their thoughts” (M₃).

4.2.3. Inclusivity and Representation

Tub values **inclusivity**, **representation** and **diversity**, most exhibitions are centred around the topics of feminism, intersexuality, and ecological concerns, which makes this exhibition space an “interesting space with its own character” (M₁). That also inclines inclusivity for the up-rising professionals by “*having a place a platform for experimental art*” (M₃).

Furthermore, Tub strives to include its visitors. By covering a wide range of topics, Tub aims to appeal to a broad and diverse audience:

“...the themes relating to life and this kind of urgent societal questions can still be translated for a bigger audience. Because when you explain the art or explain which is about how to colonial history, for example with Aldo Ramos, I feel that people still can relate to it” (M₃)

However, due to its limited resources and relatively distant location, it is still a goal that is up to them to achieve. Considering the resources, as mentioned by one of the volunteers, it is still quite a small organization to create systematic institutional differences in terms of inclusivity:

“It's probably hard too, because of a small team. The team is very small, so there's not really a way to include more people from around, like actually more working positions” (V₁)

At the same time, this exact point is also covered within the plans of the management. As mentioned by Tub's employees, they are planning to enrich their working team by making it more diverse:

“And then the core team, the team should also be more mixed and...I really will focus on that also when we need more people. So more local and not only from 1 background. So that's something that can be improved” (M₃)

Nevertheless, Tub proceeds to succeed with its inclusivity in terms of internationality. While the permanent members are mainly Dutch, the host team is mostly represented by internationals with different backgrounds. Additionally, all texts are doubled in Dutch and English which makes the Tub more accessible to different groups of potential and current visitors. Moreover, the majority of the events taking place simultaneously with the exhibitions are held in English. While discussing the issue of accessibility, managers indicated how the team aims to make the content also more available for the elderly people by *“always making things also accessible in Dutch” (M₂)*. Inclusivity in terms of internationality is also flourishing within the program of a Tub. Management has indicated how important it is for the directors to include international artists who have never had a solo exhibition in the Netherlands:

“But still having the freedom to work also with more international artists who don't have [an experience of solo exhibition]. They indeed still have this opportunity in the Netherlands. I'm going to show [X artist] who never had a work here.” (M₃)

With that being said, A Tale of A Tub already shows great results in terms of inclusive programming (both exhibitions and events). However, it is still a struggle to be inclusive once the financial situation is conducive to some drastic changes. That goes to hiring practices, as well as to the programs for community involvement (see 4.2.6 *Community*).

4.2.4. *Solidarity and Independence*

In addition to a number of values mentioned within the interviews, one of the responders (M₂) emphasized the importance of "*freedom, solidarity, and independence*".

Freedom might incorporate different concepts. It's interesting how well these exact phrases capture the core of Tub as a whole. For example, freedom of artistic expression. As highlighted by the team, there are no restrictions in terms of creativity that Tub as an organization may accept. Once asked whether some art projects might be rejected, one of the respondents answered that there was no such thing unless the work did not suit the concept of an exhibition (M₂).

Tub promotes creative expression and experimentation within its walls. By bringing together different people and views, it encourages collaboration and inclusion, which develops a sense of **solidarity** (M₂). In terms of solidarity, it can take different turns. Firstly, it implies solidarity with the artists. Here, as an illustration, annually the direction of the museum rises the salary for the artists (M₃). Moreover, there is also a sense of artistic community solidarity. As described by one of the volunteers:

"But you keep seeing artists bit struggling with their lives. So I can really project my next 10 years, be like some sort of artist like them... I think that's very realistic but also very touched to see umm that they didn't choose to give up their artistic life and choose something that's more that's... So the certain thing for me, it's very important is that I could observe, umm, the actual life of different artists." (V₁)

According to the respondent from the volunteer group (V₁), being around the artists gives them a sense that they can relate to someone within the same career path and feel relatable to others. Important to note, that here we can witness how different stakeholders not only articulate different values (Klamer, 2016) but also interpret the same value in different ways.

Another value — **independence** — is fundamental for a Tub as an institution. The team describes Tub as a small cultural organization that functions as an exhibition venue (M₁, M₂ & M₃). Tub is a prime example of independence, functioning as a self-sufficient organism

unaffected by other interventions and committed to fostering creative expression and cultural experiences (A Tale of A Tub, 2023). It is also greatly valued by the team. As one of the staff mentioned, *“It’s very important that they’re an independent art space”* (V₃). They later elaborated how the status as a non-profit organization gives the Tub an ability to work for the sake of art, being fully committed to good causes:

“So, for me, that’s very important that their sole purpose is to be there for the art and the artists and also for the audience too, for the public to come to the Tub...” (V₃)

That is also something that can be seen within Tub’s mission:

“... make these nature cultures and complexities tangible and accessible for our publics, and thereby endorse the essential importance of educational and discursive actions and events as an integral dimension of our programming”
(A Tale of A Tub, 2023)

4.2.5. Community and Networking

Tub is aware of the value of creating a welcoming atmosphere for visitors who are residents of the neighborhood. By placing a high priority on their comfort to make them feel welcome, Tub strives to create not simply a physical environment but also a sense of **community** and **connection**. The organization actively works to foster a welcoming atmosphere where everyone is appreciated and accepted. Tub works hard to make sure that each guest from the community feels welcome and at ease with creative design, amiable personnel, and a variety of services. And, as mentioned by one of the volunteers: *“...Tub is is actually pretty blend in with the community”* (V₁). To achieve it, Tub leads workshops designed for both kids and adults, arranges public discussions, plans screenings, and provides other engaging activities (M₁, M₃, V₁, V₂). Sometimes, people from the neighborhood help out with the exhibition installation on a volunteer basis (V₂). Additionally, to increase accessibility, Tub offers fee-free admission to all locals, guaranteeing that their participation in and enjoyment of cultural events is not restricted by a lack of funds (M₂).

However, according to one of the volunteers, there is still plenty of work to be done as Tub is still trying to establish a sustainable bond with the community around them:

“I understand that it's very difficult to create sustainable bonds with the neighborhood around you, especially when you are like the guest who does not live there, who come there and then like, show them the contemporary art world” (V₁).

The process of establishing this stronger bond with the local community is a continuous series of acts and decisions that has been started not so long ago (M₃ & V₁). Nevertheless, all respondents mentioned how it is important for the organization to work with (and potentially for) the community.

An important tool for establishing the connection is **networking**, which is also found important by managers and volunteers of the Tub. Even at the point of the exhibition design, the director already makes a connection with a curator — invited or chosen through the process of selected rationales. Then, based on the concept, the curator makes a selection of the artists whose works would be presented. For instance, as a producer, it is important to not only have a connection with the artists but also with the people outside of the organization to arrange the exhibition or any event within the program. Tub also tends to connect people within the industry, as the majority of the frequent visitors are arts and culture-related professionals. The openings and side-program events seem a good opportunity for interaction (M₁&M₂).

Most interestingly, a member of the team mentioned that it was those events where people from the neighborhood could connect with the artists, curators, and Tub's team as well: *“and I noticed that there are also people from the neighborhood coming”* (M₂). Due to a relaxed and friendly atmosphere, these two communities can intersect. Moreover, it is also common for the artists from the local area to participate in the program outside of the exhibition: *“Yes, I've met lots of people from the neighborhood, who are also artists, they help with public talk or performances”* (V₄). For instance, for the exhibition centred around motherhood, Tub organized workshops with the local artist who presented his concept of the topic (M₂).

Openings appear to be the main point of networking. As mentioned by the majority of the respondent, this type of event is the most visited at the Tub and was highly associated with the concept of networking:

“I do know that openings usually it's mainly about... a lot about networking and all about these things” (V₂)

“I have to say this is very interesting to see them interact like they're very joyful and very excited about the exhibition” (V₃)

“You know it's [the opening] is always a busy day, a lot of people coming. We have drinks and everything. It's a nice opportunity for people to chat with each other, yeah, it's definitely more about networking and keeping in touch” (M₁)

From my personal experience, as a volunteer hosting many openings, all mentioned by the team is true. Usually, the opening days are extremely busy and crowded: many people are coming from the art world — some of them are journalists, artists' friends and/or family, but also people from the neighborhood. It is one of those precious opportunities to witness the blend of people from the art scene and local people, who might miss art education (V₂).

4.2.6. Beyond Core Values

Although numerous topics were covered in the conversation, several things stood out. Being "photogenic" is one such attribute that visitors will likely highly regard. This is a reference to the exhibition's aesthetic appeal and the degree to which it motivates people to take photos of the artwork, *“post those photos on social media”* (M₁) and recommend the exhibition to others. The focus on aesthetic appeal draws attention to how important it is to design visually catching and appealing and aesthetically pleasing displays that connect with viewers and inspire them to interact with the art in digital and social contexts, extending the reach and impact of the exhibition beyond the physical space.

4.3. Strategies and Tools

The previous section sheds some light on what Tub — as an organization and a team of stakeholders — values the most. **But how do their ideals correspond with their act?** Here, the strategies implemented by Tub's management will be examined in light of their values. For the sake of convenience, this section will be divided into a few sections corresponding to the strategies observed within Tub's managerial practices.

4.3.1. Community service

Community service is the most recent strategy implemented by Tub. By its definition, community service strategy focus on creating and sustaining the sense of community by fulfilling, for instance, the needs of the residents (Kotler & Kotler, 2000). As mentioned by the management, it has been hardly a couple of years since Tub was able (both financially and institutionally) to focus its programming on the needs of the community (M₁, M₂ & M₃):

“Yeah, some people who need maybe a bit more attention, so we can provide that with art, with our program, with our workshops...So that's why the collaboration really has to make sense for me, and both have some benefit from it. That's why communication for us is really important with our partners from the neighborhood.”
(M₃)

Kotler & Kotler (2000) explained how nowadays community service at cultural institutions is mostly represented within educational programs. Here, at Tub, education is taken very seriously while being executed most creatively. For almost 3 years, Tub has been working with the educational curator responsible for programming workshops with kids. In the past, Tub has collaborated with local schools where the artists made a series of workshops. It is also important, that these workshops were divided in between the spaces of Tub and schools. For instance, for Aldo Ramos's exhibition “Spinning the Spidle Towards Plurotopia” part of the workshops took place at the local middle schools, while another part was executed at A Tale of A Tub:

“But the biggest example was that the big artwork from although with the weaving things...as weaving of the actual fabric, all the kids in the neighborhood made that. So we worked with seven schools and we had a lot of kids coming in because, of course, it was huge frames, if you can remember.” (M₃)

Community service will also be one of the main focuses for the upcoming program (M₁, M₂ & M₃). For instance, within the future project, Tub hopes to organize workshops in collaboration with the community garden or arrange some of workshops for people with special needs. Here, however, it is important to mention that Tub's management treats such an audience with precise care and attention to the details. It is most important for the team to be helpful but also not to harm those who can be vulnerable:

“... then we can find each other and make workshops that make sense that you can really help each other, but it doesn't have to be forced. As I must say some people, they have already different things on their mind. They need help differently.” (M₃)

Furthermore, community service includes the existence of a partnership between the cultural organization and local schools or non-profit organizations (Kotler & Kotler, 2000). The community partnering programs are also presented at the Tub. Tub is proud to be working with the local schools and social organizations, producing workshops for kids, elderly people, people with immigrant backgrounds and most recently people with disabilities residing in the district of Spangen, Rotterdam (M₃). It is also important for the managers to collaborate with the organizations within the local area to arrange these programs most sustainably: *“And these organizations help with that, which is so amazing. I find. And that's great”* (M₃). That involves networking and a sense of community valued by the team.

4.3.2. Improving the museum-going experience

Despite the challenges presented by the limited budget, Tub cares about the experience of its visitors. Here, the values of care, inclusivity and open-mindedness can be seen vividly portrayed. Tub values its visitors and works on making their experience in the space as delightful as possible. That includes taking care of different groups of visitors: family visitors, elderly people, people with disabilities, residents, etc.

As a general act of caring about the museum-going experience, Tub practice art mediation facilitated via hosts. Hosts are volunteers who have arts education or a profound interest in the arts and culture. Before every exhibition, there is a volunteer tour guided by the curator and the director and accompanied by the volunteer coordinator. Important to mention, that every volunteer goes through a process of an interview with the coordinator who looks for a person sharing the same values and interests as the organization. Correspondingly, under a careful selection of the candidates Tub succeeds in making a friendly and helpful team of volunteers-hosts who will further help out the visitors.

Tub also wants to improve the experience of particular groups of visitors, e.g. families. According to the managers, they are testing different features for the family visitors such as interactive map-quest for kids:

“So for the next exhibition, [educational curator] will make kids this paper to have...So, she's going to have clues like ‘you have to find’, like there's going to be a quest through the exhibition and then the children have to finish the quest, and then they get a sticker when they finished. So we're trying to think how to make it nicer for kids.” (M₃)

Previously, the organization also participated in the “Youth Passport” program that united different museums across the city of Rotterdam. For this year, they also plan to continue this collaboration to enrich the kid’s experience at the Tub:

“Well, last year we had this also assignment. We were also part of the ads called ‘Youth Passport’. So in the summer, we’ll be just really thinking about how to activate it for children and how you can make it more interesting for children.” (M₃)

There are also some things within the planning that management wants to implement. Like kid’s corners where parents might take a break from the exhibition and play with children:

“So, we have this idea of that the parents can come, and we have more stuff to play with. I was really dreaming of like a corner just for kids. Like a play corner.” (M₃)

However, there is still a big obstacle that stands out: the space of the Tub is too small to combine both the exhibition display and the kids’ corner. According to the team, it is still the main reason why they cannot make it happen:

“But then I thought ohh, the space is too small, you know, for it there was not really space if you take already a small corner you will see and now there is less of an exhibition, you will see the corner which is a kids’ corner.” (M₃)

Despite this fact, Tub manages to arrange special programs for kids during the events. For instance, within the lectures, there are workshops where kids can create something while their parents are listening to the speaker:

“...We gave this opportunity for parents to come to the lecture for the architect, which was really like a traditional lecture with a PowerPoint, but then, downstairs we have a workshop for the children...and I think that's important.” (M₃)

As for other groups of visitors, for instance, elderly people and residents, Tub offers free entrance. Moreover, to make the exhibitions more accessible, the team doubles everything in Dutch. It is important to mention that the majority of the hosts are not Dutch speakers. Therefore, then people coming to the Tub troubled speaking English can still receive a

profound experience by following the printed matters provided by the organization (M₁, M₃ & V₄).

4.4. Participation: opportunities and challenges

4.4.1. Paradigm

Bonet (2018) argued that participation arises from the merging of cultural paradigms and the way the audience is allocated within them. Correspondingly, to analyze the participatory practices at A Tale of A Tub, it is important to identify which paradigms are dominating there.

Speaking of the cultural paradigms dominating within Tub's approach, I would argue that the vision of this institution tends to be more prone to cultural democracy (Bonet, 2018). They value cultural diversity and visibility, allowing different social groups to be recognized and exhibited. That entitles different genders, nationalities, occupations, etc. For example, the most recent exhibition "Housing" represents a work of an artist with disabilities. Moreover, the exhibition itself is designed to be accessible for people with disabilities: there is a ramp at the entrance; the exhibition is located on the ground floor only, so that visitors do not have to use stairs to move in between all three floors.

However, some features of excellency (Bonet, 2018) limit the abilities of the Tub to engage more people. Due to its small scale and the fact that its location is quite distant from the city centre, the institution relies mostly on the people within the cultural scene. It makes the Tub more of a high-brow small cultural institution that supports the institutional legitimacy that could imply exclusivity and restrict access to other social groups. The institution may unintentionally alienate those who are less familiar with modern art and culture by concentrating on appealing to a certain audience, preventing them from fully interacting with the institution and its offerings.

A Tale of A Tub is an example of how cultural institutions are urged to balance excellence (artistic value) and inclusivity and diversity (social values). Surely, it is a challenge that is also well known by the team of the Tub (M₁, M₃ & V₁). According to the managers of the Tub, they are continuously challenged by the choice of which values are more important at a particular moment once programming. It leads to a struggle of sustaining a balance of existing for the art's sake while trying to promote co-creating with the community around the Tub.

4.4.2. Active participation modes

Depending on the paradigm, participation may take many different forms, actively including creators, viewers, and programmers. Bonet (2018) suggested a set of seven different interactive concepts that promote proactive engagement: amateur expression, crowd/co-creation, self-programming, shared crises, self-management, audience learning, and artistic documentation. Amateur expression blurs the distinction between creativity and participation and gives collectives the ability to completely empower themselves. Both crowd-creation and co-creation include an artist guiding a participatory process. When volunteers choose and assess creative ideas for seasons or festivals, self-programming takes place. Online platforms make it possible for people to interact and share criticisms from all over the world. Self-management comprises volunteers organizing and managing events. Artistic documentation, through comments and conversations, develops awareness of creative processes and improves the quality of the art. These types of participation and their application will vary depending on the organization. Currently, at the Tub only one form of active participation can be witnessed: crowd- and co-creation (Table 2).

Table 2. Relation between core values, Tub's practices, and active participation modes.

Core Value	Stakeholders sharing the value, M (Managers), Volunteers (V)	Realization in Tub's practices	Stakeholder – receivers ⁵ P (Professionals within the CCI), C (Customers - audience), A (Artists)	Active participation mode
Open-mindedness	M/V	3) Involving different topics within programming, even if they were never presented at the Tub 4) Open calls practice	P/C/A	X ⁶
Experimentality	M/V	5) Focus on experimental art 6) International collaborations with artists 7) Open calls for emerging artists/curators 8) Attracting audiences outside of the arts and culture sector	P/A	X
Care	M/V	5) Basing the program around three types of care: <i>body, soul, community</i>	P/C/A	X

⁵ The practices mentioned in the Tables 1&2 were articulated within the stakeholder (managers and volunteers) who participated in the interview. This column presents the interpretation of which other stakeholders (who are not the part of the interview) might be involved within these practices.

⁶ A Tale of A Tub plans hosting a community-based exhibition, where residents' photography will be displayed. It will become the first case of self-programing in a history of the Tub (M₃).

		6) Create welcoming atmosphere for the visitors 7) Supporting young and emerging artists 8) Supporting amateurs		
Help	M/V	5) Hosting 6) Art mediation through volunteers 7) Elaborative texts accompanying the visitors 8) Guided tours	P/C	X
Inclusivity & Diversity	M/V	5) Providing a platform for uprising/international artists and curators 6) Plans for enriching the team by employing people with different cultural backgrounds 7) Doubling text in Dutch for elderly people 8) Increasing physical accessibility for people with disabilities	P/C/A	X
Representation	M	3) Involving the exhibitions around the topics of feminism, intersexuality, and ecological concerns 4) Representing artists from different cultural backgrounds	P/A	Co-creation
Freedom	M	3) Status of a non-profit organization 4) Exercising the freedom of artistic expression	P/A	X
Solidarity	M/V	4) Solidarity with artists within the team 5) Fair Trade 6) Management focus on team's well-being	A	X
Independence	M/V	4) Status of a non-profit organization 5) Communing to its mission and vision 6) Continuing working for the art's sake and educating people on the arts	P/A	X
Community	M/V	6) Collaboration with community-based organization 7) Workshops aimed for residents 8) Co-creation of display with local kids 9) Inviting local artists for the events 10) Plan for exhibiting local artists	C/A	Co- & Crowd-creation
Networking	M/V	4) Hosting openings and events (lectures, public talks, screenings)	P/C/A	X

		5) Establishing communication with the coming artists and curators		
		6) Keeping up with the frequent visitors and friends of the Tub		

In order to increase the participation within the community build both around and within the Tub, different events outside of the exhibitions take place. For instance, workshops and dinners that might take place independently from the program currently exhibited. Here, the staff tries to ask themselves: “What people might need from the Tub?” — that’s how they build the programs around the exhibitions (M₁). Such activities might include public talks, presentations, screenings, and kids’ workshops. Mostly, those are accessible to everyone willing to participate. However, sometimes, the program can be aimed at the local community only. For instance, during the exhibition “Spinning the Spindle Towards Plurotopia” by Aldo E. Ramos — centred around the curator’s cultural background and the community of the district — the part of the program took place at the local school where Aldo conducted a series of workshop for the students. The works produced there over time were a part of the exhibition. Another part of the kids’ workshops took place at the Tub, where the educational curator worked with kids on creating a textile piece that also became a part of the exhibition. Those workshops were accessible to anyone registered via the website. Moreover, there was a workshop with clay figures which were also exhibited within the main display:

“...the kids are writing and making the object of clay. So it's like a growing exhibition.” (M₃)

It is a great example of crowd-creating active participation (Bonet, 2018), where the artworks are made under the supervision of the artists — or the curator.

Another co-creation example took place within the program “Where Shall We Plant A Placenta”. For one of the workshops, “Transfer Resort: Clothing as correspondence”, the researcher Lenn Cox collaborated with the neighborhood-based artist Wiedjai Dihal (M₂) to create the printed materials as a means to articulate the care of the community: “Together we share, through transfer printing of images and text and the processing of textiles, what care and community mean to each of us and we look for where these meanings can come together” (A Tale of A Tub, 2023). Lenn also made a set of index cards as part of her extensive research of ecosystems. These cards offer her collected insights and motivational phrases while also providing background information and context for her work. These index

cards also include contributions from Wiedjai Dihal, a local native. On his card, he discussed informal care for the Earth as a symbolic "Mother," criticizing our exploitative attitude toward nature. He contends that we should embrace a symbiotic connection and utilize the richness that Mother Nature offers rather than parasitizing our natural resources (A Tale of A Tub, 2023).

Interestingly enough, Wiedjai Dihal — the resident of the Spagen neighborhood — is a frequent guest at the Tub. During the "Spinning the Spindle Towards Plurotopia" he also participated as a guest speaker for a Knowledge as Seed, Seed as Memory performance. The act of introducing and accepting people inside a community was the main focus of this performance. This performance, which drew its inspiration from the Hetzmeeek ritual, urged the audience to embrace traditional knowledge and separate themselves from the dominant narrative of contemporary society, which frequently views life as a mere commodity. The Hetzmeeek ritual represents the continuous cycle of life, death, and rebirth practised by Mayan communities. It was then later followed by Dihal's lecture — *The Secret of El Dorado: Agroecology, the Tradition of the Future* (A Tale of A Tub, 2023).

"Spinning the Spindle Towards Plurotopia" is only a small portion of the projects that A Tale of A Tub has worked on. In most situations, the thoughts or contributions of the local populations are not sufficiently considered during the design of the show. Although the institution's initiatives aim to involve the community, a lack of resources frequently makes it difficult to get feedback from locals. It is too time-consuming to occupy the current staff with the research and feedback gathering (M₂ & M₃). Hiring additional team members for this purpose would be costly. This difficulty can be related to the typical problems encountered by small cultural institutions, such as staff shortages and financial restrictions. As a result, the institution may not be able to completely achieve its objective of encouraging a sense of ownership and inclusion among the local population, which may be hampered by the possibilities for meaningful community engagement. To address this, A Tale of A Tub may look into ways to improve community involvement, such as partnering with regional businesses, allocating specific funds for community outreach, and actively enlisting the participation of a diverse range of community members in the development and implementation of exhibitions and programs.

Nevertheless, once discussing the future of the program, the management indicated that more participation activities will be added. For instance, the group exhibition was made with the works of the residents. Here, amateur expression and self-programming will be portrayed: Tub will exhibit photographs made by the locals:

“...we're gonna have a neighborhood exhibition in September made by inhabitants. Mostly, the list of photos we're gonna show is from the complex. And it's also open monuments weekends in that period. So, it's really more about history and about personal stories from the people who live in the complex. So that's really something that is new, really.” (M₃)

Tub also aims to include the community in the discussions and talks, however, due to the limited financial and human sources, that plan is still under discussion (M₃).

5. Conclusions

This chapter sums up the thesis by providing the answer to the research question reflecting on the finding, stating opportunities and limitations, and providing recommendations for policymakers, researchers, and cultural organizations.

Before digging into conclusions, it is important to have look back at the question and the theoretical context it was posed in. This thesis aimed to answer the question of: ‘*How do small cultural organizations develop audience engagement?*’, simultaneously identifying the challenges and opportunities of the implementation of participatory practices.

As a result of the literature review, it was made clear that scholars’ works on participatory practices and cultural management are mainly focused on big cultural institutions with sufficient resources in terms of funding and staff (Deeth, 2012; Osterman et al., 2012; Cerquetti, 2016; Bollo et al., 2017; Ayala et al., 2020). Therefore, this paper focused on smaller cultural organizations and their approaches (managerial strategies) towards participatory practices as a means to develop audience engagement. As the traditional role of cultural institutions has shifted from collecting and preserving to engaging the audience and educating it (Kotler & Kotler, 2000; Van Mensch, 2003; Bell, 2008), participatory culture has seen a growth in its appliance.

Participatory culture, as articulated by Bonet (2018), might involve providing information, being heard, obtaining decision power, or co-creation and is focused on the extent to which audiences are engaged in the organization’s practices. He also highlighted the importance of examining cultural paradigms (Hall, 1993) in the evaluation of participatory practices or active participation modes. Each cultural paradigm promotes certain values which need to be articulated and realized in practice.

Understanding the values of cultural good is an important part of the thesis. According to the theory of cultural economics, cultural goods include values that are necessary for their continued existence (Klamer, 2016). Following the assumption presented at the beginning of this research, the organization's main goals include achieving audience engagement. In addition, as was expected, the organization's mission was outlined in the team's core values. Identifying and understanding the values that underpin the motivation for those behaviors became necessary to comprehend the essence of implemented management strategies and participation modes.

To align the notion of participation with the Tub’s offerings and understand the motives behind management’s strategic decisions, this thesis used the Value-Based Approach

(VBA). VBA helps to bridge different disciplines, in this case, management and participation and provides a more balanced perspective, while avoiding the limitation of sticking to only one viewpoint, e.g. economic or cultural (Klamer, 2016). VBA has proved its usefulness in this research as would be seen later in this chapter. Bearing in mind all the aspects mentioned above, this research was focused on identifying: 1) the core values of the Tub's team and volunteers; 2) management strategies; 3) cultural paradigms; 4) participation modes; 5) aligning core values with the actions of the organization.

Coming back to the research question, after having hours of in-depth discussion with both managers and volunteers of A Tale of A Tub, it may be said that — as a small cultural organization — Tub prioritizes its audience and intuitively includes participation-oriented activities within its program while promoting artistic experiments. Here, it is important to stress the word “intuitively”. The management strategies identified within Tub's operations are community service and improving the museum-going experience (Kotler & Kotler, 2000). Both are people-oriented that simultaneously signal the importance of organization to serve the audience. It was also articulated within the team's core values. Namely, **care, inclusivity & diversity, solidarity, community & networking**. These values are also shared by the volunteers who make a great impact on the success of strategies implemented by the management. The fact that Tub strives to include its visitors in their community and build it around the organization while allowing anyone to be recognized within the arts corresponds to the cultural democracy paradigm (Bonet, 2018).

However, as Bonet (2018) mentions, there is not one, but multiple paradigms present at once. In this manner, the case study on A Tale of A Tub shows how a small cultural organization operates at the intersection of cultural democracy and the paradigm of excellence. It can be seen through its values of **experimentality**. As it was stated by the managerial staff, even in community service Tub continues to exist for the sake of art. By displaying experimental art and searching for the artists and curators who will execute and maintain the artistic purpose of the organization, A Tale of A Tub continues to be a cultural institution valuing artistic expression, high-quality culture and supporting an almost elitist look of cultural organization.

Still, Tub aims to reduce the sense of elitism and to make the arts more approachable. It continues to balance between the paradigm of excellence and democracy puts big challenges for the management. It is a struggle to fulfil the purpose of service while maintaining institutional legitimization. Nevertheless, it is important to note that this struggle is also recognized by the managers themselves. However, due to the scarce resources, it is

still a point for future consideration on how to balance between artistic vision and active co-design/co-creation with the community.

One of the recommendations that can be considered by the organization is to implement the marketing tools and invest in marketing management, for example, by applying STP — segmentation, targeting and positioning. By breaking down the audience into segments (e.g., family visitors, non-goers, etc.) and choosing particular groups to target, Tub has a better chance to differentiate itself from other small cultural organizations. It can be true that there is a particular targeting in terms of themes covered by the organization's programming. However, by targeting the audience and building communication and promotion strategies around them, Tub obtains a great chance to 1) establish a bond with the existing groups of audiences; 2) attract new groups of visitors; 3) boost the efficiency of the use of organizational resources by directly applying them where needed. Within marketing literature, STP is considered an analysis phase of marketing strategy (Kotler & Keller, 2008). Another phase — synthesis — includes the creation of a marketing mix. Here, it would be most suitable to apply the 4C's approach: customer value, costs, convenience, and communications. As proved by scholars (Londhe, 2014; Mudzanani, 2017; Jarad, 2020), 4C's are more applicable to the Cultural and Creative Industries. It focuses on four concerns: 1) what qualities are most valued by the customers; 2) what are the costs of obtaining the good; 3) to what extent the good is convenient to obtain; and 4) how well the benefits of the good is communicated by the organization (Kotler & Keller, 2008; Kotler & Keller, 2009). This approach towards Tub's offerings will help to make the organization's value meet the audience's value. As can be predicted, the frequent visitors of A Tale of A Tub share the same value base as the management. However, to enrich its audience, Tub should pursue researching and realizing the values of those whom they would love to see at the exhibition space. This can be supported by extensive marketing research and the presence of marketers within the organization.

But why are those things not already present in the Tub? This might be a good question for funding organizations and policymakers. As a non-profit organization, A Tale of A Tub operates with grants and governmental support, alongside donations from private companies. It has been only a couple of years since Tub was able to allocate sufficient funds towards participatory activities within its programming, hiring the professional who can maintain those activities. However, there is still a lot of work to be done and even much more resources to involve. For instance, the establishment of a marketing role at Tub will result in additional costs, which, as mentioned by the management, is not feasible soon. Therefore, it

is important to highlight the value of small cultural institutions and the urgency to help them to flourish and succeed in their missions. As Tub states:

“We try to make these nature cultures and complexities tangible and accessible for our publics, and thereby endorse the essential importance of educational and discursive actions and events as an integral dimension of our programming.”
(*A Tale of A Tub*, 2023)

This is an important vision that can be executed not only by A Tale of A Tub but by many small cultural organizations. As it became clear from this case study, A Tale of A Tub has tremendous potential to help the community around it through arts and culture. That is why it is vital to attract more attention to these cultural institutions and continue to support them within cultural policies.

Taking into account all the factors, Tub's dedication to making a difference in society is strong. However, the institution continues to struggle with the problem of scarce resources. Although Tub is committed to offering a variety of programs and initiatives, the budgetary restrictions prevent it from fully realizing its purpose and expanding its operations. Still, A Tale of A Tub is too small as an organization to create systematic institutional differences in terms of inclusivity. But Tub keeps looking for creative answers, pursues financial sources, and mobilizes community support. With the implementation of suitable managerial tools followed by financial support and cultural policy adjustments which would benefit small cultural organizations, Tub can maximize its influence while staying true to its values, displaying solidarity and creativity.

5.1. Limitations & Suggestions for further research

Despite the fact this research presented an interesting insight into the application of participatory practices at a small cultural institution, it is still not possible to generalize and apply the results to all small cultural organizations. Thus, the sample is not representative on the bigger scale within CCI. Therefore, it is suggested to convey the research on a bigger scale of a sample of small cultural organizations in Rotterdam or the Netherlands.

The study may have overlooked certain factors that affect how small cultural organizations engage their audience, and the analysis may not provide a full picture of the issue. It is important to mention social desirability bias and other factors that could restrict

respondents' willingness to be open and honest about their true thoughts and feelings. That might potentially impact their responses.

Additionally, through the means of in-depth interviews or questionnaires, it might appear fruitful to the research to investigate the values that are important to the local community, i.e., on the demand side and their perception of how those can be realized by the cultural organization. In that case, it will be beneficial for cultural organizations to understand the demand for their cultural goods and meet the expectations of the audiences. Moreover, the obtained data might be also used by cultural policymakers to evaluate the significance of small cultural organizations and their impact on society.

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Appendixes

Appendix A. Interview Guide

How do small cultural institutions develop audience engagement?

0. Introduction

- Could you shortly introduce yourself?
- Could you elaborate on your position at the Tub? Functions, tasks, obligations.
- For how long have you been working at the Tub?
- What was your first project at the Tub?
- If applicable, what was another working experience within CCI?

1. Values

- What do you find the most important in the work of the Tub?
- In 5 words describe A Tale of a Tub.
- What do you personally find important at the Tub?
- How would you identify the Tub: gallery, museum, etc.?
- What do you find the most important in your position at the Tub?

2. Audience participation

- What do you think visitors value the most at the Tub?
- Are there frequent visitors? If yes, who are they?
- What do you think is an ideal audience for the Tub?
- How can you characterize the community built around the Tub? Something about diversity/different needs/passive-proactive?
- In 5 words describe a visitor of the Tub.
- Do you have specific audience engagement practices?
- How do you reach out to different communities?
- What are the challenges?

3. Management

- Which functions are prominent within TUB's activity?
- How each of it is realized? (Ask this question for each of the function)
- Does the audience take part in preservation processes?
- How does the exhibition-making process take place at Tub?
 - For whom are the exhibitions at the Tub made?

- Does the audience take part in the exhibition-making processes?
 1. Co-creation
 2. Co-design
 3. Sharing opinions
- Could you reflect on co-creation at the Tub? (If applicable)
- Which **educational** programs are currently present at Tub?
 - Could you elaborate on their goals?
 - For whom and with whom do you conduct the educational programs?
 - What impact does the Tub like to achieve?
- How would you imply the **interpretation** function to Tub's activities?
- Does the audience take part in the interpretation process?

Audience-centred management strategies imply museum-going **experience, community service or market repositioning** (Kotler & Kotler, 2000).

- How does Tub work on improving its visitors' experience?
 - Could you elaborate more on these practices?
 - Which practices do you plan to introduce?
 - What are the challenges of introducing them?
 - Are there any practices you would like to introduce but it is not feasible?
 - Could you elaborate on why?
- Is community service present at the Tub?
 - In which form?
 - How does it align with Tub's philosophy?
- Have you considered market repositioning?
 - Yes => Why? In which form?
 - No => Why not?

4. Digitalization

- To what extent digital technologies (multimedia, AR/VR) are implemented at the Tub?
- Which technologies can be witnessed on site?
- Do you use digital tools as a means of production or for improving the visitors' experience?
- What advantages of the use of digital tools do you see?

- What problems with the use of digital tools do you see?
- Could the Tub become digital?
 - Yes/no => Why?

5. Community & Marketing

- How are Tub's core values communicated outside of the company?

6. Wrap-up

- Are you satisfied with the way Tub works right now?
 - Yes/ No => Why?
- What project(s) are you currently working on?
- When will it be released/opened?
- How could you describe your tasks within this project?
- As for you, what is the future of the Tub?

Appendix B. Code book

Name	Type of code	Description
Active participation modes	Open code	Seven forms of active participation proposed by Bonet (2018)
Additional values	Open code	Values mentioned by less than 2 respondents
Administration	Open code	Way of management administering the operations within the Tub
Artists	Open code	Artists participated in the projects of the Tub
Art mediation	Open code	One of the main functions of the hosts; It involves guiding and explaining the history and the context of the artwork/exhibition/concept
Audience engagement	Open code	Ways of engaging the audience in Tub's activities
Audience research	Open code	Demographic research of Tub's audience
Background	Open code	Cultural and professional background of the respondents
'Care'	In-vivo code	Value mentioned by more than 2 respondents
Challenges of the exhibition making	Open code	Challenges presented within the process of making an exhibition
Challenges of the community engagement	Open code	Challenges in establishing a bond with the local community
Co-creation	Open code	Type of active participation modes
Communication strategies	Open code	Ways of communication core values of the organization
'Community'	In-vivo code	Value mentioned by more than 2 respondents
Community service	Open code	Cultural management strategy
'Connection'	In-vivo code	Value mentioned by more than 2 respondents
Connection with the industry	Open code	Ways of sustaining the connection with other professionals within arts and culture industry
Collaborations	Open code	Collaborations taken place at the Tub

Coordination	Open code	Way of coordinating the inner communication within the Tub
Core values	Open code	Values mentioned by more than 2 respondents
Crowd-creation	Open code	Type of active participation modes
Cultural democracy	Open code	Cultural paradigm
Cultural democratization	Open code	Cultural paradigm
Cultural economy	Open code	Cultural paradigm
Cultural excellency	Open code	Cultural paradigm
Cultural paradigm	Open code	Paradigm established within cultural policies: perception of art and culture, purposes and implications
'Diversity'	In-vivo code	Value mentioned by more than 2 respondents
'Dutch'	In-vivo code	Language used at the Tub
'English'	In-vivo code	Language used at the Tub
Events	Open code	Type of activities taken place at the Tub
Excellency	Open code	Value mentioned by more than 2 respondents
'Experiment'	In-vivo code	Value mentioned by more than 2 respondents
Experimentality	Open code	One of the core values
Feedback from the audience	Open code	Comments and suggestions received from the visitors
'Freedom'	In-vivo code	Value mentioned by more than 2 respondents
Funding	Open code	Funancing of the organization
'Help'	In-vivo code	Value mentioned by more than 2 respondents
Hosting	Open code	One of the main functions of volunteers
Ideals	Open code	The ideal version of, e.g. organization's operations, audience engagement, visitor's profile
Improving the museum-going experience	Open code	Cultural management strategy
'Inclusivity'	In-vivo code	Value mentioned by more than 2 respondents

'Independence'	In-vivo code	Value mentioned by more than 2 respondents
Local artists	Open code	Artists from the neighborhood involved in the programming
Management strategies	Open code	Strategies used by the management to achieve organization's goals
Mission of the organization	Open code	Main purpose of Tub's existence
Neighborhood	Open code	Local area in which A Tale of A Tub is situated
'Networking'	In-vivo code	Value mentioned by more than 2 respondents
'Open mindedness'	In-vivo code	Value mentioned by more than 2 respondents
Openings	Open code	Type of activities taken place at Tub
'Open calls'	In-vivo code	Practices of collaborating with the uprising or international artists and curators
Other organizations involved	Open code	Organizations with whom Tub collaborates or from whom it receives the funding
Position within the organization	Open code	Respondent's position within A Tale of A Tub (Managers/Volunteers/Interns)
Positioning within the industry	Open code	How A Tale of A Tub positions itself within the CCI (Cultural and Creative Industries)
Programming	Open code	Planning of the exhibitions and the events at the Tub
'Participation'	In-vivo code	Notion of participation mentioned by the respondents
Participation practices	Open code	Practices involving participation by the audience which take place at the Tub
Plans	Open code	Plans for future projects, collaboration and other actions mentioned by the respondents
Reflection on the past projects	Open code	Reflection on positive and negative sides of the past projects (exhibitions, workshops, openings, etc.)
'Representation'	In-vivo code	Value mentioned by more than 2 respondents
Residents	Open code	People living in the neighborhood

'Solidarity'	In-vivo code	Value mentioned by more than 2 respondents
Stakeholders	Open code	People involved into the functioning of the organization (managers, volunteers, visitors, funding companies, government, etc.)
Staff shortage	Open code	Main obstacle of realizing the projects at the Tub
Values	Open code	Values presented by the respondents
Visitor's profile	Open code	Respondent's estimation of a common visitor's age, gender, occupation and educational level
Volunteers	Open code	People helping Tub's management on a volunteerly conditions
Workshops	Open code	Type of activities taken place at the Tub with the educational purpose