

Master thesis

The Role of Museum Night Amsterdam in the Dutch
Museum Industry
A Case Study

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Abstract

Museums are facing challenging times due to modern-day developments. The rise of digital technologies and the growing leisure market creates a highly competitive environment with which museums must compete. Because of these developments, there is still a considerable age gap among museum visitors causing museums to explore audience development strategies to promote the collective and regain their social significance. These strategies aim to attract new visitors to museums and increase retention rates through sustained relationships with museum visitors. Therefore, museums offer special programs and set up memberships themselves. However, new actors are also entering the museum industry intending to close the visitor gap and increase the perceived value of museums by society. This research uses Museum Night Amsterdam (MNA) as a case study to research the effect of this audience development strategy. MNA is an event organised by N8, which is a foundation that aims to introduce and engage a wide and varied young audience to museums with this annual event, MNA. Through a mixed methods study effectiveness in attracting and retaining museum visitors of MNA is examined from multiple angles. The semi-structured interviews with N8 and participating museums and questionnaires distributed among event visitors provide this research with the necessary data. The results indicate that MNA successfully attracts and retains new museum visitors, yet the results highlight a huge potency to increase retention rates through aftercare strategies by museums. Furthermore, MNA does encourage collaborations and fosters a sense of cohesion within the industry, providing a good basis for expanding its effects and focus throughout the year through a platform. The findings of this research have important implications for the Dutch museum industry, benefiting museums, the foundation, and society at large.

KEYWORDS: Museum industry, Museums, Cultural events, Visitors, Audience development

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1. Introduction

Museums are at the core of maintaining and promoting cultural heritage and are a key role institution in society that serves as a vehicle for cultural and social identity while connecting a country's people, nonetheless, they encounter many challenges nowadays (Frey & Meier, 2006; Hooper-Greenhill, 1994). These include the rise of digital technologies, the growth of the leisure market and increased financial restrictions because government funding stagnates (Falk & Katz-Gerro, 2016). Due to these modern-day developments, museum visitor numbers are lagging and there is still a visitor gap. As a result, museums are challenged to explore new audience development strategies and rebuild strong relationships with their core audience while also attracting new audiences. This is crucial for museums to become future-proof and improve public accessibility (Falk, 2006). Additionally, large and small museums should also bundle their powers to regain their social role by promoting the entire museum industry (Tufts & Milne, 1999).

Recent studies illustrate that the visitor gap is growing everywhere, including the United States, the United Kingdom, and the European Union (Black, 2018; Falk, 2016). According to research, the number of young museum visitors is declining, and the elderly are the majority (Frey & Meier, 2006). For example, the Dutch government published a report about Dutch museum attendance, highlighting the ageing problem amongst museum visitors and the lack of a young audience (CBS, 2022). Besides, a clear distinction can be made between visitors and non-visitors based on characteristics such as age, gender, income, and education (Black, 2018; Cerquetti, 2016; Falk & Katz-Gerro, 2016). Various studies have found similar socioeconomic factors, such as educational level and income, among regular museumgoers (Falk & Katz-Gerro, 2016; Frey & Meier, 2006). Furthermore, superstars attract most visitors to themselves, overrunning smaller museums (Frey, 1998). These visitor trends are the result of recent developments and these force museums to integrate new ideas to attract new audiences or look for opportunities to promote the collective (Everett & Barrett, 2009; Lynch et al., 2000; Vogel, 2004).

One way to attract new audiences or promote the collective is to organise cultural events industry-wide which try to approach a broader public. Many museums already offer their audience extra activities separately however, there are also organisations entering the museum industry offering support or organising these events. This way, small museums are not held back by limited resources and museums bundle their efforts to promote the industry. This research uses one example that focuses on audience development through an event:

Museum Night Amsterdam (MNA) organised by the foundation N8. MNA is an annual event, in which the entire city is transformed into a cultural landscape. Museums, galleries archives, and other cultural institutions are involved and open their door after regular opening hours. These participating actors offer MNA visitors a special program, which often includes music performances, workshops and food and drinks (Museumnacht Amsterdam, 2021). Through this event, the foundation N8 aims to attract a young diverse audience and connect them with museums (Museumnacht Amsterdam, 2021).

The museum industry is widely studied, examining various aspects such as demand, supply and funding (Fernández-Blanco & Prieto-Rodríguez, 2011). The studies on demand in the museum industry resulted in many theories including cultural participation, cultural capital, and diversity (Ateca-Amestoy, 2020; DiMaggio, 1996; Falk & Katz-Gerro, 2016; Mihelj, Leguina & Downey, 2019; Throsby, 2020). The supply-side studies include museum strategies, the competition field, the superstar effect, and oversupply, among others (Fernández-Blanco & Prieto-Rodríguez, 2011; Frey, 1998; Frey & Meier, 2006). Other studies approach museums as economic actors that heavily rely on revenue from the government, funds, and donors. Government policies and other higher instances do have a significant impact on the industry (Bonet & Négrier, 2018). As a result, the museum industry comprises more than just museums and contains many complex dynamics and influencing factors. However, limited studies research the effect of cultural events and if so, these focus on the short-term success from the organization side or the effect on the intended visitor behaviour (Barbosa & Brito, 2012; Easson & Leask, 2020). Therefore, to the best of our knowledge, this study is the first attempt that tries to examine the effect of MNA from multiple perspectives and includes the actual return visits. The question underlying this will try to explore the importance of cultural events, like MNA, leading to the following research question:

What is the relationship between the motivation, goals and actions of Museum Night Amsterdam (MNA) and the actual results at museums and on visitor behaviour?

Cultural events exist for many reasons, for instance, they want to show how to enjoy culture in new ways, educate the participants and encourage inclusivity and diversity (Easson & Leask, 2020; Museumnacht Amsterdam, 2018). This study aims to examine and explore the role of MNA in the museum industry. In addition to exploring the position of N8 in the museum industry, it is important to consider the broader view, including the experience of

participating museums and event visitors as actors within the industry. Therefore, the following three sub-questions are formulated which will guide this investigation:

- *What are the motivations, goals, and actions of MNA?*
- *What is the effect of MNA on museums?*
- *What is the effect of MNA on visitor behaviour?*

Much research is done on cultural consumption. Falk and Katz-Gerro (2016) suggest that the number of museum visitors depends on household income, education, and labour market status. Besides, other research investigated MNA's social media strategy, cultural value, and business model development over the years (Raat, 2011; Schneider, 2014; McBryde, 2020). However, this thesis is the first attempt that looks at their role in the museum industry from many different perspectives and includes a special emphasis on audience development including actual numbers. We investigate whether a single event can turn new visitors into regular museumgoers and on whom museums should focus to reclaim their important position in the leisure market, as this will directly contribute to the visitor gap.

This thesis seeks answers to the previously stated unknown. The findings can help both MNA and museums take the next steps in creating sustained relationships with visitors and attracting a new and more diverse audience. This study explores the realized effect of MNA, related to the supply and demand side. Therefore, during interviews, mostly supply-side effects are investigated, and the questionnaire allows us to measure the effect of MNA on visitor behaviour. Eventually, the opportunities and challenges are identified for MNA which helps them to expand their effect. Finally, this research also benefits society because those who are unconsciously interested in museums will be better targeted and informed about MNA, which lowers their transaction costs, and increase their benefits.

This study is organised as follows. We will start with a literature review in which we introduce you to the museum industry and the relevant actors for this study, including museums, visitors and non-visitors and the role of cultural policy for which previously done research is reviewed. The literature review also includes a detailed description of the case study MNA. After, the method follows in which the research design, selection, and process are discussed. The fourth chapter provides you with the data analysis and results. The final chapter concludes with a discussion of the findings and the answer to the research question as well as the implications and limitations of this research.

2. Literature review

In this literature review, the museum industry is addressed in detail. On the supply side, the important actors and influences are examined, as are the motivations of both tourists and non-visitors on the demand side. Additionally, the mediating role of events in the cultural industry is reviewed. Finally, this study's case study: MNA is introduced.

2.1 Supply side

2.1.1 Museums

Museums have a long-standing history as collections of meaningful objects that entail important stories (Frey & Meier, 2006). Museums serve a variety of purposes, including educating, connecting people, and operating as tourist attractions (Fernández-Blanco & Prieto-Rodríguez, 2011; Frey & Meier, 2006). Despite the shared objectives and functions, museums do come in various types, which can be classified according to their content, size, age, and institutional form (Frey & Meier, 2006). The content of museums can be seen as a genre that contains, for example, art, historical artefacts, or scientific objects and stories. Besides, the size of museums can vary greatly in one city. Whereas one museum attracts thousands of visitors daily, other museums attract just a few. These smaller museums are often run by voluntary amateur employees, mainly for local interest and have very restricted opening hours (Frey & Meier, 2006). Age is another criterion and classifies museums based on existing years. Often, old museums are in historical monumental buildings whereas newly founded museums may attract visitors with their modern or spectacular architecture. The last characteristic of museums is the institutional form which distinguishes museums as public or privately owned. However, it is often true that museums are neither fully public nor private and many are placed somewhere in between (Frey & Meier, 2006).

Scholars have studied the differences between small and large museums, and both face unique challenges. Small museums' characteristics are a budget below 250,000, a small team and many volunteers with multiple responsibilities and a small number of visitors (Frey & Meier, 2006). Smaller museums struggle with hiring and retaining skilled staff due to limited budgets, resulting in fewer resources to offer competitive salaries (Tufts & Milne, 1999). Conversely, larger museums may go after the professionals from smaller institutions after they have gained experience, contributing to the superstar phenomenon in which famous museums become increasingly popular while small museums struggle to remain relevant (Tufts & Milne, 1999). However, without the smaller museums, the larger museums would

not be able to hire the talented personnel they do now. Additionally, smaller museums face challenges in acquiring art due to their limited purchasing power and are often unable to obtain significant works, whereas larger museums are perceived as established gatekeepers and have more significant works in their collection (Frey, 1998). This disparity in collection size can lead to a trade-off for larger museums, as they are forced to exhibit famous pieces and may risk losing prominence in other works in their collection. In contrast, smaller museums can make more independent decisions regarding their exhibitions (Frey, 1998; Tufts & Milne, 1999). The different characteristics of museums result in different goals and motivations, this makes the small versus large museums an ever-interesting, studied topic.

The museum industry has undergone significant changes due to various modern challenges. The most recent significant force for change was the emergence of the digital, age in the 1990s (Hooper-Greenhill, 1994; Towse & Hernández, 2020). During this period the rapid advancement of technology allows the rise of many new leisure activities, such as playing Virtual Reality (VR) games (Falk & Katz-Gerro, 2016). Consequently, museums are required to establish a new distinct social function, to prove their societal importance (Falk & Katz-Gerro, 2016; Hooper-Greenhill, 1994). Therefore, museums integrated technologies, but not so much in terms of production but more in terms of attracting audiences (Towse & Hernández, 2020). However, with this development and the diverse available resources by various museums, due to size and existence years, the superstar impacts happen to expand even more (Frey & Meier, 2006). Small museums are battling for at least some attention while large museums overwhelm the entire industry. The fierce competition makes museums lose the importance of promoting the entire museum industry (Tufts & Milne, 1999).

The International Council of Museums (ICOM) also recognized the need for museums to establish a new distinct social function and agreed to a new definition for museums. The definition offered by ICOM is: *“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing”* (Museum Definition, 2022). This new definition includes additional elements such as inclusivity, diversity, sustainability, and community participation. These elements reflect the major changes that have occurred in society and the role that museums play in fostering a sense of inclusivity and diversity. However, it should be noted that this is an institutional definition and leaves out for-profit museums (Fernández-Blanco &

Prieto-Rodríguez, 2011). Policies do influence these overarching institutions and can force them to change, this is discussed in more detail in subsection 2.1.3 Government and cultural policy. Therefore, this definition offers a good starting point but is rather limited.

In conclusion, museums occur in various forms and do have different motivations. Nonetheless, all museums are facing the same challenges regarding their social role and visitor numbers. The technological changes and increasing competition in the leisure market are disadvantageous influences. The urge to regain their social role does rise in the last few years, especially after the pandemic as the visitor numbers are still not equal to before. Museums aim to be cultural institutions that serve the public and strive to be accessible and inclusive to everyone and museums focus on a more diversified policy. However, it is a matter of debate whether their motivations are completely intrinsic or come from the pressure of higher institutions. Therefore, this study discusses other actors in the museum industry and their existence and behavioural movements.

2.1.2 Cultural Community

The cultural community includes the artists and other cultural institutions that participate in the museum industry. Cultural institutions include galleries, archives, research centres, and cultural experts. These are all active on the supply side of the museum industry and can either work solely on research or work together with each other to bundle powers and increase perceived value to society (Towse & Hernández, 2020).

Next to the museums, artists have a crucial role in the museum industry. Without the artists, museums do not have any paintings, objects, or installations to exhibit. Whereas the superstar effect applies to museums, the same does account for artists. Large, famous museums do go for well-known and appreciated artists because they want to attract as many visitors as possible (Frey, 1998; Frey & Meier, 2006). Additionally, the art from renowned artists is more expensive which makes it financially challenging for the smaller museums to acquire famous pieces (Fernández-Blanco & Prieto-Rodríguez, 2011). Therefore, the museum industry is highly subject to the superstar phenomenon from both, museums and artists, pressure. As a result, the income among artists is very unevenly distributed and many artists try to move cross-industries (Frey & Meier, 2006). Furthermore, another observation is about the selection of artists by smaller, local museums. Local artists who are also active in other cultural businesses are given preference by these museums. Local artists and smaller museums' mutual collaboration strengthens their shared commitment to the local cultural

ecosystem (Tufts & Milne, 1999). This interplay between the artists and museums creates a deeper understanding of the supply-side dynamics.

2.1.3 Government and cultural policy

The museum industry relies heavily on government and municipality subsidies as a key source of revenue (Frey & Meier, 2006; Luksetich & Partridge, 1997). More than half of the income comes from subsidies, approximately 560 million euros from the 1.100 million generated revenue by Dutch museums (CBS, 2022; Statista, 2022). Therefore, cultural policies established by the government can force museums to change their strategy to get qualified for the subsidy. Almost all subsidies and public support from the government are focused on the supply side of the museum industry which implies the focus on the facility of art instead of the consumption (Towse & Hernández, 2020). This way, cultural policies influence museum policies and the government aims to make art accessible to everyone and help museums with their audience development. However, economists recognize the multitude and sometimes conflicting objectives of cultural policies which require different measures and incentives (Towse & Hernández, 2020). For instance, cultural policies aim to decentralize access to art for citizens while also improving its quality. The complex nature of public expenditures allocated to museums necessitates validation, and the success of these policy objectives must be monitored (Towse & Hernández, 2020).

In the literature, scholars have discussed two contrasting perspectives regarding governmental interventions in the art sector. On one hand, some argue that such interventions serve to democratize access to art among citizens. On the other hand, others suggest that these funds may increase existing inequalities (Falk & Katz-Gerro, 2016). Pick and his colleagues (1988) claim that state interventions expand the possibility for the public to see art and that barriers, such as income and age, will be limited this way. However, other scholars have criticized governmental interventions in the art sector, claiming that they may contribute to widening the gap between popular, well-funded museums and lesser-known institutions (Mihelj, Leguina & Downey, 2019). In addition, the intervention also increases the gap among the public, whereas the consumption of certain art is connected to social status and social hierarchies need to be restructured (Feder & Katz-Gerro, 2012)

To better understand the implications of cultural policies and subsidies on the museum industry in this study, it is important to explore the different possibilities provided by the Dutch government. Unfortunately, the Dutch government provides limited subsidies, only for one museum per province a grant of not more than 250 thousand euros per year is available

(Ministry of Education, Culture and Science, n.d.). Besides, next to these basic funding opportunities for museums, there are several Dutch funds, for instance, the ‘Mondriaan Fonds’, the Fund for ‘Cultuurparticipatie’ and local and regional subsidies. The focus of the Dutch government is to forge partnerships and find innovative solutions in the culture sector because they need to think of creative solutions to suppress negative audience development (Ministry of Education, Culture and Science, n.d.). These subsidies and funding cultural policies serve as market interventions that try to equalise art access (Ministry of Education, Culture and Science, n.d.).

In addition, cultural organisations frequently apply for funds next to subsidies. Fundraising is an important agenda topic, especially for cultural events, as they mainly rely on these funds and sponsorships. The Dutch government does not subsidise cultural events per se, but each municipality in The Netherlands offers organisations different opportunities to apply for these funds (Ministry of Education, Culture and Science, n.d.). The municipality of Amsterdam, for example, has several cultural and art-subsidised orientations, such as area-based, heritage, integral societal initiative, and emergency support subjects (Gemeente Amsterdam, n.d.). To qualify for this grant, events must meet several requirements, contribute to certain social themes, and be aligned with the city's vision (Gemeente Amsterdam, n.d.). Poverty, sustainability and green are examples of those themes the Amsterdam municipality aims for the upcoming year.

2.2 Demand side

2.2.1 Visitors

Museums can focus on their current visitors, which is a strategic action because they need to build sustainable, long-lasting, relationships with their visitors for their long-term vision (Easson & Leask, 2020). However, this is extremely difficult in this rapidly changing environment and with the rise of infinite digital opportunities (Black, 2018). People are more and more inclined to spare their leisure time differently and change their needs, values, and desires all the time (Falk & Dierking, 2013; Black, 2018). But still, all visitors are looking for an experience to broaden and deepen their cultural engagement when visiting a museum (Falk & Dierking, 2013). Museums do have different strategies to re-engage with their visitors and satisfy them, as the motivations of tourism and domestic visitors are completely different (Jansen-Verbeke & Rekom, 1996). Whereas both, tourism and domestic visitor numbers did get a huge pushback due to the pandemic, both ask for different rebuild strategies (Museumvereniging, 2021).

Arts and tourism enforce each other and have a complementary relationship. Jansen-Verbeke and Rekom (1996) researched the impact museums can play in developing urban tourism in Rotterdam. The different motivations of tourism all lead to the centrality of “learning something” as claimed by Falk and Dierking (2013) as well. Falk and Dierking (2013) have a conceptual model of learning made for tourism in museums and they argue that tourists want to gather knowledge about themselves, their own experiences, and the external world (Falk & Dierking, 2000). They refer to cultural tourism as superior to other forms of tourism. Because the arts, museums in this case, are an attraction for tourism and tourism is an audience for the arts (Myerscough, 1988; Jansen-Verbeke & Rekom, 1996). Slater (2007) discovered that the main motivations for tourism were escaping, learning, and social interactions based on a case study of a London Gallery. Furthermore, research indicates that personal factors, museum exhibitions, architectural aspects, and arrangements influence tourism (Bitgood, 2006). However, maintaining a long-term relationship with a tourist is more difficult because these people visit while on vacation, therefore museums have other targeted strategies for tourism and domestic visitors.

Over the last decade and especially the last years, the museum visitor is coming more to the foreground and is more included in participating in the experience (Barbosa & Brito, 2012; Easson & Leask, 2020; Kotler 2001). Nowadays, people do visit museums to experience, interact and communicate with others as opposed to the historical primary role of being educated (Barnes & McPherson, 2019; Barron & Leask, 2017; Batat, 2020). This new vision of the role of a contemporary museum shows a shift; from acting mainly functional, focusing on collecting, conserving, and displaying art, to inclusive purpose, encouraging participation of communities, fostering diversity, and offering varied experiences to the public. Besides, museums try to combine various aspects into an enjoyable, learning, and social environment, to encourage engagement and return visits (Falk & Dierking, 2013; Hooper-Greenhill, 1994; McLean, 1995; McPherson, 2006). This way museums want to recover their social function through their regular museumgoers by creating loyal audiences.

However, museums experience a big visitor gap. Even though young Dutch citizens visit museums more after the pandemic, the elderly, aged 66 to 75, are still the majority. The age group 19-25 more than doubled their visits, from 33.000 to 72.000 although, this is offset by visitor numbers from the elderly at 520,000 in the first three months of 2023 (Visser, 2023). Additionally, in the Netherlands is the retention rate among the elderly higher. The age range 60-70 indicated went 4.23 times to a museum in 2020 and 20 to 40 did go 3.32

times (CBS, 2022). These numbers highlight the difference in visitor numbers and retention between older and younger people, thus explaining the term visitor gap.

When it comes to museum visitors, there is a broad consensus across research about their determinants and direction in the decision of whether to visit a museum and the frequency (Falk & Katz-Gerro, 2016). Demographic factors such as age, gender, and country of origin have an impact, as do socioeconomic factors such as education, income, and labour status (DiMaggio & Mukhtar, 2004; Falk & Dierking, 2013; Falk & Katz-Gerro, 2016; Lévy-Garboua & Montmarquette, 2011). A young woman around 30, with a high education background, high income and a good career is more likely to visit a museum. Studies in the US and Europe about cultural participation have proven this over and over (DiMaggio & Mukhtar, 2004; Falk & Katz-Gerro, 2016; Easson & Leask, 2020). Falk and Katz-Gerro (2016) go even further, claiming that museum visits are dependent on the country of origin, based on cross-country comparisons in their study. They found that the visitor numbers are significantly higher for Sweden, Denmark, and Finland (Falk & Katz-Gerro, 2016).

2.2.2 non-Visitors

In addition to developing sustained relationships, museums can also focus on strategic actions to attract and engage with new visitors. New visitors or non-visitors are individuals who do not attend museums. However, some of the non-visitors have the potential to be turned into regular museumgoers, for example, the ones that have some affinity with the other art forms, live in an urban area or event goers (Barbosa & Brito, 2012; Hayes & Slater, 2002). The other non-visitors set themselves against art or art museums or they are simply not interested in culture at all (Andreasen, 1991). It can be beneficial for museums to focus on the individuals that have the potential to be converted into museum visitors and try to create these long-term relationships with them.

Many studies propose different opportunities to attract new visitors. For example, Black (2018) studied the future of museums and suggested that gaming offers great hope for museums that believe in augmented reality, to attract new audiences. Another tool to attract new audiences is special events, such as cultural museum events. Andreasen (1991) says that these cultural events can help to lower attendance barriers. Through organising these social events museums encourage first-time visitors and increase cultural participation (Andreasen, 1991). These special events are received as more relaxed and informal compared to a normal daytime visit, which is why they attract a wider (new) audience (Tobelem, 1998; Gyimothy, 2009; Kolb, 2005).

2.2.3 Motivations

It is important to take a deeper look into the different possible motivations of cultural visitors, to conclude why first-time visitors come to an event in the first place and decide to repeat their visit. Falk (2006) researched the different possible motivations of visitors for years as he believes it is important for museums to offer these distinct needs and motivations. This will not only improve their experience and help them reclaim their social status, but it may also open new doors to attract new audiences (Falk, 2006). He claims that the basic identity-related motivations of museumgoers are not unique to them. It is about whether people think that these basic motivations can be met in museums. Therefore, we can take a deeper look into the motivations of museum visitors, to understand and apply it to the non-visitors as well (Falk, 2006; Falk & Katz-Gerro, 2016).

The five distinct, identity-related categories are explorers, facilitators, professional/hobbyists, experience seekers and rechargers. The explorers are the curiosity-driven ones and have a general interest in museums. They hope to find something that sparks their interest and fuels their learning process (Falk, 2006). The second category is the facilitators. They are socially motivated and mainly focused on learning from others. The third group are the professional/hobbyists. These visitors' hobbyist passion is closely related to museums and is content-related satisfaction (Falk, 2006). Next, the experience seekers are motivated to visit the museum for perceived destination reasons, '*been there done that*'. The final category is the rechargers (Falk, 2006). They are looking for a spiritual or restorative experience and want to escape from their day-to-day responsibilities (Falk, 2006). Overall, one does not exclude the other and individuals can switch from motivational reasoning to visiting a museum. These different categories help us understand how to address visitors and potential new visitors.

Another way of looking at visitor segmentation based on motivations is studied by Walzl (2006). He divides visitors into four distinct groups based on the key drivers: the socially-, intellectually-, emotionally- and spiritually motivated visitors (Walzl, 2006). These different classifications are hierarchical, and it starts bottom-up with socially motivated, so these visitors attend museums for entertainment and social interaction. Then intellectually motivated followed by emotionally motivated visitors. On top of the hierarchy are the spiritually motivated visitors who want creativity and contemplation. In line with Falk (2006), Walzl (2006) concludes that museums are trying to change human behaviour to develop new audiences. Therefore, again, it is important to look at the different motivations

of the visitors, to understand how to attract new visitors and Waltl (2006) suggests this hierarchy.

2.3 Cultural events

Over the past few years, museums have made different efforts to attract new and engage with their audience by offering additional activities, such as after-hours or open-door events (Barbosa & Brito, 2012; Easson & Leask, 2020). Through these events, museums are attempting to regain their position in the leisure activity market (Falk & Katz-Gerro, 2016; Museum Definition, 2022). Cultural events also happen industry-wide, organized by external organisations. These can take care of promoting the industry and regulate balanced attention between large and small museums, while the museums can focus on their core tasks. Both, small and large museums benefit from these events. Small museums often do lack the resources and branding, but this way they benefit from the popularity of large museums and attract large visitor numbers. Large museums benefit from these initiatives, as these industry-wide events promote the collective. Besides, they benefit from the audience of smaller museums, who are mostly hardcore museumgoers and score motivation-wise high in the hierarchy of Waltl (2006) and thus potentially good for retention. Thus, these industry-wide events are beneficial for both, small and large museums since the museum industry is promoted as a whole and participating museums consider the importance of the collective which in turn increases the cohesion of the museum industry.

Research has shown that cultural events could be beneficial for museums to attract new audiences and encourage repeat visits. Barbosa and Brito (2012) conducted a case study in Portugal and studied the effect of an open-day event on audience development. The quantitative results indicate the success of these events in attracting new visitors, as 14,8 per cent were newcomers to the open-day event. However, according to their survey, they found a weak positive relationship between event attendance and intention to return to the museum on an ordinary day. Therefore, this study does not provide empirical evidence that new visitors to an event will return to museums. Furthermore, Easson and Leask (2020) did conduct a case study in Scotland, and they studied the effect of an after-hours event at the National Museum of Scotland. Based on their semi-structured interviews they ask about the visitor experience and motivations during the event. In addition, the quantitative data was used for demographic information and an indication of actual repeat visits as well as engagement indicators. The conclusion highlights that people did re-engage with the museum after this event in 2016. However, this time only 4% had never visited the museum.

Thus, whereas Barbosa and Brito (2012) mainly provide evidence that cultural events attract new museum audiences, Easson and Leask's (2020) findings show the intended engaging effect of the after-hour events by regular museumgoers. However, both lack significant results regarding the actual return rate and the characteristics of the influenced attendees. Additionally, the research by Barbosa and Brito (2012) is contradicting the new audience development theory of Hayes & Slater (2002), saying that event visitors are potential regular museumgoers based on the similar interest and motivations accompanied by an event. A possible explanation comes from Falk, who states that many museums claim to know their (non)-visitors based on their demographic characteristics, however, the real motivational explanation often misses (Falk, 2006). Therefore, research shows the complexity of visitor behaviour accompanied by cultural events, highlighting the importance of further investigation.

2.4 Case study: *Museum Night Amsterdam*

One night a year MNA takes place in the capital of the Netherlands. MNA was for the first time organised in 2000 and is since then an annual recurring event in Amsterdam. The participating museums open their doors till midnight and offer their visitors a unique experience. Through special performances, workshops, and a look behind the scenes, museums try to attract new young audiences. MNA is organised by an external foundation called N8, a small foundation, which consists of three project leaders and several interns each year, guided by an overarching board. The event exists in several Dutch cities, for example in Rotterdam, The Hague and Leiden. MNA was the first one and is the largest museum night event in the Netherlands. In 2022, the 22nd edition of MNA took place with over 60 participating locations, 200 organised activities, and 32,000 young visitors (Museumnacht Amsterdam, 2021). It is important to note that museums are not required to pay for participation; instead, they receive a small budget from the foundation to support their operations during MNA.

The mission of MNA is formulated in their multi-year policy plan of 2018. ‘*It is the mission of the Museum Night Amsterdam Foundation to constantly activate a new, diverse generation of young people to visit a museum. The main means of the annual Museum Night full of museums experiment in Amsterdam*’ (Museumnacht Amsterdam, 2018). Their goal is to connect young people with museums through multiple events during the year, with Museum Night as the event with the main emphasis.

Overall, MNA got a 7.7 grade from the audience according to their 2022 public evaluation report prepared by the company Markteffect (sent privately). The questionnaire sent by Markteffect had 710 respondents of which the majority are women (72%), highly educated (89%) and between the ages of 27 and 35, which is aligned with the discussed theory previously. Besides, 11% of the respondents said they had not visited a museum in the 12 months before MNA, and these new attendees were primarily encouraged to participate by their friends and family. After MNA, only 1% said they would not visit a museum, which would predict a good retention rate and positive audience development.

The financial structure of the foundation is mainly dependable on the ticket sale, it generated a revenue of more than 600,000 euros in 2021 (Museumnacht Amsterdam Jaarrekening, 2021). The non-profit organisation does not receive any direct funding from the government and municipality of Amsterdam. The municipality provided the lighting as a small donation in 2022. Besides, N8 collaborates with different parties, such as TikTok and Uber Eats for financial support and media attention (Museumnacht Amsterdam, 2021). Ticket sales, gifts, and collaboration form approximately 90% of the revenue streams in 2021. But the foundation wants to be less dependable on ticket sales and generate more income sources in the future (Museumnacht Amsterdam Jaarrekening, 2021). Therefore, this study will zoom out and consider the different stakeholders into account.

3. Methodology

This section discusses the research method that is executed. First, the choice of method and research design are explained based on the aim and objective of this thesis. A detailed explanation of the chosen sample for interviewees and the questionnaire follows.

Furthermore, a brief explanation of how the research is operationalised is provided and finally, the potential ethical issues are addressed.

3.1 Research design

To answer the research question of this study, we conduct a mixed methods case study design, including both a quantitative and qualitative research method. This method is chosen for multiple reasons. Firstly, a mixed methods approach is selected to explore various perspectives that provide a comprehensive holistic understanding of the role of the cultural event in the Dutch museum industry. Secondly, this study contains an exploratory as well as an explanatory nature since it addressed, rare and commonly discussed topics in academic research. The adoption of a mixed methods approach offers the opportunity to investigate both objectives (Bryman, 2012). Finally, the mixed methods design enables triangulation, which includes cross-validating results from different sources, which enhances the overall validity of this study (Bryman, 2012). Consequently, we have developed a set of sub-questions, each of which will be examined using distinct methods:

- *What are the motivations, goals, and actions of MNA?*
- *What is the effect of MNA on museums?*
- *What is the effect of MNA on visitor behaviour?*

To answer the sub-questions, this study uses a single embedded case study. According to Yin (2009, p. 18), a case study is “An empirical research design that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between the phenomenon and context are not clearly evident”. Thus, this case study offers the opportunity to study theories in-depth within real-life contexts and make findings relevant and applicable to similar real-world situations (Bryman, 2012; Yin, 2009). This contributes to the implications of our study, as the concept of Museum Night takes place in many other countries.

The first two sub-questions are addressed utilizing semi-structured interviews, which offer the chance for the interviewees to express their opinions, expectations, and ideas

regarding MNA. The exploratory character of the first two sub-questions is best served by the combination of open-ended and pre-formulated questions (Bryman, 2012). Therefore, before conducting the interviews, a set of guiding questions has been developed to start the discussion and to ensure that all essential topics are covered during the discussions (Appendix B). However, only a limited number of questions have been pre-formulated to allow for the emergence of spontaneous inquiries during the interview. This approach safeguarded us against overlooking potential topics that were not initially considered. We started the interview with a note of confidentiality for ethical reasons.

The latter sub-question is answered based on a questionnaire that is employed amongst MNA visitors (Appendix C). The questionnaire provides the opportunity to gather data from a large sample and allows to generalize the results (Bryman, 2012). The questions cover demographics, socioeconomic factors, behaviour, and motivations of the visitors to the event. By conducting quantitative analysis, this study aims to gather more specific data on the effect of MNA on visitor behaviour. In the quantitative section, the sample is divided into two subsamples: regular museumgoers and new visitors. This approach allows for the measurement of whether MNA made regular museumgoers increase their visits and whether it induced new visitors to visit museums after the event. Additionally, the quantitative analysis aims to identify those who changed their visit behaviour. Therefore, the following hypotheses are formulated focused on the two strategies museums can employ: focusing on regular museumgoers or new visitors. MNA aims to respond to these strategies as well through thoughtful targeting of young audiences and creating an interesting diverse programme. Based on the results of comparable cultural events, this study proposes the following hypotheses (Barbosa & Brito, 2012; Easson & Leask, 2020).

H1: MNA positively affects the number of museum visits among regular museumgoers. Cultural events tend to have a positive impact on future visits to museums. Museums can engage with people through various activities and new spaces, which encourage them to re-visit. After-hours or similar events have a positive effect on the intention to return among regular museumgoers (Easson & Leask, 2020).

H2: There is a significant difference in characteristics between the regular museumgoers who did increase their museum visits and the regular museumgoers who did not increase their museum visits after MNA. Demographic and socioeconomic characteristics do influence the museum visit frequencies (Ateca-Amestoy, 2020; Fernández-Blanco & Prieto-Rodríguez, 2011). There are common determinants investigated which predict the decision of whether to visit a museum and the frequency (Falk & Katz-Gerro, 2016).

H3: MNA positively affects the number of museum visits among new visitors. Cultural events do attract a range of audiences, ranging from museum lovers to newcomers. The event visitor tends to have more affinity with culture and has the potential to be turned into regular museumgoers, more easily (Barbosa & Brito, 2012; Hayes & Slater, 2002). Therefore, the newcomers to MNA, are probably more interested in the cultural field and can be turned into regular museumgoers.

H4: There is a significant difference in characteristics between the new visitor who did visit a museum and the new visitor who did not visit a museum after MNA. The newcomers can be divided into two groups, ones who have the potential of being turned into regular museumgoers or ones who are simply not interested in museums (Andreasen, 1991). Museums should focus on the first ones; however, the challenge lies in effectively categorizing the new visitors and approaching the potential ones.

3.2 Sample selection

The foundation N8 is small and exists of three main project team leaders and multiple interns which change every year. As a result, the interns do not fit the sample, and the project leaders are interviewed. The interviewed museums are selected based on the museum's size and location. We make a distinction between small and large museums because this is an important factor as seen in the literature review. The small museums in this study do have significantly lower visitor numbers compared to the large museums and have under 15 ft. Besides, we assume that far-reached museums do experience other challenges than city-centred museums, which makes the location an interesting factor to consider as well. Furthermore, the museum representatives are chosen based on their expertise and experience in the museum industry and with MNA. The role of the museums' representatives is important to take into account because this gives us a wide variety of different insights and opinions that contribute to our research findings. Moreover, to be able to go deeper into MNA practices, it is important to consider the number of years of experience with MNA.

Additionally, the sample for the questionnaire needed to meet one requirement. This study aims to investigate the effect of MNA on visitors and we asked about the visitor frequencies in the past year. Therefore, the respondent must have visited MNA in 2022. To be able to explore the hypotheses we are interested in both, new and regular museumgoers. The questionnaire was distributed randomly by N8 amongst registered individuals who had purchased a ticket last year and provided their email addresses. These registered individuals thus represent the population of interest for this study.

3.3 Data collection

The data collection process for this study was comprised of two components: semi-structured interviews and a questionnaire. The semi-structured interviews were guided by a set of approximately 16 questions, and a total of six interviews were conducted, resulting in a cumulative duration of 274 minutes or 4 hours and 54 minutes. During the second interview with N8, we already noticed some double answers which is why we decided not to interview the last person. This would not give us new information for this study, which can be referred to as content saturation (Eisenhardt, 2021). To collect the interviews with museums, the use of purposeful sampling was deemed appropriate for this study, given its specific focus on a particular case within the museum industry. Therefore, not all museum employees were relevant to this research question and were excluded from the sample. To gain as many different perspectives as possible, we interviewed different functions, for example, someone who is responsible for the marketing, programme, or communication (Appendix A). In collaboration with the foundation N8, interviewees from both museums and N8 employees were approached. This approach allowed for easy accessibility to interviewees while minimizing the potential biases associated with the snowball effect.

The interviews are explorative to generate a better understanding of the researched subject. Therefore, the interview protocols contain a series of open-ended questions which allow interviewees to provide detailed and personalized responses (Yin, 2009). We divided the interview into different themes, for instance, motivation, the event, the industry, and the impact. These did arise from the literature review, looking at the museum industry structure and the different actors and influences (Yin, 2009). For example, motivation included questions such as reasons behind organisation and participation (Eason & Leask, 2020). This way we could compare the motivations of the foundation and museums to investigate whether this matches or other influences play an important role, such as the government.

Additionally, to measure the hypotheses of this study, we created a questionnaire based on the questions on a previously sent questionnaire by the organisation Markteffect (Appendix B). We used the tool Qualtrics to make the questionnaire, which was sent in the second week of April, six months after MNA. The questionnaire was sent in batches to the customer base of N8 to gather responses, till we had enough responses. In this questionnaire, demographic, socioeconomic and behavioural data is gathered, and open questions were asked about the motivations of the visitors. To make the coding phase more convenient, we limited the open questions. In total 217 respondents started the survey and 167 finished the survey and fit our sample description.

Finally, we used the evaluation form from last year. The foundation N8 hires a third party once every two years to analyse the event's success and measure the satisfaction among the participants. Participants' feedback is very important, and the foundation aims to improve every year. They collect this information also through questionnaires and received 710 responses last year who fully completed the questionnaire. This report is for privacy concerns not included in the attachments but is used for the case description and results. In collaboration with the foundation N8, both primary and secondary data are gathered and used for this thesis (see Table 3.1).

Data	Medium	Year	Source
Primary data	Interviews	2023	N8 and museums
	Questionnaire	2023	Visitors
Secondary data	Evaluation form	2022	Markteffect
	Annual report	2021	N8
	Multi-year policy plan	2018	N8

Table 3.1: Overview of the used data sources

3.4 Data analysis

The interviews and questionnaires happened parallel to each other. After the last interview, we started the qualitative analysis. First, we transcribed all recorded interviews. Following that, we used Atlas.ti for the thematic analysis and began coding the foundation and museum interviews independently. The thematic analysis started with open coding. Therefore, we explored the interviews and initial codes were identified and generated through which the interviews were broken down into smaller comprehensible parts (Corbin & Strauss, 1990). The interview protocol was already organized into themes, which was helpful during this early stage. These smaller components were labelled with codes that convey the essence. The second phase was axial coding, which identified connections between the initial open codes (Corbin & Strauss, 1990). The smaller parts are clustered together, and patterns are examined. In this phase, we structured the open codes into a framework, including connections, patterns and hierarchies between initial codes and grouping similar codes from which themes emerged. The last step is selective coding, in which we refined and finalized the themes (Corbin & Strauss, 1990). We used the themes that emerged from the open/axial coding and made a careful selection based on topics that appeared to be important in the

literature review and relevant to our study. The selective coding phase includes adding hierarchies and interconnections between themes, based on the frequency and user context (Appendix D). The thematic analysis allows for the investigation of underlying reasoning. The different codes and themes let the researcher identify patterns, make comparisons, and find contrasting opinions. This way a rich nuanced understanding of the studied phenomenon is realized (Bryman, 2012).

The quantitative analysis is conducted by utilizing the statistical software R Studio. First, the data was cleaned for incomplete questionnaires, outliers and false responses identified by Qualtrics. The sample comprised 167 registered participants who attended the MNA in 2022. Before we start to analyse the hypotheses, frequency tables and graphs are generated to gain a general overview of the sample (Appendix E). The sample description depicts the demographic and socioeconomic characteristics distribution. Besides, we classified the different visitors: regular museumgoers and new visitors, based on the museum visits before MNA. We created two subsets from the dataset to analyse the different groups (df1 and df2). Moreover, before we could start the analysis, all questions and corresponding answers were transformed into binominal answers containing the values 0 and 1. For example, the question about educational background was rewritten to whether the respondent attended high education (1) or not (0), middle education (1) or not (0), and low education (1) or not (0).

To test hypotheses 1 and 3 a Wilcoxon signed-rank test is conducted. To measure the effect of MNA on museum visits, the number of museum visits of two related samples must be compared to decide whether these are significantly different (Sawilowsky, 2005). A two-sample dependent *t*-test was not allowed because our sample was not normally distributed, which is one of the requirements for this test. The Shapiro-Wilk normality test is utilized to test this which did not measure significant results for normality, which means that our data is too scattered (Appendix E). One limitation of the Wilcoxon signed-rank test is that it does not specify the strength and direction of the tested relationship and it measures the differences in medians instead of means. Therefore, Cohen's *d* is calculated to elaborate on the Wilcoxon signed-rank test, as this measure indicates the direction and strength of the relationship. But, before we could calculate Cohen's *d*, which normally uses the means, the formula is transformed to medians to be able to use the outcome in combination with the Wilcoxon signed-rank test.

Hypotheses 2 and 4 are tested based on logistic regression because this method allows for examining correlations between binary dependent variables and multiple binary

independent variables (Menard, 2002). This regression is utilized, because it predicts the probability of a respondent falling into one of the two possible outcome groups. In this study, the dependent variable indicates whether visitors did increase (1) their museum visits or not (0). The independent variables include the transformed demographic and socioeconomic factors. Additionally, other cultural interests might influence the number of museum visits as well (Hayes & Slater 2002). Therefore, these possible influencing factors are included in our logistic model to explore this effect on the outcome. Before we run the logistic regression, we replaced the missing values with zeros to ensure that they were not excluded from the study. Furthermore, the analysis started by utilizing the jitter function, to ensure that the data is multicollinearity free. Multicollinearity is a statistical issue in which independent variables are highly correlated and could cause a problem in regression as the outcome can be distorted (Menard, 2002). It is important to understand that the model does not account for all possible influences. After the analysis, the residual deviance explains the fit of the model and tells us the prediction possibilities of the model. A low residual deviance value means that our model is good at predicting the outcome of the respondent. One limitation is the minimum required observations per independent variable, for the logistic regression. The Maximum Likelihood Estimation (MLE) method is used for this and estimates the set of values for the model (Menard, 2002). According to the MLE, 15 observations per measured factor are preferred to enhance the reliability of the predictions. However, due to time and resource constraints, the sample size of this study does not meet this requirement, which results in low residual deviance.

3.5 Ethical issue

Before the commencement of data collection, it is imperative to ensure that all participants are fully informed of the nature of the study and allowed to withdraw from the questionnaire or interview at any point during the research (Bryman, 2012). This is necessary to mitigate participant attrition and guarantee voluntary participation. We did this through a right to decline at the beginning of our questionnaire and the respondents could opt out at any time of the survey. Furthermore, before the interviews, we asked the interviewees to sign a consent form and informed them of their right to decline any question at any time.

Moreover, given the potential ethical implications of collecting personal information such as gender, age, and address, obtaining explicit consent from individuals to use such data is essential. To safeguard the anonymity of participants, fictitious names will be used as necessary, and all personal information will be kept confidential. As a result, before

participants began the questionnaire or we began the interview, we specifically requested their permission to use their responses and their permission to save their personal information in the Erasmus University database.

4. Results

The results are divided into two subsections because of the chosen method. The first part contains the qualitative results gathered from the semi-structured interviews. The quantitative data collected through the questionnaire distributed to 5,000 participants are presented in the second section.

4.1 *Qualitative results*

The qualitative results are again divided into two parts, the interviews with the foundation's project leaders and the interviews with the museums' representatives.

4.1.1 *The foundation N8*

The first sub-question of this study aims to take a critical look at the side of the foundation, N8, itself. The motivations, goals and taken actions are examined and analysed. The identified codes are generated with the use of the software Atlas.ti and include Industry, Interests, Visitors, etc. (Appendix D). Two semi-structured interviews are conducted with project team leaders.

4.1.1.1 *Motivation*

The coding analysis provides insights into the existence motivation of MNA, revealing a two-folded purpose. The first reason is that **modern challenges** make museums challenge their current strategies. During the interviews, we notice that N8 is aware of the latest developments and challenges within the industry. The foundation pointed to various **industry challenges** of nowadays, for instance, gentrification, the visitor gap, and the importance of including diversity in their business. These current challenges are also addressed by research, as, Falk and Katz-Gerro (2016) argue that digitalization increases the challenges to attract visitors to museums. In line with this theory, R1 highlighted the importance to incorporate digital technologies, such as an application, to appeal to young people and make participation more attractive. Besides, we see that the central role of the foundation within the industry ensures a strong understanding of how museums behave and the dynamics of the sector. One example of these **developments** in the sector was pointed out by R4, they observe that museums aim to increasingly pull together. As a result, these modern challenges help to explain the motivation of MNA, because, with the night event, they aim to respond to these modern challenges while also supporting the newest developments. R4 emphasized this

importance and underlined the need to be up to date with the newest developments in the early phase of the organisation of MNA in the following quote. This is necessary to show the added value of MNA, which can be sometimes challenging.

R4: *‘‘At this stage, I am in contact with a lot of museums, which means that I also must start doing a lot of things to keep my own knowledge up to date. Reading a lot, visiting art galleries or exhibitions, openings. Keep up to date and keep stimulating your mind. So that you know what's going on and that I really have those feelers on to inspire others.’’*

Furthermore, the motivation for MNA to exist comes from the **interests** of all stakeholders within the industry. The foundation sees **museums** struggling with these modern challenges which makes it a battlefield which is not beneficial for the museums. This is partly due to the differences between small and large museums (Frey & Meier, 2006). The foundation also sees that the **public** struggles with finding their way to the cultural sector. According to R1, there is a big visitor gap which initialized the foundation to organize MNA. Through MNA, they aim to lower barriers for specifically young residents to visit museums. The foundation is driven to serve **society** and does not focus on tourism. The public museums exist mostly because of subsidies and other donations, which do come from society, which is why the foundation believes it is logical to be there for the local community instead of becoming this so-called: ‘international blockbuster’. R1: *‘‘What is the importance for Van Gogh Museum of people going to New West? No, they haven't. No. That's why we are there for the collective.’’* Additionally, the foundation states that through telling stories and showcasing collections, self-development and discovery can be achieved amongst local or Dutch residents and not by day-trippers and tourists. Thus, all stakeholders do have different interests which motivate and allow MNA to take the central role and ensure that all player's interests are heard. R1's following quote demonstrates their motivation as well.

R1: *‘‘We represent the interests of all museums, so we also make sure that the big ones don't have the biggest voice again. Therefore, we have a kind of general interest, and we also make sure that this always remains visible.’’*

In compliance with Dutch regulations, the establishment of a foundation necessitates the presence of a governing board. The board of MNA comprises seven members. As outlined in the foundation's statutes, board members are appointed for a maximum term of

three years. Furthermore, at least 50% of the board members must be affiliated with a museum in Amsterdam and actively engage in OAM (Overleg Amsterdamse Musea) and MOAM (Marketing Overleg Amsterdamse Musea) (Museumnacht Amsterdam, 2018). This approach enables the foundation to maintain its focus on its driving motivations while simultaneously considering the interests of all stakeholders within the field.

From the above-mentioned **motivations**, we can see that the existence of MNA was and is crucial for the whole museum industry in the first place. The foundation is driven by modern challenges while they strive to balance the interests of the entire industry. N8 organizes MNA to fill in gaps and facilitate the industry, however, further subsections will investigate if and how MNA fills these gaps.

4.1.1.2 Goals

Next to the motivations, the interviewees stated various goals that underline a more profound and practical perspective on the existence of MNA. We divided these into short- and long-term focus. **Short-term goals** are examined and evaluated during a single MNA edition, and the long-term goals last for a longer period, for instance, three to five years. R1 and R4 told us about their goals, both directly and indirectly. The first short-term goal that R1 specifically stated is their aim to attract a **young audience** in Amsterdam to museums; however, with 30,000 participants, 72% of whom are under the age of 36, we conclude that attracting young residents is no longer the main challenge ((Markteffect, 2022). R4 confirmed our insight, saying: *“We are now reaching in age very much the target group we want. But there are various other pillars where we can still make significant gains.* A second short-term goal we identify is to **gain knowledge** before and during MNA. Both interviewees highlighted this from their interesting perspectives. Due to his role, R1 focuses on the marketing perspective. The foundation tries to be the frontrunner in terms of youth marketing and experiments a lot with advertisements. R4 focuses on the programme of museums because R4 encourage them to apply new ideas during MNA and gain knowledge during that evening. A third short-term goal of the foundation is to **collaborate** with many different stakeholders and create connections between them. For instance, a clear cooperation goal stated by R1: *“The target for next year is to realise five collaborations”*. Because the museum industry is more than just museums, N8 aims for collaborations with a variety of actors. According to Towse and Hernández (2020), cooperation between different players within the industry increases the value to society (Towse & Hernández, 2020). Therefore, the

latter short-term goal is critical since it emphasizes the importance of good collaboration and the possible benefits it can bring.

Next to the short-term goals, MNA has **long-term** goals as well. One long-term goal pointed out by R1, is to establish a solid foundation that encourages young Amsterdam citizens to independently engage with museums regularly. This goal emphasizes **retention**, which is important for museums to regain social significance in society and compete with the leisure market (Falk & Katz-Gerro, 2016). However, the foundation only measures repeat visits to MNA and participants' intention to visit a museum themselves, leaving out actual museum visitor retention numbers. They hope that museums and young residents create sustainable connections.

Furthermore, the foundation extends its visitor focus in terms of **diversity**, including for instance those from less privileged backgrounds, with lower education levels, and those who live outside of Amsterdam's Ring Road. However, both interviewees acknowledged that this is one of the major challenges faced by MNA. This could be due to the event's visitors being mostly socially motivated and thus going for the social experience with friends and family cause herd behaviour (Barbosa & Brito, 2012; Wajtl, 2006). The evaluation report (2022) confirms that 70% of respondents indicated that an evening out with family/friends was one of their top three reasons for attending. Despite the challenges, the foundation already set out new measures to attract a greater number of underrepresented, low-educated youths, as they currently constitute the largest underrepresented group. R1: *'We need to ensure that we do not sell out too quickly to the wrong target group.'*

The third long-term goal is to foster industrial **cohesion**. R1 said: *'It is an event organized by and for the people of Amsterdam'*. Through MNA, they hope to create an open and collaborative environment and boost the industry to work together more often. Cohesion goes one step further than encouraging collaborations, R4 hopes that the industry actors will eventually approach others themselves during the year and share industry-wide visions. R4 talked about setting up collaborations to share visitors, as museums in the centre and outside the city centre could benefit from each other greatly. Ultimately the foundation hopes that *'Museums see each other not just as competition, but rather as concolleges and that you can learn something from each other and contribute to each other's programming (R4)'*.

The last long-term goal is to create and become a year-round **platform** that facilitates knowledge exchange between all stakeholders. N8 consistently endeavours to remain at the forefront of the industry in terms of youth marketing, creativity, and societal solidarity. However, the goal of the platform is also to disseminate the gained knowledge from other

stakeholders. Moreover, N8 wish the expand MNA to become a year-round platform for network events, an overview of museum programmes and offering inspiration within creative work environments. The event itself will retain its pivotal role as the major facilitator of experimentation in the field and knowledge acquisition. R4 explained the vision of this goal: *‘Really taking that role as a matchmaker. So really pulling the year-round story aside from the night as well and relying on the fact that we are a central point in the web.’* As a result, N8 aspires to become the platform and knowledge centre for the entire industry in addition to the event.

The **goals** demonstrate the practical application of the motivations of the foundation. The coding analysis makes a distinction between short- and long-term goals. Based on the interviews with the foundation, we are inclined to say that the short-term goals were achieved last year, and the long-term goals are yet to become apparent in a few years.

4.1.1.3 Actions

The MNA’s goals are translated into actions by the foundation. N8 operates to improve and intensify the connection between visitors and the museum industry. These actions are grouped for the different stakeholders they work with, for instance, the visitors, museums, and industry. R1 told about the organisation of MNA and divided the year into two parts. First, from January to April, N8 evaluates last year’s edition and formulates strategic plans and creates new ideas for the upcoming MNA. In the second half, they apply these innovative ideas in collaboration with museums and other institutions. The **visitors** are one major critical stakeholder that the MNA must consider during the organisation of MNA. N8 **monitors the visitors** closely before and during the night. During ticket sales, they keep track of the visitor's background and intervene, when necessary, for example when the audience is mainly highly educated. R1 explained many marketing or practical interventions such as reserving tickets for lower-educated people or special promotions in outside-city centres. During the night event, the foundation tries to influence visitor behaviour. MNA’s goal is to create cohesion in the long run, therefore collaborations between large and small museums are encouraged to exchange visitors during the night. This way, the foundation wants to **spread the visitors** more equally amongst famous and unfamous museums and nearby and far-reaching museums. As reported in the evaluation conducted by Markteffect (2022), most visitors had visited at least one location in the city centre (88%), with subsequent visits distributed as follows: East (40%), North (21%), South (12%), and West (10%). After MNA, the visitors are asked to fill in the evaluation form and N8 measures the edition’s success.

However, this evaluation report state that the average visit in the 12 months before MNA in 2022 is 4.3 and the expected average visit in the 12 months after MNA in 2022 is 5.7 (N= 710) (Markteffect, 2022). Evaluation report (2022): *“Looking at the expected visits (next 12 months), it is noticeable that people are expected to make more visits (Markteffect, 2022).”* Therefore, this study questions the visitor's actual return numbers and analysed the effect of MNA on visitor behaviour in section 4.2 Quantitative results.

Furthermore, N8 also tries to influence the **museums** with actions but the foundation cannot obligate museums to do certain actions. Museums get paid to participate in MNA and can choose their programs for the night. However, the role of R4 is to encourage museums to work together and give them advice about the programme for the night. Both interviewees pointed out the many **created connections** between various stakeholders last edition. These collaborations can involve program development, creative interpretations for the evening, as well as practical considerations. But we think that the added value lies in maintaining these connections which is difficult to achieve with MNA, as a yearly event. But museums could exchange visitor streams more frequently as visitors constantly aim to broaden and deepen their cultural engagement (Falk & Dierking, 2013). This way, museums can benefit from each other regularly. Besides through sustained connections with other parties, such as knowledge centres or experts, the information exchange will constantly flow, R4 pointed out: *“You must have the knowledge in-house to bring those things about”*. Next to connecting stakeholders, N8 **advises** museums regarding the preparation for the night. R4 warns museums to make sure that the programming does stay close to the museums. *“Because if it's cool on that night and there are all these young and hip people and the next day you arrive and it's a bunch of rooms where only old tourists are walking around, then you won't come back and gladly either.”*

Finally, when we zoom out, MNA acts in favour of the museum industry and aims to become a platform. N8 is a central player in the industry which connects all parties and **facilitates** the organisation of MNA. According to R1, their significant gatekeeping role is crucial in ensuring equitable exposure and visitor distribution throughout the evening. They employ marketing strategies in which they make informed decisions about which museum to use for the selected marketing expression. Furthermore, they employ alternative transportation connections to facilitate a visitor flow outside the city centre. Next to the night event itself, the organisation of MNA consists of more. N8 organises a culture brewery in which the museums come together with a group of selected creatives and get inspired by each other and N8's newest findings out of the evaluations.

Thus, the **actions** to organise MNA are divided into the different interests that initialized the organisation among others. The actions are taken by N8 before, during and after MNA. In every action group, evaluation comes back and is considered for further actions. Both interviewees discussed the actions as well as the concerns which highlights the complexity and challenges involved in organising MNA.

In conclusion, the answer to *What are the motivations, goals, and actions of MNA?* is summed up and analysed in section 4.1.1 The foundation N8. The interviews reveal that the motivations, formulated goals and actions taken are closely related and explain the existence of MNA from the organizational side. The **motivations** demonstrate the existence reason of MNA. Whereas it started 20 years ago, the same reasons hold, only adjusted to the modern challenges and current interests of the stakeholders. The **goals** are the practical formulations the foundation aims for with MNA to achieve in the short- and long-term. The **actions** demonstrate how they operationalise this during the organisation of an edition. Through insightful interviews, it becomes visible that evaluation is crucial and leads to knowledge and knowledge, in turn, leads to power. Consequently, N8 has a central powerful role which is a good foundation for MNA and valuable for the entire industry.

4.1.2 Museums

This subsection explores the perspective of the museums involved in MNA. Four museums are selected for interviews, including two large museums and two smaller museums, with three located in the city centre and the other situated outside the central area of Amsterdam. To ensure a comprehensive understanding, the interviewed individuals occupy diverse roles within each museum. In the following analysis, we critically assess the different motivations of museums to participate in MNA, zoom in on the specific visitor goals and the actual effects experienced by the interviewed museums.

4.1.2.1 Motivation

During the interviews and coding, we notice that the museums do have various reasons to participate in MNA. However, the **initial motivation** mentioned by the four museums is the same: to attract **young visitors**. Despite recent positive developments that Dutch young adults are finding their way to museums more easily, the four museums interviewed acknowledge the visitor's gap (*Jongeren weten het museum steeds beter te vinden – Museumvereniging, z.d.*). It is interesting to notice that size and location of the museums make no distinction in the first called motivation and explicitly demonstrate the main industry

challenge which MNA aims to address. This initial motivation in turn is divided into more specific practical aims in the following subsection.

Furthermore, the museums in the city centre emphasized the **promotion** of the museum **industry**. With MNA, museums hope to give visitors a fun and interesting experience. R2 expressed its strong belief in their market position and stated that its participation in MNA is deemed necessary. Given its esteemed reputation, it would harm the event's reputation and the industry if the largest museum would not participate. Interesting to notice is that the museum outside the city centre does not share this motivation, R3 even said: *“Around museum night everyone is completely in their own world”*. As a small museum outside the city centre, their priorities lay in promoting themselves first. Therefore, **museum promotion** is another motivation for museums to participate. This difference demonstrates the objectives across museums correlated with the location and size of the museums.

Moreover, the museums came up with very specific and different **functional** motivations during the interviews. R5 frequently addressed the opportunity to **experiment** and try out new things during the night. Another **practical** motivation for instance mentioned by R2 was the ability to take a lot of useful photos during the night, which can be utilized for advertisements or other purposes throughout the year. While these functional motivations were not the primary causes of participation, museums acknowledged them as important elements. When analysing these functional motivations, it becomes apparent that museums with more resources are better positioned to focus on these practical motivations. R3, from the small museum said that they rely heavily on volunteers and: *“Yes, with us it just takes a bit longer, I think. Yes, a bit more last minute.”* Consequently, no additional functional motivations were mentioned by R3.

In conclusion, this analysis reveals various **motivations** that museums have for participating in MNA and there is a hierarchical order constructed. The initial motivation is overarching and shared by the four interviewed museums, irrespective of their size and location. This highlights the industry's primary challenge, which MNA seeks to remedy. Depending on the size and location, the promotion is prioritized regarding the industry or museum itself. Lastly, the functional motivations are mentioned in the interviews by the museums with greater resources. These findings emphasize the complex interaction of motivations, museum characteristics, and accessible resources in shaping MNA participation.

4.1.2.2 Visitors

The interviews reveal a strong emphasis on the visitors, which is consistent with the supply-demand dynamic of the museum industry. There is no point in having a supply, in this case, museums, if there is no demand. The museums talked about different **visitor types**. The interviewees describe their visitors based on their motivation for visiting. For the large museum, the largest group exists in tourism which we classify as the experience seekers (Falk, 2006). Another visitor group that the four museums confirm are the museum lovers, who do have a museum card and can be classified as explorers who have a general interest in museums (Falk, 2006). The small museum outside the city is closely related to the knowledge centre and therefore has fewer explorers and does attract more visitors who visit to learn and to get inspired. This group are the professionals/hobbyists (Falk, 2006). Even though the museums do not cluster visitors based on age, the four museums experience another group that mostly includes the elderly who seek social activity and like to relate to like-minded, called facilitators (Falk, 2006). The different motivations of the visitors help to understand how museums could attract and engage with all **types**. During the interview, we notice multiple museums pointing out the type of visitors that comes to MNA. For example, R6 says: *‘A very particular crowd comes to museum night. Who are also very much looking to party and drink. And the concept of museum night itself is kind of falling away sometimes.’* With them, more museums agree to this and linking back to the motivations of visitors is important to take with them into the organisation of MNA.

The interviewed museums do have different **visitor goals** depending on their size and location. The small museum outside the city centre aims to attract as many interested visitors as possible during MNA and afterwards. Their biggest challenge is to get people to them in the first place, because of their location and content about death. R3 said that it does not matter whether the visitor is a one-time visitor or a regular museumgoer, the museum wants to share its story with as many people as possible. Therefore, their deeper underlying goal is to attract **unique visitors** through MNA. R3 explains their visitor goal in the following quote.

R3: *‘It's nice when people come back of course. But I think it's even nicer when someone has been to us and says to friends: 'Oh I was here, I didn't know what to expect but it was super fun, you should go too'. That's something I think we should more depend on.’*

Opposed to the far-reached museum, the museums located in the city centre do attract many young visitors during MNA. Their ongoing challenge lies in attracting local young

people throughout the year. Surprising was the percentage of the young audience throughout the year (2%) at the large museum that R2 shared with us, emphasizing the need to focus on **retention** through MNA. The small museum, placed in the middle of the city struggles with attracting young adults because of their so-called 'product'. R5 explains: *'We experience people thinking: 'Oh that's nothing for me' or 'Oh a church that's nothing for me'. Whereas when we go abroad, what do we all do? Visiting churches!'* Therefore, the visitor goal for both museums in the city centre is to incentivise the event visitors to return after MNA. R2 manages this by *'making sure people have a good time during the night and then hopefully coming back again.'* The small museum organises music events and workshops and promotes them during MNA to encourage repeat visits.

Some museums mentioned their focus on **diversity** during the interview. However, it seemed like the museums' predominant goal was either unique visitors or retention. This could be because diversity is hard to monitor for the museums, due to limited resources and other priorities. The interviewees touched upon diversity as a side goal. The museums aim for diversity in terms of educational, and racial background. Through their evening programme, the museums try to reach a diverse audience, but they are also dependable on ticket sales by N8 in the first place.

In conclusion, the motivation of museums to attract a young audience is more complex and goes further than that. Depending on the museum's size, location as well as content, their visitor goal differs. We also see a strong connection by looking at the described visitor types and the literature. This will help in the discussion to conclude the relationship between the MNA intentions and actual results in terms of visitors.

4.1.2.3 Effect

As the coding scheme results, the effects are divided into short- and long-term effects experienced by the interviewed museums. The first **short-term** effect which is clear and quantifiable is the **visitor numbers** during MNA. The large museum does have 12.000 visitors, the small museum in the city centre has 1.500 visitors and the small city outside the city had 400 visitors in last year's edition. R2 talked about the many challenges that arise because of many visitors but is aware of the fact that it is a luxury problem. R5 expressed satisfaction and is super happy with the attendance every year. R3 reported their best year in terms of numbers but added that next year may be more diverse as far as they are concerned. When we look at these statistics, we can deduce that the superstar effect occurs during MNA

as well, with the large museum attracting nearly half of the visitors. Nevertheless, all museums express their satisfaction with the visitor numbers.

Additionally, all museums evaluate after MNA and mentioned various **event learnings** during the interviews. These event learnings range from visitor behaviour and flow to safety measures and activity content. Every museum, regardless of size, age, and location, reported event learnings, indicating that participation in MNA provides an exceptional opportunity to reflect and develop the museum's knowledge and strategy. For example, through the insights about MNA visitors, the museums learn how these visitors navigate and interact with them which helps them, allowing them to develop stronger engagement strategies for future events. Another example of what even a large and experienced museum can learn is: "... *people who started fighting, and we didn't really have the right security for that either, so we simply weren't properly prepared (R2)*". As a result of studying these events' learnings, MNA is more than just a museum event. Participation allows museums to get valuable insights into various aspects, enabling them to develop their operational strategies further and engage with (new) audiences with greater success. R2 explicitly confirms this effect in the following quote: '*Thus, MNA contributes to future events because we apply those learnings to events that we organise ourselves*'.

Furthermore, MNA facilitated numerous connections between museums, artists, experts, and cultural institutions. These **connections** are encouraged by N8 to enhance both the visitor experience and the museum experience. The central role of N8 is beneficial for these connections. For instance, when a museum expresses its wish for a better connection with the city centre, N8 facilitates the connection literally and figuratively by bringing two museums together and discussing the collaboration possibilities. Another example was the connection between an expert on the sign and hearing impaired and a museum, to enhance inclusivity during MNA. These connections are a direct effect of MNA because, without participation in MNA, museums would not have experienced these connections. MNA serves as a bridge between actors within the museum industry and fostering collaborations for the event, however, most connections addressed in the interviews are a one-spin-off. It would be beneficial to create sustained connections because this increases knowledge exchange and innovation throughout the whole year and thus contributes to the overall growth and development of the cultural ecosystem (Towse & Hernández, 2020).

Moreover, next to these effects focussed on visitors, learnings, and connection, MNA does also have a huge effect on the **team**. For example, the small museum that relies heavily on volunteers said: '*The event gives a lot of positivity and energy to the team, but at the*

same time our volunteers involved that evening say they find it a huge drain. Everyone must recover for the rest of the week (R3).” As a result, the team of volunteers do experience MNA as both, fun and exhausting at the same time. The small museum in the city also talks about the challenges that come with MNA, *“We get ourselves a lot of work (R5).”*

Furthermore, one large museum even told that it hired a production company as its budget allowed, to diminish work for the team. We conclude that the smaller the museum, the bigger this effect because smaller museums do have limited resources and experience, however for them it feels like a bigger achievement.

The museums discussed other effects, which are **long-term** effects because they occurred after the night event but are nonetheless effects of MNA. Long-term effects are more difficult to identify because museums, except for one, do not measure them. They believe it is difficult to attribute these to MNA because so many other factors exist. The **retention** of MNA visitors is measured in the following two months after MNA. Visitors do receive an entrance bracelet to participate in MNA. But, after that night, the attendees can visit one more time a museum with the same bracelet that year (2 months). This way, museums can keep track of repeat visits by MNA attendees. It varies a lot across the museums how many they collected. The largest museum gathered 771 bands, the other large museum had 25 bands at one location, the small museum in the city had between 100 and 150 bands and the small museum outside the city had zero. But these retention numbers are subject to many critical notes, this method does not consider the repeat visits with museum cards, exhibitions, marketing, the influence of ticket prices across museums, and the repeat visits after two months.

MNA resulted in sustained **collaborations** between institutions or at least changed the perspective of museums on collaboration. Out of the four interviewed museums, all of them mentioned several collaborations during MNA, with two museums continuing their collaborative efforts later in the year. One small museum decided to do over collaborate with a local artist and an Amsterdam designer brand. Without the foundation’s guidance, they would not have known each other and would not have reached 100.000 people online with the designed t-shirt during last year’s edition. After this positive experience, they were motivated to look for new collaborations again. *“See if we can cooperate with local parties, like the theatre makers. That is important, yet you reinforce each other instead of all doing separate things (R5).”* Another large museum mentioned MNA's potential to transform the cultural sector and foster a collaborative culture. We observe that the initiated collaborations during MNA serve as a good starting point and let museums think about further

collaborations to enrich the visitor experience and foster the collective feeling. One large museum even mentioned this in the interview: *'Because now we are discussing this, I also think, oh yes, there is so much potential there, in collaborations (R6).'*

Museums do benefit from participating in MNA because of the gained **knowledge** that extends MNA learnings. In the preparation period, museums are invited to the culture brewery and informed about the foundation's latest findings. One museum talked about this pre-event for museums and admired the marketing expertise of the foundation and takes many insights with them into their marketing practices. Additionally, the evaluation period is important as well for the museums to gain extensive knowledge. The museums receive an evaluation report with all the insights from the event by N8, containing a deeper analysis of the visitor's background and behaviour. The largest museum expresses the high value of this because they do not measure this information themselves during MNA. Therefore, the operations before and after MNA provides museums with knowledge about the industry or practices that extends the event's learnings. However, it is up to the museums whether they turn this into long-term knowledge by actively applying this.

The final effect that we see by all four museums indirectly mentioned is their wish for practical tools or guidance for **aftercare**. Both large museums are indicated to be limited in time. R6 said: *'We need to move on to the next event which is why we are not so much focused on the aftercare'*. The other large museums explicitly indicate a lack of follow-up possibilities to connect with the visitors again and create sustained relationships. The small museums do have more time to focus on aftercare but do not know how. The smaller museums do see an increase in their socials but then what? R2 said: *'It's just we have to kind of figure it out ourselves. How are you going to do that aftercare?'* Whereas the four museums are positive about the aftercare of the foundation itself with the museums, it seems like it stops with this evaluation. The museums participated in MNA, saw many young visitors, and hope that they return. Consequently, MNA goes extends its effect by focusing on aftercare and offers museums support with this.

To conclude, *what is the effect of MNA on museums?* The **effect** of MNA on museums is multi-dimensional. It starts with the motivation of museums, whereas the initial motivation to participate is similar. The museum's size, location and collection do explain the other motivations, such as the promotion of industry or functional aims. From there we see a two-way focus on visitors, unique visitors, or retention. Diversity is another side goal of large museums. The effects experienced by the museums are divided into short- and long-term effects, of which some are quantifiable, and others are qualifiable. MNA offer the opportunity

to museums to promote themselves to youngsters, to experiment programme-wise, and to collaborate with other institutions among others. The foundation established a powerful mechanism to encourage cooperation and reinforce the museums' collective growth. An essential insight which is in line with this conclusion is provided by R5.

R5: *'A museumgoer is not one regular visitor who binds to a brand and says, "I will never go to another museum again'. A museum enthusiast loves going to museums, so when one attracts a new audience to go, all museum benefits.'*

4.2 Quantitative results

The quantitative results are collected from April 12th to May 2nd, 2023. The questionnaire was distributed at random to 5,000 participants who had been registered in the N8 database and purchased a ticket to last year's edition. The questionnaire was distributed in two separate batches of 2,500 e-mail addresses to monitor the responses. The responses were collected through Qualtrics. Qualtrics provided us with a quality check of 99%, meaning no speeders were detected and a good total completion rate. Two potential bots were detected based on IP addresses and responses, therefore we excluded these from our list. The average survey time to complete the survey is 21.5 minutes. After completing the process of data collection, we proceeded to import the collected data into R studio. Our familiarity with this programming language and its capability to facilitate data cleaning and regression analyses made it a suitable tool for our research purposes.

The questionnaire generated a total of 217 replies. However, 43 respondents began the questionnaire and did not complete it, and 7 were ineligible for our study. As a result, the final sample size was reduced to $N = 167$. The questionnaire comprised three sections: demographics, museum visitor behaviour, and closing questions. A full overview including the frequencies can be found in Appendix E. This section starts with a sample description that provides an overview of our sample's demographic and socioeconomic character distribution. Using quantitative analysis, we aim to investigate the effect of MNA on museum audiences' behaviour.

4.2.1 Sample description

Our sample consists mostly of women (69.5%), previous experience shows that they are often the ones who purchase the ticket for the household. 28.1% is a man, slightly less than 1% identify as non-binary and 1.8% would rather not say. Furthermore, 73.7% of responders are under the age of 36, with 28.1% being under the age of 27 and an average age of 33. The ages range from a minimum age of 18 to a maximum age of 63. In terms of country of origin, the vast majority is Dutch (81.4%) and 18.6% indicated to have a different nationality such as Italian, German, or American. Their religious background is the final demographic feature. Even though 64.5% are not religious, 30% declared themselves to be religious, ranging from Christian to Muslim to agnostic and 5.5% prefer not to say. These demographical descriptions strongly resemble the demographics of the evaluation form, which was distributed by Markteffect and collected 710 respondents. Thus, although our sample size is limited, we posit that our findings can be generalised to a larger population.

Aside from demographics, the socioeconomic background provides us with additional sample characteristics. According to the Centraal Bureau voor de Statistiek (CBS, 2023), those who attended Hbo or Wo are highly educated. People with a middle education do attend vwo, havo, and mbo-2/3/4. Low-educated people have a primary education, vmbo, and mbo 1 (CBS, 2023). Consequently, our sample consists mostly of highly educated visitors (90,4%), followed by middle-educated (7,8%) and just 1,8% who are low educated. This is not surprising given the findings of numerous previous studies (Black, 2018; Cerquetti, 2016; Falk & Katz-Gerro, 2016). We did not question their income or employment status due to ethical considerations, but we did inquire about their living area and which situation is currently suitable. The vast majority of our sample lives in Amsterdam (67.1%). Within Amsterdam, most visitors of MNA 2022, come from the districts of East (12,6%), West (12,6%), South (12%) and Centre (10,8%). 106 respondents indicated to work full-time, 26 part-time and 36 respondents stated to be students.

In addition to these demographics and socioeconomic characteristics, we asked about their other cultural activities, past museum visits, and frequency. We distinguish new visitors from regular museumgoers by asking about their past museum visits in the last six months. Going one step further, we asked about their interests in other cultural fields to identify non-visitors who have the potential for becoming a visitor (Hayes & Slater 2002). 152 respondents did visit a museum in the six months before MNA and 15 respondents did not. Therefore 91% are categorized as regular museumgoers and 9% are identified as new visitors. Figure 4.1 is an overview of museum visitor numbers before MNA. The results of the questionnaire demonstrate that the average number of visits in the 6 months before MNA is two times. Overall, the rating given by the respondents to MNA 2022 was 7.6 out of 10. Furthermore, a large proportion of the respondents, with 115 completely agreeing and 37 agreeing, indicated their intention to participate in next year's edition, totalling 91%.

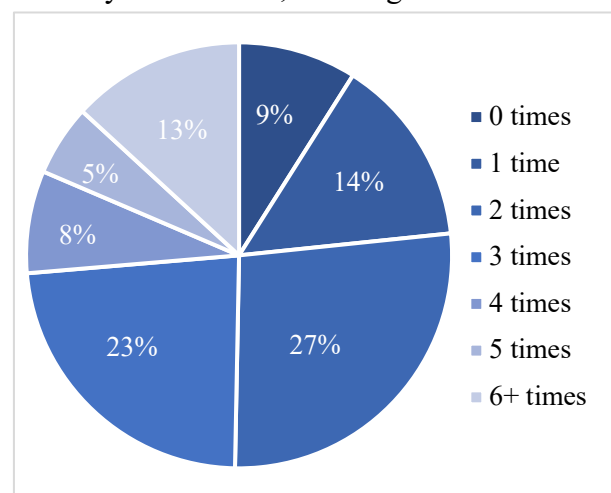


Figure 4.1: Overview museum visits before MNA 2022

4.2.2 Museum visitor behaviour

The study's hypotheses are tested, and the results are given in this subsection. First, we examined the behaviour of regular museumgoers (N = 152), and after we examined the behaviour of new visitors (N = 15). It is important to comprehend the table below, which depicts the four distinct types of visitors and the corresponding sample size values (N).

Type of visitors			
		T = 1	
T = -1		Repeat visit	No repeat visit
Regular museumgoer		126	26
New visitor		5	10

Table 4.1: The different identified visitor types
(T = -1 is before MNA; T = 1 is after MNA)

H1: MNA positively affects the number of museum visits among regular museumgoers.

To test the hypothesis, the number of visits before MNA is compared to the number of visits after MNA among regular museumgoers. We conducted a Wilcoxon signed-rank test in R studio because the variables do not meet the assumption of nominal distribution (Appendix E). The Wilcoxon signed-rank test is non-parametric and therefore does not rely on the normality assumption, allowing us to compare the two dependent sample medians. The null hypothesis states that the difference between the medians is equal to zero. The Wilcoxon signed-rank test indicated that the median number of museum visits after MNA, $Mdn = 2$, is statistically significantly different than the median number of museum visits before MNA, $Mdn = 3$, $V = 3174.5$, $p < 0.001$. Based on the performed test, we can conclude that there is a significant difference between the two variables' medians since p is lower than 0.05 (the significance level). However, looking at the change of the medians, from 3 visits before MNA to 2 visits after MNA, we observe a possible negative effect on the number of museum visits among regular museumgoers. We statistically measured the effect size and direction with Cohen's d , which considers medians instead of means for this case. The measured effect size is -0.559 , suggesting a negative effect and thus a decrease in museum visits after MNA among regular museumgoers. In conclusion, these findings do not support the hypothesis that MNA positively affects the number of museum visits among regular museumgoers.

Therefore, we reject the hypothesis based on the results of the Wilcoxon signed-rank test and adjusted Cohen's d .

H2: There is a significant difference in characteristics between the regular museumgoers who did increase their museum visits and the regular museumgoers who did not increase their museum visits after MNA.

Figure 4.2 shows the distribution of regular museumgoers that did (value = 1) and did not (value = 0) increase their museum visits after MNA. Although, the overall effect is in this study not positive (hypothesis 1) we see that more regular museumgoers increased their museum visits (84 observations) as opposed to the others who decreased their visits (68 observations). Figure 4.2 presents the results indicating that a little over half (55.3%) of regular museumgoers increased their visits after MNA compared to before MNA. Museums need to approach these two groups differently because they act differently according to the literature. Therefore, further investigation into the differences between these groups is necessary to be able to answer the second hypothesis.

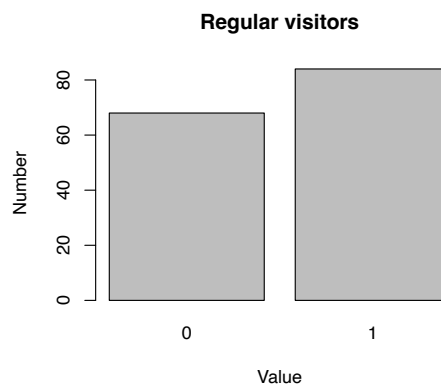


Figure 4.2: The distribution increased visits after MNA

To test the hypothesis, we run a logistic regression. The logistic regression model of the regular museumgoers read a changed percentage of museum visits as the dependent variable and includes a huge list existing of characteristics such as gender, age, and educational background as independent variables. The model is not statistically significant, $\chi^2(120) = 209.03$, $p = 0.108$. Therefore, the model does not provide significant evidence to reject the null hypothesis which implies that there are no significant differences between the two groups of regular museumgoers. Furthermore, the model fit is tested by looking at the residual deviance, 171.25, and the AIC, 235.25, which are high values, indicating that the model does not fit the data the best. Table 4.2 provides an overview of the prediction odds per independent variables. The coefficients do not reveal any significant results ($p < 0.01$), except for one variable: ‘interests in museums and galleries’ ($b^* = 0.1707$, $p = 0.0309$). This result indicates that an increase in ‘interest in museums and galleries’ increases the likelihood

of a percentage increase in museum visits. The other independent variables do not influence the odds of a particular outcome. Age, for example, does not affect the likelihood of belonging to the group which increases their museum visits.

Variables	<i>b</i>*	S.E.	<i>p</i>-value
Intercept	-2.02297	1.25834	0,1079
Female	-0.51002	0.46903	0.2769
Non-Binary	-15.59098	2399.544	0.9948
Prefer not to say	1.14663	1.16188	0.3237
Under the 27	-0.09160	0.64548	0.8872
Between the 17 and 36	0.44690	0.50380	0.3751
Dutch	0/14321	0.57833	0.8044
Amsterdam Centrum	0.64555	0.84004	0.4422
Amsterdam Noord	0.57386	1.00944	0.5697
Amsterdam Zuidoost	-1.48115	1.37682	0.2820
Amsterdam Zuid	-0.87500	0.75995	0.2496
Amsterdam West	0.02809	0.76638	0.9708
Amsterdam Nieuwwest	-0.11076	0.91678	0.9038
Amsterdam Westpoort	NA	NA	NA
Different area	0.11927	0.64579	0.8535
No belief	0.52124	0.64774	0.4210
Atheist	0.61779	0.83581	0.4598
Islamic	0.96831	1.99755	0.6279
Jewish	-16.79927	2399.544	0.9944
Hindu	-0.01626	1.43361	0.9910
Buddhist	17.80256	2399.5452	0.9941
Different belief	0.32335	1.17323	0.7829
Middle educated	0.35836	0.79585	0.6525
Low educated	1.26606	1.42719	0.3750
Fulltime	0.01725	0.51427	0.9732
Student	1.34724	0.77533	0.0823.
School	16.12966	2399.544	0.9946
Different situation	-0.45650	0.09653	0.6880

Table 4.2: Logistic regression results of the regular museumgoers

Table 4.2 (Continued)

Variables	<i>b</i> *	S.E.	<i>p</i> -value
Interest concerts	0.10327	0.09653	0.2847
Interest literature	-0.06611	0.10960	0.5464
Interest theatres	-0.05150	0.09078	0.5705
Interest politics	0.11133	0.12046	0.3354
Interest museums	0.17065	0.07907	0.0309 *
N	151		

Table 4.2: Logistic regression results of the regular museumgoers* $p < 0.05$

.p < 0.1

The logistic regression results led us to reject the second hypothesis because there is no significant evidence for differences between the two groups in this study. According to this study's results do the included factors not significantly predict the odds of the measured outcome. Therefore, saying that an increase in repeat visits among regular museumgoers is not subject to the measured independent variables. However, empirical models often fail to include all possible influences, for example, this model did not consider external indicators such as seasons, national holidays, or museum year cards. Thus, it is understandable that the model leaves room for other possible explanations due to the complexity of visitor behaviour. Furthermore, the limited sample size is another explanation for the insignificant results of this logistic regression.

H3: MNA positively affects the number of museum visits among new visitors.

The third hypothesis aims to investigate the effect of MNA on the number of visits among new visitors. Repeatedly a Wilcoxon signed-rank test is conducted in R studio because the variables do not contain a normal distribution (Appendix E). The null hypothesis indicates that the variance in museum visits is equal to 0 after MNA for new visitors. The Wilcoxon signed-rank test indicated that the median number of museum visits after MNA, $Mdn = 0$, is statistically significantly different than the median number of museum visits before MNA, $Mdn = 0$, $V = 15$, $p = 0.028$. Given that the median for both samples is zero, Cohen's d does not provide any evidence for the direction of the effect. Therefore, we took a closer look into the data and count the increase in museum visits, which rises to 17, suggesting a positive effect. From these test results, we can conclude that MNA has a

significant positive effect on the number of museum visits among new visitors. Therefore, based on our data and findings we support the hypothesis.

H4: There is a significant difference in characteristics between the new visitor who did visit a museum and the new visitor who did not visit a museum after MNA.

Logistic regression is conducted to test the hypothesis above. The dependent variable state whether a new visitor did visit a museum after MNA (1) or not (0). The independent variables consist again of a huge list including all different characteristics. The model tests whether the null hypothesis holds, which indicates that there is no statistical evidence that the two groups of new visitors differ. The results of the model demonstrate that it is not significant, $\chi^2(0) = 19.10, p = 0.999$. A degree of freedom of 0 suggests that the model is unable to predict the outcome. The extremely high p -value indicates that there is no statistical evidence to reject the null hypothesis, meaning that there is no significant difference among the new visitors who did and did not visit a museum after MNA. Table 4.3 provides an overview of the logistic regression results, demonstrating that the considered variables do not help us predict which new visitor to MNA, is more likely to repeat a museum visit after MNA. This could be due to that these indicators are not the right predictors for this model and further research needs to be done on the behaviour development of new visitors. Another explanation for the test statistic results could be the minimum required observations per parameter, which is not met with the sample size ($N = 15$).

The results presented above lead us to reject the fourth hypothesis because there is no significant evidence to reject the null hypothesis of the logistic regression. Multiple possible explanations could underline this. First, the included variables are no significant predictors and thus did not provide us with a meaningful explanation for the relationship between the measured characteristic and outcome. Furthermore, empirical models often fail to include all possible predictors, which means that there are unmeasured variables that might play a significant role in these observed behaviour changes, such as personal characteristic traits or external influences. Moreover, it could also be that the outcome is subject to random variation as behaviour is a complex concept and subject to many influences. Finally, one of the conditions for logistic regression is a minimum number of observations per parameter, which is not reached with a sample size of $N = 15$. This restricts the statistical power of our model and makes it difficult to detect patterns and correlations between variables and outcomes because the data is too scattered.

Variables	<i>b</i>*	S.E.	<i>p</i>-value
Intercept	-1.278e+02	1.431e+06	1
Female	5.113e+01	6.597e+05	1
Prefer not to say	5.113e+01	4.217e+05	1
Under the 27	5.113e+01	3.405e+05	1
Between the 17 and 36	-5.113e+01	4.426e+05	1
Dutch	5.113e+01	5.282e+05	1
Amsterdam Centrum	-5.113e+01	3.688e+05	1
Amsterdam Noord	-2.356e-09	3.859e+05	1
Amsterdam Zuidoost	1.039e-07	3.249e+05	1
Amsterdam West	-5.113e+01	3.221e+05	1
Amsterdam Nieuwwest	NA	NA	NA
Different area	1.057e-07	5.573e+05	1
No belief	1.023e+02	8.061e+05	1
Atheist	1.039e-07	4.567e+05	1
Islamic	1.023e+02	7.187e+05	1
Different belief	NA	NA	NA
Middle educated	NA	NA	NA
Fulltime	NA	NA	NA
Different situation	NA	NA	NA
Interest concerts	-1.157e-14	3.413e+04	1
Interest literature	NA	NA	NA
Interest theatres	NA	NA	NA
Interest politics	NA	NA	NA
Interest museums	NA	NA	NA
N	15		

Table 4.3: Logistic regression results of the new visitors

To conclude, the quantitative results reveal some interesting insights into the effect of MNA on visitor behaviour. There is no significant evidence for the effect of MNA on regular museumgoers. However, the analysis does demonstrate a significant positive effect of MNA on new visitors. Additionally, the logistic regression for both does not provide statistical proof for differences in the characteristics of the measured outcomes. This means that the measured characteristics do not predict a certain outcome.

5. Conclusion

This chapter starts with a discussion, in which all the results are compared and merged. The discussion ends with a conclusion and provides the final answer to the research question. The research implications follow, and this study ends with the limitations and recommendations for future research.

5.1 Discussion & Conclusion

The museum industry is widely challenged, due to the rapid technological changes it is hard for museums to keep up and compete with the leisure market. In response, museums explore various actions to attract new visitors and sustain relationships with regular museumgoers. One of the strategies is to organise or participate in after-hour events, such as MNA, which aims to reinforce the connection between museums and (potential) visitors. MNA has existed for 20 years, attracts 30.000 young local visitors, and collaborates with over 60 cultural institutions in the last edition, however, an important question arises regarding the actual results perceived at museums and on visitor behaviour. For this study, we interviewed the foundation N8 and participating museums and sent a questionnaire to the visitors to find an answer to the main research question.

Firstly, the interviews with the foundation, N8, reveal essential insights about the motivations of MNA to exist, what they aim to achieve in the short-term and over the longer run, and the exact operations to achieve these goals. The analysis points out that the motivation for MNA to exist relies on the modern challenges which the museum industry is facing. Whereas 20 years ago this was attracting young audiences in the first place, MNA tries to adapt to the current developments, such as diversity, inclusivity, and accessibility (Museum Definition, 2022). Based on the motivations, practical goals arise which consider the visitors, museums, and society. The biggest challenges addressed are retention and diversity. MNA is a single event per year, and it is therefore very challenging to increase the incentive of the visitors to repeat their visit. Besides, the evaluation report of MNA indicates that the majority of the visitors are driven by social activity, which causes people to go because of others (herd behaviour) and thereby logically not stimulating diversity (Markteffect, 2022). Regardless of these challenges, the foundation tries to act in favour of all stakeholders, since MNA serves as a facilitating role for the museum industry and the foundation is the central player in the field. MNA is the pivotal place to experiment, gain

knowledge and create collaborations but aims to have a museum industry-wide effect throughout the year.

Furthermore, all museums are initially driven to participate in MNA for the same reason: the young audience. Depending on the size, location and presented content we observe differences in terms of further motivation, visitor goals and effects (Frey & Meier, 2006). Whereas the large museums emphasise the importance of MNA for the industry the small museums can lean on the success of the large museums while promoting themselves. Consequently, large museums aim to increase retention among young audiences. The museum outside the city centre is very much focused on unique visitor numbers as its goal is to spread its story. Besides, we see that the limited resources of small museums do affect their operations, in good and bad ways. MNA has a huge impact on their team while organising MNA. However, we also note that because of their limited resources, the small museums are more inclined to look for collaborations which is beneficial for the value to society (Tufts & Milne, 1999). The four interviewed museums acknowledge the opportunity to enforce the effect of MNA through providing aftercare strategies because, whereas the large museums do lack time, the small museums do lack resources which limit the museums to focus on aftercare. As a result, aftercare tools are a potential extension for MNA to expand its effect as these could specifically encourage return visits or support enduring relationships with visitors.

The quantitative results measure the effect of MNA on visitor behaviour. Our data reveal different effects for the regular museumgoer and new visitors. The analysis indicates that the regular museumgoer is not significantly positively affected by MNA and thus our findings suggest that their visiting patterns have not increased due to MNA. This is contradicting the research about the after-hour event at the National Museum of Scotland (Easson & Leask, 2020). It is crucial to highlight, however, that our data study did not take into consideration external factors such as holidays or the fact that the museums lack follow-up opportunities after MNA, which could potentially influence the observed result. Moreover, we divided regular museumgoers into two groups: those whose visits increased in percentage terms and those whose visits percentage decreased. This study investigated the demographic and socioeconomic factors that may influence the likelihood of belonging to either group using logistic regression analysis. Surprisingly, our findings demonstrate that criteria such as gender, belief, and living area had no impact on the chance of belonging to either group, which is contradicting other theories (Falk & Katz-Gerro, 2016). Except for one variable that is in line with Falk's (2006) research into cultural interests. Our findings suggest that prior

‘interest in museums and galleries’ does have a significant effect on the museum visit frequencies of regular museumgoers.

Additionally, states in the literature that events do attract a wide variety of audiences, and therefore also potentially new museum audiences. Barbosa and Brito (2012) state that new visitors to an event are not more likely to return even though their experience is satisfactory. The results of them indicate that newcomers did not have the intention to return to museums in the short term and have the propensity to become regular museumgoers (Barbosa & Brito, 2012). This is interesting because the literature says that eventgoers or people who have interests in other art forms, do have more potential to turn into regular museumgoers (Hayes & Slater, 2002). This study’s findings follow the theory of Hayes and Slater (2002). Our sample consists of 9% newcomers, and according to the data analysis, MNA positively affects the museum visits of new visitors. However, there is no such difference between a new visitor who turned into a regular museumgoer and one who did not, in terms of characteristics. This leaves this over to randomization or the lack of other influencing variables.

The main aim of this study is to investigate the relationship between motivations, set goals and operationalized actions of MNA and the actual results at museums and on visitor behaviour. This is to assess the effectiveness of MNA and argue whether the event changes visitor behaviour and helps museums attract and engage with a young audience. Looking into our results we found a strong connection between the motivations, goals, and actions of MNA and the actual results for museums and museum visitor behaviour. The results experienced by the museums are traceable to the actions of N8, such as the gained knowledge throughout the year and the many collaborations between stakeholders. Furthermore, our results do provide empirical evidence that MNA positively influences museum visits of new visitors. The used data of this study do not reveal who is more likely to be influenced by MNA. Multiple reasons could underline this, simply the cases that it is subject to randomization or other unmeasured variables are the right predictors. Besides, we need to acknowledge that the sample size is limited, based on the MLE, and therefore it is hard to draw such conclusions.

During the analysis, several challenges and opportunities did arise. Museums are struggling with aftercare while this could mean a lot for their visitor goals. After MNA, it stops and museums go on with their normal plans because attracting new visitors and turning them into regular museumgoers is difficult to achieve through one singular event. The data analysis reveals a positive effect but is rather limited as 5 out of 15 new visitors repeated their visit. Therefore, could aftercare come into play by approaching these newcomers directly and

encouraging them to repeat. Besides, creating sustained relationships without follow-up opportunities for the museums is very challenging. The quantitative results of the regular museumgoers did even reveal a negative effect, which confirms the limited effect of MNA on retention. Therefore, MNA could increase its effect by extending its effort and helping museums with aftercare tools, tips, and strategies after the event.

Additionally, N8 need to safeguard the concept and not become an event organizer. The literature reveals the potency that cultural events could have on visitors (Barbosa & Brito, 2012; Easson & Leask, 2020; Falk, 2016). But during the interviews, museums and N8 expressed their concern regarding MNA attendees and their goal to party. Consequently, the second part of N8's mission statement, connecting young audiences to museums, falls short. The goal to become a platform is the first step and aligns with the warning to not become an event organizer, but further actions should be taken to address this challenge and increase the effect of MNA. Therefore, aftercare offers huge potential to exploit the ready-made base after MNA. The foundation could provide the museums with aftercare strategies, tools and tips which contribute to their own long-term focus on retention. Thus, combining the challenges and opportunities of the foundation and museums, aftercare offers huge potential and benefits all stakeholders.

In conclusion, *what is the relationship between the motivation, goals and actions of Museum Night Amsterdam (MNA) and the actual results at museums and on visitor behaviour?* The MNA's motivation, goals and actions are very much related to the motivations of museums. The modern challenges make it hard for museums to attract and connect with young residents, which is MNA's mission. The interviews highlighted the direct effects of MNA at museums, but the long-term effects of MNA were hard to identify at museums and on visitor behaviour. The quantitative analysis confirms this since there were no significant effects of MNA on visitor behaviour among regular museumgoers. But the quantitative analysis addressed the potential of MNA, by providing significant evidence for the effect of MNA on new visitors. Therefore, the relationship between MNA and actual results could be intensified by expanding efforts and focusing on aftercare strategies and providing a platform to the industry. As a result, MNA will be more than an event and elaborate its effect throughout the year.

5.2 Research Implications

This study contains several implications, considering the theory and results. The industry dynamics are widely studied, and many founders identified important actors and theories. However, limited studies explore the influence of special events from various perspectives within the museum industry. The little research on special events focuses on the success and evaluation of these events rather than the effect on the long-term and broader scope (Easson & Leask, 2020; Kolb, 2005; Kotler 2001). Therefore, this study adds to existing literature, by examining the effect of MNA from various perspectives.

Additionally, the few existing studies on museum events look at either the different kinds of audiences and their motivations that these cultural events attract or ask for the return intentions of event visitors. However, no study considered the actual effect of these events in terms of turning new visitors into regular museumgoers or the percentage increase in museum visits among regular museumgoers, since it is hard to collect the actual results (Barbosa & Brito, 2012; Easson & Leask, 2020). Instead, this study contributes by analysing the actual return numbers of regular museumgoers and new visitors. Additionally, these findings challenge previous research on return intentions because this study contradicts by suggesting that special events do have a positive effect on actual return visits of new visitors.

Moreover, next to these theoretical implications are there also practical implications. Even though MNA is already a well-known event in Amsterdam, the city offers huge growth potential. Amsterdam has a high concentration of museums and a very diverse population, no single ethnicity now constitutes a majority (Bestuursopdracht Inclusie en Diversiteit 2020-2023, n.d.). Furthermore, most Amsterdam inhabitants are between the ages of 18 and 35, which is the exact target group of MNA (Gemeente Amsterdam in cijfers en grafieken. 2023). These features of Amsterdam indicate that MNA has a lot of room for growth which these findings can contribute to. As a result, this study has significant managerial implications for N8, the foundation.

Furthermore, the concept of Museum Night is not unique to the Netherlands, as similar events are also organized in other countries, such as Croatia, Austria, and Spain. These events adopt the same concept and have similar goals, for instance, focussing on young local audiences and helping them find their structural way to museums. Therefore, the discussed challenges and opportunities in this study are useful for those Museum Night events in other countries. Therefore, our case study has significant implications for the wider museum industry and the findings have the potential to a broader understanding of the impact of museum events on the industry.

5.3 Limitations and Recommendations for Future Research

Whilst this study we had to deal with time and resource constraints. This resulted in several limitations that affected the scope of this study's findings. First, although we could make use of the database of the foundation N8 and had access to over 30,000 email addresses, the response rate is very low. The questionnaire is randomly sent to 5,000 people which resulted in only 217 responses. Consequently, the limited sample size decreases the generalisability of the results. Furthermore, it was not possible to make distinct groups in terms of demographic and socioeconomic backgrounds, because the individual data points were too scattered. Further research in this area is necessary to provide the foundation and museums with useful knowledge about who, based on characteristics, is more likely to return.

Secondly, the number of interviews with the museums is limited and sheds light on only one stakeholder perspective. Both, the existing literature, and the interviews with the foundation identified the presence of various stakeholders within the museum industry that are considered during the event. Therefore, more interviews with museums should be conducted to increase new insights and identify more patterns across various museums. Additionally, various stakeholders, such as sponsoring companies or artists, should be considered to enhance the comprehensiveness of the next findings. As a result, further research should increase the number of interviews with museums and consider various stakeholders to increase the validity of research findings.

Finally, the quantitative analysis lacks important observations of (new) museum visitors who did not participate in MNA 2022. Even though the quantitative analysis makes it possible and easy to make comparisons within the sample, this study does not consider a control group of observations who did not go to the event. This limits our ability to examine a causal effect between MNA and visitor behaviour. Further research could focus on the comparison between museum visitors who did and did not visit MNA. This comparison helps to draw coherent and qualified conclusions about the impact of MNA on the audience's behaviour. This is valuable for museum managers while they are planning future events.

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Appendix A

Overview interviewees

Interviewee	Date	Gender	Organisation	Experience	Role
R1	26/04/2023	M	Foundation N8	7 years	Project leader
R2	02/05/2023	F	Large museum	2,5 years	Marketer
R3	04/05/2023	F	Small museum	1,5 years	Events/marketer
R4	09/05/2023	F	Foundation N8	1 year	Project leader
R5	10/05/2023	M	Small museum	3 years	Communication /Marketer
R6	07/06/2023	F	Large museum	1 year	Public programme

Appendix B

Interview protocol N8 employees

Onderwerp	Vraag
Algemene vragen	<ul style="list-style-type: none">• Kunt u zich voorstellen?• Wat zijn uw eerdere ervaringen binnen de culturele sector?• Kunt u de organisatie en uw rol binnen de organisatie omschrijven?• Waarom heeft u ervoor gekozen om te werken voor deze organisatie?
Achtergrond en motivatie N8	<ul style="list-style-type: none">• Wat inspireerde de oprichting van N8 en de Museumnacht Amsterdam?• Welke waarden en doelen stelt N8 voorop bij het organiseren van de Museumnacht Amsterdam?• Hoe meet N8 het succes van de Museumnacht Amsterdam? En diversiteit?
Uitvoering en impact	<ul style="list-style-type: none">• Hoe verloopt de organisatie van Museumnacht Amsterdam?• Welke uitdagingen heeft N8 ondervonden bij het organiseren van de Museumnacht Amsterdam, en hoe zijn deze uitdagingen aangepakt?• Hoe beslist N8 over de thema's en activiteiten van de Museumnacht Amsterdam, en welke factoren spelen daarbij een rol?• Welke effecten hopen jullie met Museumnacht Amsterdam te hebben op de museumindustrie, zowel op korte als op lange termijn?
Relatie met de bredere sector	<ul style="list-style-type: none">• Hoe betreft N8 de bredere museumindustrie en het culturele landschap bij de planning en promotie van het evenement?• Hoe ziet N8 de rol van de Museumnacht Amsterdam binnen de bredere culturele scene in Amsterdam en daarbuiten?• Hoe balanceert N8 de behoeften en verwachtingen van sponsors, musea en bezoekers bij het organiseren?
Toekomst	<ul style="list-style-type: none">• Hoe ziet N8 de toekomst van de Museumnacht Amsterdam?• Welke veranderingen of ontwikkelingen willen jullie de komende jaren zien?

Interview protocol museum representatives

Onderwerp	Vraag
Algemene vragen	<ul style="list-style-type: none">• Kunt u zich voorstellen?• Wat zijn uw eerdere ervaringen binnen de culturele sector?• Kunt u de organisatie en uw rol binnen de organisatie omschrijven?
Motivatie	<ul style="list-style-type: none">• Wat is de voornaamste rede voor deelname aan Museumnacht Amsterdam?• Welke uitdagingen ondervindt uw museum momenteel die u door deelname aan Museumnacht Amsterdam probeert te tackelen?• Welke (andere) voordelen zitten er aan de deelname aan Museumnacht Amsterdam?• Wat verwacht u te bereiken met deelname aan de museumnacht Amsterdam?
Het evenement	<ul style="list-style-type: none">• Hoe bereidt uw museum zich voor op de Museumnacht Amsterdam?• Hoe bepaalt u welke tentoonstelling en extra activiteiten je tijdens het evenement wilt laten zien?• Welke andere overwegingen maakt u bij deelname aan de Museumnacht Amsterdam?
Relatie met N8 en deelnemende musea	<ul style="list-style-type: none">• Kunt u de samenwerking met N8 beschrijven? Hoe ervaart u deze in de periode voorafgaand en na afloop van het evenement?• Hoe is het contact met andere deelnemende musea voor en tijdens de Museumnacht Amsterdam?• Hoe omschrijft u de rol van Museumnacht Amsterdam in de museumindustrie?
Impact	<ul style="list-style-type: none">• Welke impact heeft de Museumnacht Amsterdam op het museum gehad? (Inkomsten, bezoekersaantallen of andere factoren)• Hoe past deelname aan het evenement in de bredere doelstellingen of strategische plannen van het museum?• Hoe meet uw museum het succes van deelname aan het evenement?
Toekomst	<ul style="list-style-type: none">• Hoe ziet uw museum de toekomst van de Museumnacht Amsterdam en de deelname?• Welke veranderingen of ontwikkelingen hopen jullie de komende jaren te zien met betrekking tot het evenement?

Appendix C

Questionnaire

Beste lezer,

Namens Museumnacht Amsterdam nodigen wij je graag uit mee te werken aan dit onderzoek vanuit de Erasmus Universiteit Rotterdam. Via deze weg willen we inzicht krijgen op de rol van Museumnacht Amsterdam in de culturele industrie. We rekenen graag op jouw medewerking en je kunt ten alle tijde ervoor kiezen om uit het onderzoek te stappen.

Het invullen van de vragenlijst neemt ongeveer 5 tot 8 minuten in beslag. Door mee te werken aan dit onderzoek maak je bovendien kans op een Bol.com cadeaukaart ter waarde van 30 euro.

Deze gegevens worden niet doorgespeeld aan derden en worden niet opgenomen in een mailinglijst. Jouw anonimiteit blijft natuurlijk gewaarborgd.

Door deel te nemen aan dit onderzoek:

- 1) ben ik me ervan bewust dat mijn deelname vrijwillig is
- 2) geef ik de onderzoeker toestemming om mijn gegevens anoniem op te slaan, te analyseren en te rapporteren
- 3) ben ik me ervan bewust dat ik mijn deelname aan het onderzoek op elk moment kan stopzetten

Q1 Geef aan

- Ik heb deze informatie zorgvuldig gelezen en ga ermee akkoord
- Ik heb deze informatie zorgvuldig gelezen en ga er niet mee akkoord

Demografische gegevens

Q2 Wat is je geslacht?

- Man
- Vrouw
- Non-binair
- Zeg ik liever niet

Q3 Wat is je leeftijd?

<Open vraag>

Q4 Wat is jouw nationaliteit?

- Nederlands
- Anders, namelijk: < >

Q5 Waar woon je momenteel?

- Amsterdam Centrum
- Amsterdam Noord
- Amsterdam Oost
- Amsterdam Zuidoost
- Amsterdam Zuid
- Amsterdam West
- Amsterdam Nieuw-west
- Amsterdam Westpoort
- Ergens anders, namelijk: < >

Q6 Wat is jouw geloofsovertuiging?

- Geen geloof
- Atheïstisch
- Christelijk
- Islamitisch
- Joods
- Hindoeïstisch
- Boeddhistisch
- Zeg ik liever niet
- Anders, namelijk: < >

Q7 Wat is jouw hoogst genoten opleiding?

- Basisschool of lager
- Lbo (vbo, ambachtsschool)
- Vmbo (mavo, ulo, mulo, groenschool)
- Havo (vhbo)
- Vwo (hbs, mms, lyceum)
- Mbo (leerlingwezen, bve)
- Hbo (bachelor, post-hbo, propedeuse universitaire opleiding)
- Wo/universiteit (master, post-doc)

Q8 Wat is jouw huidige situatie?

- Ik zit nog op school

- Ik ben student
- Ik werk parttime
- Ik werk fulltime
- Anders, namelijk: < >

Museum bezoek

Q9 Kun je voor elk van de volgende situaties aangeven in welke mate deze van toepassing zijn voor afgelopen jaar?

- Ik bezoek concerten, muzikale festivals of evenementen
- Ik bezoek literaire evenementen
- Ik bezoek bioscoop en/of theatervoorstellingen
- Ik bezoek politieke en/of filosofische avonden, debatten of lezingen
- Ik bezoek (openingen van) galeries en/of musea
- Ik bezoek culturele online tijdschriften en/of blogs?

Slides

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- N.v.t.

Q10 Ik heb deelgenomen aan Museumnacht Amsterdam 2022

- Ja
- Nee

Q11 Hoe vaak heb je, in de 6 maanden voorafgaand aan Museumnacht Amsterdam 2022, een museum bezocht?

- 0 keer
- 1 keer
- 2 keer
- 3 keer
- 4 keer
- 5 keer
- 6+ keer

Q12 Wat waren voor jou de drie voornaamste redenen om Museumnacht Amsterdam 2022 te bezoeken? *Meerdere antwoorden zijn mogelijk, max. 3*

- Sfeer
- Het programma-aanbod
- Aangetrokken door een specifieke activiteit
- Aangetrokken door een specifieke expositie
- Aangetrokken door een specifiek museum
- Avondje uit met vrienden/familie
- Beroepsmatig, als professional
- Aanbevolen door vrienden/familie
- Een gratis herhaalbezoek (achteraf aan deelnemende musea)
- De campagne van Museumnacht Amsterdam
- Om nieuwe musea te ontdekken
- Om nieuwe plekken te ontdekken
- Anders, namelijk:

Q13 Welke eerdere edities van Museumnacht Amsterdam heb jij bezocht?

- Dit was de eerste keer (2022)
- 2021
- 2020
- 2019
- 2018
- 2017
- Aantal edities voor 2017

Q14 Welk rapportcijfer zou jij Museumnacht 2022 geven op een schaal van 1 tot 10?

1,2,3,4,5,6,7,8,9 of 10

Q15 Heb je na Museumnacht Amsterdam 2022, in de afgelopen 6 maanden, nog een museum bezocht?

- Ja
- Nee

Q16 Heb je gebruik gemaakt van een gratis herhaalbezoek?

- Ja
- Nee

Q17 Hoe vaak heb je na Museumnacht Amsterdam 2022, in de afgelopen 6 maanden, een museum bezocht?

- 1 keer
- 2 keer
- 3 keer
- 4 keer
- 5 keer
- 6+ keer

Q18 Welk museum/musea heb je nog bezocht in de afgelopen 6 maanden?

<Open vraag>

Q19 Wat was de reden van je bezoek aan een museum na het evenement?

<Open vraag>

Afsluitende vragen

Q20 Ik wil graag deelnemen aan Museumnacht 2023

Likertschaal 5-points.

Q19 Heb je overige opmerkingen?

<Open vraag>

Bedankt voor jouw tijd en deelname! Mocht je vragen of zorgen hebben over ons onderzoek, aarzel dan niet om contact op te nemen met 472999ab@eur.nl.

Nogmaals, alle verzamelde gegevens worden vertrouwelijk en anoniem behandeld. Deze enquête is uitsluitend bedoeld voor educatieve doeleinden.

Vergeet niet je antwoorden in te dienen door naar de volgende pagina te gaan.

Appendix D

The coding scheme interviews N8 employees.

Theme	Axial codes	Initial Code	Example
Motivation	Modern challenges	Developments	R4: 'We see more and more that museums moving towards each other'' (12:37)
		Industry challenges	R1: 'The visitor gap is still there'' (9:38) R1: 'We must deal with issues like gentrification'' (10:55)
	Interests	Museum interests	R1: 'We represent the interest of all museums'' (17:44)
		Public interests	R4: 'Enabling young people who are not necessarily brought up with culture to become eligible and opening a world and doors for them'' (4:47)
		Society interests	R1: 'Museums are not there for tourists. That's nice how that once grew. But the idea is that you tell local stories there and it's a place of encounter'' (48:29)
	Goals	Short-term	Young audience
Gain knowledge			R1: 'Marketing and programming, for instance, are also points we want to learn from. and we want to pass on to the museums'' (11:34)
Collaborations			R1: 'The target for next year to realise five collaborations'' (23:28)
Long-term		Retention	R1: 'Sustainable relationship, so making sure they come back'' (15:56)
		Diverse audience	R1: 'So in that we are talking about all young residents and then you are talking about diversity'' (14:49)
		Cohesion	R4: 'We want those new collaborations to let themselves spin in the long run. That the sector does start to find each other more and that they don't speak about competition'' (14:00)

		Platform	R1: "We want to be the platform where museums gain knowledge about younger marketing and programming" (16:34)
Actions	Visitors	Monitor visitors	R1: "The overall goal we measure from card sales statistics and audience research" (19:17)
		Spread visitors	R1: "We have about ample capacity for 30,000 people with 60 locations. We could be three times as big if that distribution were right" (30:18)
	Museums	Create connections	R4: "Last year I made a few matches" (12:37)
		Advising	R4: "They were afraid for the crowd. We gave them some support and solutions and they were very happy with that" (36:43)
	Industry	Facilitating role	R1: "Then roughly have a fundamental knowledge day in May or June. So then we bring all the museums together. We select a group of Amsterdam creatives. And then we organise the culture brewery" (27:22) R4: "Sometimes it can be very practical in nature, sometimes it can be very creative in nature. Sometimes it can be the grander scheme for the target groups useful" (17:47)

The coding scheme interviews museum representatives.

Theme	Axial code	Initial code	Example
Motivation	Initial motivation	Young visitors	R2: "The main goal that we obviously get as many young adults into the museum as possible, because we are not typically a museum that brings in a lot of those kinds of visitors" (4:01)
	Promotion	Promotion industry	R6: "To showcase the city well and for a broad audience, we also very much focus on co-creation with audience programming and so we also participate in MNA." (3:03)
		Promotion museum	R3: "Attracting the audience more from the centre a bit more here as well" (17:30)

	Functional	Experiment	R5: "Thanks in part to them, we have the space for a kind of experiment and playground that the night (42:00)
		Practical	R2: "We are hiring a photographer and of course I will use those photos again for future events" (14:30)
Visitors	Visitor type	Types	R2: "We don't really sort our visitors by age, but more by type of visits." (5:25)
		Unique visitors	R3: "So we do have to rely more on new people who then bring in new people" (38:13)
	Visitor goal	Retention	R2: "Then it becomes making sure people have a good time during the night and then hopefully coming back again" (4:30)
		Diversity	R2: "Also bring in a more diverse audience, of course. But, younger is automatically already more diverse"
Effect	Short-term	Visitor numbers	R2: "There are just too many people coming, instead of too few." (37:41) R3: "We ran the best museum night ever for us this year, with 417 visitors" (20:02)
		Event learnings	R2: "For example, what times do peaks really occur and what type of people come?" (16:10)
		Connections	R3: "There drives a funeral bus, every 15 minutes, which will make the connection between downtown and us a bit easier" (17:45)
		Team	R3: "The event gives a lot of positivity and energy to the team, ..." (53:02) R6: "We had deliberately released some budget for MNA this year to hire an external producer for the organisation" (11:57)
	Long-term	Retention	R5: "We see that we have between 100 and 150 people coming back to see the whole thing again" (10:04) R6: "It is difficult to collect email addresses" (8:27)

		<p>Collaborations</p>	<p>R5: “This was such a success that last month we made a limited-Edition version of the t-shirt with a print from the museum and the artist's text and the shirt from Pink Orange Club” (42:44)</p> <p>R6: “I also think, oh yes, there is so much potential there, in collaborations.” (19:40)</p>
		<p>Knowledge</p>	<p>R5: “You can learn a lot from them, even if you have been doing that work for 10 years. A year ago, I screened the presentation with a workflow that visualizes how you take on periods, which I thought was brilliant.” (33:10)</p>
		<p>Aftercare</p>	<p>R2: “The problem is that you target everyone between 18 and 30 online, of whom maybe only 5% have actually been to the museum.” (43:43)</p>

Appendix E

Table 1: Overview frequencies

	Variable	Frequency	Percent (%)	N
<i>Gender</i>	Female	116	69.5 %	167
	Man	47	28.1 %	
	Non-binary	1	0.6 %	
	Prefer not to say	3	1.8 %	
<i>Age</i>	Under 27	47	28.1 %	167
	Between 27-35	76	45.5 %	
	Above 36	44	26.3 %	
<i>Education</i>	High educated	151	90.4 %	167
	Middle educated	13	7.8 %	
	Low educated	3	1.8 %	
<i>Nationality</i>	Dutch	136	81.4 %	167
	Different	31	18.6%	
<i>Living area</i>	Amsterdam centre	18	10.8 %	167
	Amsterdam north	20	6 %	
	Amsterdam east	21	12.6 %	
	Amsterdam south-east	9	5.4 %	
	Amsterdam south	20	12 %	
	Amsterdam west	21	12.6 %	
	Amsterdam new west	13	7.8 %	
	Different	55	32.93 %	
<i>Religion</i>	No religion	107	64.5 %	167
	Christian	18	10.8 %	
	Jewish	1	0.6 %	
	Islamic	3	1.8 %	
	Hindu	3	1.8 %	
	Buddhist	1	0.6 %	
	Atheist	18	10.8 %	
	Different	6	3.6 %	
	Prefer not to say	9	5.4 %	

<i>Current situation</i>	School	2	1.2 %	167
	Student	36	21.6 %	
	Work parttime	27	16.2 %	
	Work fulltime	106	63.5 %	
	Different	8	4.8 %	

Table 2: Shapiro-Wilk normality test for regular museumgoers

Variable	W	df	p-value
Number museums visits before MNA	0.87003	150	3.049e-10***
Number museums visits before MNA	0.90717	150	2.908e-08***

***p < 0.001

Table 3: Shapiro-Wilk normality test for new visitors

Variable	W	df	p-value
Number museums visits before MNA	NA	NA	NA
Number museums visits before MNA	0.5926	13	2.18e-05***

***p < 0.001

Figure 1: The average number of museum visits before and after MNA 2022 (the primary data is the average in 6 months times 2)

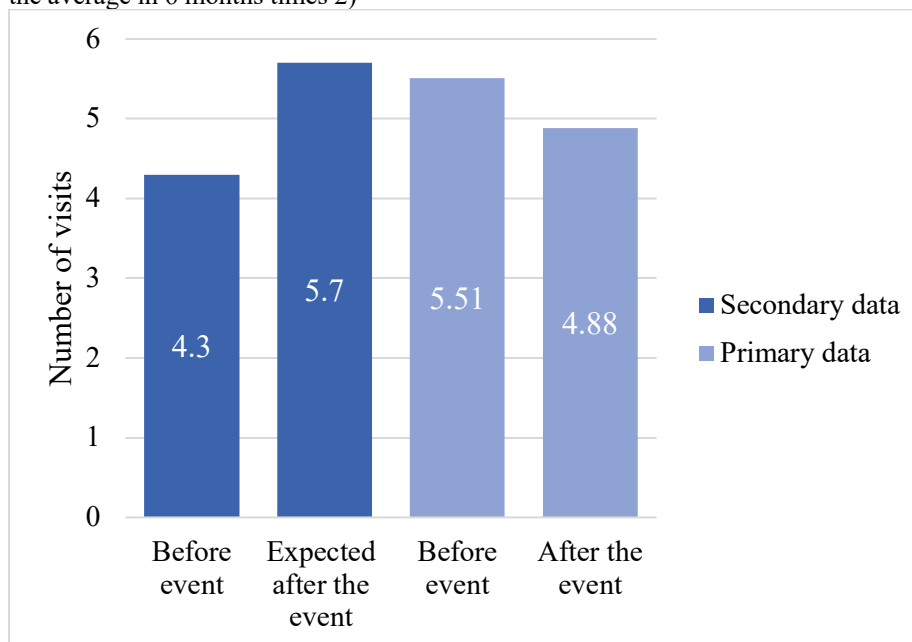


Figure 2: Comparison of median museum visits of regular museumgoers

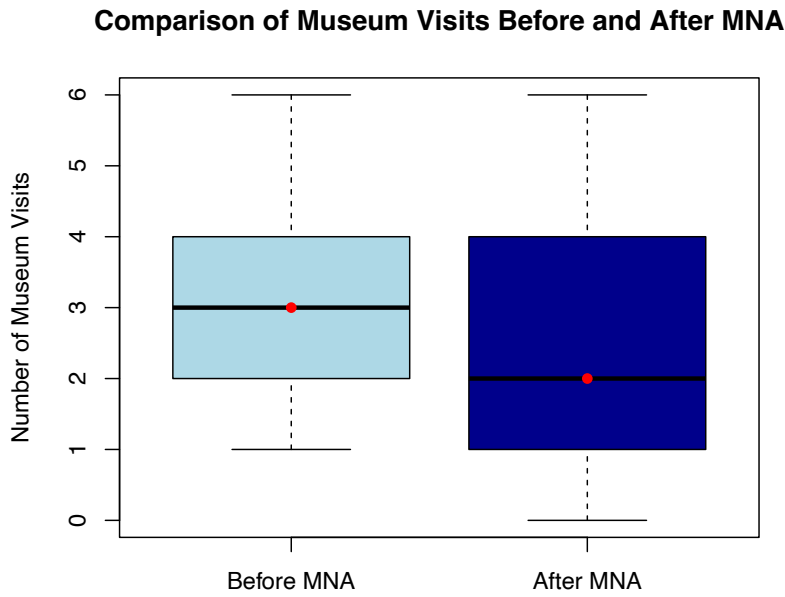


Figure 3: Word cloud with the visited museums after MNA



Figure 4: Scatterplot of the regular museumgoer

