

Master Thesis  
*Simone Ruygrok*

---

*Between education and entertainment: a comparative study into the strategy of museums to attract young adults and the museum experiences of young adults.*

Simone Ruygrok  
Student number – 449264  
Supervisor: Dhr. K. van Eijck  
MA Arts, Culture & Society  
Erasmus University  
14 June 2023

## Abstract

Traditional art museums are searching for strategies to attract a wider audience especially young visitors, because there is seen a decrease of attendance from young visitors. Besides, there is seen an upcoming trend in digital art museums whereby there is made a combination of art and entertainment and those attract enormous visitors amounts. Therefore, it is socially relevant to get insights of the museum professionals to attract young adults to their exhibition

because it is important for museums to stay relevant also for the young generation. This research is based on a comparative study between a traditional art museum, the Mauritshuis and a digital art experience, namely Remastered. Therefore, were the museum professionals at both the case studies interviewed and the visitors about their experiences. The aim of this research is to get a better insight into the intention of museum staff on the topic of how to design an exhibition to attract young visitors. Besides, it is the aim to test these efforts from the museum staff by interviewing the young visitors and get in-depth information about their experience of the exhibition. This research shows that at the traditional art museum the

Mauritshuis is not focused on the visitors and developing an exhibition design that is welcoming and inviting for young adults. Therefore, they are still in the process of developing strategies for attracting young audiences. Besides, the Mauritshuis has exclusively high educated young visitors, that does enjoy the exhibition. On the other hand, is Remastered fully focused on developing an exhibitions design that is welcoming for a broad audience. The visitors from Remastered were diverse in their educational levels and knowledge about art, which implies that their exhibition design is attracting a wide audience of young adults. This should suggest that art museums should implement entertainment and experiences in their exhibition design in order to attract young adults from diverse backgrounds.

**Keywords:** art museum, experience, education, entertainment, young adults, technology

## **Acknowledgments**

During this process of writing my master thesis, I would like to thank some people that really has helped, guided, supported, and made this a fun odyssey. First of all, I would like to thank my lovely parents that have always supported and motivated me during my academic journey. Besides, my friends have made this period so much more fun and bearable. Through all the hours of studying together, the shared stress and many laughter it made it feel like a shared odyssey. I would like to mention my friend Femke Kleisterlee specifically, who helped me out on my weak point and made my grammar and spelling errors disappear.

Thereafter, this thesis wouldn't exist without the help of all the interviewees. I am very thankful for all the museum experts and visitors that participated in this research and shared their valuable insights and experience with me for this study. Last but for sure not least, I would like to express my enormous thanks to my supervisor Koen van Eijck, for answering all my questions, guiding me through the jungle of doing research and reassuring me when the stress levels went a bit too high. With other words, whose guidance was essential for succeeding to finish this thesis.

## **Table of Contents**

Abstract and Keywords	2
Acknowledgements	3
<b>1. Introduction</b>	<b>5</b>
<b>2. Theoretical Framework</b>	<b>8</b>
2.1. Changing role museum	8
2.2. New museology	9
2.3. Towards entertainment	10
2.4. Edutainment	13
2.5. The experience economy	14
2.6. Technology in museums	16
2.7. Audience development	18
<b>3. Methods</b>	<b>21</b>
3.1. Research design	21
3.2. Case selection	22
3.3. Data collection	23
3.4. Sampling	25
3.5. Operationalization and data analysis	26
3.6. Validity and reliability	28
<b>4. Results</b>	<b>29</b>
4.1. Demographics visitors	29
4.2. General art knowledge and experience	31
4.3. Museum experience	35
4.4. Education	37
4.5. Entertainment	39
4.6. Public participation	44
<b>5. Conclusion &amp; Discussion</b>	<b>46</b>
5.1. Limitations	49
5.2. Recommendations	50
Bibliography	51
Appendix A: List of Respondents	58
Appendix A.1 List of respondents Museum staff	58
Appendix A.2 List of respondents Visitors Mauritshuis	58
Appendix A.3 List of respondents Visitors Remastered	59
Appendix B: Interview Guides	60
Appendix B.1 Interview guide museum staff	60
Appendix B.2 Interview guide visitors	63

## 1. Introduction

Recently, in August 2022, the International Council of Museums has approved a new definition for museums. The addition in the new definition reflects the changing role of museums nowadays. The core mission of museums has always been preserving and collecting art, and delivering exhibitions, but in the new definition there also is an emphasis on serving the public. Museums should be welcoming, inclusive, accessible institutions where there is place for education but also for enjoyment (International Council of Museums, 2022). This new definition marks the changing role and manner in which museums operate. Museums are transitioning from static traditional knowledge institutions towards a more participatory and engaging museum where visitors can really experience the exhibition instead of being passive viewers (Hooper-Greenhill, 2000).

In a society that is changing rapidly, it is necessary for museums to stay relevant for the present-day audience and to create a museum experience with engagement (Black, 2018). An important part of this experience is enjoyment and entertainment for visitors. We can see an increase in new forms of art museums. In a recent article from the New York Times (May, 2023), the upcoming immersive art experience is discussed. Such art shows are often held in a unique venue where the art works of a renowned artist are projected or animated onto the walls of the building. These new art experiences are arising all around the world and seem to be a great success given the enormous numbers of visitors. Therefore, also traditional art museums are looking into these techniques to present their collections to engage and interact with the audience. However, these art experiences are seen as a bridge between culture and entertainment and are disapproved of by art critics (Choi, 2023).

Nonetheless, museums are shifting from presenting traditional exhibitions towards more engaging and entertaining exhibitions. According to Hannigan (1998), we can see a development of educational and cultural activities becoming intertwined with commerce and entertainment, which he calls 'edutainment'. This concept is based on the idea that learning is fun, which is inspired by amusement parks. According to Van Aalst and Boogaarts (2002), museums are now gradually shifting to becoming an institute for intelligent entertainment. Balloffet, Courvoisier and Lagier (2014) show that museum professionals are not against entertainment and the use of technologies for the purpose of learning and fun. However, they still speak carefully about entertainment and want to preserve authenticity and the learning experience as their primary focus. Nonetheless, museums are now focusing more and more on their audience and create an experience that corresponds with the expectations of their

visitors, whereby the environment for visitors is warm, welcoming, supportive, engaging and rewarding (Black, 2018). Marinescu (2018) recognizes similar developments in the role of the museum. According to her, the focus turned from the creator/producer towards the public/consumer and the relation between the artist and the public. This means that the role is not only about conservation but is also about education, leisure, and social responsibility.

Furthermore, museums are developing strategies to attract a broader audience. Museums tend to attract a particular visitor that is older than 50, highly educated and with a high income. In the age group of 18 – 25, only 23% participate in cultural activities such as museum visits. This is the opposite of the 60-years and older age group, of which more than 40% is participating (Bennett, Emmision & Frow, 1999). More recent research still shows that young adults between 18 and 35 represent a small part of the museum visitors in Western countries (Gofman, Moskowitz, & Mets, 2011). Hence, museums have grown more interested in attracting young adults nowadays (Tzibazi, 2013). However, according to the research of Mason and McCarthy (2006), it shows that young people feel unwelcome in museums and art galleries due to the way how these institutions collect and present art, and therefore they do not visit them. Exhibition elements such as architecture, atmosphere, exhibition design, display and program contribute to the feeling of exclusion by young visitors. Therefore it is necessary for museums to modify and variate their exhibition designs and styles in atmosphere and layout (Mason and McCarthy, 2006).

This research is looking into which strategies museums implement in their exhibition designs for attracting those young adults. Besides, this research is looking into the experience of young adults at those exhibitions. To be able to make a comparison, two completely different museums with opposite strategies of presenting art were chosen as subject for this research.

This research is a two-sided qualitative explorative study. Firstly, it is a study into the perception of museum professionals about the presentation strategy of exhibitions to attract young people between 18 and 35. Secondly, the study will research the experience of the young museum visitors between 18 and 35. In this way, the ideas and strategy of the museum professionals to attract young visitors will be evaluated and tested. The research question is: *What is the exhibition design strategy of art museums in the Netherlands to attract young audience between 18 and 30 years and how is this perceived by the young audience?*

This research question is divided into three sub-questions. Firstly: *What is the intention of museum staff on facilitating a positive experience in an exhibition to attract young visitors?* Secondly: *What is the experience of the visitors between 18 and 30 of the*

*exhibitions? At last: How are the intentions of the museum/exhibition received by the young public between 18 and 30?*

The aim of this research is to get a better insight into the intention of museum staff on the topic of how to design an exhibition to attract young visitors. Besides, it is the aim to test these efforts from the museum staff by interviewing the young visitors and get in-depth information about their experience of the exhibition.

This research is based on a comparative multiple case study design by using qualitative data. This means that the research consists of two different cases that are compared with each other, namely Remastered and the Mauritshuis. Remastered is a new museum that projects old Dutch masters. It advocates to offer a new experience with the use of technology. The Mauritshuis is a traditional art museum with the original paintings of old Dutch masters. The museum professionals of both the case studies are interviewed about their strategy on attracting young adults and their perception on entertainment in the museum. Furthermore, the young adult visitors are interviewed about their experience of the exhibition in both museums.

This research is academically relevant because, this upcoming trend of digital art experiences is very recent. This research can contribute to the discourse of this new trend in the art world and combining art with entertainment. Besides, this study gives insights in as well the intentions and perspective of the museum professionals as well as the visitors from those museums. Furthermore, is this research socially relevant because young people are not visiting museums as much as the older generations, but it is important for museums to stay valuable and relevant for the new generations in order to pass the knowledge about cultural heritage. This research could give more insights in what young visitors would like to be offered as an experience in a museum and could encourage a synergy between entertainment and education in museums.

## **2. Theoretical framework**

This chapter lays out a theoretical framework of the most relevant concepts that are drawn from museology, sociology, and cultural economics. It aims to introduce and explain the concepts, and eventually connects them to the research topic. This chapter will function as a theoretical foundation and will therefore be used in the analysis process. In this theoretical framework, the developments in the role of museums will be described first. Thereafter the concepts of new museology, the discourse around entertainment in the museum, edutainment, the experience economy, technology in museums and eventually the audience development will be described.

### **2.1 The changing role of museums**

Museums have experienced a change in their role in society that started in the late twentieth century (Hooper-Greenhill, 2000). Traditionally, museums had always been focused on the collection and had as their core task the preservation of heritage. This made that museums functioned and were seen as the ‘cultural authority’. They were perceived as exclusive institutions, only accessible for people with knowledge about art (Hooper-Greenhill, 2000). The traditional museology was therefore seen as privileged; both due to the focus on collection conservation and because it only matched the cultural tastes of specific social groups (McCall & Gray, 2014). This tradition of museums was seen as isolated from modern society, only accessible for the upper class and outdated (Hudson, 1977). Nowadays, the mission of a museum does not stop at preserving and collecting art, and delivering exhibitions. They have become a place that can offer multiple services and a welcoming environment to inspire visitors (Hooper-Greenhill, 2000). Therefore, the focus is shifted towards offering an pleasant experience for the visitors. These changes are the visible signs of the process of the repositioning of museums. This process of repositioning is related to the changing function of museums. Nowadays, the function of museums is becoming more about the exhibition space and less about preservation (Aalst & Boogaarts, 2002). More specifically, museums are repositioning themselves, which is demonstrated by several changes and trends in the function and programming of museums (Lumley, 1988).

There now is a rise in participatory culture in museums (Stein, 2012). According to Black (2018) it is even necessary to facilitate participation from the audience in order to stay relevant as museum. Participatory culture means that the museum is very accessible for everyone; a place where everyone is invited and supported to express their creativity and



where participants have a feeling that their contributions matter (Black, 2018). Besides the participatory culture, the possibility of new media technologies emerged, whereby all consumers are able to produce and consume media content (Jenkins, 2006). Marinescu (2018) shows that the museum's role in society has transformed from the primary role of preservation and conservation towards the more current role of entertainment and leisure activity, together with encouraging social inclusion and responsibility.

## 2.2 New museology

The change in the practice of museums was already recognized and conceptualized in 1989 by Perter Vergo. Vergo referred to this new practice in museums as 'The New Museology' (Vergo, 1989). The new museology is mostly a theoretical concept that shows the shift in the core mission of the museum world. The movement questioned the traditional functions of a museum, the objective status of artefacts and the purpose of museum studies, and advocated a new emphasis on visitors in museums (Stam, 1993). In the introduction of Vergo's book "The New Museology", he mentioned a definition of new museology:

"At the simplest level, I would define it as a state of widespread dissatisfaction with the 'old' museology, both within and outside the museum profession; and though the reader may object that such a definition is not merely negative, but circular, I would retort that what is wrong with the 'old' museology is that it is too much about museum *methods*, and too little about the *purposes* of museums; that museology had in the past only infrequently been seen, if it has been seen at all, as a theoretical or humanistic discipline" (Vergo, 1989, p. 3).

Vergo adds the following: "Unless a radical re-examination of the role of museums within society - by which I do not mean measuring their 'success' merely in terms of criteria such as more money and more visitors - takes place, museums may well find themselves dubbed only 'living fossils'" (Vergo, 1989, p. 4). These passages show that Vergo argues that museums should rather focus on their purpose and their visitors than only on the museum methods of conservation. Thereby, Vergo argues that the new museology conceptualizes the shift in reframing the meanings of the objects in museums from inherent to the object itself, towards perceiving it contextual. In the previous museology it is a given fact how objects are presented and should be perceived by the visitors, but with the new museology this is questioned because multiple interpretations could be possible. It is being discussed what is the

best manner to exhibit, that suits and can be understood by the visitor. Also, the new museology acknowledges new areas, for instance entertainment and commercialization, that were previously perceived as external from the museum world (Vergo, 1989). Therefore, the new museology delivered a new definition of the relationship between museums, their visitors and communities. This as well as the novel insight of the new museology; the newly attained attention for the museum in its social, economic and political environment which contributes to the relevance, meaning and accessibility of a museum (Stam, 1993). Additionally, there is given an emphasis on the educational role of museums in the new museology, whereby the exhibitions should be adapted to serve the needs of the museum's visitors. Moreover, museums should design their exhibitions in a way that they guide the audience through the information resources in their own search for knowledge (Stam, 1993). This means that the function of a museum is not limited to researching and conserving the art, but also looking into how to reach a wider audience and broaden the representation of diverse groups by using, for example, entertainment and commercialization as new insights (Vergo, 1989; Stam, 1993). McCall and Gray (2014) show that the practical implementation of the new museology ideology is nowadays still challenging for museum professionals. However, it is still a useful tool for museum professionals to pursue the various museum functions and serve a broader audience and therefore, there has been made progress regarding the achievement of a transition towards the new museology (McCall & Gray, 2014) This suggests that the perceptions and ideas of the new museology are familiar to the museum staff at both the case study museums, but are still not fully implemented at the case studies.

### **2.3 Towards entertainment**

As described above, the museum world is making a shift from an authoritative model towards a more participatory model (Bonet and Négrier, 2018; Gilmore and Rentschler, 2002), where entertainment has become an important element in the mission of museums.

The recent shift within museums, is that they are changing more and more towards entertainment facilities. Museums are becoming institutions in between leisure and culture, even more specifically, in between traditional museums and amusement parks (Balloffet et al., 2014). According to Van Aalst and Boogaarts (2002), museums are now gradually shifting towards becoming intelligent entertainment. They are looking for methods to make an exhibition more into an experience. Museums are more and more presenting the museum experience as taking part in a spectacle. This is especially a strategy to attract a wider

audience and thereby also attract visitors that are not part of the traditional museum public (Van Aalst and Boogaarts, 2002).

Black (2018) advocates that every museum should focus on its audience and develop experiences that match the expectations of its users, where the environment for visitors is warm, welcoming, supportive, engaging and rewarding. Museums need to transform in order to remain relevant to twenty-first century audiences. This is possible by using entertainment and enjoyment which will also lead to a better understanding and a rich experience for the visitor (Black, 2018). Lee and Smith (2015) even argue that entertainment is an important part of the whole museum experience.

In the typical entertainment business, such as theme parks, attractions parks or grand scale theater productions, there is made use of specific designs to make it into a spectacle experience for the audience (Counts, 2009). Counts (2009) calls these specific design choices to archive spectacle, the Spectacular Design. This type of designing achieves to deliver a whole experience for the audience whereby the audience is fully immersed into the new world that is presented to them.

Counts (2009) researched what elements create a Spectacular Design within attractions. Counts (2009) distinguished four characteristics in Spectacular Design, which are dramatic effect, plot, grand scale and authenticity. The first one is dramatic effects, which are for instance the light and sound attributes of an experience. Secondly, the plot is the way in which a story is told, where the narrative has a buildup which causes tension and ends with a climax. As a third, using a grand scale such as giant screens, contributes to the overwhelming experience of the visitor. Finally, authenticity refers to the credibility of the effects that are used in the design.

Counts (2009) also offers a model of Spectacular design that is applicable for museums and exhibitions. Hereby, the same elements of Spectacular design are applicable for exhibitions, although for museums there should be a greater emphasis on the authenticity. Credibility is an essential asset for museums because they are knowledge institutes that present real and truthful objects. By implementing the elements of Spectacular Design it is possible to offer an experience whereby visitors can engage with the story that is being told, to provide an opportunity to step into a new world and have the possible effect of a lasting impact on the visitors (Counts, 2009). By implementing spectacle into an exhibition, it can offer an experience that surprises the visitors but also sparks curiosity, shock or awes the visitors. This is enabled by special effects and dramatic aspects (Balloffetet al., 2014).

Mairesse (2002) argues that the dominant trend in the museum world is now becoming the spectacular museum design.

Nonetheless, there are multiple critiques and concerns about this trend whereby entertainment is implemented in museums, especially the loss of authenticity and depth of the exhibitions. Chaumier (2005) argues that this trend can distract from the core function of cultural institutions, which is the scientific transmission of cultural heritage, according to the author (Chaumier, 2005). This is similar to what Malaro (2013) argues. She recognizes that the commercial side of the entertainment trend in the museum world can have negative effects on the traditional missions of museums, such as preserving the collections and educating visitors about the collection (Malaro, 2013). Ritzer (2003) recognizes this upcoming commercialization of museums. He suggests that the major contemporary art museums are nowadays transforming into cathedrals of consumption, due to the growing museum shops and café areas. This is in line with Alexander (1996) who argues that there is redundant emphasis on the economic aspects and attracting a wider audience in museums, which makes that the artistic quality of the exhibition and the collection is overlooked and not taken into consideration anymore.

Besides, there are multiple critiques on the ongoing process of convergence between amusement parks and museums. Chaumier (2005) recognizes these developments because museums are adopting techniques and elements from theme parks, such as entertainment and spectacle, to attract a wider public. Whereby playfulness is increasingly important in exhibitions, and it is a must that visitors are not bored during their visit or are aware of the passing of time (Chaumier, 2005). Brunel (2006) describes this rising concept as Disneyfication in the art sector. This entails the development of the tourism market that is growing increasingly towards mass consumption through globalization and profit maximization (Casedas, 2011). This development of Disneyfication in the culture sector can emerge due to the increasingly thin line between art and entertainment (Brunel, 2006). This is similar to the opinion of Drouguet (2005) that referred to spectacle exhibition as 'Disneylandian mechanisms'. Drouguet (2005) argues that these spectacular exhibitions do not offer critical insights into the topic matter and do not encourage visitors to ask questions about the exhibition.

A recent process is recognized whereby museums are facilitating more and more entertainment in exhibitions. This entertainment is delivered by making the museum visit an experience and by adding Spectacular Design elements. This has the advantage that it makes exhibitions more accessible, therefore attracting a wider audience because it can spark the

interest of visitors that are not part of the traditional museum public (Van Aals & Boogaarts, 2002). Additionally, it is important for museums to make their environment welcoming and engaging which can be done by making the exhibition an experience with amusement (Black, 2018). Furthermore, entertainment can lead to an even better understanding of the exhibition and increase the experience (Black, 2018). However, there are many critiques concerning this trend. Potential risks that are mentioned are; that museums are getting too commercial to the detriment of the quality of an exhibition and it can have a negative effect on the mission and the core functions such as conserving cultural heritage (Malaro, 2013; Ritzer, 2003; Alexander, 1996; Chaumier, 2005). It is important to take into account that museums do not transfer totally into entertainment parks and therefore undergo the process of Disneyfication (Chaumier, 2005; Brunel, 2006; Drouguet, 2005). Due to all those considerations, it is important to take entertainment into museums with care. Rentschler & Potter (1996) argue that for museums it is most important to carefully balance the expectations of the audience with preserving the collection, their educational role and their social value. Another possibility is to merge education and entertainment together, which is called edutainment (Komarc et al., 2020), this will be discussed further below in this theoretical framework.

## **2.4 Edutainment**

According to Hannigan (1998), we can see a development of educational and cultural activities becoming intertwined with commerce and entertainment, which he calls 'edutainment'. Hannigan (1998) defines edutainment as 'the joining together of educational and cultural activities with the commerce and technology of the entertainment world'. This concept is based on the idea that learning is fun, which is inspired by amusement parks. The success of malls and amusement parks made museums feel a greater pressure to develop a spectacular experience (Hannigan, 1998).

Balloffet, et al., (2014) show that museum professionals are not against entertainment and the use of technologies for learning and fun. It is recognized as an opportunity to attract new audiences through new presentation techniques. However, they still speak carefully about entertainment and want to preserve authenticity and the learning experience as their primary focus.

Moreover, Packer and Ballantyne (2004) found synergistic effects between education and entertainment. This means that the combination of entertainment and learning elements has a higher effectiveness than their individual effects. Their research shows that the visitors preferred an experience where education is presented as entertainment, where people can

discover with excitement and where learning is presented as an adventure. Packer and Ballantyne (2004) categorized museums as an educational leisure setting and found four characteristics of learning in these settings that improve the collaboration between education and entertainment. The first characteristic is that it has to feel like a discovery for visitors to learn something. Secondly, it must stimulate several senses. Thirdly the learning process is perceived as effortless. And last, an important characteristic is that visitors need to feel that learning at the museum is a choice. According to Packer and Ballantyne (2004) these characteristics show how learning at the museum is perceived and how the educational and entertainment elements can be combined. Besides, these characteristics are in line with Pine and Gilmore's (1999) concept of staging memorable experiences by using surprise and multiple senses.

The research of Packer and Ballantyne (2004) shows that the learning experience of the visitors was even improved by the use of entertainment. Therefore, they advocate that education and entertainment should be implemented together into the exhibition for the best visitor experience. Besides, the perceived authenticity by the audience can be increased if edutainment is correctly implemented in an exhibition (Komarac et al., 2019).

On the contrary, Marinescu (2018) noticed that museums can be tempted to become entertainment parks and lose their focus on aesthetics and education. Then, museums can turn into crowded places with loud noises and focus on cultural consumption.

## **2.5 The experience economy**

As mentioned above, the museum traditionally is a knowledge institute that preserves objects and educates the audience about these objects. However, it seems that only presenting these objects and knowledge about them are not enough anymore for contemporary museum visitors; they seek an experience. Pine and Gilmore (1999) introduced the concept of the experience economy. They argue that selling goods and services is not enough anymore to satisfy customers, but that the economy is transforming into an economy where experiences are up front. Pine and Gilmore (1999) define experiences as "events that engage the individual in a personal way." Therefore, the most important characteristic of experience is that it is engaging and creates a memorable event. This means that creating experiences is not solely to entertain visitors but also to make them engage with the exhibition in a way that it feels personal and memorable. Falk and Dierking (2000) even argue that creating an experience is very relevant in the museum visit and provides a synergy between learning and entertainment.

Pine and Gilmore (1999) developed a realm of experiences and distinguished four elements of experience. These different types are: esthetic, entertainment, education and escapism. These elements are placed on two axes, that represent the degree of audience participation and the level of connection with the environment of the visitor. These elements are classified into a matrix with the following axes: absorption - immersion and active - passive participation. As can be seen in Figure 1, entertainment can be categorized as passive participation where the visitor absorbs the experience, for instance a concert. Education is also a type where the visitor is absorbing the event, in this case the shared information, but to be able to receive this information it requires an active participation. The visitor needs to actively engage with the event to absorb the knowledge. An escapist experience also requires an active participation from the visitor, who is now fully immersed with the event.

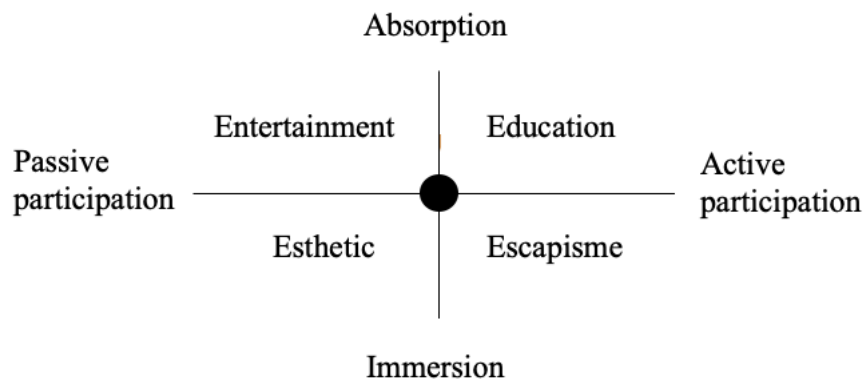


Figure 1: The four dimensions of an experience (Pine & Gilmore, 1999)

This means that the visitor is becoming physically or virtually part of the experience itself, for example by playing a virtual game. The last experience type is esthetic, this includes a passive participation and simultaneously immersion into the event. An example of this experience is beholding a work of art in a museum. This suggests that the esthetic and education experience could be found at the traditional art museum as the Mauritshuis. Besides, this realm of the experience economy would suggest that the entertainment and escapism experience may be found at the new museum experience, such as Remastered.

When all these different types are combined into one experience at a single event, this will create an optimally engaging and memorable event for visitors. Pine and Gilmore (1999) describe this as the sweet spot. In order to achieve this sweet spot of experience in a museum visit, technology can play an important role in exhibitions.

## **2.6 Technology in museums**

Museums are trying to transform exhibitions into an experience that engages and entertains the public because of this shift to focus on the visitors and encourage interaction between the visitors and the objects. This shift caused the emergence of new exhibition designs and experiences in museums (Vermeeren et al., 2018). The transformation of museums as authority towards a participative and audience centered place, has been accelerated by recent digital developments (Mihelj et al., 2019). Technology in an exhibition is a new design method to encourage interaction and engagement with the visitors. Therefore, museums are increasingly implementing new digital and interactive technologies to create a better experience design (Vermeeren et al, 2018). Especially young visitors, from the millennial generation are digital natives and have a preference for technology and are searching for a personal experience where they can engage with the exhibition (Black, 2018).

At first, science and technology museums adopted the use of new media, for instance with video games or interactive installations, into the museum design in order to engage the visitor. Nowadays, art museums are also adapting this museum design to make the exhibition visit more engaging and interactive and can stimulate multiple senses of the visitor (Vermeeren et al, 2018). These new technologies are seen as novel presentation methods to facilitate access and complement the art works. It therefore has changed the way museums communicate and build a relationship with the visitors and encourage social inclusion because it makes exhibitions more welcoming and accessible. Technologies and interactive elements in exhibitions provide the visitor with entertainment and at the same it gives the visitor agency about their own museum experience (DesRoches, 2015).

These ideas reflect that implementing technologies provide engagement and entertainment for museum visitors. This increases the experience of entertainment for the visitor but could have the disadvantage of making it therefore a shallow experience that lacks authenticity and without gaining knowledge about the subject of the experience. Benjamin (1935) already argues by the emerging industrial revolution and the accompanying technological inventions that this will have a negative impact on art because it became reproducible. He argued that the so called 'aura' of an artwork will be lost, which refers to having an authentic experience. This means that it is not possible to have an authentic experience with a reproduced work of art because an authentic experience of an artwork is only reached by beholding the true unique art work (Benjamin, 1935). However, Benjamin (1935) recognized that reproducing art has the potential to democratize art and make it more accessible.



On the other hand, research has shown that there are also valuable advantages by adding technologies into the exhibition design. Addis (2005) suggest that the message in a museum should be given especially in a new digital form. She calls this a virtual edutainment environment, where visitors can interact and experience the recreated message. In this way, the visitor will interact with the information in an elaborated and complex manner and have a enriched experience. This means that it is possible to encourage learning and entertain the visitor at the same time (Addis, 2005). This is supported by Pallud (2017), which shows empirical evidence that technology elements increase the learning process because those technology elements elicit emotional reactions such as enjoyment, curiosity and immersion. Besides, this research shows that by implementing easy to use interactive technology contributed to the perception of authenticity by visitors (Pallud, 2017). This means that technology provide enjoyment, immersion and authenticity which leads eventually to a deeper learning experience.

Besides, are museums nowadays experimenting with implementing augmented and virtual reality in exhibitions (Trunfio et al., 2021). Trunfio et al. (2021) shows that the quality of the overall visit with virtual reality is perceived very high. Besides, these new technology also attracted visitors without or limited knowledge about art or museum experiences and perceived the museum as enjoyable. However, visitors with prior museum experiences were mostly young people that could easily accept the digital stimuli but were less surprised and satisfied with the exhibition innovation with virtual reality (Trunfio et al., 2021). This would suggest that exhibitions with high technology innovation, such as virtual reality, does attract a new audience but can have the effect that it does not satisfy the expert visitor.

To summarize, many museums and art museums as well are implementing digital serviced and technology which can attract a new audience and engage the visitors. However, there could be a part of the authenticity be lost. On the other side, can enjoyment and immersion provided by technology accelerate the learning process. Eventually, virtual reality technologies in exhibitions are perceived of high quality but do not satisfy every visitor. This could suggest that visitors from the case as Remastered with highly amount of technology is highly valued, attract a broad audience and engage the visitors. However, there is shown solely projections of the art works which could impact the perceived authenticity negatively and does not satisfy the expert visitor. The case of the Mauritshuis that have rarely made use of technology could lack engagement and interaction with the young visitors.

## **2.7 Audience development and cultural preferences**

Following the previous paragraphs, museums are nowadays more focused on attracting a broader audience. One of the new segments is the young audience. Young adults between 18 and 35 are underrepresented among museum visitors in western countries (Gofman, Moskowitz & Mets, 2011). Therefore, museums nowadays show a growing interest in attracting young people (Tzibazi, 2013). Mason and McCarthy (2006) found empirical evidence that cultural institutions as museums and art galleries make young adult visitors between 16 and 26 years feel like they do not belong in those places and make them feel uncomfortable and unwelcome. Art is perceived by young people as something that is outside their everyday lifestyle and culture consumption. Hughes and Moscardo (2019) show similar results in their research about young visitors between 18 and 30 years; these young adults consider museums as places that are not made for them. Therefore, they suggest that museums need to work on developing an appealing museum experience, by using technology and possibilities for social interaction. Mason and McCarthy (2006) suggest as well that museums should adopt their exhibition designs and content to make it feel as a welcoming environment and atmosphere for young visitors. If museums succeed to implement this in their exhibitions, it is possible to create a place where young people feel included and welcome, by serving educational as well as entertaining elements (Mason and McCarthy, 2006). According to the research of Hughes and Moscardo (2019) young visitors suggested that museums would be more appealing if they were interactive, feeling more relevant and giving space to interact with peers. There has been a general increase in all sorts of leisure activities and attractions. This makes that the museum visit as leisure activity has gained more competition from alternative leisure options, while young adults have only a limited amount of time (Van Aalst & Boogaarts, 2002).

Moreover, young adults have the similarity of coming from the same cohort while they mostly are a very diverse group, which makes it even more difficult to cater this dynamic group for museums (Twenge, Campbell & Freeman, 2012). Such a diverse group as young adults therefore has a great variation of taste and cultural preferences. Bourdieu (1984) describes the development of taste as an structure of symbolic and social relations whereby social groups are able to distinguish themselves from other social groups. This distinction is expressed via lifestyle and taste choices and is communicated on two levels. The particular taste preference shows by which social group the individual belongs and it communicates as well the disposition from all the other social groups. This feeling for taste which belongs to any member of a social group, and the ability to classify other social groups, is a process that

members internalize and therefore, classification comes as natural. This feeling for taste and cultural preference is developed through different 'capitals' as argued by Bourdieu (1984).

These capitals are; social capital, economic capital, and cultural capital. Social capital is the amount of accessibility to social networks and other people. Economic capital consists of financial assets and property. According to Gofman et al., (2011) income is an important factor that determines whether young adults would attend an exhibition or not. Whereby young adults with a high income have a probability of more than 50% than low income young people to visit a museum.

However, this difference in income would probably not be the only reason why low income people do not easily visit an exhibition. The third capital is namely cultural capital. This capital consists of three different elements, which are objectified capital, embodied capital and institutionalized capital. Objectified capital refers to the cultural possessions, for example art works or instruments. Second, is embodied capital that consists of the knowledge about behavioral attitudes and communication styles. Examples are mastering the knowledge and skills of social etiquettes, vocabulary or accents. This type of knowledge and skills are not transmissible but are passively acquired over time through socialization of culture and tradition (Bourdieu, 1984).

The cultural skills and knowledge are often internalized by members of social groups. This means that members of social groups have particular cultural patterns that have become a part of a person's identity and are socially constructed. This internalized knowledge and cultural practices are called habitus by Bourdieu (1984). Habitus is primarily acquired through family socialization and upbringing. Subsequently, education and the broader environment could influence the habitus of someone.

The last part of cultural capital is institutionalized capital, which means the acquired academic certification and professional qualification. Therefore, the educational level that someone accomplished, influences their cultural participation (Bourdieu, 1984). Even nowadays, there still is found empirical evidence that the social background is being expressed through cultural and leisure preferences. Besides, educational level has an effect on participation in highbrow activities, whereby only people with high educational levels tend to show interest in highbrow culture (Van Eijck & Bargeman, 2004). Highbrow culture, amongst which museums belong, is seen as culture that is legitimate and classical. It requires certain knowledge and behavior to be able to understand the museum visit. This means that mostly the cultural elite is the regular museum visitor, because they possess the specific knowledge, and the museum visit is part of their habitus. However, by adding entertainment, which can be

seen as low brow, to an exhibition, it could address new social groups with lower cultural capital. Because entertainment is easy to consume without prior specific knowledge and social etiquettes and therefore appeals less to cultural capital whereby exhibitions could be more accessible to social groups that are now not attending museums. On the other hand, the disadvantage of integrating entertainment in museums could avert the high cultural capital visitors, because they may interpret entertainment as trivial and inappropriate in a serious art museum. It is therefore important, by every exhibition design, to take into account which audience is served in their needs and expectations.

Nonetheless, research (Van Eijck & Knulst, 2005) shows that younger generations have a general attendance decline in highbrow culture. The amount of young adults that attend none or only little highbrow activities has increased and therefore they seem to be pleased to only consume lowbrow culture. This could mean that there is an ongoing process whereby all the different segments of cultural capital visitors are happy with popular culture (Van Eijck & Knulst, 2005). Besides, Gofman et al., (2011) show in their findings that if an exhibition is promoted by 'just having fun' for young people, next to being a nice place to gather with friends, and the facility of a good restaurant, the interest to visit a museum increases more than nine-fold. To summarize, this would suggest that including entertainment could avert the regular, high cultural capital visitor. However, it may be likely to especially attract the young adult visitor with both low and high cultural capital.

### **3. Methodology**

In this chapter, the methodological procedure of this research will be explained and discussed. Firstly, the research design will be laid out and justified. Secondly, the selection of the case studies is discussed. Then, the details of the data collection and sampling procedure will be provided. Furthermore, the operationalization and data analysis will be clarified. At last, a reflection on the issues of reliability and validity is provided.

#### **3.1 Research design**

The main research question is: *What is the exhibition strategy of art museums in the Netherlands to attract young audience between 18 and 30 years and how is this perceived by the young audience?* This is a broad question and in order to be able to answer it systematically, it is divided into three sub-questions. Firstly: *What is the intention of museum staff on facilitating a positive experience in an exhibition to attract young visitors?* Secondly: *What is the experience of the visitors between 18 and 30 of the exhibitions?* And last: *How are the intentions of the museum/exhibition received by the young visitors between 18 and 30?*

The aim of this research is to get a better insight into the intention of museum staff on the topic of how to design an exhibition to attract young visitors. Besides, the aim is to assess these efforts from the museum staff via young visitors' opinions and get in-depth information about the experience of the exhibition by young visitors. Eventually, this paper aims to make a comparison on management level of the museum staff of the case studies, as well as how it is received by young visitors.

In order to provide an adequate answer on the main research question, the most appropriate methodological approach was considered to be qualitative research. This methodology focuses on understanding and revealing the social world of individuals. Qualitative research makes it possible to obtain in-depth knowledge about personal experiences, intentions, and perceptions. In qualitative research, the meaning making and understanding from the participants are central, and it is possible to reveal the meanings between situations and settings (Njie & Asimiran, 2014). In this study, the focus is on strategies to attract young museum visitors, but even more so the intention of museum staff in how they create an exhibition for young visitors. Besides, the research studies the experience of the young visitors themselves. By using qualitative research, it is made possible to gain understanding of the intentions of the museum staff and insights into the experience of young visitors. In order to collect this in-depth data the most suitable method is to obtain interviews

with the museum staff and young adult visitors. Interviews give access to the inner world of individuals whereby the personal perceptions, experiences and intentions are revealed (Alsaawi, 2014). Therefore, conducting interviews is the appropriate method to collect data for this research. These interviews are held within two specific selected case studies. For the reason that case study research is specifically suitable for studying complex social phenomena and gain extensive and comprehensive data about the case (Gerring, 2004). By using this method, it is possible to gain empirical knowledge about specific cases and insightful personal information by using interviews. In the next paragraph the selection of cases will be argued.

### **3.2 Case selection**

This research is based on a comparative multiple case study design. This means that the research consists of two different museum cases that are compared with each other. The two cases have completely different characteristics in order to compare the role of entertainment in a traditional art museum as well as in a new and modern art museum. The comparative case study approach is therefore suited to analyze similarities and differences between the two separate case studies (Miles, Huberman & Saldaña, 2014). By using case studies as method it is possible to gain an insightful and comprehensive view on the research problem and therefore it can provide an understanding and explanation of the research problem (Baxter & Jack, 2008). Besides, by looking into two cases, it makes the findings more strong and reliable because of the broader empirical evidence (Baxter & Jack, 2008).

In this research, two different museums were purposefully selected in order to collect the most relevant data. The museums that are selected as case study are: the *Mauritshuis* and *Remastered*. These museums were selected for their opposite characteristics in how they design their exhibitions and their use of entertainment, whereby one is traditional and focused on paintings and the other is focused on offering an experience and entertainment about art (See figure 2). This selection strategy is called maximum variation of cases, which means that the cases are very contrasting on a specific issue (Baškarada, 2013). This makes it more easy to recognize contrasting patterns in the data. By choosing these cases it provides a clear pattern of the central constructs, relationships and logic of the particular phenomenon (Eisenhardt & Graebner, 2007) which in this case is the role of entertainment in exhibition designs.

There has been chosen for a traditional art museum as opposed to a new digital art experience site. Therefore the novel art experience *Remastered* is selected. This is a museum that is new and focuses on enabling an experience for the visitor with stimulation of multiple

senses, by using visuals, music and touch. The artworks of the old Dutch Masters are recreated into large digital projections, where the visitor can enter this newly created world. This venue has also been awarded as the most innovative venue of the Netherlands (*Remastered a Whole New World*, n.d.). Therefore, this is an interesting and fitting case to study the strategy of making an exhibition into an experience and therefore entertaining the visitor by presenting art in an innovative manner. This case is exemplary for making an art exhibition into an entertainment experience in order to attract young visitors. Therefore, this case is relevant to research the intention of the museum staff on the topic and the evaluated experience of visitors gives valuable insights for this research.

The second case study will be a traditional art museum with the original art works and paintings from Dutch masters from the 17<sup>th</sup> century, namely the Mauritshuis.

This is a medium-sized art museum that hosts some renown artworks, for example ‘the *girl with the pearl earring*’ from Johannes Vermeer. The museum has a collection of its own and hosts temporary exhibitions whereby the paintings are at the center of the museum experience. This case study is a suitable case study of a traditional art museum. Therefore, it is valuable to collect the intentions of the museum professionals of the Mauritshuis on how they are designing the exhibition to attract young visitors in order to gain in-depth information on the strategies of traditional art museums. Moreover, the insights of the experiences from young visitors at the Mauritshuis contributed to this research.

<b>Case study: Remastered</b>	<b>Case study: Mauritshuis</b>
Digital art experience	Traditional art museum
Projections of art works	Original art works
No collection	Collection
Commercial	Funded by the government
Highly technologically	Low technologically
Highly multi-sensory	Low multi-sensory
Low informative	High informative

Figure 2: Characteristics of the case study museums

### 3.3 Data collection

In this qualitative research, the data is collected by semi-structured interviews. These make it possible to obtain the intended data about the topic of museum exhibition design and visitor experience by using a specific topic, listed prior to the interview. However, with this method, it is still possible to ask probing questions and let the interviewee elaborate on specific issues by using open ended questions (Alsaawi, 2014). Therefore, it is made possible to structure the

interview as well as gather data that will allow a deep understanding of the perceptions and experiences of the participants.

This research makes use of two different groups from two different case studies. These groups are: the museum staff from the Mauritshuis and Remastered and the young adult visitors from the Mauritshuis and Remastered. For the museum staff and for the visitors, two separate interview guides (see appendix B.1 and B.2) were constructed. The interview guide for the museum staff was structured by topics that are relevant to the research question. These topics are: (i) about the museum, (ii) audience development and young visitors, (iii) general perception exhibition design, (iv) exhibition design intentions, (v) entertainment and exhibition design. The interview guide for the visitors was as well semi-structured by specific topics. The topics for the visitors were: (i) general cultural preference and (ii) exhibition experience. For both groups the interview guide was leading during the interview. But, due to the semi-structured nature of the interviews, it still was possible for the interviewer to ask follow-up questions if that seemed relevant for the research. This advantage makes it possible to gain insightful and comprehensive information from the participants and gives the interviewer flexibility during the interview (Alsaawi, 2014). Therefore, it gives the researcher the opportunity to better understand the perspective of the interviewees (Baškarada, 2013).

So, this research contains interviews with the museum staff and with the young adult visitors. There were six interviews with the museum staff, three of which in each museum (e.g., A.1 Table of respondents). The duration of the interviews with the museum staff was around one hour. Therefore, six hours of data is collected with the museum staff interviews. These interviews were formal and professional. They were thorough and insightful interviews whereby the staff enjoyed talking about their museum practices. These interviews were held in a quiet place at the museum.

Furthermore, at both museums there were the young adult visitors interviews. In total there were 43 respondents, of which 24 respondents were interviewed at Remastered and 19 at the Mauritshuis (e.g., A.2 and A.3 Table of respondents). These interviews consisted of one visitor per interview, and sometimes two or three visitors were interviewed simultaneously. These interviews were in between 15 and 25 minutes, which makes a total of 7 hours of interviews. The interviews with the visitors were held at a spot in the museum foyer. These were short, upbeat and informal interviews because the respondents enjoyed talking about their museum experiences. Furthermore, all the interviews with the museum staff and some interviews with the visitors were held in Dutch, but the quotes mentioned in the result chapter



were translated into English. All the interviews were audio recorded in order to transcribe and analyze the interviews accordingly.

### **3.4 Sampling**

This research is focused on two different respondent groups whereby also two different sampling techniques have been used. The respondent groups are the staff of the selected case study museums and, secondly, the young visitors of their exhibitions.

The first sample group is the museum staff. They hold the knowledge about how they lay out strategies for attracting young visitors and have specific intentions and perceptions on how to design an exhibition and what role entertainment plays in that. Therefore, sampling and thus interviewing the museums staff is essential for this research in order to gain insight into the museum practices.

The sampling technique that has been used for selecting the museum staff is via expert sampling. This is a non-probability sampling technique whereby it is possible to gather a sample of participants with specific characteristics. The respondents are selected based on their knowledge and expertise in regard of the research topic (Bogner et al., 2018). Therefore someone that is recognized as expert, should also possess contextual knowledge about the topic and thus provide insightful information for the research. This purposive sampling method ensures therefore the relevance of the collected information (Bogner et al., 2018). All the museum staff is an expert on the practices of the museum. It is often the curators that are in control of the design of the exhibition, however, they are more specialized in the art itself instead of serving the young visitor. Therefore, in this research the museum staff that is interviewed is from the education, management, marketing and collection department, to get a better understanding of their intentions and strategies to attract young visitors by using entertainment. Furthermore, it gives a broad perspective on the topic by interviewing museum staff from different departments of the museum. Therefore, the criteria that the museum staff needed to meet were, being employed at one of the case study museums at the moment of interviewing and working at a relevant department for this research, for instance, the education, management or collection department. All the museum staff met these requirements for participating in this research. Besides, these museum staff was recruited for this research by using snowball sampling. This is a technique to recruit participants that are otherwise difficult to reach, by asking participants for recommendations who as well could qualify for participation in the research (Biernacki & Waldorf, 1981). This will eventually lead to so called referral chains and therefore reach relevant participants, whereby the

eligibility is verified (Biernacki & Waldorf, 1981). All the staff was employed at the museums and held a relevant position in terms of the research.

The second group of participants, are the young adults visitors of both the case study museums. There is previous research on the perception and ideas of the museum staff about the new trends of museum exhibitions and entertainment (Balloffet et al., 2014). However, there is a lack of research that tests the ideas of entertainment and participation from young visitors. Therefore, in this research there will be a focus on assessing the experience of the case study exhibitions among young visitors. The age range of young adults is defined as 18 till 35 years old, whereby they are between adolescence and becoming parents (Geiger & Castellina, 2011). In this way, this research will contribute to gaining a better understanding of the experience of young adults visitors in different museums and evaluate the exhibition design choices by the museum professionals.

The visitors of both the case studies, are recruited by using criteria sampling. The specific criteria for participation on these research draws the boundaries around the sample (Robinson, 2014). All the participants have to meet the criteria in order to be eligible for the research. These criteria for the visitors were: they had to experienced the exhibition and had to be between 18 and 35 years old. All the visitors met these criterions for the research.

### **3.5 Operationalization and data analysis**

This research is operationalized into two maximum different case studies, whereby within the case studies two different groups are interviews. These interviews were semi-structured by previous named topics. The two case studies, which are the museums, consist also both of two different groups, namely the museum staff and the visitors. This means that there are two units of participants of analysis per case. The group of museums staff and the group of visitors. These groups are analyzed within their case as well across the cases, which is illustrated by figure 3. The case studies are compared with each other by comparing the

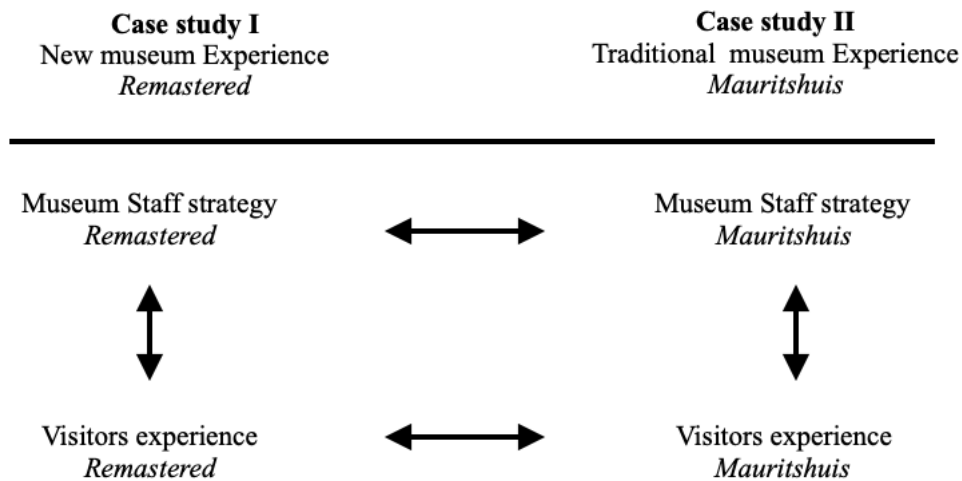


Figure 3: cross-case analysis model in this research

museum staff of the different cases as well comparing within the museum, namely the museum strategies of the museum staff with the visitors at the particular case studies. This means that there is been made use of a cross-case analysis at this research. This type of analysis is considered more effective at generating theory and formal propositions than studies that solely use within case or only use across case analysis (Barratt et al.,2011). By using cross-case analysis it is possible to apply the constant comparative method. This means that there have been a constant comparative between the cases and discover patterns and relations. Therefore, the possible differences and similarities can be identified (Boeije, 2002).

In order to identify the general categories and themes, the quantitative research method specific for social research, namely thematic analysis is applied in this study. This is a method to identify, analyzing and reporting occurring themes from the data (Braun & Clarke, 2006). By using thematic analysis it is possible to organize and therefore being able to describe and interpret your data in rich detail. Thematic analysis is a method that consist of different phases. The first phase is familiarizing yourself with data, whereby the researcher is transcribing the interviews (Braun & Clarke, 2006). In this research are all the interviews recorded and afterwards transcribed. Thereafter, there are generating initial codes, which means that what appears as relevant and interesting to the research is coded. After this phase, did the researcher searched for themes, whereby is looked to patterns and protentional themes. Then, these initial themes are reviewed and work in relation to the codes and entire data set.

As final phase, are the themes defined and named (Braun & Clarke, 2006). Eventually this is reported and structured in the results chapter. These themes are based on the thematic analyzing from the empirical data as well on the theoretical concepts from the literature framework. Therefore, it is possible to reflect upon the literature review and to get a better inside in new perceptions and experiences that could emerge from the interviews. There has made use of the digital tool *atlast.ti* for analyzing the data systematically.

### **3.6 Validity and reliability**

In this research was high validity and reliability ensured most as possible. Reliability is guaranteed through consistence use of the measuring instrument (Long & Johnson, 2000). In this research is the data was consistently collected by the use of a theoretical framework that was operationalized, standardized interview guides and to create a pleasant atmosphere. These interview guides makes it possible to compare the findings consistently and therefore ensure a high reliability. Besides, the pleasant atmospheres was created by the researcher to be not outspoken and therefore ensured neutrality as researcher. This increases the reliability and reduce the risks of interviewees giving only socially desirable answers (Long & Johnson, 2000). Thereby, were interviewees made aware that there was no wrong or incorrect answer possible and was time given to answer the questions which created a safe environment for the interviewees. This stimulated the interviewees to answer honestly and thoroughly and increased the reliability.

The validity is high valued when the applied measurement instruments are accurate and are able to measure what is being studied (Long & Johnson, 2000). This research consist of a multiple cases study design which increases the external validity and therefore create a more robust and reliable findings than single case studies (Baxter & Jack, 2008; Eisenhardt & Graebner, 2007). Besides, the sampling was constructed conscientiously by choosing relevant museum professionals and diverse as possible museum visitors within their criteria. Thereafter, the methods and research design are described it great detail in order to offer transparently. Besides, the process of analysis and coding was done according to the rigorous scientific steps of thematic analysis whereby the most optimal objectivity was assured. However, by carrying out qualitative research it is unachievable to reached complete objectivity due to the importance of the researcher's interpretation. Nevertheless, the strength of using this method is that it made possible to access in-depth knowledge that otherwise was not able to collect by using a other method. Thereafter the results are systematically presented with relevant quotes from the respondents that support the arguments.

## 4. Results

In this chapter are the findings structurally presented by sub-themes that is constructed from the analysis. The results are illustrated by quotes from the respondents that express their intentions and experiences. In this chapter will be firstly the demographics of the visitors be discussed, thereafter the general art knowledge and experience, then the museum experience, the education and entertainment. At last is the theme audience participation discussed.

### 4.1 Demographics visitors

The first thing to note is the difference in visitor demographics (See Appendix A) between Remastered and the Mauritshuis. At the moment of interviewing, the visitors of Remastered had a very diverse background; there is a balanced mix of highly educated and practically educated people. The Mauritshuis, on the other hand, has exclusively highly educated visitors within the age range of this research, where the majority is university educated with a master's degree or even a doctorate degree. This shows that Remastered is more accessible for a diverse group than the Mauritshuis. This is an issue the Mauritshuis staff is aware of and therefore they aim to appeal a broader audience with diverse familiarity with art and education levels. Museum staff 1 from Mauritshuis does describes this:

“Because of course the Mauritshuis had and still has a bit of an elitist character. You also see it in, or very specifically, art lovers, who are often older, gray-haired people with money, and we are trying to change that.”

The Mauritshuis has also changed its mission in the last couple years. The most important pillars in the mission are Masterly and Human. This means that they show the masters of the Dutch visual art but also endeavor to make the museum human and therefore a place where everyone can feel themselves at home. This is mentioned by museum staff 1 from the Mauritshuis: “that the Mauritshuis is open to everyone, and we would like everyone to feel at home here. And here we are, showing the masters, but we are also human.” To make the visitors also feel at home is a new development in the mission of the museum, which is explained by Museum staff 2 from the Mauritshuis: “This mission changed and then indeed the emphasis of mastery shifted more to the human aspect, to feeling at home and being a home for people.” Museum member 1 from the Mauritshuis explained that this new human

aspect of the mission is a method to make the museum more accessible for a broader audience:

“ (...) and with the human aspect. Then we are very practically thinking, very much on conveying that, in an accessible way. So how do you reach out to people to let them experience that beauty and then that they don't feel uncomfortable?”

However, the young visitors that are interviewed at the Mauritshuis during this research were all highly educated. On the other hand, the mission of Remastered is concentrated to make art accessible and to attract a broad audience. This is explained by museum staff 4 from Remastered: “we've always thought of art is not something elitist, it's for everyone in any way. So, let's still make it accessible to everyone”.

To address specifically the young adult audience as a target group is no priority for either of both museums. The Staff member 1 from the Mauritshuis explains this:

“Very honestly, I think there are very few exhibitions that are conceived in such a way that they are specifically for the 18 to 35 target audience. We did have a children's exhibition, a family, children's, exhibitions a do exhibition; hello Vermeer and hello Rembrandt but that was really aimed at those active families. And between eighteen and 35 it becomes very soon. Just do something through educational institutions and nice if they visit from a study. But as a separate visitor, I think there's just not enough attention to it yet.”

This shows that the Mauritshuis is in the process of starting to develop new strategies for a broader audience and young adults, by making the Mauritshuis ‘human’ and thereby welcoming for everyone. However, during this research was exclusively highly educated young visitors interviewed, which implies that the museum is mostly attracting highly educated visitors. On the contrary, at Remastered that has a primarily focus to make art accessible for everyone, seems to succeed at this mission because there were a diverse group of visitors interviewed during this research.

## 4.2 General art knowledge and experience

In the interviews with the visitors, were they asked about their general cultural experience. Firstly, most of the Mauritshuis visitors did participate in very diverse cultural activities. Respondent 16 from the Mauritshuis is elaborately describing her cultural activities:

“Yes, I also read a lot actually. So that's the main thing too. I also do a lot, maybe musical performances, which is more concerts and yes, I also have a few friends who play at the conservatory, so classical performances as well. I also have a museum pass for Belgium since this year and since then I've also gone to more museums and also usually when I'm on vacation somewhere. So furthermore, I go to museums a lot. I also have a cinema ticket to go to the cinema more often and it is mainly a hobby for me. So sometimes I would also like to know more about it, also in terms of art history maybe.”

Besides, the visitors of the Mauritshuis all thought that arts and culture is important and takes a significant role in their lives. This is described by respondent 12 from the Mauritshuis:

“Yes, it's. It's not the main part. My main focus. But yes, of course, I think my life would be boring without art. Any form of art.” In addition to this, it is made clear from the interviews that the visitors from Mauritshuis are going regularly to museums, which is often around one or two times a month. Respondent 2 states: “let's say one or like one per month or two, one to two times a month.”

Besides, from the interviews it was made clear that the Mauritshuis visitors had already prior knowledge about art and art history. They could mention specific artist and art works by name and described art techniques. This is shown by respondent 13 from the Mauritshuis:

“It really just gives you a better perspective of why it is such a significant piece of cultural heritage. It was just mind blowing. It was just so cool because I've seen other Vermeer's in the past too, and they just they never cease to amaze. Like they are just so lifelike and just the softness of the light and the texture is just so beautiful.”

These results show that the young visitors from the Mauritshuis were highly educated, went to many different cultural activities and had already knowledge and interest about the art. This indicates that the young visitors from the Mauritshuis have a high cultural capital, which is described by Bourdieu (1984). Besides, the young visitors go frequently to museums, which indicate that visiting a museum is part of their habitus (Bourdieu, 1984). All these indicators of the respondents from the Mauritshuis, imply that the Mauritshuis is only accessible and inviting for people with high cultural capital.

This is in line with how the museum staff from the Mauritshuis based their strategy on developing exhibitions for visitors and thereby also for young adult visitors. This is explained by the museum member 3 from the Mauritshuis:

“I do see that there are challenges in attracting young people, but I do also believe that you can take them seriously, in understanding why those objects are special, that you don't, that you don't have to underestimate that on a visit.”

This implies the museum staff from the Mauritshuis recognize that it can be challenged to attract young people to the museum, however they also imply that the collection is already understood and recognized as important by young visitors. Therefore, it seems that there is not an urge or necessity by the museum professionals to make the exhibition an experience which is easily accessible, also when young visitors do have prior knowledge or interest in the art collection.

Furthermore, it was made clear from the interviews that the young visitors from the Mauritshuis had knowledge about how they should behave at a museum. Respondent 1 from the Mauritshuis had even critique on other visitors that were talking loudly and that it was therefore noisy in the museum. The respondent explains this as: “I think it's quite distracting. I find it also, I guess, somewhat disrespectful towards the setting of the museum, I guess it's the same as a church feeling. You're supposed to be quiet. I guess it's just cultural upbringing somehow.” Therefore, the respondent shows her knowledge about the unwritten rules and behavior in a museum. This shows that the young visitors do have high cultural capital, and especially embodied cultural capital (Bourdieu, 1984).

On the contrary, at the case study Remastered, was the amount of knowledge about art and the frequency of visiting cultural institutions more diverse by the visitors. Only half of the visitors of Remastered also sees culture as an important part of their life. However, there is also a group that do not think culture has such a significance in their life. Respondent 4



from Remastered describes this clearly: “I find it really difficult. Yes, I find, I don't think it's very important in my life. I do like to see it more, but I don't have that much with it”

Besides, the visitors from Remastered was a blend of people that undertook various cultural activities, but there were also visitors that only participated in a few cultural activities. Respondent 1 from Remastered stated: “Yeah, well just parties and festivals, I like that a lot, but other than that not really. Well, this [Remastered] we did go to by chance.” Besides, there are visitors that are familiar with museums and artworks and visitors that almost did not visit a museum at all. Respondent 22 from Remastered stated: “Very occasionally, I think in the Netherlands once a year.” The visitors that do not have much knowledge about art and also do not visit museums, explained that they feel that they do not belong at a museum, due to the lack of knowledge about art. Respondent 23 from Remastered explains this: “So because sometimes I don't, then you hear people sitting around looking at a painting so very interestingly and I think, yeah, what are they talking about? So I can't comment on this.” She describes the specific unwritten rules about museums but does not really know how to behave and what to talk about. Respondent 24 from Remastered describes that he feels not comfortable visiting a museum and therefore even feels as an outcast from the other visitors:

“Yes, I'm not allowed to say much or talk loudly, and of course we're going in there pretty much blank, because it's not like we're going to read up in advance either, about what are we going to see. There are of course people who spend a little more time on that and also in general, a little more engaged with the arts. And we don't have that and then you feel a bit of an outcast.”

This shows that a perceived lack of knowledge about art and the unwritten behavior rules at a museum make that respondents do not feel welcome and comfortable in a museum. Some visitors of Remastered draw a comparison between traditional art museums and Remastered. Hereby, they are describing that the experience at traditional art museums does not attract and satisfy them as much as their experience at Remastered. Respondent 21 from Remastered explains that this is especially the case for young adult visitors:

“Yes, I think it's more of our time, of course, because otherwise you are so static in a museum looking at a painting. This [Remastered] is then a different experience that

fits much more with the times of today. Especially if it's aimed at young people and getting them involved in history.”

Respondent 11 from Remastered explained that the art is presented as easy to consume which makes it more appealing, especially for young adults: “(...) But I can imagine that for young people it's a bit less so and that they like the fact that the art is brought a bit more quickly and light-heartedly. That really appealed to me, at least with Remastered.” This approach to art is exactly the mission of Remastered, where art is presented in an accessible way for everyone. This is explained by museum staff 4 from Remastered:

“We actually want to make art accessible in an approachable way to people who on the one hand might otherwise never come into contact with it or would not come into contact with it so easily, or on the other hand people who have already come into contact with it, but then show it to them in a new way.”

This shows that the staff from Remastered wants to make art accessible for everyone but because they present art in a different way, it is also interesting for people who already know a lot of art. This is also in line with the broad range of visitors which are not all highly educated but also practically educated and have thus different levels of cultural capital.

In comparison with both case studies, it is made clear that there is a large difference in the knowledge about art and the frequency of participating cultural activities. The result shows that the visitors from the Mauritshuis had a high cultural capital and felt therefore comfortable and welcoming at the museum. However, at Remastered there were visitors with high cultural capital as well with low cultural capital. The visitors from Remastered described that at a traditional museum they do not feel comfortable because they do not know how to behave or have the appropriate knowledge about the art to be able to understand it, which indicates that they do not possess the embodied cultural capital (Bourdieu, 1984). This implies that the Mauritshuis is only accessible for people with high cultural capital, which the museum staff also expect from the visitors to possess knowledge and understanding about the art. While at Remastered also people with low cultural capital are visiting the exhibition, which is also the mission of the museum staff from Remastered to make art approachable for everyone.

### 4.3 Museum experience

The museum staff of both museums declared that they did not have a strategy to enable a specific experience for young adult visitors. The Mauritshuis staff mentioned that they are now developing strategies to attract young adults for their exhibitions. Museums member 1 from the Mauritshuis stated:

“I find that very difficult question because... Yes, it's a large audience and all different people. Yes, I actually don't know, look, you can seduce them. I think that might be a better word, and seducing is often based on the perception of certain subjects and themes, to which you can link a debate or a kind of meet-and-greet-type thing, I think you can seduce that target group on the basis of names as well as subjects. But here in the Mauritshuis, for the first time, more thought is being given to this. How are we going to seduce this target group?”

The museum staff from the Mauritshuis did have strategies for marketing and programming for young visitors, but the experience at the exhibition was designed with mostly only the focus on the paintings as they are. Museum staff 3 Mauritshuis: “But it's also fair to assume that a young visitor will find it special that there is such, yes, such an exceptional collection to see and experience.” This makes clear that the museum staff from the Mauritshuis is expecting that the collection is already recognized as valuable and interesting for young adults, which is implied as enough motivation for young adult to visit the Mauritshuis. This implies that the concept of new museology (Vergo, 1989) is not fully implemented.

This is in line with what the visitors from the Mauritshuis experienced during their visit. Respondent 10 from the Mauritshuis explained his experience at the museum by beholding the paintings:

“The paintings are very beautiful, of course, and I liked the larger room on the second floor with the bull. I found that very surprising and every time I went to one more painting and then looked at it and that stayed kind of nice, I really did find that, that was surprising.”

This kind of experience can be categorized as esthetic experience by Pine & Gilmore (1999). This means that the visitors experienced a passive participation but were as well immersed by the painting.

The museum staff from Remastered did not designed their art experience specifically for young adults but they had a clear vision about what youngster like to get offered at a museum. Museums staff 4 from Remastered explains that active participation and offering a whole and immersive experience is what attracts young adults:

“The part of experience, so that it, that you step out with the feeling of oh, I experienced something cool, I think that's something what attracts young people of this generation very much. You could say that it is not just passive but that it is something that you can step into yourself and that they then notice that oh, this is actually very cool, so that they step outside again with that same feeling.”

Besides, the museum staff from Remastered emphasize stimulating multiple senses as important factor in their art experience. This is stated by museum member 6 from Remastered:

“The visual stimulation is very important, so when you come in that you do see right away what is happening? Where am I? And of course we also work a lot with light, sound and even water. So different elements to stimulate younger people, which is very interesting.”

The visitors from Remastered were positive about experiencing a whole experience about art. Respondent 11 is describing why he is so enthusiastic about his experience at Remastered:

“That they make [paintings] come to life, so both with the audio and visually, the fact that you're standing in the room and the whole room is actually the performance, so you're not standing looking at a central point, I don't know exactly what to call it, but it's yes, it's a whole experience, it's yes, it's very, it floats a little bit, yes, I don't know how to explain it, but I liked it immensely.”

This indicate that the visitor at Remastered had an escapism experience as is described by Pine & Gilmore (1999). Which means that the visitor has an active participation in the event and is as well fully immersed with the environment.

At both museums, the young adult visitors were very positive about their experience at the museums. At the Mauritshuis, the visitors were most enthusiastic about the collection and

paintings. They also mentioned the building itself as something that did add to their experience at the museum. Respondent 11 from the Mauritshuis describes this: “(...) I also liked it when you walk through the museum. The rooms are, like, so majestic. I like that. It's the old style I really liked.”

At Remastered the visitors mentioned mostly the experience of the stimulation of multiple senses, the interactive element and that you are taken by the construction of the story as a visitor. Respondent 20 from Remastered describes this build-up: “ (...) And furthermore, yes it was really a kind of build-up to a climax that was very top. I also thought the music was very cool.” This is similar to the Spectacle Design that is described by Counts (2009). Furthermore, is Respondent 11 describing the stimulation of the senses and the interactive element during the visit at Remastered:

“I also thought it was incredibly cool yes, you're just constantly stimulated to pay attention and it's so interactive and immersive and yes, that whole experience, that does really contribute to it being, yes, it's really starting to come alive for you, yes, so I thought it was incredible fun, much more fun than in normal museums.”

The visitor describes specific aspects which made his visit at Remastered enjoyable. Therefore, he mentioned that it was a more enjoyable experience than he would have at a traditional museum, which suggest that these elements are missing at a traditional museum.

In comparison with the different case studies, there is seen that the visitors had different sort of experiences. In the Mauritshuis the visitors had mostly an esthetic experience (Pine & Gilmore 1999), whereby they behold the paintings. At Remastered the visitors experienced immersion and participated actively in the exhibition which is described as an escapism experience by Pine & Gilmore (1999).

#### **4.4 Education**

At both the case studies, the visitors mentioned that they did learn something during their visit. All of the Mauritshuis visitors described that they received much information and most of the Remastered also mentioned that they learned something. Only a few visitors from Remastered declared that they did not learn anything. Respondent 5 from Remastered mentioned this: “Well actually no, I didn't actually look up much about it either, I can't say I gained much knowledge, but mostly it was a really fun experience.”

Besides, from the analysis it was made clear that there were different degrees of learning about the art at the different case studies. The visitors at the Mauritshuis were describing that they learned specifically about art history, gaining knowledge of the artworks and artists. Respondent 3 from the Mauritshuis is describing this:

“A lot of recognizable things I did see, yes, actually just a little bit about the lives of painters and stuff, there was a lot of attention paid to that, so I learned a lot about that, I don't list it so one two three anymore, but a lot about the painters.”

The young visitors from Mauritshuis did confirm that they were informed during their visit by the exhibition. However, there were some visitors that were not satisfied with the amount of information that was offered. Respondent 3 from the Mauritshuis is describing this:

“Yeah, just some more explanation, because yeah, (...) I think it's just too dry material, and sure I want to know where the person lives and how the person got there. But I also just want to know why, Why is there a dog in this painting, why is that in the painting, things like that.”

This indicates that the visitors at the Mauritshuis expect that they will receive information and therefore learn something at the exhibition. This is in line with the Mauritshuis staff who did mention that imparting knowledge of the paintings and collection is an important part of their practices at the museum. This is described by museum member 2 from the Mauritshuis: “I think, the primary mission is to pass on a certain message or a certain experience.” This shows that facilitating information in the form of a message is an important service of the museum to the visitors.

The visitors of Remastered did not learn about art history specifically but mostly that museums can be a nice experience and therefore it stirred up their interest in art. Respondent 4 from Remastered states: “Yes, that art can also be offered in a fun way and therefore not just boring to visit.”

Although the visitors from Remastered did not learn at the exhibition something about art history, their interest was sparked by their visit. However, the majority of the visitors of Remastered mentioned that they would have liked to get offered more information about the artworks. Respondent 15 from Remastered is describing this need of information:

“I think it's well because so we were kind of debating ourselves, we learned a lot, but I think we could learn more. I think that's what we're going to do, and after this, look up what paintings these were. And then I think it sticks really well, because we were thinking about it so much, whereas sometimes with a painting, then you read the names and then it's gone. Maybe you would have remembered it then and this, this I really do remember, but I do need names to link to that and meanings that the original artists had behind that. I find that I do really need that.”

Respondent 1 from Remastered did have specific ideas about how to adjust this to the exhibition: “I still think more information and then just in a nice brochure, still something that allows you to read more about it and that you don't have to, not someone has to explain it, but that you can read something afterwards. Something like what exactly was it about? That that would have been more fun, I think, yes”

This shows that the respondent still would like to receive some sort of information and gain knowledge about the artworks that were showing in the experience of Remastered. But this should be done afterwards of the experience, so the immersive experience is not interrupted by information.

To summarize and compare the two museums, it is made clear from the results that at the Mauritshuis the visitors expect to receive information and learn something at the museum. Some visitors even would like to get some more information and context about the paintings. At remastered indicate some of the visitors that they did not learn anything from the art experience. However, some of the visitors did learn that art can spark their interest and curiosity and were surprised that it does not have to be a boring experience. But most of the visitors indicated that they would like to receive some afterwards information. This raises questions in how education could be combined with entertainment at a art experience such as Remastered.

#### **4.5 Entertainment**

As is seen in the theory, are museums nowadays more visitor centered and thereby are searching for ways to make the museum experience enjoyable for the visitors. In the interviews was made clear that at both the museums, the staff members had a positive attitude towards entertainment, which is in line with the research of (Balloffet et al., 2014).

Staff member 3 from the Mauritshuis phrases her positive attitude towards entertainment:

“ So yes I really hope that that people enjoy and entertain in the museum and that then maybe not always or not every exhibition. But yes, again that may vary by exhibition, but are you for entertainment question mark, Yes, I'm all for it. It's a very good idea.”

However, the Mauritshuis staff members mentioned many concerns as well that comes with adding entertainment in an exhibition. These concerns are about the possible distractions of the core mission of preserving, the practical limitations in a museum, the seriousness of specific themes, such as colonialism and that exhibitions are not only a place for happy emotions but also should facilitate questions and the possible emotions of sorrow and sadness. Museum member 1 from the Mauritshuis mentioned her concerns about entertainment in relation with the core mission of the museum:

“(…) So yes, that remains something complicated, because after all, it is a heritage institution and that is also a primary task and making it accessible to the public is part of it. That is becoming more and more important. But preserving, conserving those works and sharing them with the public is primarily the task of the museum.”

This shows that the Mauritshuis are looking into making it accessible for a broader audience, whereby entertainment could encourage this, but explains that the core mission and focus is still on the preserving the works. In regarding to conservation, she mentions the practical limitations by offering entertainment in the museum:

“Yes, but I find it really very difficult because you're in a house and on the wall are paintings worth millions of euros that are immensely secured in a pretty old ramshackle building, with all kinds of complicated climate controllers and security guards who are totally keen on something no further than it should be and alarm systems that are very sensitive, extra security since also the climate activist so you very soon find yourself with practical obstacles (...) all those factors, that's really on your mind. The works are more or less sacred in that respect.”



Museum member 2 from the Mauritshuis mention another counter argument for entertainment in the Mauritshuis. She describes that it is important that there is also space for other emotions than solely enjoyment and mention the seriousness of the collection in the Mauritshuis:

“Yes, fantastic, yes, it [enjoyment] is one of the many emotions that people need to feel and now I do think that not that should not be the only emotion. Sadness, especially in a place like the Mauritshuis or anger should and can be there as well. Because if we just-and that's, I think, maybe my biggest argument against entertainment is that it can actually limit our span breadth of experience if it's just fun, all the time, because this is not. This is also a very painful collection, not necessarily Vrel, mind you, but the collection in general.”

This means that the museum member sees entertainment that could restrict the perspective and experience of an exhibition instead that it could enrich the whole exhibition experience. However, museum member 2 from the Mauritshuis describes the possibility as well to let entertainment synergize with the educational role a museum has:

“Well, for example museum night is incredibly valuable so and yes entertainment yes, so then you can think about musicians, but also things that are actually free, for example a photography workshop, making a Vermeer's selfie, you're in the light of Vermeer. Well, that can be very shallow, but that can also be incredibly profound because the light of Vermeer, is actually art historically extremely interesting. So if you offer that hand-in-hand which then makes people look at their surroundings differently and recognize Vermeer in their kitchen window yes, that's what I want. So that they can then take a piece with them and start seeing themselves and the world in a different way.”

This could suggest that the staff members of the Mauritshuis having a positive attitude towards entertainment but at the same time foresee multiple difficulties to implemented this at the museum. Therefore, should entertainment as element in the museum be handled with care and thoughtful in considering with the core mission of conserving. Besides there should be place for multiple perspectives and more difficult emotions as sadness and anger. However, the museum staff of the Mauritshuis also have the intention of combining entertainment and education. This suggests the intention to implement edutainment, which is an concept by

Hannigan (1998). However, this is only mentioned by one of the staff members of the Mauritshuis and the other staff members strongly focused on the preserving role of a museums. Besides, as is shown previous in this results chapter, another museum member from the Mauritshuis described that they assumed that young visitors already value the art works as incredible and enjoyable which means that the Mauritshuis does not have to make the effort to make it more entertaining and accessible for young visitors, which is opposed to the new museology (Vergo, 1989). However, almost all the young visitors from the Mauritshuis, that were mainly highly educated people with high cultural capital, did enjoy the exhibition. Respondent 14 from the Mauritshuis is describing this:

“I did enjoy it for sure. Entertaining? I guess so. Yeah. It's. Paintings are quite entertaining as opposed to new paintings where you have to entertain yourself by. I did not have to give too much to force myself into looking at the picture and analyzing it. I just went from picture a picture and enjoy it.”

This suggest that the young visitors from the Mauritshuis were already entertained by just looking and analyzing the art works, as respondent 14 is describing. This suggest that most of the respondents did not think that the exhibition and the museum were lacking entertainment elements. On the contrary, there were some visitors that mentioned the museums was lacking interactive elements, as is described by respondent 12 from the Mauritshuis:

“So, yeah, but all in all, yeah, maybe something interactive, but not too much because then it takes too long and or it's too childish. (...) I think it will hold my attention a bit longer than it did now. And maybe I would remember some information longer than I would, for example, by just reading them.”

This would suggest that some of the young visitors would like to have an interactive element in the design that is suitable for the museum, which could encourage them to learn even better at the museum. Where is found empirical evidence for in the research of Pallud (2017).

The museum staff from Remastered has as well a positive attitude towards entertainment. They even emphasize this strongly at the exhibition design in Remastered. As is described by museum member 5 from Remastered:

“Heavily value-added: yes, yes, this is not a Reformed church or something, but no, it's just a place where you want to go out with a nice feeling and where you want to be entertained and surprised. And that with quality. Yes, that, those are kind of the key words here.”

This implies that entertainment is seen as an important factor to add to an exhibition and is a large part of the Remastered exhibition design. On the other hand, does also the museum staff from Remastered stress the potential pitfall of adding entertainment at an exhibition. This is mentioned by museum member 5 from Remastered:

“Yes, look, you can of course put all the bells and whistles on all art forms, but somewhere you have to, of course, it has to be an added value. Always, you shouldn't do something to entertain it but you should do it because it makes the product better, that the product stays better, or better known. Or well, in our case, that we can sell more tickets, that may or may not be that simple. But I don't think you should go and do something, over do it, like also leave a fireworks show. Why then? Yes, that's I think fireworks show is cool, no it should be added value.”

This implies that entertaining element can have an added value, but it must be used properly in an exhibition. Therefore, it should have add great value and not only for make it into a spectacle. During the interviews with the visitors from Remastered, was made clear that they were enormous enthusiastically about the entertainment levels of the exhibition. All the interviewees from Remastered stated that they enjoyed the exhibition incredibly. This is described by respondent 12 from Remastered:

“Yes it was definitely entertaining, because it really takes all your attention, there's all kinds of things happening around you, so you're looking everywhere. I also just said, when it finished, of has an hour gone by now? that it did go really fast. So, because you're actually constantly busy looking everywhere too, it stays entertaining.”

Especially the interactive elements from the exhibition were mentioned by many visitors of Remastered as very enjoyable and added value. Respondent 11 from Remastered describes this:

“I also thought it was incredibly cool yes, you're just constantly pushed to pay attention and it's so interactive and immersive and yes, that whole experience, that does really contribute to it, yes, it just really starts to live with you, yes, so I found it incredibly to, much more fun than in normal museums.”

This shows that the visitors enjoyed and valued the entertaining elements in the exhibitions. Besides, these elements were explicitly mentioned as the reason for visiting Remastered and not a traditional art museum, because that lacks those entertaining elements. Furthermore, it is made clear from the interviews that the interactive elements contributed much value to the experienced. This is in line with Black (2018) and Hughes & Moscardo (2019), that suggest that exhibitions should be more participative to make it a more welcoming and relevant environment for young visitors. This interactive element was also something that the visitors from the Mauritshuis was missing in the exhibition. However, they still stated that they did enjoy the exhibition. This implies that the high cultural capital visitors from the Mauritshuis are already entertained by the art works as they are, but to make it a more accessible environments for people with lower cultural capital it should implement entertaining and interactive elements. Despite the fact that the museum staff from the Mauritshuis had a positive attitude toward entertainment in exhibitions, they also mentioned many disadvantages and objections. This implies that it is difficult to actually implement these elements and their focus is still primarily on preserving instead of the visitors and making it accessible for a wider audience.

#### **4.6 Audience participation**

From the interviews with the museum professionals it was made clear that they do not have an exhibition design strategy that is exclusively for attracting young adult visitors. Besides, they declare that it is difficult to know exactly what young visitors would like to get offered at an exhibition. However, they mention a possible solution for this, namely audience participation. The museum staff from the Mauritshuis suggest this in a form of an advisory group with young adults that can give the museum insights in their perspective and expectations for an exhibition. Museum member 1 from the Mauritshuis describes this:

“But I would actually like to have a group of young people structurally that I can use as a sounding board group, and there are plans for that now. But that seems fantastic, (...) and that I can just ask them: hey, what do you think, what do you want? I would

also just find that very democratic, instead of once thinking about what young people like. That is again that top down method, but it is very, very much a trap to think very quickly, oh we have to think of something for them. No, you have to ask them, but that is very difficult here in the Mauritshuis because that means a cultural change and that is sometimes something that clashes, that's a difficult thing.

This shows that the Mauritshuis is willing to let young visitors participate and let them give advice to the museum about their needs. On the other side, she describes that this process is very difficult, it implies a cultural change in the museum itself. However, some of the museum visitors from the Mauritshuis did mention explicitly the project 'my girl with the pearl' which is a project whereby people could submit their own version of the renowned painting the girl with the pearl earring as something very enjoyable and interesting.

Respondent 12 from the Mauritshuis is describing this:

“Oh, I like the The Girl with a Pearl Earring project. So the opposite wall of the of the of course the painting but the creativity and expressing that kind. Because it's something everything could participate in. It was not like a specific artist. And it's funny, too. There are some funny approaches to that project. So that's why. Yeah, because I can relate. Maybe if I heard of it, maybe I would also try it myself.”

This implies that young adult visitors would like to be able to participate in an exhibition because they can relate to the art more in that way. Therefore, the museum becomes more relevant to them, which is in line with the participation model of Black (2018). The museum staff from Remastered, mentioned the added value of participation by young visitors in a museum. Museum staff 5 from Remastered argues that it is important to hire young people in your museum organization: “I think that, There are a lot of those kinds of institutions that are incredibly stagnant and you really do need to do something about that and I think it's really one thing, and that is just hiring young people in your organization.” This could suggest that participation from young visitors in a consultive form, the possibility to participate in an exhibition or by having young adult in the museum organization could encourage that the museum exhibition design will become more accessible for young adults and makes it feels relevant for them.

## 5. Discussion & Conclusion

The central question of this research is: *What is the exhibition design strategy of art museums in the Netherlands to attract young audience between 18 and 30 years and how is this perceived by the young audience?*

This research question is divided into three sub-questions. Firstly: *What is the intention of museum staff on facilitating a positive experience in an exhibition to attract young visitors?* Secondly: *What is the experience of the visitors between 18 and 30 of the exhibitions?* At last: *How are the intentions of the museum/exhibition received by the young public between 18 and 30?* The goal of this research was to study and compare the exhibition design strategies of two different art museums to attract young adults and look into how these strategies are perceived by the young audience. These two case studies were completely different museums in regards of presenting the art. The first case study was Remastered, which is a digital art experience whereby projections of famous Dutch art works are shown with interactive elements and music. The other case study is the Mauritshuis, which is a traditional art museum whereby they display the original renown art works from the 17<sup>th</sup> century from Dutch masters. Due to the opposed exhibition designs it was possible to make a comparative analysis of the two case studies.

First of all, both museums did not have a specific exhibition design strategy to attract young visitors. However, there was a difference in attitude towards attracting a wider audience in general. It seemed that Remastered had a greater focus of making art accessible for a wider public than the Mauritshuis. Their main mission is to make art accessible for everyone. On the contrary, it the Mauritshuis still primarily focused on conserving and preserving the artworks. Therefore, is the museum not focused as much on the visitors and making it accessible for everyone. The museum professionals mentioned that they assume that the high-quality collection is also recognized by the young adults and therefore function as motivation enough for young adults to visit. Thereby, they have not the intention or feel the urge to make the exhibition design more accessible to young adults by adding entertaining elements in the exhibition design. However, the museum professionals from the Mauritshuis did describe that they are now in the process of becoming a more visitor centered museum. This implies that the ideology of the new museology (Vergo, 1989) is recognized but not yet fully implemented at the Mauritshuis. This difference in visitors focus is noticeable in the difference in visitors' demographics. There was a more diverse audience regarding

educational level at Remastered than in the Mauritshuis. The Mauritshuis mostly attracts young visitors that obtained a high education level and therefore they possess high cultural capital (Bourdieu, 1984). This means that the visitors from the Mauritshuis have prior knowledge about art and they are aware of the museum behavior rules which makes that they feel already comfortable about visiting an art museum. Besides, most of the Mauritshuis visitors did visits museums regularly which implies that it is part of their habitus (Bourdieu, 1986).

On the contrary, the visitors from Remastered were a diverse group with different education levels and museum experiences. This implies that Remastered is an experience that is easily accessible for people with less cultural capital and museum experience and at the same time is also interesting for people who have more cultural capital. Therefore, Remastered achieve their mission of making art accessible for everyone by making it a full multi-sensory experience.

Furthermore, the findings showed that the museum experience from the Mauritshuis was primarily focused on presenting the art works as they are, which makes it mostly an esthetic and educational experience according to the experience economy model of Pine and Gilmore (1999). The experience at Remastered was considered as entertaining and immersive with the use of technology (DesRoches, 2015), whereby the visitors especially enjoyed the multi-sensory experience (Pine and Gilmore, 1999), interactive elements (Black, 2018; Vermeeren et al, 2018) and the use of spectacular design (Counts, 2009). This made that visitors from Remastered that does not visit traditional museums were willing to visit an experience as Remastered and were also satisfied with the art experience they were offered, which sparked their curiosity and interest in art. This implies that the experience of Remastered is inviting and entertaining for people with little cultural capital. However, this sort of experience is not always what visitors are seeking. The young visitors from the Mauritshuis enjoyed their esthetic experience with a high informative level and did not desire more spectacle.

Moreover, on the matter of education, the visitors of the Mauritshuis were provided with much information, which is also a focus point for the staff members from the Mauritshuis. On the other hand, the visitors from Remastered sometimes complained about the lack of information that was provided at the exhibition. This implies that young visitors enjoy being offered an experience and entertainment but would also prefer an informative element, which suggests that entertainment and education could be combined if this is done well through the exhibition design.

In addition, the museum professionals at both the museums had a positive attitude towards entertainment. From the findings it is seen that the staff members from Remastered clearly had a greater focus on entertainment in comparison with the Mauritshuis. The Mauritshuis staff members emphasize mostly their role of knowledge institute and preserving art. They mentioned multiple concerns that could distract from this core mission; the practical limitations in a museum, the seriousness of specific themes such as colonialism, and the possible limitation of perspective and emotions by offering entertainment in the exhibition design. This illustrated the division of the museum professionals from the Mauritshuis; they were positive about entertainment, but it mostly raised concerns in regards of their traditional role of preserving and conserving and perceived that as their most important mission, whereby making the exhibition more accessible for visitors by using entertainment is not highly prioritized. On the other hand, one Mauritshuis professional did foresee possibilities to combine entertaining elements with education and therefore reinforce the learning process. This is in line with the notion of edutainment (Hannigan, 1998) and implementing technology for encouraging the learning process (Addis, 2005; Pallud, 2017).

As a final note, the museum staff at both the museums suggested that implementing participation from young visitors would be a solution to be better informed about the needs and expectations of young visitors about exhibitions and museums. This could be in a form of a consultant group with young visitors or by hiring young people for management functions in museums. There are some examples of this participation from young people in The Netherlands known, for instance the Young Office at the Bonnefanten Museum and the Blikopeners at the Stedelijk Museum in Amsterdam. This participatory involvement of young adult people could offer a solution to make museums able to design an exhibition that matches the needs and expectations of young people whereby museums become a more welcoming and accessible place for young people.

This study is socially relevant, because first of all it is important that museums making themselves as accessible and welcoming for a broad audience as possible, because they are publicly funded and held the art heritage that should be available for everyone. Thereby, it is important that there is a greater focus on serving the visitor, especially young visitors because there is seen a reduction in young people that are visiting museums (Gofman, Moskowitz & Mets, 2011) and they feel excluded and not welcome at museums (Mason and McCarthy, 2006). Therefore, gives this study insight in the intention and perception of museums professionals from traditional art museums as new exhibition designs as Remastered. This study makes clear that the museum professionals from the Mauritshuis are not fully aware that



the museum is mostly serving high educated people and therefore should change their exhibition design to make it more accessible for young visitors with less high education levels. However, it is noticed that the museum staff from Remastered is fully visitor centered and this is received very well by the visitors. There is seen that Remastered is attracting a broad audience and bring people with limited knowledge about art history new interest in art. This could suggest that art experiences as Remastered is an excellent manner to make art easily accessible for everyone regarding their previous knowledge.

Besides, this research is socially relevant due to this new and upcoming trend of immersive and digital art experience. It is seen that these experiences are getting more attention, have enormous numbers of visitors and draw attention from the traditional art world (Choi, 2023). Therefore, it is relevant to study this upcoming trend in regards with the traditional museum experience.

This research is qualitative and shows results from two specific case studies, therefore could future research be focused on doing a quantitative study on the themes that are found by the two cases in this research, in order to be able to generalize and apply it on the museum world. Besides, future research could focus more on how entertainment could be implemented appropriately in a traditional and serious art museum, such as the Mauritshuis. Furthermore, could there be done future research towards audience participation in regards of making the exhibition design more appealing for young visitors. In addition, this research did focus mostly on diversity of educational levels, but future research could focus on attracting diverse audience in regards of ethnicity.

## **5.1 Limitations**

As any research knows limitations, has this research as well weaknesses and limits. First of all, this research is about two specific case studies, whereby it is difficult to determine whether the results can be generalized. Therefore, it is necessary to conduct a larger scale quantitative research. In addition, there are many visitors interviewed, but there was a limited and relatively small sample of museum staff interviewed during this research.

Besides, another limitation is that two of the museum professionals from the Mauritshuis that have been interviewed did work relatively short at the museum. Therefore, they had valuable insights about their perception and intention of attracting young visitors but had limited experience at this topic by the Mauritshuis. Another limitation, regarding the museum professionals, is that they not worked at the same departments at the case studies. It would better if the museum professionals that were interviewed worked at the same

departments at both the case studies. But due to limited time frame of this research and different organization structures, this was not possible to achieve in this research.

## **5.2 Recommendations**

From this research, is possible to describe multiple recommendations. First of all, it is important for traditional art museums to think structurally about how to make the art and the museum accessible and interesting for people with limited knowledge about art. Therefore, this could be reached by adding entertainment and offering an experience. Therefore, it is recommended to implement elements of entertainment with technology, but with regards to the atmosphere and vision of the museum to transform the exhibition into a fully experience that can reinforce the learning process of visitors and attract young visitors. An example where the original art works are combined with other presenting and exhibition designs is the KMSKA in Antwerp. At these museum there are interactive elements, immersive projections on the walls and also traditional design of original paintings at the wall with a classical exhibitions design.

## Bibliography

- Addis, M. (2005). New technologies and cultural consumption – edutainment is born!  
*European Journal of Marketing*, 39(7/8), 729–736.  
<https://doi.org/10.1108/03090560510601734>
- Alexander, V. D. (1996). Pictures at an Exhibition: Conflicting Pressures in Museums and the Display of Art. *American Journal of Sociology*, 101(4), 797–839.  
<https://doi.org/10.1086/230781>
- Alsaawi, A. (2014). A Critical Review of Qualitative Interviews. *Social Science Research Network*. <https://doi.org/10.2139/ssrn.2819536>
- Balloffet, P., Courvoisier, F., & Lagier, J. (2014). From Museum to Amusement Park: The Opportunities and Risks of Edutainment. *International Journal of Arts Management*, 16(2), 4–18.
- Barratt, M., Choi, T. Y., & Li, M. (2011). Qualitative case studies in operations management: Trends, research outcomes, and future research implications. *Journal of Operations Management*, 29(4), 329–342. <https://doi.org/10.1016/j.jom.2010.06.002>
- Baskarada, S. (2013). Qualitative Case Study Guidelines. *The Qualitative Report*.  
<https://doi.org/10.46743/2160-3715/2014.1008>
- Baxter, P., & Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report*, 13(4), 544–559.  
<https://doi.org/10.46743/2160-3715/2008.1573>
- Benjamin, W. (1969). The Work of Art in the Age of Mechanical Reproduction. In H. Arendt (Ed.), & H. Zohn (Trans.), *Illuminations*. Schocken Books.  
<https://web.mit.edu/allanmc/www/benjamin.pdf> (Original work published 1935)
- Berman, R. A. (1984). Modern Art and Desublimation. *Telos*, 1984(62), 31–57.  
<https://doi.org/10.3817/1284062031>

- Biernacki, P., & Waldorf, D. (1981). Snowball Sampling: Problems and Techniques of Chain Referral Sampling. *Sociological Methods & Research*, 10(2), 141–163.  
<https://doi.org/10.1177/004912418101000205>
- Black, G. (2018). Meeting the audience challenge in the ‘Age of Participation.’ *Museum Management and Curatorship*, 33(4), 302–319.  
<https://doi.org/10.1080/09647775.2018.1469097>
- Boeije, H. (2002). A Purposeful Approach to the Constant Comparative Method in the Analysis of Qualitative Interviews. *Quality & Quantity*, 36(4), 391–409.  
<https://doi.org/10.1023/a:1020909529486>
- Bogner, A., Littig, B., & Menz, W. (2018). Generating Qualitative Data with Experts and Elites. In *SAGE Publications Ltd eBooks* (pp. 652–665).  
<https://doi.org/10.4135/9781526416070.n41>
- Bourdieu, P. (1984). The Habitus and the Space of Life-styles. In *Distinction: a Social Critique on the Judgement of Taste* (1st ed., pp. 169–219). Routledge.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Brunel, S. (2006). *La planète disneylandisée: chroniques d’un tour du monde*. Editions Sciences Humaines.
- Bryman, A. (2016). *Social Research Methods: Fourth Canadian Edition*. Oxford University Press.
- Casedas, C. (2011). La disneylandisation des musées : expression en vogue ou concept muséologique. In S. Chaumier, *Expoland. Ce que le parc fait au musée: ambivalence des formes de l’exposition* (pp. 41–63). Paris: Complicités.
- Chaumier, S. (2005). Du musée au parc d’attractions : ambivalence des formes de l’exposition. In *HAL (Le Centre pour la Communication Scientifique Directe)*. French

- National Centre for Scientific Research. <https://hal-univ-artois.archives-ouvertes.fr/hal-03253339>
- Chaumier, S. (2011). *Expoland: ce que le parc fait au musée*. Paris: Complicités.
- Choi, C. (2023, May 5). Immersive Art Exhibitions: Spellbinding, or Forgettable? *The New York Times*. <https://www.nytimes.com/2023/05/05/arts/design/immersive-art-exhibits.html>
- Counts, C. M. (2009). Spectacular Design in Museum Exhibitions. *Curator: The Museum Journal*, 52(3), 273–288. <https://doi.org/10.1111/j.2151-6952.2009.tb00351.x>
- DesRoches, D. (2015). The Marketized Museum: New Museology in a Corporatized World. *The Political Economy of Communication*, 3(1).  
<http://www.polecom.org/index.php/polecom/article/download/48/239>
- Drouguet, N. (2005). Succès et revers des expositions-spectacles. *Culture Et Musees*, 5(Du musée au parc d'attractions), 65–90. <https://doi.org/10.3406/pumus.2005.1214>
- Eisenhardt, K. M., & Graebner, M. E. (2007). Theory Building From Cases: Opportunities And Challenges. *Academy of Management Journal*, 50(1), 25–32.  
<https://doi.org/10.5465/amj.2007.24160888>
- Falk, J. H., & Dierking, L. D. (2000). *Learning from Museums: Visitor Experiences and the Making of Meaning*. <https://ci.nii.ac.jp/ncid/BA52561241>
- Geiger, A. M., & Castellino, S. M. (2011). Delineating the Age Ranges Used to Define Adolescents and Young Adults. *Journal of Clinical Oncology*, 29(16), e492–e493.  
<https://doi.org/10.1200/jco.2011.35.5602>
- Gerring, J. (2004). What Is a Case Study and What Is It Good for? *American Political Science Review*, 98(2), 341–354. <https://doi.org/10.1017/s0003055404001182>

- Gilmore, A., & Rentschler, R. (2002). Changes in museum management. *Journal of Management Development*, 21(10), 745–760.  
<https://doi.org/10.1108/02621710210448020>
- Hooper-Greenhill, E. (2000). Changing Values in the Art Museum: rethinking communication and learning. *International Journal of Heritage Studies*, 6(1), 9–31.  
<https://doi.org/10.1080/135272500363715>
- Hughes, K., & Moscardo, G. (2019). For Me or Not for Me? Exploring Young Adults' Museum Representations. *Leisure Sciences*, 41(6), 516–534.  
<https://doi.org/10.1080/01490400.2018.1550455>
- Hupperetz, W. (2022). *Museums, Heritage, and Digital Curation: Theory and Practice at the Allard Pierson* (1st ed.). Amsterdam University Press.
- International Council of Museums. (2022, August 24). *ICOM approves a new museum definition*. Retrieved October 14, 2022, from <https://icom.museum/en/news/icom-approves-a-new-museum-definition/>
- Komarac, T., & Ozretić Došen, U. (2021). Discovering the determinants of museum visitors' immersion into experience: the impact of interactivity, expectations, and skepticism. *Current Issues in Tourism*, 25(22), 3675–3693.  
<https://doi.org/10.1080/13683500.2021.1952941>
- Komarac, T., Ozretic-Dosen, D., & Skare, V. (2019). Managing edutainment and perceived authenticity of museum visitor experience: insights from qualitative study. *Museum Management and Curatorship*, 35(2), 160–181.  
<https://doi.org/10.1080/09647775.2019.1630850>
- Lee, H. M., & Smith, S. M. (2015). A Visitor Experience Scale: Historic Sites and Museums. *Journal of China Tourism Research*, 11(3), 255–277.  
<https://doi.org/10.1080/19388160.2015.1083499>

- Long, T., & Johnson, M. (2000). Rigour, reliability and validity in qualitative research. *Clinical Effectiveness in Nursing*, 4(1), 30–37. <https://doi.org/10.1054/cein.2000.0106>
- Mairesse, F., & Desvallées, A. (2010). Key Concepts of Museology. In *International Council of Museums*. Armand Colin. Retrieved December 16, 2022, from [https://icofom.mini.icom.museum/wp-content/uploads/sites/18/2022/01/2010\\_key\\_concepts\\_of\\_museology\\_english.pdf](https://icofom.mini.icom.museum/wp-content/uploads/sites/18/2022/01/2010_key_concepts_of_museology_english.pdf)
- Marinescu, A. B. (2018). The museum between education and entertainment: The role of the museum according to the target public. *Sociology International Journal*, 2(3). <https://doi.org/10.15406/sij.2018.02.00047>
- McCall, V., & Gray, C. (2013). Museums and the ‘new museology’: theory, practice and organisational change. *Museum Management and Curatorship*, 29(1), 19–35. <https://doi.org/10.1080/09647775.2013.869852>
- Njie, B., & Asimiran, S. (2014). Case Study as a Choice in Qualitative Methodology. *IOSR Journal of Research & Method in Education*, 4(3), 35–40. <https://doi.org/10.9790/7388-04313540>
- Packer, J., & Ballantyne, R. (2004). Is Educational Leisure A Contradiction in Terms? Exploring the Synergy of Education and Entertainment. *Annals of Leisure Research*, 7(1), 54–71. <https://doi.org/10.1080/11745398.2004.10600939>
- Pallud, J. (2017). Impact of interactive technologies on stimulating learning experiences in a museum. *Information & Management*, 54(4), 465–478. <https://doi.org/10.1016/j.im.2016.10.004>
- Pontzen, R. (Ed.). (2022, September). Een zoektocht naar nieuwe maatstaven golft door het Nederlandse museumland. *De Volkskrant*.
- Remastered a whole new world*. (n.d.). Remastered. Retrieved January 25, 2023, from <https://remastered.nl/en/home/#experience>

- Rentschler, R., & Potter, B. (1996). Accountability versus artistic development. *Accounting, Auditing & Accountability Journal*, 9(5), 100–113.  
<https://doi.org/10.1108/09513579610151971>
- Robinson, O. J. (2014). Sampling in Interview-Based Qualitative Research: A Theoretical and Practical Guide. *Qualitative Research in Psychology*, 11(1), 25–41.  
<https://doi.org/10.1080/14780887.2013.801543>
- Stam, D. (1993). The informed muse: The implications of “the new museology” for museum practice. *Museum Management and Curatorship*, 12(3), 267–283.  
[https://doi.org/10.1016/0964-7775\(93\)90071-p](https://doi.org/10.1016/0964-7775(93)90071-p)
- Stein, R. (2012). Chiming in on Museums and Participatory Culture. *Curator: The Museum Journal*, 55(2), 215–226. <https://doi.org/10.1111/j.2151-6952.2012.00141.x>
- Trunfio, M., Campana, S., & Magnelli, A. (2020). Measuring the impact of functional and experiential mixed reality elements on a museum visit. *Current Issues in Tourism*, 23(16), 1990–2008. <https://doi.org/10.1080/13683500.2019.1703914>
- Trunfio, M., Della Lucia, M., Campana, S., & Magnelli, A. (2021). Innovating the cultural heritage museum service model through virtual reality and augmented reality: the effects on the overall visitor experience and satisfaction. *Journal of Heritage Tourism*, 17(1), 1–19. <https://doi.org/10.1080/1743873x.2020.1850742>
- Twenge, J. M., Campbell, W. K., & Freeman, E. (2012). Generational differences in young adults’ life goals, concern for others, and civic orientation, 1966–2009. *Journal of Personality and Social Psychology*, 102(5), 1045–1062.  
<https://doi.org/10.1037/a0027408>
- Tzibazi, V. (2013). Participatory Action Research with young people in museums. *Museum Management and Curatorship*, 28(2), 153–171.  
<https://doi.org/10.1080/09647775.2013.776800>



- Van Aalst, I., & Boogaarts, I. (2002). From Museum to Mass Entertainment. *European Urban and Regional Studies*, 9(3), 195–209. <https://doi.org/10.1177/096977640200900301>
- Van Eijck, K., & Bargeman, B. (2004). The changing impact of social background on lifestyle: “culturalization” instead of individualization? *Poetics*, 32(6), 447–469. <https://doi.org/10.1016/j.poetic.2004.09.001>
- Van Eijck, K., & Knulst, W. (2005). No More Need for Snobbism: Highbrow Cultural Participation in a Taste Democracy. *European Sociological Review*, 21(5), 513–528. <https://doi.org/10.1093/esr/jci038>
- Vergo, P. (1989). *The New Museology*. Reaktion Books Ltd.
- Vermeeren, A. P. O. S., Calvi, L., Sabiescu, A., Trocchianesi, R., Stuedahl, D., Giaccardi, E., & Radice, S. (2018). Future Museum Experience Design: Crowds, Ecosystems and Novel Technologies. In *Springer series on cultural computing* (pp. 1–16). Springer Science+Business Media. [https://doi.org/10.1007/978-3-319-58550-5\\_1](https://doi.org/10.1007/978-3-319-58550-5_1)
- Vrel, *Forerunner of Vermeer*. (n.d.). Mauritshuis. Retrieved January 25, 2023, from <https://www.mauritshuis.nl/en/what-s-on/exhibitions/jacobus-vrel/>

## Appendix A – List of respondents

### A.1 Table of respondents – Museum staff

Respondents	Museum	Gender	Level of education	Department museum
Museum staff 1	Mauritshuis	Female	University	Education
Museum staff 2	Mauritshuis	Female	Higher professional education (HBO)	Education
Museum staff 3	Mauritshuis	Female	University	Collection
Museum staff 4	Remastered	Male	Higher professional education (HBO)	Marketing
Museum staff 5	Remastered	Male	Higher professional education (HBO)	Management
Museum staff 6	Remastered	Male	Higher professional education (HBO)	Technique and Design

### A.2 Table of respondents – Museums visitors Mauritshuis

Mauritshuis				
Respondents	Age	Gender	Level of education	Tourist / resident in the Netherlands
Respondent 1	31	Female	University	Tourist
Respondent 2	20	Female	University	Resident in the Netherlands
Respondent 3	23	Female	University	Resident in the Netherlands
Respondent 4	24	Male	University	Resident in the Netherlands
Respondent 5	23	Female	University	Resident in the Netherlands
Respondent 6	23	Female	University	Resident in the Netherlands
Respondent 7	29	Male	University	Resident in the Netherlands
Respondent 8	27	Female	University	Tourist
Respondent 9	27	Female	University	Tourist
Respondent 10	24	Male	University	Resident in the Netherlands
Respondent 11	25	Female	Higher professional education (HBO)	Tourist
Respondent 12	25	Female	University	Resident in the Netherlands
Respondent 13	24	Female	University	Resident in the Netherlands
Respondent 14	30	Male	University	Tourist
Respondent 15	27	Female	University	Tourist
Respondent 16	26	Female	University	Tourist
Respondent 17	19	Female	Higher professional education (HBO)	Resident in the Netherlands
Respondent 18	21	Male	Higher professional education (HBO)	Resident in the Netherlands
Respondent 19	19	Female	University	Tourist

### A.3 Table of respondents – Museums visitors Remastered

<b>Remastered</b>				
<b>Respondents</b>	<b>Age</b>	<b>Gender</b>	<b>Level of education</b>	<b>Tourist / resident in the Netherlands</b>
Respondent 1	26	Female	Higher professional education (HBO)	Resident in the Netherlands
Respondent 2	26	Male	Higher professional education (HBO)	Resident in the Netherlands
Respondent 3	22	Female	Secondary vocational education (MBO)	Resident in the Netherlands
Respondent 4	23	Female	Secondary vocational education (MBO)	Resident in the Netherlands
Respondent 5	22	Female	University	Resident in the Netherlands
Respondent 6	21	Female	University	Resident in the Netherlands
Respondent 7	23	Male	University	Tourist
Respondent 8	21	Female	University	Tourist
Respondent 9	21	Female	University	Tourist
Respondent 10	23	Female	Higher professional education (HBO)	Resident in the Netherlands
Respondent 11	24	Male	Higher professional education (HBO)	Resident in the Netherlands
Respondent 12	23	Male	Secondary vocational education (MBO)	Resident in the Netherlands
Respondent 13	22	Female	Higher professional education (HBO)	Resident in the Netherlands
Respondent 14	31	Female	University	Resident in the Netherlands
Respondent 15	30	Female	University	Resident in the Netherlands
Respondent 16	25	Female	University	Tourist
Respondent 17	26	Male	University	Resident in the Netherlands
Respondent 18	27	Female	University	Resident in the Netherlands
Respondent 19	30	Male	University	Resident in the Netherlands
Respondent 20	30	Male	University	Resident in the Netherlands
Respondent 21	30	Male	Secondary vocational education (MBO)	Resident in the Netherlands
Respondent 22	28	Female	Higher professional education (HBO)	Resident in the Netherlands
Respondent 23	23	Female	Higher professional education (HBO)	Resident in the Netherlands
Respondent 24	25	Male	Higher professional education (HBO)	Resident in the Netherlands

## **Appendix B: Interview guides**

### **B.1 Interview guide museum staff**

#### **Introduction**

##### *Subject of research*

- I am Simone a master student of the Arts, Culture and Society program at Erasmus University Rotterdam. I am doing my master thesis this year on the topic of exhibition design strategy to attract young visitors between 18 and 35. More specifically, I am investigating the intentions and practices of museum staff regarding the goal of attracting more young visitors.

##### *Interview procedure*

- In the interview I will ask questions on different types of topics, if something is unclear you can always ask me during the interview. I will record this interview, is that okay with you?
- I assure you that I am only interested in your experiences, intentions and motivations, so there are no wrong answers, so don't hesitate to share anything you want. By the way, take your time if you need to think about a question.
- This interview is anonymous, which means that your name will not be used or mentioned in this survey. The information you share will only be used for this research and after the thesis is submitted, the data will be deleted. After this interview, I will transcribe and code the interview for analysis. Do you have any questions about this in advance?

##### *Introduction of the interviewee*

- Can you tell something about yourself?
- Age
- Occupation
- How long have you been in the current position?
- Education level

##### *Icebreaker question*

- When was the last time you visited a museum?
- What was your experience like?

#### **About the Museum**

- What is the mission of the museum? Has the mission changed over time? >>>Why do you think it has changed?
- What are the museum's core values?
- Has this changed over time?
- How did the mission/values come about? Who played what role in this?

#### **Audience development and young visitors**

- What are you doing for audience outreach? What kind of marketing strategy do you have?
- What are the priorities for audience development?
- What different target groups does the museum distinguish?
- Are there different (marketing) strategies for different audiences?

- Do you have special strategies to attract young audiences? What are they and why (come less than desired)?
- What do you think young people are looking for with their visit to an exhibition?
- What is your strategy for attracting young people between the ages of 18 and 35?
- What is your intention in attracting young visitors?
- What are your main motives for attracting young visitors?
- What should be the experience for young visitors at an exhibition?
- What should young visitors be offered in a museum? *Cultural learning? An experience rich in emotions and sensations? A moment of unforgettable discovery? A return to one's roots?*

### **General perception exhibition design**

- What do you think are the best ways to make art more accessible?
- What do you think makes an exhibition design attractive to young visitors? > What are the advantages or disadvantages of these exhibition designs?
- What kind of environment should an exhibition be for young visitors?
- What do you think are the most important elements in an exhibition design for young visitors? Are there any disadvantages to implementing these elements in an exhibition?
- Are you working on this with the current exhibition?
- What is the primary focus / mission when designing an exhibition for visitors? Does this differ for young visitors?
- What kind of experience would you like to offer young visitors? What should an exhibition offer young visitors?
- What do you want to achieve when young people visit the exhibition?
- Do you think (young) visitors to your museum should be offered a certain kind of experience? How and why?

### **Exhibitions design intentions: Mauritshuis/ Remastered**

- What is the exhibition in Mauritshuis/ Remastered about?
- What kind of audience is the exhibition intended for?
- What is the intention of the exhibition to elicit from the public?
- What strategies have you used to attract young visitors to this exhibition?
- How did you implement your ideas for young visitors in this exhibition?
- How was the education (program, side) set up for this exhibition for young visitors?
- How was the public relations or marketing set up for young visitors for this exhibition?
- What were your intentions with this exhibition for young visitors?
- What elements were implemented in the exhibitions for young visitors?
- Are there any drawbacks to the elements introduced to appeal to young visitors?
- With what experience/ new insights should a young visitor leave the exhibition?

### **Entertainment and exhibition design**

- What do you see as entertainment?
- How do you think about enjoyment in an exhibition?
- How do you think about entertainment in an exhibition?
- What is your opinion about providing entertainment for young visitors in an exhibition?
- In your opinion, is entertainment an important factor in an exhibition?
- What do you think about the current trend of making museum/exhibition offerings spectacular?
- What are the advantages and disadvantages of theming, entertainment and fun in an exhibition?

**Closing**

- Are there any topics that we have not discussed but that you think are relevant to the study?
- Is there anything else you would like to say or add to this interview?
- Do you have any other questions or things to say or ask?
- I will transcribe the interview and we will analyze the interview so that we can draw a conclusion for my main research question.
- I really want to thank you for your cooperation and the time you put into this interview. Your answers were very helpful for my research.

## **B.2 Interview guide visitors**

### **Brief introduction**

I am Simone a master student of the Arts, Culture and Society program at Erasmus University Rotterdam. I am doing my master thesis this year on the topic of young people visiting museums. More specifically, I am researching the experience of young visitors to this exhibition.

### **Interview procedure.**

- In the interview I will ask questions about your general cultural preferences and about specifically your experience at this tent show/museum. If anything is unclear you can always ask during the interview. I will record this interview, to eventually transcribe and analyze, is that okay with you?
- I assure you that I am only interested in your experiences and motivations, so there are no wrong answers, so don't hesitate to share anything you want.
- This interview is anonymous, this means that your name will not be used or mentioned in this study. Do you have any questions about this beforehand?

### **General personal information**

- Age / level of education / place of residence

### **General cultural preference**

- What kind of cultural activities do you generally undertake? Can you give some examples?
- Is art and culture an important part of your life?
- When was the last time you visited a museum?
- Do you visit museums more often? How often do you visit museums? >> What kind of museums do you go to?
- What makes you decide to go to a museum?
- What do you expect from a visit in a museum?

### **Exhibition experience**

- Why did you decide to visit this exhibition?
- Can you briefly describe how you experienced the exhibition from beginning to end?
- What are your main positive experiences in visiting this exhibition?
- What do you remember most from your visit to this exhibition?
- What were your favorite elements of the exhibition? And least favorite?
- Did you learn anything, what did you learn? Why was it informative?
- Did you enjoy your visit? Was it entertaining? Why was it entertaining?
- How would you describe your experience with this exhibition?
- If you were in charge here, what would you want to change/modify about the exhibition?

### **Closing**

- Is there anything else you would like to say or add to this interview? Any other questions?
- I will transcribe the interview and we will analyze the interview so that we can draw a conclusion for my research question.
- I really want to thank you for your cooperation and the time you put into this interview. Your answers were very helpful for my research.