

*THE DEMOCRATISED
ART MUSEUM
THROUGH THE EYES
OF ITS VISITORS*

HET DORDRECHTS MUSEUM, A CASE STUDY

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Abstract

This master thesis researched the impact of the democratising turn on visitors' experiences and their evaluations, using the Dordrechts Museum as a case study. It answered the research question *How does the integration of democratising elements through exhibitions and programming impact the appreciation and experience of museum visitors*. It studied how the integration of participatory, performative and visitor-centred approaches effects the evaluation and experiences of the audience in a regional art museum. The theoretical framework delineates the evolution from traditional to new museology, emphasising the shift from authoritative institutions to interactive multi-perspective environments. Through a mixed-method approach, combining surveys and interviews, the research gathers a wide-range of visitor perspectives on the Dordrechts Museum's democratising turn and this trend within museum studies in general. By performing a narrative analysis, the findings indicate that the impact of the democratising turn foster greater visitor engagement, sense of belonging and a deeper personal connection with the museum. As long as the interactive possibilities remain non-obligatory and the audience has freedom to determine their route and pace during their visit, the overall attitude towards the democratising turn is very positive. This study contributes to the discourse on new museology by providing an intersectional, audience centred approach to its implementation.

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1. Introduction

In 1946, the International Council of Museums (ICOM) was founded. They coined the definition of a museum, namely: “collection” (Bakker, 2019). The definitions coined by ICOM have changed multiple times ever since, pursuing accuracy regarding the Zeitgeist and relevance. After a long debate in 2022, the most recent definition was born: “A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing” (ICOM, 2022). The changes in the ICOM definitions reflect the trends in the museum field and the way museums and their corresponding value and tasks are regarded.

Het Stedelijk Museum Schiedam can for example be seen as an embodiment of this most recent definition. When visiting the website of Het Stedelijk Museum Schiedam, its main functions are presented in the navigation menu: Collection; Education; For Schiedammers. Thus, adding two cornerstones to its essence compared to the brief definition coined in 1946. Stedelijk Museum Schiedam is very conscious of its position within society and of its role for its community. Besides collecting, they prioritise their local community and their educational function. The website has a page on which it elaborates on the possibilities for local and communal cooperations which is called “by and for Schiedammers” (Stedelijk Museum Schiedam, n.d.). One of their recent exhibitions *From Poverty*¹, combines contemporary stories of locals with historical artefacts and art from their own collection (Stedelijk Museum Schiedam, 2024). This illustrates that behind the nuanced changes in the ICOM definitions, influential changes are present that have been brought into practice. These implementations and the change of definition have a whole school of thought at its basis, in which education and communal work have gained more importance: new museology. This communal focus is often implemented in a more natural way in regional museums (Burton & Griffin, 2008). Het Stedelijk Museum Schiedam could be an example of this. Local visitors are possibly more attached to regional museums, because they feel pride or perhaps even a partial ownership towards the museum (Burton & Griffin, 2008).

¹ Uit Armoede

Since the turn of the century, a paradigm shift has taken place within museology. The perspective from a traditional museological perspective is that museums are static institutions where visitors can gather knowledge on the collection provided by the museum experts (Harrison, 1994; McCall & Gray, 2014). Over the past two decades, this has shifted into museums being more interactive learning environments, in which the audience is regarded by the museum as being of the same importance as the collection (Samis & Michaelson, 2017). Sociomuseology even puts the audience and society completely in the centre of its practices: “It concerns the study of the social role of museums and heritage as well as the changing conditions in society that frame their trajectories” (Assunção dos Santos & Primo, 2010, p. 8). Overall, the shift can be recognised going from a one-way relationship in which the museums had the curatorial and institutional authority, to a mutual process in which knowledge and meaning is constructed together with the audience and related communities (Harrison, 1994; Hooper- Greenhill, 1994a, 1999; Peers & Brown (Eds.), 2003; Chang, 2006; Simon, 2010; McCall & Gray, 2014; Samis & Michaelson, 2017; Coghlan, 2018).

The changes made in the ICOM definition of museums were a result of the already long present changes within the field. These changes were necessary to align with the current and future visitors. The urgency of changes within museums are apparent, as the current audiences will no longer accept museums as authoritarian; the old system is not interesting for them anymore (Black, 2016, p. 396). This shift is reflected in a decrease in visitors, the audience that did keep coming was whiter and older than representative for the whole of society (Simon, 2010, preface). Implementing the ideas of new museology should turn this tide. This implementation is in this research referred to as the democratising turn. This research focussed on the democratising turn through the following three views which were the axis from which the research question was approached: the participatory approach; the performative approach; and the visitor-centred approach.

Former studies of the implementation of the democratising turn often focus on the targeted new visitors. These studies are present in multitude, but a broad analysis of the audience is less apparent. What does the democratising turn do with the evaluations and experiences of the more ‘traditional’ visitors? A reluctance can be seen among the more conservative museum professionals, for they fear that the democratising turn will deter the regular visitors. The overall effect of the implementation of democratising elements on the audiences seems not to have been researched much. Therefore, this thesis will delve into a broad audience research to answer the research question: *How does the integration of*

democratising elements through exhibitions and programming, impact the appreciation and experience of museum visitors?

The case study chosen for this research was the Dordrechts Museum. This springs from the juxtaposition on which the museum finds itself. It is an art museum with six centuries of paintings in its collection, it has existed for almost 200 years and has therefore experienced and still experiences the changes within museology. Having a rich tradition as museum, and a broad collection collected over time, change does not go overnight. The wish for a more democratised museum is there. Its vision and mission declare a societal and visitor-centred approach (Organisatie, Dordrechts Museum, 2024). Moreover, the Dordrechts Museum is a regional museum, which makes it an interesting case to research due to the relationship with its (local) visitors (Over het Museum, Dordrechts Museum, n.d.). By performing a broad audience research on the evaluation of the democratising turn within the Dordrechts Museum, a contribution will be made to the new museology field with its shortage on audience-centred research. Moreover, a contribution will be made to the Dutch museum field since knowledge on the evaluations of visitors will be gathered and claims can be made on the effects of the democratising turn on the visitors of (regional) museums.

2. Theoretical framework

2.1 Changes in museological practices

The role of the museum has been discussed ever since it emerged. Since the late 1990s new museology is a popular school of thought in the global west, as a reaction to traditional museology. Before diving into this ‘new’ concept, traditional museology will be explained. Subsequently, the main theories within new museology will be addressed including their implementation for this research.

2.1.1. Traditional museology

A functional approach is taken when defining museums from a traditional museological perspective. It focusses on what a museum should do regarding its collection. “Collection, preservation, study, interpretation and exhibition” were central components of the meaning of a museum (Harrison, 1994, p. 160). Museums were a “purveyor of truth”, they defined and determined what art entailed and meant (Harrison, 1994, p. 161; McCall & Gray, 2014, p. 20). The collection was leading in this. Since the collection consisted of objects from (former) influential people, the rich and powerful, it echoed and reconfirmed a traditional Eurocentric hierarchy and perspective (Harrison, 1994, p. 161-162). Heritage, art, and archaeology were and have been the vehicles that bore the narratives which strengthened the positions of mainly Europe, America, and England (Harrison, 2013, p. 96-97). These perspectives were later deliberately upheld, for they confirmed the status-quo and the western hegemony and tried to maintain a sense of nationalism. Teaching this nationalistic narrative was important. A museum’s meaning was constructed by the activities of the museum professionals, and the conclusions of their activities were directly transferred to the visitors. The idea ruled that when visitors did not appreciate their visit, or when they did not understand what was presented to them, this was never the fault of the museum professionals (Harrison, 1994, p. 166). Simon (2010) argues that visitors feel attracted to a museum when they feel represented and think a visit is relevant for them personally, resulting in multiple groups being excluded from traditional museums, because of the Eurocentric perspective which made museums elitist and only relevant for a part of society (McCall & Gray, 2014, p. 20).

2.1.2. New museology

The response to the traditional museological paradigm was new museology. It is not as if the principles on which traditional museology is build are completely irrelevant or untrue according to new museology, but certain priorities have shifted and a multi-perspectivity has

been added. The enumeration of tasks that constructed the meaning of a museum (“Collection, preservation, study, interpretation and exhibition”) was elaborated upon and not changed completely (Harrison, 1994, p. 160). New museology came naturally into being due to various developments. One of the stimuli was the aim of museums to become more financially stable and independent, which asked for more income through visitors (Harrison, 1994, p. 167). Another stimulus was initiated by critical heritage studies and the politics of representation and postcolonialism in the late 20th century. They let the field realise that multi-vocality was called for, as well as sharing in authority with the communities surrounding the museum (Harrison, 2013, p.107-108). As Harrison (1994) wrote: “it implies acceptance of the idea that there is more than one ‘science’, more than one ‘truth’, more than one set of ‘facts’” (p. 171-172). Besides a larger public, this audience should also be broader and more diverse.

Nowadays, new museology stresses both the social and political role of museums. It critically looks at the distribution of power within the institutions, the coining of value and interpretation, and it has changed the perspective on the relationship between museums and their audiences, the communities they should serve and the diverse groups they should represent and welcome (McCall & Gray, 2014, p. 20-21). Casey (2003) states that “over time, the modern museum has evolved in its role first as legislator, then interpreter, and now of performer” (p. 10). Thus, museums first acted as an educator; knowledge was transferred top-down, in correspondence to traditional museology. Examples of this are rather staccato exhibitions with little visitor interactions, the artefacts that are leading, and an already interpreted and complete story transferred to the visitors through classic means, such as audio tours and labels. Then, the museum evolved into a guide which supported the visitor and guided them towards their own interpretations, in line with new museology. Here the museum expresses itself in diversified interpretation tools, visitor interactions and invites the audience to interpret the art themselves. Nowadays the museum supposedly performs; evoking an emotional reaction from the visitors and trying to create a personal bond. Examples of this are often seen in science and history museums in which the provided interpretation tools are theatrical and look for a certain reaction.

Due to the increasing focus on the audience, museums sometimes make decisions which enhance the experience of the visitor with less explicit links to the physical collection. Artefacts do not need to be the vehicle to convey the information anymore. Other means are explored to reach personal relevance, representation and the creation of an experience (Samis & Michaelson, 2017, p. 2; Kjær, 2016; Casey, 2003, p. 9). An example of this can be that the display is prioritised over the specifics of an artwork, and that therefore the display conveys

the information more than the artefact does (Casey, 2003, p. 9). This is however twofold. Although, the collection now shares its priority position with the needs of the audience, it does not become less important nor free of change. Van den Bosch (2005) states that art museums are on a paradoxical point: in-between the dominant historical narrative of the arts and the new capacity of their audiences; the cultural diversity. The art market is still dominated by the hegemony of the West, which often results in the museum following the market in its homogenous practices and collections (Van den Bosch, 2005, p. 85). Developing alternate policies should help in changing this, especially when these new policies consider all the “contending discourses” of the varied composition of visitors (Van den Bosch, 2005, p. 86). Casey (2003) on the other hand states that by the interpretation playing a bigger role within the museum, the object generates less attention and museums go “from object-based to experience-based” (p. 10). Thus, the collection is less leading and important, regardless of its composition. Casey’s view can in its turn be challenged for having programmes that are relevant for a variety of visitors without a collection to back this up can be experienced as shallow representation. Moreover, it can fulfil a need that is not bound to a museum; for creating programmes and experiences is not something museums are unique in doing, this can also be done by any other cultural or leisure centre. The two-fold purpose of a museum, both maintaining their collection and exhibiting, makes it a unique institution. It is not as if the former goal of a museum, the collection, has left the stage within new museology. It is just handled differently, and other aspects of museums have become more important as well.

Sociomuseology can be seen as a more recent and rigorous version of new museology in which society is centralised. According to this philosophy, museums have an obligation to society (Heijnen, 2010, p. 14-16, 18). Grassroots initiatives are an example of this approach, when a community initiates and organises itself. An example of this is The Ninsee (Nationaal Instituut Nederlands Slavernij verleden en Erfenis), which started as a grassroots movement in 2002 and is now an established institution (Heijnen, 2010, p. 15-16). This thesis focusses solely on the democratising turn, the implementation of new museology in museums is not yet a given nor completed, as will be discussed later. Including sociomuseology within a case study like the Dordrechts Museum would therefore not be logical, nor in line with the process that has been made this far in traditional art museums.

2.1.3. Implementations of new museology

New museology seems not to be completely implemented or grasped by museums; merely the rhetoric changed, not the museum practice itself (Coghlan, 2018, p. 796). This has two

possible reasons. First, the lack of visitor-knowledge; it is important that museums consider the more complex identities of visitors nowadays when they want to centralise their audience (Van Den Bosch, 2005, p. 84). People are looking for an activity that corresponds with their needs during their leisure time. Research shows that, for example, the museum programmes and exhibitions often do not meet the needs of ethnic minorities (Chang, 2006, p. 172-173). When the visitor's needs are not clear for museums, they can impossibly anticipate them, let alone make them the focus on which the museum practice unfolds (Chang, 2006, p. 171). This is not only the case for marginalised groups within the audience. Traditional museums first attracted the higher-social classes and maintained the status-quo in this way, while nowadays the amount of museum visitors decreases even though the group of people with a higher education rises (Black, 2016): "museums continue to under-achieve in terms of their ability to attract their core audiences. Many in this demographic do not visit at all, whilst most who do visit museums come once a year or less" (p. 389).

Secondly, new museology must be interwoven throughout the whole organisation including its policies and management (Black, 2016, p. 393; Samis & Michaelson, 2017, p. 5). This logically does not change overnight. Moreover, it is not always taken lightly within the organisation; not everyone sees the benefits from visitor participation, and some prefer guarding the status-quo (Coghlan, 2018, p. 796). More conservative museum professionals experience the democratising turn as lowering the quality of the experience they offer, often implicitly referring to the capitalist notion of Disneyfication (Samis & Michaelson, 2017, p. 29; Coghlan, 2018, p. 796). It is argued that by pushing the democratising turn, the authority of the museum will be undermined and the quality of the exhibitions will be damaged (Thompson, 2012). These sentiments can reflect on a fear of the more conservative visitors experiencing this 'downgrading' as well. An opposing train of thought argues that "connoisseurs bring their context and finely tuned perceptual skills with them", and therefore will not be deterred by a more visitor-centred approach (Samis & Michaelson, 2017, p. 14). However, "[even in] the most informed or egalitarian environment, the prescribed curatorial meaning manages the visitor's understanding," thus the regulars or more conservative visitors will certainly experience the direction the education and interpretation department has chosen (Casey, 2003, p. 19). On the other hand, it is also needed that these changes are noticed by the 'traditional' audience, for the so-called core visitors also lost interest in the traditional museums; simply because the ways of learning have changed and the demand for engagement and social interaction rose (Black, 2016, 2018).

It is important to note that reality is not black and white. Polarisation is present within museums between the more conservative professionals who perhaps prefer traditional museology and the progressive new museology supporters, but the difference is dynamic and nuanced (McCall & Gray, 2014, p. 32). The lack of implementation can be devoted to the structural challenges that come with it, such as the sense of the collection being downgraded, these [challenges] “force people to adopt a certain side in defence. These structural constraints and defensive mechanisms can limit the extent to which the intentions and expectations of the ‘new museology’ can be practically implemented in museums” (McCall & Gray, 2014, p. 32).

2.1.4. Criticism on new museology

Various critical views on new museology are present as well. One of them is the implementation of this philosophy. This is said to have had a “less practical effect than the museology literature might anticipate” (McCall & Gray, 2014, p. 31). One should also not thread lightly on the fact that although museums want to make the democratising turn, the power dynamics within the museums can still be traditional. Resulting in a parallel process on starting to improve representation and involving marginalised groups more, while the authoritative organisational structures are still the same. This can result in ethical challenging situations (Marstine, 2017). Moreover, it is hard to find a balance between the artistic integrity, the value and narratives of the displayed arts, the curatorial autonomy and the expertise of the curator and the free interpretation and interactions of the audience (Marstine, 2017). It is a fine line to provide worthwhile interaction and engagement, while at the same time maintaining the artistic and curatorial integrity. Lastly, the sustainability of new museology is doubted. It can be implemented on certain specific projects, but to do this right a thorough organisational change has to be transited, which often is not feasible. Considering the subsidy cycles and the lack of workforce within museums it can be questioned if the new museological turn is not merely a project-based superficial change, or if it is here to stay in a fundamental manner (McCall & Gray, 2014; Marstine, 2017).

Another critical note that can be made is the lack visitor studies regarding the democratising turn, to back it up and to argument in favour of it. It would be too simplified to state that no research has been performed, or that no studies focused on the visitors. For when the interest in visitors within new museology grew, naturally the studies surrounding visitors grew as well. Still, within multiple studies it is indicated that there is a lack of visitor analyses related to the democratising turn (Simon, 2010; Samis & Michaelson, 2017). Without these analyses a sustainable implementation of the democratising turn is not realistic and new

museology remains thus rather theoretical (Hooper-Greenhill, 2000; McCall & Gray, 2014, p. 31). The focal point of visitor analyses is often on their ways of learning, or it specifies on the ‘new’ visitors who are welcomed due to the democratising turn. An overall analysis, from a more meta perspective, on how (all) visitors experience this turn in general is less frequent. This master research provided a humble contribution to this shortage.

2.2 Focal points in new museology

Various variations and interpretations of new museology have risen. For this research, the main occurring perspectives are highlighted and combined into the concept of ‘the democratising turn’ to analyse this trend and its implications further.

2.2.1. Democratising the museum through participation

A participatory museum is “a place where visitors can create, share and connect with each other around content” (Simon, 2010, preface). Visitors experience museums as static, authoritative, without context, lacking creative-, social interaction, personal relevance and representation (Simon, 2010, p. iv). The museum field has not evolved together with its audiences; museums create exhibitions that would have worked on visitors in the nineteenth century by giving the audience the mere role of an observer of knowledge from the curator (Black, 2016, p. 391). Since the arrival of social media, participation became an even more important element. People became used to taking part in conversations online, sharing, liking, commenting, and thus contributing: “this has a direct impact on how people are engaging with culture” (Black, 2018, p. 303). The wish for participation within museums is present among millennials, but even more so among the following generations who have grown-up in this digital age. Participatory content results in the visitors forming personal connections in the museum, which spark a conversation between the visitors and the audience, one that extends beyond the walls of the museum (Van den Bosch, 2005; Coghlan, 2018, p. 795).

Participation is more complex than merely adding interactive elements to museums. Participatory initiatives can be categorised in four categories: from contribution to collaboration, co-creation, and hosting (Simon, 2010, ch. 5). These categories are based on the commitment of museums and the commitment they wish from the participants, the control the institution wants to have, the relationship between the participants and the museum, how much staff time is invested in the participatory project, what skills the participants will learn and what goals are set for the non-participating visitors (Simon, 2010, ch. 5).

A participatory museum is not only valuable for participatory visitors. Six categories can be distinguished among the roles visitors can take on in a cultural and social institution: creators, critics, collectors, joiners, spectators and inactives (Forrester, 2008, as cited in Simon, 2010, ch. 1). It is important that a participatory museum creates value for all kinds of visitors and for the museum itself (Simon, 2010, ch. 6). Working together with the audience, turning them into participants besides them being the visitors, often results in prolonged relationships, which may even last multiple years (Simon, 2010, ch. 7). Revisiting the museum can be a sign of such relationship.

Through participation, the museum facilitates the meaning-making process between museum and visitor. The outcome is not in hands of the museum; it is performed by the audience (Chang, 2006, p. 170). It focuses on ‘the museum as steward’ approach (Heijnen, 2010, p. 15-16). The museum as steward corresponds to being a “third place” as a museum: a place which is not home nor work, but which belongs to you and your community (Connolly & Bollwerk (Eds), 2016, p. 127-128). An example of this is the Walker Art Center in Minneapolis’s Open Feeld project, which “invites the public to use the space surrounding the museum building as a cultural common” (Connolly & Bollwerk (Eds.), 2016, p. 128). Smaller regional museums are supposedly very trained being a museum as steward. They often have a stronger relationship with their local communities, because they naturally promote and exhibit the local heritage. Which results in ownership and support, but also a sense of pride, place, and identity within the communities (Burton & Griffin, 2008, p. 319; Connolly & Bollwerk (Eds.), 2016, p. 126).

Participatory programmes can break the cycle of (not) inheriting museum visits from generation to generation (Chang, 2006, p. 174; Falk, 1998a; Hein, 1998; Kotler & Kotler, 1998). Take pART, the annual youth department, in the Dordrechts Museum is an example of this. This way the museum embodies various voices and represents multi-perspectivity (Casey, 2003, p. 19), which should ‘solve’ some of the mismatches between museum and audience. Participation results in a democratising turn simply because it focusses on the redistribution of power. The traditional hierarchy is challenged, and the output of museums is more democratically established through participatory projects (Coghlan, 2018, p. 796).

2.2.2. Democratising the museum through performance

A performative museum is consumer-centred and focusses on the emotional and social experiences of the visitor (Kjær, 2016, p. 242, 243). This approach springs from various late-modern societal processes, such as globalisation, deindustrialisation and as a joint result the

emergence of the experience economy. Moreover, the neoliberal economic approach present in the Global West implicitly forced heritage sites to gain more visitors and a broader audience (Harrison, 2013, p. 4, 19). Nowadays, museums compete with a variety of other activities within the leisure-based industry. This competition should motivate museums and heritage sites to become more performative (Kjær, 2016, p. 242). Tactics used for this are, for example, storytelling borrowed from commercial industries and strategies used for theatre performances. This way social and emotional relationships between the performer (the museum) and the visitor are constructed, the artefact moves to the background and display becomes more important (Casey, 2003, p. 9-10; Kjær, 2016, p. 242, 244). A performative museum has also been called an ‘emotional factory’ (Kjær, 2016, p. 247). Emotions have as a purpose that the visitor consumes more, for when all the senses are stimulated to a point of “meaningful intensity” they are more likely to spend their money (Kjær, 2016, p. 242). Thus, instead of the meaning-creating focus of the participatory approach from Coghlan (2018) and Simon (2010), the goal of a performative museum is much more economical. The museum has to offer a complete experience to achieve this, from the toilets to the shop and the cafeteria (Kjær, 2016, p. 244).

One of the most important elements in this is the space to have encounters; going to a museum is a social activity (Black, 2016, p. 394, 397). Socialising within a museum could result in a me-to-we designed interaction, which is also present in participatory approaches. It means that the museum “moves from personal to social engagement”, by first addressing the visitor personally and then linking them to whom they have something in common (Simon, 2010, ch. 3). This results in enhanced experiences of the audience. Performative museums are often heritage sites or historical museums, in which the theatrical elements easily find a place and where (immersive) experiences are clearly offered.

2.2.3. Democratising the museum through becoming visitor-centred

A visitor-centred museum is “a museum where audience matters as much as the collections” (Samis & Michaelson, 2017, p. 2). By putting the audience central when designing exhibitions and programmes, they will engage more with the artefacts and re-visit more as a result (Black, 2018, p. 304). A visitor-centred approach is less rigid than participation following the lines of Simon (2010) and would in her framework belong to the contribution or collaboration categories (ch. 5). When comparing this to Casey’s (2003) statement on the museum going from educator to interpreter to performer, Samis and Michaelson do not promote making this last step.

When looking at a painting (subject-object relationship), the visitor feels looked at by all the other visitors and feels aware of an invisible imposed behavioural code, which transforms the visitor into an object as well (Casey, 2003, p. 4, 13-14). This contributes to the intimidating and elitist character of the museum. Following the theory of the Gaze, a relationship between a Subject (visitor) and Object (artwork) always involves a so-called screen: “a collection of signs and signifiers given by social custom that represent the Object” (Casey, 2003, p. 3). This screen within the context of museology translates into the interpretation tools presented by the museum, the labels, the audio tour, etcetera. The aim of a visitor-centred museum is to guide the audience, so they feel welcome and seen. However, it is inevitable that by providing this ‘screen’, you also distance the visitor from the artwork by “predetermining its cultural value”, it will always influence the understanding and meaning making of the visitor (Casey, 2003, p. 3). Opposed to the participatory trend, by actively focusing on interpretation tools, the meaning making process is more in hands of the museum than it is in hands of the audience. The difficulty here lies in the fact that every visitor comes to the museum with their own unique background, through which they interpret the exhibition or programme in their own unique way (Chang, 2006, p. 170; Van den Bosch, 2005, p. 88). The tools the museum provides should therefore be diversified in such way that they correspond to not one but to a variety of visitors (Samis & Michaelson, 2017, p. 10-11). It is important that the interpretations handed to the audience provide recognition or are relatable to their lives. Through mirroring it to the contemporary society, boundaries will fade as well as the dividing concepts such as local, national, or modern (Van den Bosch, 2005, p. 86). The audience is more interested in stories about everyday people; a “democratized subject”, especially the narratives of the ones who have been ignored before, which is rather logical when realising visitors are looking for representation and personal relevance (Casey, 2003, p. 8; Simon, 2010). Becoming more visitor-centered supports the democratising turn for it focuses on diversifying the interpretation tools and addressing a variety of visitors and their interests.

2.2.4. Relations among the approaches

The democratising turn can be addressed in multiple ways. They are related by their focal point on the visitors and the audience. The participatory approach addresses ownership and real engagement of the audience, while the performative focusses on the emotional connection by providing experiences, and the visitor-centred mainly wants the visitor to feel guided and safe. They do overlay in multiple aspects, such as the call for a broader and more diverse

audience and the changes the museum and its organisation need to make for this. Moreover, all approaches value the means of interpretation tools and activities organised by the museum as valuable means to lower the threshold of the cultural institutions. Their motivations may not completely be the same, nor are their implementations, but many similarities can be found.

2.3 The democratising turn in the Dordrechts Museum

Little research looked at the implementation of the democratising turn (McCall & Gery, 2014, p. 21). The recent research and theories on the democratising turn in the light of new museology and sociomuseology address the focus on the audience constantly, while their own research often has a different focal point. Samis and Michaelson (2017) write: “We are aware that it might seem ironic to be talking about visitor-centred museums without having taken the time to study the visitors within them” (p. 3). They evaluate various museum practices in Europe and the United States. Simon’s research on the participatory museum (2010) is a culmination of various museum practices, case studies and theoretical frameworks to provide tools and insights in becoming more participatory, but visitor evaluations lack. Coghlan (2018) and Kjær (2016) did perform qualitative research on the evaluations and effects of participation and performance elements; but these are merely single aspects of the new museological turn researched in non-art museums. This makes Dordrechts Museum, being a regional art museum, extra interesting as case study to research the performative elements within the democratising turn.

This thesis will not dive into the diversification and decolonisation of the collection, nor the organisational change or holistic museum experience that that is in line with this. However, it is acknowledged that these aspects contribute heavily to the democratising turn. This is one of the shortcomings of this research and they will be implemented in the recommendations.

In summary, this thesis researches the democratising turn in the Dordrechts Museum, entailing the programming and interpretation tools, and the impact it has on the evaluation and appreciation of the audience; to contribute to filling the knowledge gap on the implementation of new museology. The research question is as follows: *How does the integration of democratising elements through exhibitions and programming, impact the appreciation and experience of museum visitors?*

3. Methods and data

By answering the research question, this study contributed to the new museology field. Statistics on the evaluation of visitors of art museums on the democratising turn are not abundantly present. This research tried to contribute to this shortage by answering the following question: *How does the integration of democratising elements through exhibitions and programming, impact the appreciation and experience of museum visitors?* Consequently, and because this thesis entails only one case-study, it was important the research was not only broad but also in-depth. The impact of the democratising turn on the appreciation and experience of visitors is a complex phenomenon and a single method approach would therefore fall short. The choice was thus made to apply a mixed-methods approach, meaning that both quantitative and qualitative research was conducted. This corresponds with the nature of the museum and its visitors. As the Dordrechts Museum is a regional museum with multiple changing exhibitions, this case study asked for a combination of a large-scale and small-scale study. The museum has a rather high percentage of revisiting visitors: in the years 2022 and 2023 18% of all visitors had been to the museum before (Dordrechts Museum, 2024). This made it interesting to collect more individual and elaborate data, opposed to the also very much needed quantitative data collection which made it possible to draw up an overall image. By applying mixed methods to this study, data triangulation and convergence of evidence were apparent. Despite the small scope, the mixed-method approach validated the credibility of the findings and reduced the bias inherent to a single method approach. Therefore, the outcome was not linked to one method but supported by both quantitative and qualitative data (Creswell, 2009).

3.1 Data collection

This case study about the Dordrechts Museum was researched by collecting data through a total of 103 surveys of its visitors. Surveys were chosen as method, for it provided a better understanding of the experience of the visitors and their attitudes towards democratising elements. The respondents were not questioned directly, which resulted in socially desirable answers to occur less (Lamont & Swidler, 2014). This case study assumed that the strong implications of a behavioural code that is present within museums, according to the theory of the Gaze, were not transited into the respondents answering socially desirable (Casey, 2003).

Parallel to the surveys, 8 in-depth interviews were conducted. The interviews enriched the quantitative data with in-depth questions on the theoretical concepts, the cause-

consequence relationships within new museology and the thoughts of the respondents on these topics (Lamont & Swidler, 2014, p. 5, 7). The interviews provided the subtext of the collected quantitative data. It offered context to the survey answers and enriched the interpretation (Silva, Warde, & Wright, 2009; Lamont & Swidler, 2014, p. 5, 7). The individual data provided the possibility to maintain an open and broad view on the quantitative data without jumping to conclusions during the analysis, for the individual preferences and stories did underline the fact that every museum visitor is different and stereotypes on for example preferences and age were undermined. This helped to stay aware of unanticipated feedback or contexts which were not apparent from the survey.

The research had a deductive approach. Plenty of research is available on the democratising turn and general assumptions on the evaluation of the audiences have been made. However, a broad meta-evaluation of the visitors on the democratising turn had not been researched thoroughly. By conducting quantitative and qualitative research on the impact of the democratising turn on the evaluation of the Dordrechts Museum audience, new specific information was added to this field of study and the already existing theories.

3.2 Sample | Surveys

The population of this research is the audience of the Dordrechts Museum. To work with a representative sample group for the quantitative part of this study, a semi-curated group of visitors of the Dordrechts Museum was selected. For this, the quota sampling method was used (Moser, 1952). Regardless of the composition of the population, I aimed at creating a 50/50 division concerning the age distribution among the sample. The division made in the sample was between the visitors who were 45 years or older, and visitors who were younger than 45 years old. This was done because age matters in the experience of museums: gen-Z has other needs than baby boomers for example, and they therefore also have different expectations of museum programmes (Black, 2016). Moreover, the shift between the needs and wishes of the audience is said to be around the millennials, which resulted in the split being made at the age of 45 (Black, 2016, 2018). To reach this division, an open call was set out on Instagram and LinkedIn, specifically asking people younger than 45 who recently visited the Dordrechts Museum to fill-in the survey. Moreover, I turned to my network to repost the open call to reach a broader population.

The Dordrechts Museum welcomes 88.000 visitors annually (Dordrechts Museum, 2022). To create a correct image of the visitors 383 surveys should be conducted (Privitera, 2015, p. 6-7). For this study a sample of 100 surveys was the minimum, which in the end

resulted in 103 surveys including the artificial 50/50 age division. The minimum was determined because of the addition of the qualitative data, and the scope of this research. The analysis took the small scope into account, and no grand claims were therefore made. It must be noted that I did have an influence on the sampling, for I consciously targeted the youth department of the museum Take pART for example, and included them in the total of 103 surveys. Due to the narrow time frame in which I collected my data it was not possible to include other special relationships or visitors of the museum in the same manner, such as participants in other programmes such as *Museum in de Wijk* or *Kunst & Koffie*. Moreover, the little time and the wish for the age division did not allow me to include the surveys of the Take pARTners as supernumerary.

The surveys were collected both digitally and analogue, in Dutch, in the restaurant Art & Dining adjacent to the museum on various days and times during the opening hours of the museum. The surveys were anonymous and can be found in the appendix.

3.3 Survey development and operationalisation

This study addressed the democratising turn through three perspectives: the participatory-, performative- and visitor-centred approach. Elements present in all three approaches are the relationship between the visitor and the museum, the sense of belonging of the visitor in the museum and the use and evaluation of the audience of the interpretation tools and activities. These variables were the red thread in the survey and in the interview guide. Both stayed closely related to each other and the theoretical framework they had sprung from. The variables were related to indicators and in their turn culminated in survey questions as visible in *Table 3.1*. The survey included multiple-choice questions and statements linked to the Likert scale from 1 to 5 (Likert, 1932). The complete survey can be found in the appendix.

Table 3.1. Concepts, variables, measurement levels, and corresponding survey questions

Concept	Variables / indicators	Measurement	Survey
<i>Cultural identity</i>	Age	Ordinal	Q1
	Place of residence	Categorical	Q2
	Education	Ordinal	Q3
	Cultural upbringing	Categorical	Q4
	Cultural behaviour	Ordinal	Q5
	Reason for museum visit	Categorical	Q6, Q12

<i>The personal relationship with DM²</i>	Visits to the DM	Ordinal	Q10, Q11, Q13.1
	Willingness to stay up to date of the DM	Ordinal	Q13.2
	Future conversations and thoughts based on the museum visit	Ordinal	Q13.3, Q13.4
	Height of recommendation	Ordinal	Q13.5
	Stimulation and possibility of social interaction in the museum	Ordinal	Q14.1 t/m Q14.5
<i>Sense of belonging</i>	Feeling welcome	Ordinal	Q16.1, Q16.3
	Being able to be oneself	Ordinal	Q16.2
	Feeling represented	Ordinal	Q16.4 t/m Q16.7
	Feeling guided	Ordinal	Q16.8
<i>Diversification of IT³ and participatory activities</i>	Evaluation of amount and quality of IT	Ordinal	Q17.1 t/m Q17.3
	Use of IT	Categorical, Ordinal	Q18, Q24, Q25, Q26, Q27, Q32, Q38
	Reason (not) to use IT	Categorical	Q19, Q37
	IT and the effect on social interaction	Ordinal	Q20, Q28, Q33
	Appreciation of the effect of IT on social interaction	Categorical	Q21, Q29, Q34
	Improvement of visit due to use of IT	Ordinal	Q22, Q30, Q35
	Reason for (lack of) improvement of visit due to IT	Categorical	Q23, Q31, Q36
	Participation in activities	Categorical, Ordinal	Q38, Q39.1
	Sense of contribution due to participation in the museum	Ordinal	Q39.2

² Het Dordrechts Museum

³ Interpretation tools

	Sense of belonging after participation in activity	Ordinal	Q39.3
	Effect of participation in activity on evaluation	Ordinal	Q39.4
	Reason to participate in an activity of the museum	Categorical	Q40

3.3.1. The personal relationship between the visitor and the museum

Previous research shows that the democratising turn should result in a personal alignment between the visitors and the museum; consisting of an emotional connection, personalised content, a long-term bond, and conversations that reach further than within the museum alone (Simon, 2010; Coghlan, 2018). This part of the survey assessed if there already was a long-lasting relationship between the visitor and the museum, by asking about their earlier visits. Moreover, based on the respondents' indication for revisits and recommendations, the bond between museum and visitor was constructed. By asking their reason to visit the museum an indication was made on their idea of a museum as an institute, which in its turn relates to the theory: does it suit the new social and participatory perspective or not (Black, 2016). Lastly, the freer they felt to socialise in the museum, the stronger their relationship with the museum supposedly was, and the more democratised the museum felt for them (Black, 2016).

3.3.2. The sense of belonging of the visitor in the museum

According to previous studies, by implementing the democratising turn museums focus on a diversified audience and want to create a holistic welcoming experience, since people who feel welcome and at ease are more likely to engage. This is a mutual relationship between taking part which creates a sense of belonging and feeling safe which results in actively taking part in the museum. Both result in the feeling of being regarded as an equal of the museum (Black, 2018, p. 31). Smaller regional museums are often more likely to address their local communities and provide them with a sense of ownership. Is this apparent as well for the Dordrechts Museum? To determine this, the place of residence was asked in the survey.

3.3.3. The use and evaluation of interpretation tools and activities

Diversified interpretation tools are essential in democratising the museum and guiding the visitor through their experiences (Samis & Michaelson, 2017). By measuring the participation visitors show in museums indications of involvement, feeling welcome, a personal bond and a

positive evaluation can be made (Black, 2018). The higher the use of interpretation tools and interactives, the more guided, welcome and involved the visitors supposedly feel. Moreover, the effects of the interpretation tools were measured: did it improve the visit and did it spark social interaction?. This data provided information about the kind of interpretation tools the Dordrechts Museum offers, and to what extent these can be considered as implementations of the democratising turn. The sense of feeling guided and supported by the interpretation tools relates back to the sense of belonging, while the sparking of conversation and evoking emotion relates back to the concept of the relationship between the museum and the visitor.

3.5 Analysis | Surveys

The analysis was used as a basis to interpret the quantitative data in such manner that it can be taken along in the qualitative narrative analysis (Caracelli & Greene, 1993, p. 197). First, the data from Qualtrics was uploaded in SPSS. The dataset was prepped in the following manner: The variables were named, instead of their reference to their survey question. The number of categories in the variable Age (Q1) were reduced, leaving it with two categories instead of six: 45+ and <45. Moreover, the values of Q11, Q18, Q24, Q32, Q34, Q38 were changed. In Q11, the blanks were changed in 0. In the following dichotomous yes/no questions (Q18, Q24, Q32, Q34, Q38) the answer 'No' was changed in 0 instead of the automatically assigned value of 2. In Q14.1 and Q14.2 the Likert scale was used, but where other questions indicated a positive stimulation of or attitude towards social interactions when answered with a high number, these questions proved the opposite. Therefore, the variables were altered, and the scale was turned around: the 1's were changed into 5's and the other answers were altered accordingly. Lastly, an average was calculated on the variables answered on Q13.1 t/m Q13.5, Q14.1 t/m Q14.5, Q16.1 t/m Q16.8, and Q20-Q28-Q33. This resulted in an average on the scale of Likert for the relationship between the visitor and the museum, the social interactions, the sense of belonging of the respondents, and the amount of stimulation interpretation tools provided for social interaction. A limitation of these indications was that when respondents left one of the sub questions open within these four main categories, the answers were still included, and the average was calculated based on the number of answers that was filled in. If the incomplete answers would not have been taken along the dataset would be too small to make any logical conclusions.

This dataset was the basis for further inferential statistics. To collect the data, three tests were performed. First, a bivariate correlation was applied when the strength and

direction of a relationship between two variables was needed (Pallant, 2013, p. 133). This test was used to calculate the relation between the social interaction possibilities and stimulation and the sense of belonging. The bivariate correlation test was applied as well when calculating the relation between the use of interpretation tools and its effect on the sense of belonging, or the bond between the visitor and the museum. The last test was the independent sample t-test, to compare the means of two different groups (Pallant, 2013, p. 249-250), for example, when comparing the respondents living in Drechtsteden and the respondents living outside of this region. Moreover, it was used to compare the differences between the two age groups. It must be noted that the overall N is rather small, and that not all surveys were filled in completely. It was however still manageable for the purpose the quantitative data had in this research.

3.6 Qualitative data collection

The interviews explored the preferences of visitors within museums in general, how they regarded the changing nature of museums and what their opinion was on certain interventions within museums. This method enabled me to localise the case study and research within the existing literature, by both looking at the relationships in a quantitative way, as well as effectively exploring individual experiences within the Dordrechts Museum (Bryman & Bell, 2016). To adequately approach the in-depth interviews, the interview guide was structured in the same themes as the theoretical framework. The first section of the interview addressed the respondents cultural background and their cultural identity. This was mainly done as a warm-up, so the interviewees could later dive deeper into their specific experiences and opinions. The following three sections focused on the democratising turn through participation, performance and a visitor-centred approach. Lastly, some questions on new museological trends were posed, to gather more information on the respondent's overall evaluation of these movements.

The semi-structured character ensured flexibility to elaborate on topics which organically came up during the conversation. This resulted in interviews with the same basis and framework, but all with unique information and perspectives. Moreover, prior to the interview some information about the respondents was already known, such as their place of residence and their participation in Take pART, which resulted in the possibility to add some person-specified questions on their specific experiences. The interviews were always conducted face-to-face. For already plenty of static information is collected through the surveys, it was of great importance that implicit cues and body language could be noticed during the interviews and to act on them as interviewer. The interviews took place in Art &

Dining, except for one due to planning reasons. All interviews were conducted in Dutch. The interview guide can be found in the appendix.

3.6 Sample | Interviews

The respondents for the interviews were sourced through an open call on my professional and personal social media (LinkedIn and Instagram). I asked my network to share the open call, so a snowball sampling method was present (Bryman & Bell, 2016). My research did not have limitations regarding demographics, so I was free in my selection of respondents. I did try to make a 50/50 division regarding age (45+ and <45) and place of residence (Drechtsteden or outside of this region). This was maintained, except for one respondent who appeared to be 44 instead of 45 (interviewee 3). I found it important to remain objective and not interview anyone too close to myself. To ensure that the respondents had visited the museum recently, the respondents were offered a free visit to the Dordrechts museum, in exchange for them filling in the survey and an in-depth semi-structured interview which would take place immediately after their visit. The last two interviewees were not asked to fill in the survey, for they were older than 45 years and I already had gathered more than 50 surveys of that age category.

3.7 Analysis | Interviews

The interviews were recorded, and the audio fragments were transcribed into text and uploaded into Atlas.ti. First, an open round of coding was conducted, to maintain an open view on the collected data. After this first round of coding, a total of 597 codes were assigned to the transcribed interviews, these were very specific and extensive. These were then grouped into 18 categories, in line with the overarching themes such as ‘sense of belonging’, but also new themes that appeared such as ‘knowledge’. These codes were reduced and combined into 282 codes in total. Next up, relations between these codes were established, and a code tree was created in Atlas.ti. The code tree can be found in the appendix. Based on these codes, the qualitative part of the narrative analysis was performed. In *Table 3.2.* the pseudonyms, general demographics and length of the interviews can be found.

Table 3.2. General interview data

Interview pseudonym	Gender	Age	Place of residence	Minutes interview
Interviewee 1	Man	22	Dordrecht	60 min
Interviewee 2	Woman	28	Rotterdam	35 min

Interviewee 3	Woman	44	Bergschenhoek	45 min
Interviewee 4	Woman	67	Dordrecht	46 min
Interviewee 5	Woman	32	Dordrecht	43 min
Interviewee 6	Woman	27	Rotterdam	52 min
Interviewee 7	Man	72	Dordrecht	50 min
Interviewee 8	Woman	58	Den Haag	38 min

4. Results | Quantitative

4.1 Descriptive statistics

A selection of the descriptive data collected by means of surveys is visible here. The complete descriptive statistics can be found in tables in the appendix. *Table 4.1.* shows some general demographic data of the respondents. It shows the artificial age division that was maintained. It is striking to see that the visitors mainly come from outside of Drechtsteden. Lastly, this data confirms that the visitors *mostly* enjoyed a higher education.

Table 4.1. Descriptive statistics on identity

Variable	Category	Percentage
Age	<45 years	48,5%
	45 years and older	51,5%
Drechtsteden	Resident of Drechtsteden	34%
	No resident of Drechtsteden	66%
Highest finished education	Primary school	6,7%
	High school	11,5%
	MBO (secondary vocational education)	12,5%
	HBO (university of applied sciences)	37,5%
	WO (academic university):	31,7%

In *Table 4.2.* the cultural behaviour of the respondents is briefly shown. It is apparent that the biggest group has not been raised with museum visits, while at the same time most of the respondents visit museums more than 6 times a year. This could argue for them having overcome the barriers regarding their cultural upbringing and cultural capital (Bourdieu & Passeron, 1990). A reason for this could be the democratising turn (Simon, 2010).

Table 4.2. Descriptive statistics on cultural behaviour

Variable	Category	Percentage
Did your (grand)parents or caretakers take you to museums when you were a kid?	Yes, regularly (more than 6 times a year)	13,5%
	Yes, sometimes (3-6 times a year)	26%
	Yes, but seldom (1-2 times a year)	24%
	No	36,5%
How often do you visit museums?	1x a year	1,9%
	2x a year	7,7%
	3-4x a year	17,3%
	5-6x a year	21,1%
	More than 6x a year	50%

Table 4.3. shows the relationship of the respondents with the Dordrechts Museum. In line with the data of the Dordrechts Museum, revisits are very apparent; the second largest category is of the respondents who visited more than 6 times (Dordrechts Museum, 2024). However, the Likert scale questions do not indicate a very strong bond with the museum, for they mostly score below average on the Likert scale, except for the act of recommending the museum to others.

Table 4.3. Descriptive statistics on the bond with the Dordrechts Museum

Variable	Category	Percentage or mean
How often have you been in DM ⁴ (including today)?	This is my first visit	39,9%
	2-3 times	13,6%
	4-5 times	12,6%
	5-6 times	4,9%
	More than 6 times	32%
How often do you visit the Dordrechts Museum on average per year?	1x a year	24,3%
	2x a year	13,5%
	3-4x a year	9,9%
	5-6x a year	1,8%
	More than 6x a year	8,1%
Bond with the museum	I want to revisit the Dordrechts Museum again coming year	3.34 /5
	I want to stay up to date on the programme and exhibitions of the Dordrechts Museum	2.92 /5
	The museum visit provided me with food for thought	2.75 /5
	The museum visit provided me with input for future conversations	2.68 /5
	I am going to recommend the Dordrechts Museum to other people	3.71 /5
Combined indication of bond with DM		3.08 /5

⁴ Dordrechts Museum

4.2 Use of interpretation tools

Bivariate correlation analyses were run to determine the relationship between the use of interpretation tools and the sense of belonging of the visitors in the Dordrechts Museum, plus the use of interpretation tools and the effect on the bond between the visitor and the museum.

To determine the relation between the sense of belonging and the use of interpretation tools, a bivariate correlation analysis was run between Q18, Q24, Q32, Q38 and the combined indication of sense of belonging (based on Q16.1 t/m Q16.8). This resulted in the results portrayed in *Table 4.4*. By doing so, it was researched if in this specific case the use of interpretation tools enhanced the sense of belonging, or if a greater sense of belonging increased the use of interpretation tools, as followed from previous studies (Simon, 2010; Samis & Michaelson, 2017). None of the found results were significant.

Table 4.4. Interpretation tools and sense of belonging

Interpretation tool	N	r	p
Audio tour	97	0.167	0.102
Text	96	0.080	0.441
Interaction	94	-0.015	0.884
Activity	93	-0.033	0.754

The relationship between the bond of the visitor and the museum and their use of interpretation tools was determined in the same way: a bivariate correlation analysis was run between Q18, Q24, Q32, Q38, and the average indication of their relationship with the museum (based on Q13.1 t/m Q13.5). The results are visualised in *Table 4.5*. Interaction was said to strengthen the bond with the museum, and by relating the overall indication of the bond with the museum to their use of interpretation tools, it can be concluded if there is a positive relation. This positive relation is found between the bond of the visitor and the participation in activities, which confirms that the statements from earlier studies apply to the Dordrechts Museum as well.

Table 4.5. Interpretation tools and the bond between visitor and museum

Interpretation tool	N	r	p
Audio tour	97	-0.003	0.980
Text	96	0.162	0.115
Interaction	94	0.121	0.243
Activity	93	0.363	<0.001**

4.3 Social interactions

A crosstabulation was constructed on the percentage differences between the older and younger target group regarding their social motivation to visit the museum (see *Table 4.6.*). This confirms the difference in motivation across generations, for the younger group visits the museum more often for social reasons than the older group. Thereafter, two bivariate correlation tests were run to find out the relations surrounding stimulation and possibility for social interactions in the Dordrechts Museum. The average indications of the social interaction stimuli, the overall sense of belonging and the general bond with the museum were used. The results can be seen in *Table 4.7.*

Table 4.6. Social reasons to visit museums and age

Social reason to visit...	< 45 years	45 years and older
Museums in general	30%	20,8%
Dordrechts Museum	25,5%	9,6%

Table 4.7. teaches us that the sense of belonging increases when the possibilities and stimulation of social interaction rises. It shows a positive correlation. The relation between the bond with the museum and the stimulation and possibility for social interactions was not significant.

Table 4.7. Relations surrounding the social interaction

Relation with...	N	r	p
Sense of belonging	92	0.280	0.007*
Bond visitor and DM	95	0.166	0.107

4.4 Age

A new variable was constructed from the age variables. They were merged into two age groups, one younger than 45 years and the other from 45 years and onwards. This made running the analyses regarding the differences between these two age groups easier. By performing an independent sample t-test, the means of the two age groups were compared. As is visible in *Table 4.8.* Only the difference between the age groups regarding sense of belonging is significant, showing a greater sense of belonging among the 45+ group.

Table 4.8. Difference in bond/social interaction/sense of belonging among age groups

Variable	Age group	N	Mean	Two-sided P
Bond visitor and DM	< 45	47	3.48 /5	0.692
	45 +	52	3.55 /5	0.692
Social interactions DM	< 45	45	3.25 /5	0.111
	45 +	49	3.49 /5	0.111
Sense of Belonging	< 45	46	3.27 /5	<0.001**
	45 +	50	3.93 /5	<0.001**

4.5 Place of residence

Dordrechts Museum is a regional museum. This research is interested in the communal function of regional museums and if this is also present in Dordrecht. Therefore, the relation between place of residence and the bond with the museum and the sense of belonging was researched (Burton & Griffin, 2008; Connolly & Bollwerk (Eds.), 2016). These relations were calculated by performing an independent sample t-test between the question on place of residence and the average indication on sense of belonging and the relationship between visitor and Dordrechts Museum. The results were both insignificant, as described in *Table 4.9*.

Table 4.9. Influence of place of residence

Variable	Do you live in Drechtsteden?	N	Mean	Two-sided P
SB ⁵ in DM	Yes	34	3.622 /5	0.971
SB in DM	No	62	3.616 /5	0.971
Bond between visitor and DM	Yes	34	3.819 /5	0.017
Bond between visitor and DM	No	65	3.362 /5	0.017

⁵ Sense of belonging

5. Analysis

All collected data was analysed through a narrative analysis. Based on the use of interpretation tools; the sense of belonging; and the personal relationship with the museum, a deeper analysis was conducted. Within this analysis, the emphasis lied on the individual experiences and the contextual understanding of their narratives (Creswell, 2009). Moreover, the complexity of this broad manifestation of the democratising turn was considered by applying this approach. The quantitative and qualitative datasets are complementary and strengthen each other. This has resulted in a holistic analysis in which both datasets have their place and in which the constructed narratives are central.

5.1 Key narratives

First, the main narratives that came forward from the interviews are highlighted. They were constructed based on the different roles visitor took on and their corresponding needs and attitudes. The constructed narratives are set out below followed by the main themes.

5.1.1. The local ambassador

The narrative of the local ambassador was constructed based on the data of interviewees 1 and 7. The local ambassador has lived in Dordrecht their whole life and shares a history and memories with the museum. Feelings of pride and ownership are in place, and they will recommend the museum to everyone who wants to hear it. Although a critical view can be taken on by the local ambassador towards the museum, it is always compassionate and understanding. A telling quotation, suiting this narrative completely is from interviewee 7:

That makes you think, how long have I been seeing this painting? I already came here with a girlfriend I had in the 80s, who has passed away as well. Those kind of things, sometimes that makes that it is intertwined with your own past. [...] I sometimes enter the museum and think, I need to visit some old acquaintances.⁶

5.1.2. The undertaking experiencer

The narrative of the undertaking experiencer came forward from interviews 2 and 5. The respondents both explicitly visited the museum to experience things. They seek interaction or

⁶ "Dan ga je ook denken, hoelang zie ik dit schilderij al? Ik kwam hier met een vriendinnetje dat ik in de jaren 80 had, dat ook is overleden. Dat soort dingen, soms raakt dat wel dat het met je eigen verleden verbonden is [...] Ik stap af en toe wel eens het museum binnen, dat ik denk, ik moet even een paar oude bekenden bezoeken." – interviewee 7 (72 years)

possibilities to view the interactions of others when visiting a museum. A passive museum visit is not for them, it is considered boring or does not offer enough food for thought. The democratising changes are therefore very welcome, and the societal benefits are recognised and actively addressed by these visitors. Interviewee 2 states the following:

I always like it when there is some interaction, or something that confronts you. [...] or that you can write down, when there is an exhibition on love or something, what love is for you and that you can put it on a post-it and stick it somewhere? Because I am just interested in people and how other people see things.⁷

5.1.3. The passive learner

The narrative of the passive learner thrives in traditional museums. Interviewee 8 can be categorised as such. Interviewee 1 and 3 showed some characteristics as well. The passive learner does not seek (social) interaction and prefers to learn from experts. Moreover, the museum is a place for serenity. They are positive about the threshold being lowered for more people to come and visit the museum, but this should not influence their experience.

Interviewee 3 notes the following:

That you make it a bit more flexible and when you still have the space to visit in the classic way, that is possible, but there can also be quite a nice interaction. So you think, hey, how nice that there are much more different people now.⁸

5.1.4. The openminded explorer

The last narrative highlighted is based on interviewee 1, 3, 4, 6 and 7. The openminded explorer is perhaps in the first place rather passive and traditional, but they are open to trying new things. They feel comfortable in the museum and are frequent visitors. The openminded explorer recognises the urgency for museums to change and therefore actively supports museums which experiment with the role and interpretation of the museum, regardless of the

⁷ “Ik vind het ook altijd wel leuk als er iets van interactie is of iets wat je een beetje een spiegel voorhoudt. [...] Of dat je kan opschrijven van als je een expositie hebt over veel liefde of zo... Van wat is liefde voor jou en dat je van die post its kan plakken? Omdat ik gewoon geïnteresseerd ben in mensen en ook in hoe ander mensen iets zien.” -interviewee 2 (28 years)

⁸ “En dat dat het ook wel flexibeler maakt en als je nog steeds de ruimte hebt om het wat meer op de klassieke manier te bezoeken, kan dat daar ook best een leuke interactie zijn. Dat je denkt, hé, wat tof dat nou dat er veel meer verschillende mensen rondlopen” -Interviewee 3 (44 years)

fact if they interact in the new (experimental) interventions. Interviewee 1 states the following: “I think it is interesting. This way it is all a bit shaken lose, the dusty idea maybe of a museum and indeed that top down, and the yet really a bit of very rigid atmosphere inside of it.”⁹

5.2 Use of interpretation tools

Interpretation tools are the ‘hooks’ that guide visitors to a positive experience within the walls of a museum (Samis & Michaelson, 2017). This was one of the themes studied in the data collection, for a visitor-centred museum is heavily based on these tools. First, an analysis was made of the general opinions on interpretation tools, including some links to the experiences of the respondents within the Dordrechts Museum. Followed by some overarching themes that became apparent regarding the use of interpretation tools in general.

5.2.1. The ‘hooks’ offered by the Dordrechts Museum

When looking at the data in *Table 5.1*, one can conclude that the respondents evaluated the interpretation tools offered in the Dordrechts Museum a bit above average on the Likert scale, but not notably positive. The amount of tools is rated highest, but the quality and personal suitability are appreciated less, meaning that the museum qualitatively could improve in their offer. The main interpretation tools used are the texts, which are read by 89,6% of the respondents, compared to 14,4% who used the audio tour, and 39,4% who interacted in the museum. This is in line with the answers of the interviewees; the classic approach of reading texts is mostly preferred; however, they differ in their preferences during the rest of their visit. Being able to determine your own pace seems to be key to a positive experience. Both the older group and the younger group indicate they want to maintain control over how much time they spend and where. For some this makes the audio tour or a guided tour less attractive. Moreover, multiple interviewees across both age groups indicated that reading (all the) texts easily results in museum fatigue or cognitive overload, which resulted for some in a preference for a variety of interpretation tools and for others in a preference for smaller museums.

⁹ “Ik vind het op zich ook interessant. Zo, het wordt wel een beetje losgeschud, zo dat stoffige idee misschien van een museum en inderdaad dat topdown en dat het toch echt een beetje een hele rigid atmosfeer is daar binnen.” – Interviewee 1 (22 years)

Table 5.1. Descriptive statistics on the evaluation and use of interpretation tools

Variable	Category	Percentage or mean
Evaluation of interpretation tools	The museum offered enough tools to improve my visit	3.88 /5
	Enough kinds of interpretation tools were offered to improve my visit	3.66 /5
	The museum offered interpretation tools that suited me	3.56 /5
Did you use the audio tour?	Yes	14,4%
	No	85,5%
Why did you take an audio tour?	I wanted more contextual information	38,5%
	I wanted to be guided while looking	30,8%
	I prefer listening to reading	7,7%
	I was curious about the audio tour	23,1%
The audio tour improved my visit		4.17 /5
Did you read the texts offered to you in the museum?	Yes	89,6%
	No	10,4%
The texts improved my visit		3.87 /5
Did you participate in the museum? Such as participating in interactives?	Yes	39,4%
	No	60,6%
Why did you not participate?	I thought it was for children	14,3%
	I did not understand what was expected of me	5,4%
	I want to consume instead of participate	30,4%
	I did not see this possibility	50,0%
Participating improved my visit		3.62 /5
Did you partake in an activity in the museum, today or before?	Yes	35,5%
	No	64,5%
The reason to join the activity was mainly	Social	18,2%
	Educational	15,2%
	To experience something special	30,3%
	As amusement during my free time	24,2%
	Professionally	12,1%

Participation in the museum	I would like to join an activity in the DM again	3.93 /5
	I contributed something to DM by participating in an activity	3.23 /5
	I felt more at home after joining the activity	3.72 /5
	Joining the activity improved my opinion on the museum	3.66 /5

5.2.2. Age and interpretation tools

The division of the use of interpretation tools among the two age groups is rather striking. In *Table 5.2.* it stands out that the ‘passive’ interpretation tools are used more among the older group and the (inter)active tools are used more by the people younger than 45.

Table 5.2. Use of interpretation tools and age

Interpretation tool	< 45	45+
Used the audio tour	9%	20%
Read the texts	85%	94%
Interacted in the museum	47%	33%
Participated in an activity	53%	20%

This follows Black’s statement on the preference for interaction which differs across generations and the fact that millennials (or younger) are more used and drawn to interaction due to their upbringing and acquaintance with social media (Black, 2016). Interviewee 6 (27 years) even refers to the preferences of her sister, who is a few years younger and likes to interact in museums to share it later, online. This contradicts the youngest, interviewee 1 (22 years) with whom the Instagram museums were discussed. He appreciates the variety of interpretation tools and the possibility to immerse yourself in a museum, as long as the educational value remains. When asking the interviewees if the preferences were age related in their opinion, no clear trend was found, although interviewee 5 states a thought that multiple interviewees hinted at:

I think it depends on the type of human, because I have a friend and she doesn’t like turning the sign, she finds that not important at all, while I do. So, I can imagine also with children, that it’s very human dependent what you like. I think that people perhaps think: older people don’t want to turn signs or follow a certain thing, but yes, I

actually think that it's attractive for people in all age categories. And for some totally not.¹⁰

5.2.3. A diverse offer

Every visitor has different needs and expectations. To align with these unique visitors a variety of interpretation tools should be offered (Samis & Michaelson, 2017). Both the undertaking experiencers and the openminded explorers indicated that they think the existing image of museums is rather rigid and can be loosened up by providing a variety of interpretation tools and interaction possibilities. Interviewee 5 states the value of having a diverse offer: "Then I think: oh, I am allowed to do something instead of just watching. I find just watching a bit boring sometimes."¹¹

More conservative museum professionals shudder from the interactive interpretation tools and experimental ways of display. One of their fears is that museums will downgrade their status as knowledge institutes (Samis & Michaelson, 2017, p. 29; Coghlan, 2018, p. 796). However, from the data collected, this research finds that people appreciate new attempts within museums, both above and below the millennial generation line. Beside the conversation with interviewee 1 on so-called Instagram museums, no one interpreted the attempt to become more interactive and approachable negatively. A recurring key aspect of the tolerance and appreciation of interaction and interpretation tools is freedom of choice. This makes it interesting for the undertaking experiencer to make choices in their activities, it gives the passive learners the possibility to experience the museum in a 'traditional' way and it offers obligation-free possibilities to try new things for the openminded explorers.

Besides the freedom of choice relating to the different narratives, it also relates back to the different kind of parties involved in (cultural) social sites coined by Forrester (2008, as cited in Simon, 2010, ch. 1). Not all six are applicable to the visitors of the Dordrechts Museum, but from the six categories (Creators, Critics, Collectors, Joiners, Spectators and Inactives) three are. The 'creators' and 'critics' category are merged for this analysis, for the interaction and participatory elements in the museum ask for both producing content as well as criticising provided content. An example of this is interviewee 5, she wants to interact and

¹⁰ "Ik denk dat het van een type mens afhangt, want ik heb ook een vriendin en die vindt dan de bordjes omdraaien en dat vindt ze helemaal niet belangrijk, terwijl ik wel. Dus ik kan me voorstellen dat je ook in kinderen enzo, dat het heel mensafhankelijk is, wat je fijn vindt. Ik denk dat we misschien in ons hoofd hebben van: oudere mensen willen niet bordjes omdraaien of een ding volgen, maar ja, ik denk dat het eigenlijk in alle leeftijdscategorieën wel voor sommige mensen aantrekkelijk is. En voor sommige mensen helemaal niet." - Interviewee 5 (32 years)

¹¹ "Dan denk ik: oeh ik mag iets doen in plaats van alleen maar kijken. Ik vind alleen kijken soms een beetje saai." - interviewee 5 (32 years)

seeks alternation during her visit. The ‘spectators’ form the second category present in the Dordrechts Museum, they are drawn to the interactive elements but prefer watching.

Interviewee 2 is a perfect example of this type of visitor as the following quote illustrates:

Art is of course very subjective, so how other people interpret things, gives you a new perspective as well, so that’s something I always really like. [...] But I’m always someone who doesn’t add something to it or really needs to be able to do something.¹²

Lastly, the role of ‘inactives’ can be recognised in the Dordrechts Museum. These people visit the museum but prefer not to visit the interactive or participatory parts. Interviewee 8 for example, she prefers to take on a passive role within the museum and to take in all the knowledge provided by experts, on this she states:

I’ll construct my opinion myself, but based on the people who know about it. And I think that there are not many people who can contribute to a museum, except for those who work there. [...] I want to share it [my opinion], but simply with people in my environment, my own friends and acquaintances and not so much the whole world.¹³

5.2.4. Knowledge

Although only 4% visits the Dordrechts Museum for educational purposes (as portrayed in *Table 1*. in the appendix), all visitors relate themselves to the knowledge they have or want to gain during their visit. One of the code groups that became apparent during the coding process was ‘knowledge’. Recognition plays an important role in the democratising turn. Narratives which are recognisable for the visitors, based on identity or knowledge, resonate more with the audience and are thus valued more (Casey, 2003; Simon, 2010).

The interviewees mentioned their educational background regarding art(history); referring to the interpretations and appreciations they therefore can muster. When asking interviewee 7 why he feels a strong connection with the Dordrechts Museum, he mentions among other things a course on art history he followed during his studies. Interviewee 8 even states it more explicitly when talking about a specific part of the museum that fits in her

¹² “Kunst is natuurlijk heel subjectief. Dus hoe andere mensen dingen interpreteren, dan laat jou het ook weer even anders kijken, dus dat vind ik altijd heel leuk. [...] Maar ik ben altijd iemand die er zelf dan niks bij plakt of echt iets moet kunnen doen.” – Interviewee 2 (28 years)

¹³ “Mijn mening vorm ik zelf wel, maar dan wel aan de hand van mensen die er verstand van hebben. En Ik denk dat er niet zo heel veel mensen zijn die iets kunnen bijdragen aan een museum, behalve dan degene werken. [...] Ik wil het wel delen, maar dan gewoon met mensen in mijn omgeving, mijn eigen vrienden en kennissenkring en niet zozeer de hele wereld.” -interviewee 8 (58 years)

expertise: “And then I feel really at home in that hall, and then you feel indeed represented in a certain way.”¹⁴

This works two ways; multiple interviewees indicate that having knowledge is of such importance that it can lower the threshold to visit a museum, while naturally not having that knowledge can heighten the barrier. Both interviewee 5 and 3 linked the provision of knowledge to interpretation tools. Interviewee 5 wants to be guided, preferably by a guide or audio tour, so she does not miss information and she does not feel insecure. Otherwise, she experiences the following: “Yes, perhaps just a bit of insecurity, that you think: okay, am I not smart or artsy enough that I cannot recognise it here.”¹⁵ Interviewee 3 connects a feeling of being patronised and the museum being elitist to a tone of voice in the interpretation tools, which distances her as a visitor. She experiences this in the following moments:

When it becomes very detailed, I think. When it’s almost a bit like those inside things like: nice when you’re deep down into art history, but when you’re just an average visitor that comes here, do I then also understand what is said or what is meant, so to speak. [...] When it becomes very technical. Or when they almost do a bit like: yeah that is what you supposed to know. Then it becomes indeed a bit, then you get a bit that elitist part. And when there’s an explanation with it, it feels like: Oh, apparently, I should’ve known this.¹⁶

Thus, there is a thin line between guiding the visitor and providing them with knowledge and patronising them. The fact that they seek tools to feel guided in their visit is however paramount. The theory of ‘the Gaze’ describes the relationship between the visitor and the artefacts, and how this involves a screen, namely the interpretation tools (Casey, 2003, p. 3). It appears that although this ‘screen’ has quite some influence, it is very much sought after and appreciated by visitors. *Table 5.3.* shows the effects of the interpretation tools in the Dordrechts Museum, and how the different tools function as different screens and thus differ

¹⁴ “En dan voel ik me ook echt thuis in die zaal, en dan voel je je inderdaad toch op een bepaalde manier gerepresenteerd.” – interviewee 8 (58 years)

¹⁵ “Ja, misschien wel gewoon een beetje onzekerheid dat je denkt van: oké, ben ik niet slim of niet kunstig genoeg dat ik het nu hier niet kan herkennen” – interviewee 5 (32 years)

¹⁶ “Als het heel gedetailleerd wordt, denk ik. Als het bijna een beetje van die Inside dingen zijn van: leuk als je echt diep down in de kunsthistorie zit. Maar Als je gewoon als gemiddelde bezoeker hier komt, snap ik dan ook nog wat er staat of wat de bedoeling is, zeg maar. [...] Ja, dat het dan heel technisch wordt ofzo. Of dat er dan soms bijna een beetje gedaan wordt van: ja, dat dat hoor je maar te weten. Dan wordt het inderdaad, dan krijg je een beetje dat elitaire stukje. En als er dan soms een uitleg bij zit, dan voelt het wel een beetje van: Oh, blijkbaar had ik dit moeten weten” – interviewee 3 (44 years)

in their influence. Contemporary museum visitors are not waiting on the museum acting as an authority, however an authoritative voice that guides the visitor is still very much respected (Black, 2016, p. 396). Both the quantitative and qualitative data underline this, they complement each other. *Table 5.3.* shows that little negative feedback is given regarding the interpretation tools in the Dordrechts Museum. As can be concluded from the narratives in the interviews, variation in the visit is much appreciated, as long as one can choose which of the visitor roles, varying from ‘creator’ to ‘inactive’, they take on (Forrester, 2008, as cited in Simon, 2010, ch. 1). Interviewee 2 states this aptly: “I like interaction, but more, let’s say, that it is present and that you can choose for yourself if you will engage.”¹⁷ When this freedom is present, visitors are not opposed to experimental interpretation methods or try-outs by the museum, they even cheer it on. Multiple interviewees indicated it to be ways to stay relevant and connected to society and to undermine the negative image that museums can still bear.

Table 5.3. Value of interpretation tools

Question	Answers	Percentages
Q23. Why was the audio tour of (no) value?	It gave me more context	57%
	It guided me looking at art	64%
	It provided me with multiple perspectives	50%
	It helped me construct my own opinion	7%
	It let me reflect	7%
	It challenged my perspective	7%
	It helped me interpret the art	36%
Q31. Why were the texts of (no) value?	It gave me more context	67%
	It guided me looking at art	47%
	It provided me with multiple perspectives	28%
	It helped me construct my own opinion	9%
	It let me reflect	14%
	It challenged my perspective	13%
	It helped me interpret the art	45%
	It evoked an emotional reaction	1%

¹⁷ “Ik vind interactie wel leuk, maar meer zeg maar dat het er is en dat je zelf kan kiezen of je gaat engagen” - Interviewee 2 (28 years)

	It was steering	1%
	It was patronising	2%
Q36. Why was the interaction of (no) value?	It gave me more context	32%
	It guided me looking at art	46%
	It provided me with multiple perspectives	32%
	It helped me construct my own opinion	35%
	It let me reflect	43%
	It challenged my perspective	35%
	It helped me interpret the art	30%
	It evoked an emotional reaction	19%
	It was distracting	5%

5.3 Sense of belonging

The visitor-centred museum and participatory museum build on a strong basis of letting the visitor and participants experience a great sense of belonging within the museum. Based on the theory, this feeling consists of multiple aspects, the sense of being welcome, being able to be yourself, feeling represented and feeling guided in the space. This sense of belonging is said to be lacking among the new generation of museum visitors and is supposed to be a reason why the new generation does not visit museums in the first place (Simon, 2010; Black, 2016, 2018). The interpretation tools and the knowledge they provide, as analysed above, can be a catalyser for the sense of belonging. The relations surrounding sense of belonging within the museum and the backstories that appear from the interviews are analysed in this section.

5.3.1. Sense of belonging in the Dordrechts Museum

The average value which the respondents gave their sense of belonging was a 3.2 on a scale of 5. This is not a very noteworthy number. The aspects of feeling welcome and feeling like you can be yourself are evaluated positively, but the subthemes are evaluated less positive as presented in *Table 5.4*. The categories regarding feeling represented, recognising yourself and daily life score the lowest and can be classified as a negative evaluation. When listening to the answers of the interviewees, the sense of belonging consists of three extra aspects on top of the ones constructed from the theoretical framework, namely: the other visitors present in the museum, the objects and art displayed, and the logistics.

Table 5.4. Descriptive statistics on the sense of belonging

Sense of Belonging	Variable	Mean on scale of 5
	Feeling welcome	4.6 /5
	Feeling like you can be yourself in the museum	4.4 /5
	Feeling like you are the target group of the museum	3.5 /5
	Recognising your own culture in the objects of the museum	3.4 /5
	The museum focused mainly on stories from 'daily life'	3.0 /5
	Recognising yourself in the art and complementary stories in the museum	2.7 /5
	Feeling represented	3 /5
	The signage was clear in the museum	3.8 /5
Combined indication of sense of belonging		3.2 /5

5.3.2. The other visitors present

Interviewee 2 tells that she visits museums often with her father, but that she feels less comfortable when surrounded by older people. Simultaneously, she can imagine her father feeling uncomfortable in a younger environment where she takes him. This theme of recognition relates to a sense of belonging, and the feeling that a place is meant for you. In the survey the question was asked if you felt like you were the target group of the museum. This had a mean of 3.5 on a scale of 5, which is a cautiously positive result. The feeling and the importance of this, were mentioned by interviewee 3, who is from Asian origins:

What also matters to me is, man or woman, colour, that you see a bit of mixed kinds of people as well. In the people, in the restaurant or in the halls. That makes is more recognisable, like "oh yes: this is also for people like me."¹⁸

5.3.3. The collection of the museum

The collection is also of great importance when addressing feeling represented, and recognising yourself, your life or culture within the museum. In *Table 5.4.* it shows that 'recognition of your own culture'; 'sensing that the museum focussed on stories from daily life'; 'recognising yourself in the art and objects'; and 'feeling represented' were rated lowest

¹⁸ "Wat voor mij ook wel uitmaakt is, man of vrouw, kleur, dat je een beetje gemengde mensen ziet ook. In de mensen, in het restaurant of In de zalen. Dat maakt ook wel wat meer herkenbaarheid van. Oh ja: dit is ook voor mensen zoals ik." -interviewee 3 (44 years)

within the sense of belonging variable. Interviewee 1 stressed the importance of an inclusive collection for it says something about the intentions of the museum:

When there is art from women or art from queer artists, I always find that very, well yeah, when I see or read that that I think: oh, luckily it is not one of those white old men museums, you know? [...] Yeah, more that it's visible on the walls, that's more of what the museum really did itself. Because the museum is a social organisation so then I also find it important that they take on that role. And not only tell the story of white old men. White old cis men.¹⁹

Some interviewees mentioned the mainly white and male collection of the Dordrechts Museum, they sensed it said something about the priorities and intentions of the museum. Even interviewee 1, who is a local ambassador mentioned this. Van den Bosch (2005) already predicted this tension, as when the audience becomes more diverse, they expect the same from the museum collections. Even though contemporary museums go from object-based to experience-based, the collection still very much matters (Casey, 2003). Moreover, if we follow interviewee 1's stream of thought, it says even more about the museum than the visitors it attracts or the accessibility it has.

5.3.4. The logistics of a visit

The last aspect, logistics, comes down to accessibility regarding pricing, physical space and opening hours. The hospitality, attitude and appearance of the personnel was mentioned multiple times. Interviewee 7 summarises this as follows:

That there are people who welcome you, who point out where you can put your things in a locker. When you say "I come for that exhibition", that they say "oh, well, then you can best go this way and that." That is very important. I really like that.²⁰

¹⁹ "Wanneer er kunst van vrouwen is of kunst van queer artists is, dat vind ik altijd wel heel dat. Nou ja, Als ik dat zie of lees denk ik wel van oh, gelukkig. Het is niet weer zo'n witte oude mannen museum, weet je wel? [...] Ja wel meer met wat je ziet aan de muur, dat is echt meer wat het museum zelf heeft gedaan, A omdat het museum gewoon een maatschappelijke sociale organisatie is dus dan vind ik het juist ook belangrijk dat ze die rol op zich nemen. En dus niet alleen het verhaal van de witte oude mannen vertellen. De witte cis het oude man." – interviewee 1 (22 years)

²⁰ "Dat er dan mensen staan die je ontvangen, die even wijzen waar je je spullen in de kluis kunt doen, als je zegt ik kom voor die en die tentoonstelling, dat ze dan zeggen oh nou, dan kunt u het beste zo en zo. Dat is heel belangrijk. Dat vind ik echt goed." -interviewee 7 (72 years)

The audience of the Dordrechts Museum does evaluate its logistics and facilities rather positively. Besides some ambiguities with signages in the museum, it scores positive, mainly due to the personnel and museum café. The audience does feel guided and welcomed in that sense. Although this research does not dive into the holistic visitor experience, the interviewees did explain the importance of facilities and almost unanimously agreed on the importance of both the museum shop and the café. The experiences improved thanks to the café being present. It facilitated the conversations after the visits – maintained the same ambiance as being in the museum and provided you with the possibility of a break.

Interviewee 3 remarks that to become more publicly accessible, the combination must be made between what is already known and what is new. This means that when a museum feels a bridge too far, or a bit scary, it can become more approachable by adding elements non-visitors do know, such as a coffee corner or a working space.: “So you walk in just a little bit easier.”²¹

5.3.5. The museum as a ‘third space’

When looking more closely at accessibility, the relation is easily made with the concept of a museum as ‘third space’, or a museum as ‘steward’. When asking the interviewees on the shift of museums becoming more social places, they all respond positively on the museum moving with its times. Interviewee 4, being an openminded explorer, immediately links this to the evolution libraries have undergone in the Netherlands:

Well, actually, just like the library, because there you also see a similar development that I like. That, if you get more people or more young people into the museum with that, I think that’s a plus. And, because the library became more vivid, regardless of if there is reading, eh? But that’s perhaps not even what it’s all about. And I think that is also nice in museums.²²

‘Third places’ offer a physical space which is not your home nor your work but still belongs to you (Connolly & Bollwerk (Eds.), 2016). Interviewee 6 notes the following, which is very

²¹ “Dat je net even wat makkelijker binnenloopt.” – Interviewee 3 (44 years old).

²² “Nou ja, eigenlijk, net zoals bij de bibliotheek, want daar zie je eigenlijk ook zo'n soort ontwikkeling dat ik het wel aardig vind. Dat, als je daarmee meer mensen of jonge mensen naar het museum krijgt, vind ik dat een plus. En want in de bibliotheek is het levendig geworden, los van of er gelezen wordt, hè? Maar dat gaat het even misschien wel niet om. En dat vind ik in musea ook wel prettig.” -interviewee 4 (67 years)

much in line with the sociomuseological school of thought incorporating the responsibility towards society:

I think that it just creates a kind of place where people can go to when they do not want to be at home and not outside, so like, so I think that we have less and less of these places within our society, so I think it's only good when institutions open themselves for that kind of things and say like: we are a museum. You can also make the argument that museums get a lot of money from the government and from people. So they also have a sort of... I always think it's nice if they do something in return.²³

The interview then explored if these social public places lower the barrier for visitors to enter the museum. Interviewee 6 believes that the people who enter the public space will become more positive and curious about the museum and will eventually visit, just like interviewee 3 indicated.

5.3.6. Social interactions and sense of belonging

Social interactions are a big part of the democratising turn (Black, 2016; Kjær, 2016).

Facilitating social interactions is one of the tactics of the performative museum and should enhance the experience of the visitor (Kjær, 2016). The relationship between social interaction possibilities and stimulations in the Dordrechts Museum and the sense of belonging of the visitors was positive and significant. This underlines the positive impact of performative adaptations within the Dordrechts Museum regarding social interactions and sense of belonging. The interviewees valued the social interactions for their educational purpose, for the extra layer they added to the visit, but they did not link this to their sense of belonging. Except for interviewee 7, who finds it very difficult to express when he feels represented, but then links it to the following: "Yes, I think when there are things of the association²⁴ or something like that, you feel included in the club, so to speak. Yes, a sort of form of feeling at home, yes I find that very nice always."²⁵

²³ "Ik denk dat het gewoon een soort een plek creëert waar mensen heen kunnen als ze en niet thuis willen zijn en niet buiten, zo van, dus ik denk dat dat we steeds minder van die plekken hebben en in onze maatschappij, dus Ik vind het alleen maar goed als instituties zichzelf openstellen voor dat soort dingen en zeggen van wij zijn een museum. Je kan daar ook het argument maken van musea of krijgen veel geld van overheid en van mensen. Dus dan hebben ze ook een soort van... vind ik het altijd wel fijn als ze dan iets terugdoen." – interviewee 6 (27 years)

²⁴ Vereniging Dordrechts Museum (VDM).

²⁵ "Ja dat denk ik wel en als hier de dingen van de vereniging zijn ofzo, je voelt je opgenomen ofzo in de club zeg maar. Ja ook een soort vorm van thuisvoelen, ja dat vind ik ook heel prettig altijd." -Interviewee 7 (72 years)

5.3.7. Interpretation tools and sense of belonging

Interpretation tools guide the visitor, which makes them feel safer, more in place and thus creates a greater sense of belonging (Samis & Michaelson, 2017). When looking at the relations between the sense of belonging and use of interpretation tools, no significant relations were found. The interviewees did not link the interactions they to the improvement of their sense of belonging. Interviewee 3 did indicate that when entering a museum for the first time, being guided is pleasant, and this is aided by means of texts and audio more so than interpretation tools that expect something of you. Interviewee 6 agrees with this, for she did not dare to interact in the Dordrechts Museum due to the image of the museum, while being an openminded explorer. This illustrates that the atmosphere in a museum can result in the openminded explorers to remain on the beaten path, let alone what the effects would be on a new visitor. On the other hand, interviewee 6 also stated the following on interaction:

I also think it is nice to prompt people to reflect and just write something down, not make it scarier than it is, because you can sometimes really have the feeling like yes, do I need to give art critic, shouldn't I know a lot about it then etcetera. While yes, a part is also just reaction on what you see, what it makes you feel? So, I think it is always good to motivate that which can make it feel more accessible for people.²⁶

The respondents who took part in an activity were asked if this improved their feeling of being at home in the museum, which scored an average 3.72 on a scale of 5. This is positive, but not very noteworthy. Moreover, when looking at the *Table 5.2.*, it shows that it is mainly the younger group who interacted. *Table 4.8.* in its turn shows that the younger generation has a significantly lower sense of belonging than the older group. Speculating on these quantitative data and the qualitative input of the interviewees, it could be realistic that although Dordrechts Museum is taking steps, organises events, interactions and participatory activities, it is possible that it has not yet completely become a safe space in which interaction feels logical and can contribute to the overall experiences.

²⁶ “Ik denk ook dat het leuk is om mensen ertoe te zetten om te gaan reflecteren en maar wat op te schrijven en het ook allemaal niet spannender te maken, want je kan ook best wel het gevoel hebben soms van ja, je moet om kunstkritiek te geven, moet je er heel veel van weten enzo. Terwijl ja, een deel is ook gewoon reactie en wat je ziet en wat doet dat je nu voelen? Dus Ik denk dat het altijd wel goed is om dat te motiveren en Ik denk dat het ook het toegankelijker kan doen voelen voor mensen.” – interviewee 6 (27 years).

5.4 Personal relationship between the visitor and the museum

By implementing more democratising elements, the relationship between the visitors and the museum is said to be enhanced. Long-lasting relationships can for example be created by turning visitors into participants (Simon, 2010, ch. 7). The relations surrounding the bond between the visitor and the museum were analysed including the related variables.

5.4.1. Relationship between visitor and the Dordrechts Museum

As already seen in the numbers of the Dordrechts Museum itself, re-visits often happen; and the survey numbers also indicate this. In *Table 4.3*, it is shown that after visitors who are in the museum for the first time (39,9%), the biggest category is the visitors who have visited more than 6 times. Re-visits indicate a long-term bond. However the average indication on the relationship the respondents experience with the Dordrechts Museum is a 3.08 on a scale of 5, which is quite low. In line with this, the interviews do not explicitly show the bond with the Dordrechts Museum. Except among interviewee 1 and 7, both local ambassadors, and interviewee 4 an openminded explorer. They all live in Dordrecht and interviewee 1 participates in Take pART as well. Their narrative is further described when analysing the influence of living in the region. The other interviewees visited for the first time or did not indicate anything which pointed to an established (long-term) relationship.

5.4.2. Social interactions and personal relationship

In the quantitative data, no significant relation was found between social interactions and the bond with the Dordrechts Museum. The effect of social interactions is noticeable in the afterthoughts and conversations that take place after the visit (Coghlan, 2018). When looking at the extent to which Dordrechts Museum provides this, it appears to not be very noteworthy. The provision of food for thought scored a 2.75 on 5, and the input it provided for future conversations scored a 2.68 on the same scale, as is visible in *Table 4.3*. This can be interpreted as scoring negatively. Interviewee 6 indicated that she values museums based on these details, but does not pinpoint social interactions as the source, nor relates it to the Dordrechts Museum:

This way I also evaluate for myself. Like, what did I think of this museum or of this exhibition, and often is it when I think a lot about it and talk a lot about it with someone else and that's rather broad, then I think 'okay' that has a kind of value for

me or, that does something with me. [...] Yes, sometimes it's more a kind of aesthetically [...] And sometimes it's more content wise.²⁷

The interviews were held almost directly after the visit of the Dordrechts Museum and therefore enquiring the aftereffects was not yet possible. The narratives behind the survey data are therefore not present. The quantitative low indications on if the visit inspired for further conversations or thoughts, do say something about the long-term relationship with the Dordrechts Museum. For as interviewee 6 indicates, this does not only spring from social interactions.

Having social reasons to visit a museum and related to that the need and wish for socialising within the walls of the museum, is a characteristic of the younger generation (Black, 2016, 2018). *Table 4.6.* displays that the data gathered from the visitors of the Dordrechts Museum is in line with these conclusions from the theory. This division is however not present in the interviews, both the younger and the older interviewees indicate the added value when visiting together with others.

5.4.3. Emotions and personal relationship

Following the performative museum mindset, evoking emotions should improve the relationship between visitor and the museum, contribute to the overall experience and result in spending more money within the museum (Kjær, 2016). The studies on performative museums are mostly set-in historical sites, therefore it is an important addition to the museology field how emotions are evaluated in the Dordrechts Museum. In the survey, some questions briefly addressed the possibility of being emotionally stimulated by the interpretation tools, as portrayed in *Table 5.3.* It was difficult to test this quantitatively more in-depth, for emotions are such broad and nuanced topic. The audio tour did not evoke an emotional reaction by any of the respondents, the texts did so by 1%. The interactives however evoked an emotional reaction among 19% of the respondents. This latter percentage resonates with Kjær's (2016) research, because the interactives create more of an experience compared to the texts and audio tour.

According to the interviewees, emotions are valued, but not directly linked to spending money. Indications are made that facilities such as a shop and café improve their experiences,

²⁷ “Zo evalueer ik ook wel redelijk voor mezelf. Zo van, wat vond ik nu van dit museum of deze tentoonstelling en vaak is het zo van als ik er veel over nadenk en veel over kan praten met iemand en dan het redelijk breed. Dan denk ik van oke, dan heeft het wel een soort waarde voor mij of zo of dan heeft, dan doet het iets met me. [...] Ja, soms is het meer een soort van... Esthetisch iets ofzo [...] En soms is het mee inhoudelijk.” -interviewee 6 (27 years)

in line with Kjær's (2016) research, which implies they spend their money there. But this financial aspect is never linked to their emotions. According to the interviewees, the emotional response has more to do with the worth of the museum and their bond with the museum. The narratives differ. For some being emotionally touched is the motivation to visit the museum, while for others it is more of a welcome surprise. Interviewee 2 finds experiencing friction more interesting, while interviewee 3 prefers positive feelings. Emotions play an important part during the interviewees' visits in art museums. Except for interviewee 1, who relates being emotional to a historical site, less to an art museum. Interviewee 2 indicates clearly how experiencing emotions is related to establishing a bond with the museum and improving her visit:

I think that if I leave and I didn't necessarily feel anything, that I would not quickly come back. And when that did happen, then I think: 'oh: is there perhaps something else in two months' and then I go again. Yes, it is a kind of experience? It being memorable. Yes, it is only memorable when you felt something.²⁸

5.4.4. Interpretation tools and personal relationship

Although a prolonged relationship between the visitors and the museum due to the use of interpretation tools are not directly linked, interpretation tools do enhance the visits and experiences of visitor (Samis & Michaelson, 2017). It is obvious that when visitors feel more guided, they have a better experience and thus are willing to revisit the museum or suggest it to other people. *Table 4.5.* shows the relation between the interpretation tools and the personal bond with the museum. Only the relation between the activities and the personal relationship is significant. This is explainable, for partaking in an activity has the highest intensity of contact and interaction when comparing it to the texts, audio and interaction tools. Interviewee 1, who clearly stated that his bond with the museum first of all derives from his participation in Take pART and secondly from him being a local, stated the following about his sense of ownership in the museum:

I went here with my boyfriend and thought: "Oh, I'll show him our museum" you know. That you see your labels and then you can really point out like "oh" [...]

²⁸ "Ik denk als ik er weg ga en ik heb niet perse iets gevoeld, dan zou ik niet heel snel terugkomen. En als dat wel is gebeurd, dan denk ik toch van oh: is er misschien dan over twee maanden weer iets anders en dan ga ik weer. Ja, Het is toch een soort van ervaring? Het memorable zijn. Ja, en dat is het pas als je iets voelt." - interviewee 2 (28 years)

exactly, that you can see your own footprint in the museum, instead of it being someone else's museum where you just happen to work.²⁹

He relates this to his contributions within the museum. The results of Q39.2 (To what extent do you agree with the following statement: I contributed something to the museums by participating in an activity) scored however a mere 3.2 on a scale of 5, so does not directly back up his narrative.

5.4.5. Drechtsteden

Table 4.9. shows that living in Drechtsteden does not have a significant influence on the sense of belonging or the bond between visitor and Dordrechts Museum. 4 of the interviewees came from Dordrecht and their experiences show us various narratives. Interviewee 1 and 7 have lived in Dordrecht for their entire life and experience a very genuine and deep bond with the museum, and were therefore coined as local ambassadors. Interviewee 4 and 5 moved to Dordrecht, but have lived there for several years already (7 and 28) and are more nonchalant about their bond with the museum. Interviewee 1 indicates that mainly his participation in Take pART gives him a connection with the museum, which steered the interview more on the topic of his participation in Take pART.

Interviewee 4 said she does not feel a special connection with the museum due to her being a local, but she does find it important that friends from outside of Dordrecht visit the museum and more importantly, that they appreciate it. After stating she does not feel any ownership for the museum, she stated: “We do have a beautiful museum, yes.”³⁰ She explicitly used ‘we’, which indicates a certain connection. She did not use this kind of phrasing when talking about museums in Amsterdam or Leeuwarden, which also were discussed during the interview.

Interviewee 5 lives and works in Dordrecht and has visited the museum multiple times in both private- and work setting. She was the only interviewee who said never to stay for a drink at the museum café; she preferred drinking something in the city. When asking her what the value of the museum was for her as a local she stated it did not have that much value for her. Elaborating on that by asking if she had more of a connection with the museum than with any other museum she answered: “Not really no. And, I think that has more to do with the

²⁹ “Ik ging dan met mijn vriend hierheen en dan had ik wel zoiets van: “Oh, Ik ga eens even ons museum laten zien weet je wel. Dat je bordjes ziet en dat je echt kan aanwijzen van “Oh” [...] Precies dat je je eigen afdruk kan terugzien in het museum, dan, is het al meer al, meer jouw museum, ook jouw museum, in plaats van andermans museum waar jij toevallig werkt.” -interviewee 1 (22 years)

³⁰ “We hebben ook een mooi museum, ja” – interviewee 4 (67 years)

content. [...] Yeah I think it is beautiful and impressive. But I don't feel more connected to the Dordrechts Museum than to any other museum."³¹ On the question if she felt any ownership for the Dordrechts Museum she replied negatively as well.

Interviewee 7 is the opposite of interviewee 5. He appreciates that the museum is closely connected to the city and its history and contemporary artists. Something a non-local, interviewee 6, also noted; she stated she felt as if she got to know Dordrecht a bit more by visiting the museum. When asking what the museum means to interviewee 7 as a local he replied: "Yes, it is one of those things on which we should be proud. We should be happy that we have this. [...] yes, fantastic, yes."³² He brought up his bond with the museum himself, indicating that he is no 'neutral' visitor and feels very connected to the museum. It is then also no surprise that he feels a sense of ownership for the Dordrechts Museum: "I do have the idea that a piece is mine [...] I am not a member of the VDM for nothing of course."³³

Following the narratives of the interviews, Dordrechts Museum certainly has strong implications of a regional museum, where local history and art are shared and even promoted. It evokes feelings of pride and ownership among its locals, just as Burton and Griffin indicate (2008, p. 319).

³¹ "Niet per se eigenlijk. En, ik denk dat het meer te maken heeft met de inhoud. [...] Ja ik vind het wel mooi en knap. Maar ik voel me niet meer verbonden met het Dordrechts dan met een ander museum" -interviewee 5 (32 years).

³² "Ja, ik, ja, toch wel een van de dingen waar we trots op moeten zijn, dat we blij moeten zijn dat we dit hebben. [...] ja geweldig, ja." – interviewee 7 (72 years)

³³ "Ja ik heb wel het idee dat is een stukje van mij [...] ik ben niet voor niets lid van de Vereniging Dordrechts Museum natuurlijk." – interviewee 7 (72 years)

6. Conclusion

This master thesis set out to provide an insight in the evaluation of visitors of the democratising turn in art museums. The central research question was: *How does the integration of democratising elements through exhibitions and programming, impact the appreciation and experience of museum visitors?* To adequately address this topic, it was important to first lay out an understanding of the democratising turn and its implications. The theoretical overview provided the debates surrounding new museology, which have been present for the past 25 years. Moreover, it explored the indicators which surround the relation between the democratising turn and the audience. Eventually, the theoretical framework concluded on three variations of democratising museums: the participatory, the performative and the visitor-centred museum. Within these three variations there was a focus on the following concepts: sense of belonging, the relationship with the museum, and the use of interpretation tools and participation in activities of the visitors. Using all three variants of the democratising turn and new museological approaches within museums, created the possibility to analyse the evaluations of the visitors with an open view. To adequately answer the research question The Dordrechts Museum was chosen as case study. A regional museum in which a recent vision change has been made, showing more democratising elements. This proved to be a good location to research the influence of these changes on the evaluations of the visitors and the effects of regionality on the democratising characteristic.

A survey was set-out, which received 103 responses and 8 in-depth interviews were conducted. Both respondents and interviewees were visitors of the Dordrechts Museum, and half of them was younger than 45 years. This made it possible to test certain developments on different generations. Four of the interviewees and 34% of the respondents lived in Drechtsteden, which lay ground for the regionality analysis. A narrative analysis was performed on the collected content, which then resulted in the possibility to support the quantitative relations with individual narratives, creating a rich and broad image of the visitor's evaluations. The mixed-methods approach made it possible to have a strong sense of the effects of the democratising implementations on the Dordrechts Museum, thanks to the quantitative data. However, by elaborating on the same topics in a broader level of the whole museum scene in the interviews, knowledge and insights for the museology field were gathered as well.

Following Simon's framework (2010) on four kinds of participatory initiatives (contributors, collaborators, co-creators and hosts) the conclusion can be drawn, based on

both qualitative and quantitative data, that the Dordrechts Museum roughly belongs to the first group. The first steps are taken to make visitors feel at home to interact and participate, however the Dordrechts Museum still pulls the strings and determines the rules. The Take pART programme falls in both the ‘collaborative’ and ‘co-creative’ initiative. Both responsibility and freedom are given to the participants and the goal is to start a relationship with the participants for at least one year, but hopefully longer. Take pART therefore underlines the intentions of the Dordrechts Museum to become a more inclusive, community based and democratising museum.

Gradually the Dordrechts Museum applies the democratising turn, by facilitating social interactions, organising (participatory) activities and offering interactive and diversified interpretation tools. These attempts are not implemented very strongly yet. The data shows positivity regarding the democratising turn in museums in general, but more hesitation towards its presence in the Dordrechts Museum for it is less apparent there. Multiple improvement possibilities were suggested to strengthen the democratising turn by interviewees. Combining this with the various mediocre ratings collected through the survey regarding the indications of the democratising turn, the conclusion can be made that the democratising turn is not very strongly present in the Dordrechts Museum yet.

However, the lack of complete democratisation does not undermine the relationship between the Dordrechts Museum and its visitors, for this is rather strong. Revisits are not unusual and a strong connection between certain communities is present, such as the Take pART community and the Vereniging Dordrechts Museum members. The Dordrechts Museum is experienced as a regional museum that supports and promotes the local history and art, by exhibiting both contemporary artists from Dordrecht as displaying the rich artistic history of the city. Nevertheless, the Dordrechts Museum mainly contributes to the more traditional community surrounding the museum. By implementing the democratising turn more, it could increase its communal role and societal impact. The key in this is creating a significant sense of belonging in the Dordrechts Museum, which at the moment can strongly be improved. By feeling welcome and seen, the visitors feel freer in their behaviour and will revisit more easily. Regarding the aspects of recognition and representation the Dordrechts Museum also needs to improve. It is still seen as a rather rigid institution in which mainly a certain kind of people are represented and welcomed. These improvements should be made within the collection and by attracting more diverse visitors, for both the represented artists and the visitors present in the museum are mainly white and male, according to the experiences of the interviewees.

Due to the scope of this research, little hard claims can be made, nor any hypotheses can be confirmed or rejected. Within these limits however, a first answer can be constructed that the integration of democratising elements through exhibitions and programming has a positive impact on the appreciation and experience of museum visitors. Moreover, democratising elements have positive effects on the sense of belonging, social interactions and relationship with the museum. This is already visible in the Dordrechts Museum, even though its implementation is still in its early stages. The visitors appreciate it when museums experiment regarding education and interpretation, move with the changing times, challenge the negative stereotypes and remain in contact with society, as long as the audience maintains their freedom of choice. The fear of the more conservative museum professionals to downgrade the experience and deter the traditional visitors is therefore unnecessary.

This research has the following limitations. Due to the speed with which the interviews and surveys were drawn up and conducted, opportunities were missed to make a stronger connection among the gathered data. If the planning had allowed it, the quantitative data could have enriched the interview guide more than it did now, strengthening the mixed-methods approach. Moreover, the democratising turn of the Dordrechts Museum would have been mapped in a more elaborate way when other special programmes such as *Museum in de Wijk* were included as well. However, these programmes took place after the data collection period. Moreover, it would be very interesting to compare the findings with other regional art museums, such as Het Stedelijk Museum Schiedam or Museum Gouda.

Lastly, this thesis focused on a certain part of the democratising turn, namely the interpretation tools and organised activities, while this shift entails much more. Therefore, I would recommend researching the other aspects as well, for example, the decolonisation of the collection. Visitors value the collections and the works on display strongly, for it influences their sense of belonging heavily. Moreover, sincere and reciprocal collaborations could be set up with (local) less represented communities to decolonise the collection. I would also recommend researching the possibilities of museums as a third place, learning from other institutions in the cultural field, such as libraries. This also is applicable to the holistic visitor experience, and the role facilities plays in this. Museums could learn a lot regarding approachability and offering experience of the leisurement field.

This study and its findings contribute to new museology by providing it with broad data on the evaluation of the main characters of its philosophy, namely the visitors. It shows the relevance and richness of the effects of the democratising turn. By checking in with not only the newly targeted audience groups, but with all the visitors, the multifaceted character

of new museology is mapped. Opportunities, such as the museum as third place, are explored and loopholes are detected. By building further on this study, new museology can become a philosophy that is applicable in all museums, not only historic sites, contemporary art- or digital media museums. The classic traditional art museum is also able to make the democratising turn, and even positively surprises visitors with its resourcefulness. This research complements museum studies with a more intersectional approach. Instead of analysing theories separately, it shows that by combining multiple approaches it maps the multifaceted character of new museology and its implementations. The democratising turn can be used as a start of a new intersectional theory within new museology, to analyse the implementation of the theoretical movement from a more meta perspective.

The results of this master research show that the field is not as conservative as it might seem. The audience knows and feels that change has been apparent for multiple years and they are curious and accepting. The fear of losing its important position in society appears to be unfounded as long as museums remain inventive. The museum is regarded as a knowledge institute, that assigns and creates value, which can inspire you, let you reflect and provides interesting knowledge and perspectives. The democratising turn does not ask of the museum to become a blank canvas on which everyone can project their stories. Moreover, this study shows that the way in which this is done, is not set in stone. Instead of silencing museums, or forcing them into being a certain way, it creates an extensive possibility for museums to create new forms which suit them, their communities and their collection and programmes. The core of exhibiting and collecting has not changed, the rigid form in which it had to present itself simply has been broken down. And not only from within, by museum studies and academics, but also by the people it serves: the audience.

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Appendix

Descriptive statistics

Table 1. Descriptive statistics reasons to visit museum

What is your main reason to visit museums?	It is a social activity	26%
	It is part of visiting a city/place/location	24%
	It is an educational activity	11,5%
	Purely for amusement during my free time	17,3%
	For work	1%
	To experience something special	20,2%
What is your main reason to visit the Dordrechts Museum?	It is a social activity	17%
	It is part of visiting the city Dordrecht	20%
	It is an educational activity	4%
	Purely for amusement during my free time	10%
	For work	7%
	To experience something special	3%
	I wanted to visit a specific exhibition/artwork	24%
	I got a recommendation on the museum (or a specific exhibition)	4%
	I like to visit the Dordrechts Museum	11%

Table 2. Descriptive statistics on read texts and labels

To what extent did you read the A-texts?	Completely and attentive	38,6%
	Partly read / scanned	59%
	Consciously not read	0%
	N/A – not seen	2,4%
To what extent did you read the B-texts?	Completely and attentive	30,5%
	Partly read / scanned	62,2%
	Consciously not read	1,2%
	N/A – not seen	6,1%
To what extent did you read the C-texts?	I read all texts attentively	6%
	I read a great amount attentively	31,3%
	I read all texts partly / I scanned all texts	10,8%
	I read a great amount of the texts partly / I scanned a great amount of the texts	16,9%
	I chose a few and read these attentively	33,7%
	I consciously read no texts	0%
	N/A – not seen	1,2%

Table 3. Descriptive statistics on the stimulation and facilitation of social interactions

Social interactions	Variable	Mean on scale of 5
	Feeling you did not need to whisper	3.3 /5
	Feeling you did not need to keep your conversations short	3.6 /5
	The museum stimulated discussing the art during my visit	3.2 /5
	The museum facilitated in places and seatings for social interactions	3.2 /5
	The social interactions during my visit enriched my experience	3.5 /5
Combined indication of social interactions		3.4 /5

Table 4. Descriptive statistics on stimulation of interpretation tools on social interaction

Variable	Category	Mean or percentage
The audio tour	The audio tour stimulated social interaction	2.6 /5
I appreciated that the audio tour stimulated social interaction (or not)	Yes	91,7%
	No	8,3%
The texts	The texts stimulated social interaction	3.0 /5
I appreciated that the texts stimulated social interaction (or not)	Yes	89,7%
	No	10,4%
Interactive participation	Participation stimulated social interaction	3.7 /5
I appreciated that participating stimulated social interaction (or not)	Yes	85,7%
	No	14,3%

Survey

De democratiserende beweging in het Dordrechts Museum

Heel erg bedankt voor het invullen van deze enquête!

Toestemming: Uw deelname is vrijwillig, u mag dan ook elk moment tijdens het invullen van de enquête besluiten ermee te stoppen, zonder enige consequenties.

Doel van de studie: Deze enquête wordt gebruikt voor een masterscriptie over de evaluatie van bezoekers van de democratiserende beweging binnen het Dordrechts Museum.

Anoniem: Alle verzamelde gegevens worden vertrouwelijk behandeld en alleen gebruikt voor het beoogde onderzoek. De data zal niet te herleiden zijn naar individuen.

Praktisch: Het zal ongeveer 10 minuten duren en gaat over uw ervaring in het Dordrechts Museum. Vul alle vragen in (tenzij u een vraag dient over te slaan).

Persoonlijke informatie

Q1. Hoe oud bent u?

- a. Jonger dan 18 jaar
- b. 18-29
- c. 30-44
- d. 45-59
- e. 60-75
- f. 76 of ouder

Q2. Woont u in de regio Drechtsteden? *De volgende gemeenten zijn onderdeel van Drechtsteden: Alblasterdam, Dordrecht, Hardinxveld-Giessendam, Hendrik Ido Ambacht, Papendrecht, Sliedrecht en Zwijndrecht.*

- a. Ja
- b. Nee

Q3. Wat is de hoogste studie die u *afgerond* heeft?

- a. Basisschool
- b. Middelbare school
- c. MBO
- d. HBO
- e. WO

Q4. Namen uw (groot)ouders of verzorgers u mee naar musea toen u kind was?

- a. Nee
- b. Ja, maar zelden (1-2 keer per jaar)
- c. Ja, soms (3-6 keer per jaar)
- d. Ja, regelmatig (meer dan 6 keer per jaar)

Q5. Hoe vaak bezoekt u tegenwoordig musea?

- a. 1 keer per jaar
- b. 2 keer per jaar
- c. 3-4 keer per jaar
- d. 5-6 keer per jaar
- e. Meer dan 6 keer per jaar

Q6. Wat is de voornaamste reden voor u om een museum te bezoeken?

Kies de meest passende optie.

- a. Het is een sociale activiteit om met vrienden/familie te ondernemen
- b. Het bezoeken van een stad/plek/locatie
- c. Het is een educatieve activiteit
- d. Puur voor amusement tijdens mijn vrije tijd
- e. Als werkbezoek
- f. Voor een bijzondere ervaring

Persoonlijke relatie met het museum

Dit onderzoek is benieuwd naar de band die de bezoeker ervaart met het Dordrechts museum. De volgende vragen zullen daarom onder andere focussen op of u vaker naar het museum komt en de reden van uw bezoek.

Q10. Hoe vaak bent u in het Dordrechts Museum geweest (met inbegrip van vandaag)?

- a. Dit is mijn eerste bezoek (ga dan door naar vraag Q12)
- b. 2-3 keer
- c. 4-5 keer

- d. 5-6 keer
- e. Meer dan 6 keer

Q11. Hoe vaak bezoekt u het Dordrechts Museum gemiddeld per jaar?

- a. 1 keer per jaar
- b. 2 keer per jaar
- c. 3-4 keer per jaar
- d. 5-6 keer per jaar
- e. Meer dan 6 keer per jaar

Q12. Wat is de meest voorkomende reden voor u om het Dordrechts Museum te bezoeken?

- a. Het is een sociale activiteit: ik kom met vrienden/familie
- b. Het is onderdeel van een bezoek aan de stad Dordrecht
- c. Het is een educatieve activiteit
- d. Puur voor amusement tijdens mijn vrije tijd
- e. Als werkbezoek
- f. Om iets bijzonders te ervaren
- g. Ik wilde een bepaalde tentoonstelling/kunstwerk zien
- h. Ik had het museum (en/of een bepaalde tentoonstelling) aangeraden gekregen
- i. Ik kom graag in het Dordrechts Museum

Q13. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor volledig oneens, 5 staat voor volledig mee eens.

I. Ik wil het Dordrechts Museum graag opnieuw bezoeken komend jaar

1 ... 2 ... 3 ... 4 ... 5

II. Ik wil op de hoogte blijven van het programma en de tentoonstellingen van het Dordrechts Museum

1 ... 2 ... 3 ... 4 ... 5

III. Het museumbezoek heeft me voorzien van stof tot nadenken

1 ... 2 ... 3 ... 4 ... 5

IV. Het museumbezoek heeft me input gegeven voor toekomstige gesprekken

1 ... 2 ... 3 ... 4 ... 5

V. Ik ga het Dordrechts Museum aanraden aan andere mensen

1 ... 2 ... 3 ... 4 ... 5

Q14. In hoeverre kwam uw ervaring overeen met de volgende stellingen?

I komt helemaal niet overeen met mijn ervaring, 5 komt volledig overeen met mijn ervaring; indien het voor u niet van toepassing is, omcirkel dan 'n.v.t.'

I. Ik had het gevoel dat ik moest fluisteren in het museum

1 ... 2 ... 3 ... 4 ... 5... n.v.t.

II. Ik had het gevoel dat ik mijn gesprekken kort moest houden

1 ... 2 ... 3 ... 4 ... 5 ... n.v.t.

III. Het museum stimuleerde het bespreken van de kunst tijdens het bezoek

1 ... 2 ... 3 ... 4 ... 5... n.v.t.

IV. Het museum voorzag in plekken en zitplaatsen voor sociale interacties

1 ... 2 ... 3 ... 4 ... 5... n.v.t.

V. Sociale interacties tijdens mijn bezoek verrijkten mijn ervaring

1 ... 2 ... 3 ... 4 ... 5... n.v.t.

Het gevoel erbij te horen in het museum

Het gevoel van welkom zijn en erbij horen zijn heel belangrijk voor de algehele evaluatie van het museum en voor het actief participeren in het museum. De volgende vragen gaan daarom onder andere over of u zich welkom en op uw gemak voelt in het Dordrechts Museum.

Q16. In hoeverre bent u het eens met de volgende stellingen?

I staat voor volledig oneens, 5 staat voor volledig mee eens.

I. Ik voel me welkom in het Dordrechts Museum

1 ... 2 ... 3 ... 4 ... 5

II. Ik heb het gevoel dat ik mezelf kan zijn in het Dordrechts Museum

1 ... 2 ... 3 ... 4 ... 5

III. Ik heb het gevoel dat ik de doelgroep van het museum ben

1 ... 2 ... 3 ... 4 ... 5

IV. Ik herkende mijn eigen cultuur in de objecten van het museum

1 ... 2 ... 3 ... 4 ... 5

V. Het museum focuste voornamelijk op verhalen van het 'dagelijks leven'

1 ... 2 ... 3 ... 4 ... 5

VI. Ik herkende mezelf in de kunst en bijbehorende verhalen in het museum

1 ... 2 ... 3 ... 4 ... 5

VII. Ik voelde me gerepresenteerd in het museum

1 ... 2 ... 3 ... 4 ... 5

VIII. De bewegwijzering in het museum was duidelijk

1 ... 2 ... 3 ... 4 ... 5

Publieksbegeleidingsmiddelen en participatie in het museum

De publieksbegeleiding kan veel bewerkstelligen in een museum, echter zijn iedereen voorkeuren anders. Er worden teksten, audiotours maar ook video's en interactieve elementen aangeboden. De volgende vragen gaan over uw waardering en ervaring met deze verschillende soorten publieksbegeleidingsmiddelen.

Q17. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor volledig oneens, 5 staat voor volledig mee eens.

I. Het museum bood me voldoende 'middelen' aan om mijn bezoek te verbeteren (denk aan brochures, teksten, audio, video, interactieve elementen, hulp van medewerkers, etc.)

1 ... 2 ... 3 ... 4 ... 5

II. Er waren voldoende verschillende soorten publieksbegeleidingsmiddelen om mijn bezoek te verbeteren (dus niet qua hoeveelheid, maar in diversiteit, vorm, niveau, etc.)

1 ... 2 ... 3 ... 4 ... 5

III. Het museum bood publieksbegeleiding aan die bij mij past

1 ... 2 ... 3 ... 4 ... 5

Q18. Heeft u gebruik gemaakt van de audiotour?

- a. Ja
- b. Nee (ga verder naar Q24)

Q19. Wat was de voornaamste reden dat u een audiotour deed?

Kies het antwoord dat het beste bij uw situatie past.

- a. Omdat ik meer contextuele informatie wilde
- b. Omdat ik begeleid wilde worden tijdens het kijken
- c. Omdat ik voorkeur geef aan luisteren ten opzichte van lezen
- d. Omdat ik hoorspellen en podcasts ook graag luister
- e. Omdat ik nieuwsgierig was naar de audiotour

Q20. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor totaal oneens, 5 staat voor volledig mee eens.

I. De inhoud van de audiotour zette aan tot gesprek

1... 2 ... 3 ... 4 ... 5

Q21. Waardeerde u dat de inhoud van de audiotour (wel of niet) aanzette tot gesprek?

- a. Ja
- b. Nee

Q22. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor totaal oneens, 5 staat voor volledig mee eens.

I. De audiotour verbeterde mijn bezoek

1... 2 ... 3 ... 4 ... 5

Q23. Waarom? (meerdere antwoorden zijn mogelijk)

- a. Het gaf me meer context
- b. Het begeleidde met het kijken naar kunst
- c. Het voorzag me van meerdere perspectieven
- d. Het hielp me mijn eigen mening vormen
- e. Het liet me reflecteren
- f. Het daagde mijn perspectief uit
- g. Het hielp met de kunst te interpreteren
- h. Het riep een emotionele reactie op

- i. Het verrijkte mijn bezoek niet
- j. Het leidde af
- k. Het was te sturend
- l. Het was niet makkelijk te volgen
- m. Het was belerend

Q24. Leest u de teksten die aangeboden worden in een museum?

Zoals de introductietekst aan het begin van een tentoonstelling, of de objectteksten naast de kunstwerken

- a. Ja
- b. Nee (ga verder naar vraag Q32)

Q25. In hoeverre heeft u de introductieteksten van de wisselende tentoonstellingen gelezen?

Dit zijn de grotere teksten die het hele onderwerp van de tentoonstelling uitleggen, over Kunst voor de Kost of de Schefferprijs bijvoorbeeld.

- a. Aandachtig en volledig gelezen
- b. Gedeeltelijk gelezen/gescand
- c. Bewust niet gelezen
- d. N.v.t. / niet gezien

Q26. In hoeverre heeft u de thematische teksten van de tentoonstellingen gelezen?

Dit zijn teksten die een thema uitleggen, bijvoorbeeld 'Kapitale tekeningen' of 'Bloemen', vaak gaan ze over een (gedeelte van een) zaal.

- a. Aandachtig en volledig gelezen
- b. Gedeeltelijk gelezen/gescand
- c. Bewust niet gelezen
- d. N.v.t. / niet gezien

Q27. In hoeverre heeft u de object teksten in het museum gelezen?

Dit zijn teksten die over een kunstwerk, of een groepje kunstwerken, gaan.

- a. Alle teksten aandachtig gelezen
- b. Een groot gedeelte aandachtig gelezen
- c. Gericht een aantal uitgekozen en deze aandachtig gelezen
- d. Alle teksten gedeeltelijk gelezen/gescand
- e. Een groot gedeelte gelezen/gescand

- f. Bewust geen teksten gelezen
- g. N.v.t. / niet gezien

Q28. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor volledig oneens, 5 staat voor volledig mee eens.

- I. De inhoud van de teksten zette aan tot gesprek
1 ... 2 ... 3 ... 4 ... 5

Q29. Waardeerde u dat de inhoud van de teksten (wel of niet) aanzette tot gesprek?

- a. Ja
- b. Nee

Q30. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor volledig oneens, 5 staat voor volledig mee eens.

- I. De teksten verbeterden mijn bezoek
1 ... 2 ... 3 ... 4 ... 5

Q31. Waarom? (meerdere antwoorden zijn mogelijk)

- a. Het gaf me meer context
- b. Het begeleidde met het kijken naar kunst
- c. Het voorzag me van meerdere perspectieven
- d. Het hielp me mijn eigen mening vormen
- e. Het liet me reflecteren
- f. Het daagde mijn perspectief uit
- g. Het hielp met de kunst te interpreteren
- h. Het riep een emotionele reactie op
- i. Het leidde af
- j. Het was te sturend
- k. Het was niet makkelijk te volgen
- l. Het was belerend

Q32. Heeft u geparticipeerd in het museum, zoals het deelnemen aan ‘interactives’ in het museum? *Voorbeelden zijn het gebruik maken van de zuilen of het dobbelspel in de vaste collectie, de kunstbeschouwingstafels bij Geboerders Van Strij, of de stembus over hoe u kunst waardeert bij Kunst voor de Kost.*

- a. Ja
- b. Nee (ga verder bij Q37)

Q33. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor totaal oneens, 5 staat voor volledig mee eens.

- I. Het participeren in het museum zette aan tot gesprek
1 ... 2 ... 3 ... 4 ... 5

Q34. Waardeerde u dat het participeren/deelnemen aan interactives (wel of niet) aanzette tot gesprek?

- a. Ja
- b. Nee

Q35. In hoeverre bent u het eens met de volgende stellingen?

1 staat voor totaal oneens, 5 staat voor volledig mee eens.

- I. Het participeren verbeterde mijn bezoek
1 ... 2 ... 3 ... 4 ... 5

Q36. Waarom? (meerdere antwoorden zijn mogelijk)

- a. Het gaf me meer context
- b. Het begeleidde met het kijken naar kunst
- c. Het voorzag me van meerdere perspectieven
- d. Het hielp me mijn eigen mening vormen
- e. Het liet me reflecteren
- f. Het daagde mijn perspectief uit
- g. Het hielp met de kunst te interpreteren
- h. Het riep een emotionele reactie op
- i. Het leidde af
- j. Het was te sturend
- k. Het was niet makkelijk te volgen
- l. Het was belerend

Q37. Waarom nam u hier niet aan deel?

- a. Ik dacht dat het voor kinderen was
- b. Ik begreep niet wat er van mij verwacht werd

- c. Ik wil ‘consumeren’ in plaats van ‘participeren’
- d. Ik heb deze mogelijkheden niet gezien

Q38. Heeft u deelgenomen aan een activiteit van het museum, vandaag of eerder?
(Bijvoorbeeld, een workshop, rondleiding, focus- of klankbordgroep, Take pART, Kunst & Koffie of Museum in de Wijk)?

- a. Ja
- b. Nee (dan was dit de laatste vraag: hartelijk dank voor het invullen!)

Q39. In hoeverre bent u het eens met de volgende stellingen?
1 staat voor volledig oneens, 5 staat voor volledig mee eens.

I. Ik zou graag nog eens meedoen aan een activiteit van het Dordrechts Museum
1... 2 ... 3 ... 4 ... 5

II. Ik heb iets bijgedragen aan het museum middels het meedoen aan de activiteit
1... 2 ... 3 ... 4 ... 5

III. Ik voelde me meer thuis in het museum na het meedoen aan de activiteit
1... 2 ... 3 ... 4 ... 5

IV. Het meedoen aan de activiteit heeft mijn mening over het museum verbeterd
1... 2 ... 3 ... 4 ... 5

Q40. De reden om mee te doen aan een activiteit bij het Dordrechts Museum voornamelijk...

- a. Sociaal
- b. Educatief
- c. Om iets bijzonders te ervaren
- d. Ter amusement tijdens mijn vrije tijd
- e. Professioneel

Inleiding

Ik ben Aimée Dabekaussen, master student aan de Erasmus Universiteit in Rotterdam. Voor het afronden van mijn opleiding Arts Culture and Society ben ik bezig met een afstudeeronderzoek, waarbij ik focus op de democratiserende trend binnen het Dordrechts Museum en specifiek de evaluatie en het effect hiervan op het publiek.

Hier is ook een consent formulier, lees het rustig door en indien je akkoord bent kunnen we starten. Heb je nog vragen voor mij voor we beginnen?

Introductie

1. Kan je iets over jezelf vertellen, wie je bent?
 - a. Wat doe je in het dagelijks leven?
 - b. Waar woon je?

2. Onderneem je vaak aan culturele activiteiten?
 - a. Hoe vaak?
 - b. Wat zoal?
 - c. Zijn musea een groot onderdeel hiervan?
 - d. Ben je al vaker in het Dordrechts Museum geweest?

Democratisering through participation (interactie / participeren)

3. Welke rol spelen sociale interacties tijdens jouw museumbezoek?
 - a. Wat is het effect daarvan?

4. Onderzoek toont aan dat musea steeds meer sociale plekken worden in plaats van educatieve plekken. Hoe komt dit denk je?
 - a. Vind je dit een positieve ontwikkeling?
 - b. Merk je deze transitie in het Dordrechts Museum? Of in andere musea?

5. Welke rol speelt actief bezig zijn in een museum voor jou? Zoals door middel van een (familie)spel, een maakruimte, een interactive?

³⁴ The complete transcriptions will be added as a separate attachment.

- a. Heb je voorkeur voor iets?
- b. Wat is het effect van dit soort interventies op jouw bezoek?

Democratisering through performance (emoties/ totaal ervaring/ beleving)

- 6. Welke rol spelen emoties tijdens jouw museumbezoek?
 - a. Wat is het effect daarvan?
- 7. Wat zijn voor jou redenen om een museum vaker te bezoeken?
- 8. Wat voor rol spelen faciliteiten in het museum voor jou, zoals de winkel en horeca?

Democratising through visitor-centred / sense of belonging

- 9. Hoe ziet jouw ideale museumbezoek eruit?
 - a. Wat ervaar je?
 - b. Wat doe je?
 - c. Wat maakt het museumbezoek zinvol: mentale uitdaging, vermaak, emotionele reactie, sociale interactie?
 - d. Heb je het idee dat dit verschilt per leeftijdsgroepen?
- 10. Wanneer voel jij je ergens welkom?
 - a. Waar ligt dat dan aan?
 - b. Hoe voelt dat voor jou in het Dordrechts Museum?
- 11. Wanneer voel jij je gerepresenteerd?
 - a. Waar ligt dat dan aan?
 - b. Hoe voelt dat voor jou in het Dordrechts Museum?
- 12. Wanneer heb jij het gevoel dat je je jezelf kunt zijn?
 - a. Waar ligt dat dan aan?
 - b. Hoe voelt dat voor jou in het Dordrechts Museum?
- 13. Hoe zou een 'museum voor iedereen' eruitzien denk jij?

- a. Bestaat dit al denk jij? Kan je een voorbeeld noemen?
- b. Is het realistisch? Moeten we dit willen proberen te behalen?

14. Wat maakt een museum toegankelijk voor jou?

New Museology

15. Uit onderzoek blijkt dat steeds minder mensen naar musea gaan, hoe komt dit denk jij?

- a. Wat kunnen musea hieraan doen denk jij?

16. Er zijn diverse bewegingen binnen de museumwereld, in het kort heb je de traditionele variant waarbij kennis overgedragen wordt aan de bezoeker, de interactieve manier, waarbij de betekenis in overleg tussen bezoeker en museum gecreeerd word ten de 'performatieve' manier, waarbij het museum haast iets teatraal opvoert voor de bezoeker en het steeds meer een ervaring/beleving wordt.

- a. Welke vorm heeft hierin jouw voorkeur?
- b. Onder welke categorie valt het Dordrechts Museum volgens jou?

17. Hoe ziet jouw ideale museum eruit?

- a. Wat is de hoofdtak van dat museum?
- b. Wat wordt je hierin aangeboden qua publieksbegeleiding?
- c. Wat is de rol van zo'n museum in de maatschappij?

➤ Interviewee 1:

- Jij bent onderdeel van TakepART, wil je wat vertellen over wat jouw deelname teweeg heeft gebracht?
- Wat betekent het Dordrechts Museum voor jou als TakepARTner?
- Hoe is je gevoel over het Dordrechts Museum vergeleken met andere musea?
- Voelt het museum een beetje 'van jou'?

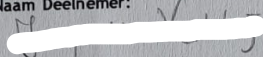
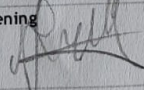
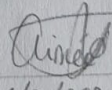
➤ Interviewees from Drechtsteden:

- Wat betekent het Dordrechts Museum voor jou als Dordtenaar?
- Hoe is je gevoel over het Dordrechts Museum vergeleken met andere musea?
- Voelt het museum een beetje 'van jou'?

Consent forms

Naam van het onderzoeksproject	Master Thesis Arts Culture & Society; the democratising turn in the Dordrechts Museum
Doel van het onderzoek	Dit onderzoek wordt geleid door Aimée Dabekaussen. U bent van harte uitgenodigd om deel te nemen aan dit onderzoek. Het doel van dit onderzoek is het effect achterhalen van de ‘democratiserende’ elementen in het Dordrechts Museum op de ervaring van de bezoekers.
Gang van zaken tijdens het onderzoek	<p>U neemt deel aan een interview waarin aan u vragen zullen worden gesteld over uw ervaringen in musea en uw redenering hierachter. Een voorbeeld van een typische vraag die u zal worden gesteld: “Hoe ziet uw ideale museumbezoek eruit?”.</p> <p>U dient tenminste 18 jaar te zijn om deel te nemen aan dit onderzoek.</p> <p>Voorafgaand aan het interview vullen alle deelnemers de enquête in die ook onderdeel is van dit onderzoek; deze is geheel geanonimiseerd. Tijdens het interview zal, aan de hand van een topic list, dieper worden ingegaan op de ervaringen van de respondent in musea qua o.a. publieksbegeleiding. Van het interview zal een audio-opname worden gemaakt, zodat het gesprek later ad-verbum (woord voor woord) kan worden uitgewerkt. Dit transcript wordt vervolgens gebruikt in het verdere onderzoek.</p>
Potentiële risico's en ongemakken	- Er zijn geen fysieke, juridische of economische risico's verbonden aan uw deelname aan deze studie. U hoeft geen vragen te beantwoorden die u niet wilt beantwoorden. Uw deelname is vrijwillig en u kunt uw deelname op elk gewenst moment stoppen.
Vergoeding	U ontvangt voor deelname aan dit onderzoek geen vergoeding. Wel zal de onderzoeksleider voorzien in een gratis bezoek aan het Dordrechts Museum (deze vindt plaats voorafgaand aan het interview) en een drankje tijdens het interview indien gewenst. Het bredere doel van dit onderzoek is inzicht krijgen in de ervaringen van bezoekers naar aanleiding van de democratiserende beweging binnen musea.
Vertrouwelijkheid van gegevens	<p>Uw privacy is en blijft maximaal beschermd. Er wordt op geen enkele wijze vertrouwelijke informatie of persoonsgegevens van of over u naar buiten gebracht, waardoor iemand u zal kunnen herkennen.</p> <p>Voordat onze onderzoeksgegevens naar buiten gebracht worden, worden uw gegevens anoniem gemaakt: geanonimiseerd. Enkele eenvoudige voorbeelden hiervan:</p> <ul style="list-style-type: none"> • uw naam wordt vervangen door anonieme, op zichzelf betekenisloze combinatie van getallen. • uw woonplaats wordt niet gebruikt, tenzij u binnen Drechtsteden woont. <p>Bij de start van ons onderzoek krijgt uw naam direct een pseudoniem; uw naam wordt gepseudonimiseerd ofwel ‘versleuteld’. Op deze manier kan wel worden onderzocht wat u in het gesprek aangeeft, maar weten de getrainde onderzoekers niet dat u het bent. De onderzoeksleider is zelf verantwoordelijk voor dit pseudoniem en de sleutel en zal uw gegevens niet delen met anderen.</p> <p>In een publicatie zullen of anonieme gegevens of pseudoniemen worden gebruikt. De audio-opnamen, formulieren en andere documenten die in het kader van deze studie worden gemaakt of verzameld, worden opgeslagen op een beveiligde locatie bij de Erasmus Universiteit Rotterdam en op de beveiligde (versleutelde) computers van de onderzoekers.</p> <p>De onderzoeksgegevens worden indien nodig (bijvoorbeeld voor een controle op wetenschappelijke integriteit) en alleen in anonieme vorm ter beschikking gesteld aan personen buiten de onderzoeksgroep; in dit geval aan een onderzoekscommissie van de Erasmus Universiteit Rotterdam die hiertoe bevoegdheden heeft.</p>
Vrijwilligheid	<p>Deelname aan dit onderzoek is geheel vrijwillig. Je kunt als deelnemer jouw medewerking aan het onderzoek te allen tijde stoppen, of weigeren dat jouw gegevens voor het onderzoek mogen worden gebruikt, zonder opgaaf van redenen.</p> <p>Dit betekent dat als je voorafgaand aan het onderzoek besluit om af te zien van deelname aan dit onderzoek, dat dit op geen enkele wijze gevolgen voor jou zal hebben. Tevens kun je tot 5 werkdagen (bedenktijd) na het interview alsnog de toestemming intrekken die je hebt gegeven om gebruik te maken van jouw gegevens.</p> <p>In deze gevallen zullen jouw gegevens uit onze bestanden worden verwijderd en vernietigd. Het stopzetten van deelname heeft geen nadelige gevolgen voor jou of de eventueel reeds ontvangen vergoeding.</p>

	<p>Als je tijdens het onderzoek, na de bedenktijd van 5 werkdagen, besluit om jouw medewerking te staken, zal dat eveneens op geen enkele wijze gevolgen voor je hebben. Echter: de gegevens die u hebt verstrekt tot aan het moment waarop uw deelname stopt, zal in het onderzoek gebruikt worden, inclusief de bescherming van uw privacy zoals hierboven beschreven. Er worden uiteraard geen nieuwe gegevens verzameld of gebruikt.</p> <p>Als u besluit om te stoppen met deelname aan het onderzoek, of als u vragen of klachten heeft, of uw bezorgdheid kenbaar wilt maken, of een vorm van schade of ongemak vanwege het onderzoek, neemt u dan aub contact op met de onderzoeksleider:</p> <p>Aimée Dabekaussen Aimee.dabekaussen@hotmail.com 0611240639</p>	
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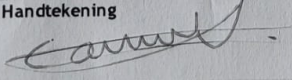
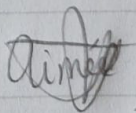
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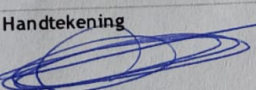
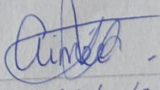
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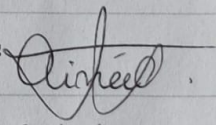
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<p>Toestemmings- verklaring</p>	<p>Met uw ondertekening van dit document geeft aan dat u minstens 18 jaar oud bent; dat u goed bent geïnformeerd over het onderzoek, de manier waarop de onderzoeksgegevens worden verzameld, gebruikt en behandeld en welke eventuele risico's u zou kunnen lopen door te participeren in dit onderzoek</p> <p>Indien u vragen had, geeft u bij ondertekening aan dat u deze vragen heeft kunnen stellen en dat deze vragen helder en duidelijk zijn beantwoord. U geeft aan dat u vrijwillig akkoord gaat met uw deelname aan dit onderzoek. U ontvangt een kopie van dit ondertekende toestemmingsformulier.</p> <p>Ik ga akkoord met deelname aan een onderzoeksproject geleid door Aimée Dabekaussen. Het doel van dit document is om de voorwaarden van mijn deelname aan het project vast te leggen.</p> <ol style="list-style-type: none"> Ik kreeg voldoende informatie over dit onderzoeksproject. Het doel van mijn deelname als een geïnterviewde in dit project is voor mij helder uitgelegd en ik weet wat dit voor mij betekent. Mijn deelname als geïnterviewde in dit project is vrijwillig. Er is geen expliciete of impliciete dwang voor mij om aan dit onderzoek deel te nemen. Mijn deelname houdt in dat ik word geïnterviewd door (a) onderzoeker (s) van de Erasmus Universiteit. Het interview zal ongeveer 60 minuten duren. Ik geef de onderzoeker (s) toestemming om tijdens het interview opnames (geluid / beeld) te maken en schriftelijke notities te nemen. Het is mij duidelijk dat, als ik toch bezwaar heb met een of meer punten zoals hierboven benoemd, ik op elk moment mijn deelname, zonder opgave van reden, kan stoppen. 	
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<p>Handtekening en datum</p>	<p>Naam Deelnemer: </p>	<p>Aimée Dabekaussen</p>
	<p>Handtekening </p>	<p>Handtekening </p>
	<p>Datum 24/04/24</p>	<p>Datum 24/4/2024</p>

	<p>In deze gevallen zullen jouw gegevens uit onze bestanden worden verwijderd en vernietigd. Het stopzetten van deelname heeft geen nadelige gevolgen voor jou of de eventueel reeds ontvangen vergoeding.</p> <p>Als je tijdens het onderzoek, na de bedenktijd van 5 werkdagen, besluit om jouw medewerking te staken, zal dat eveneens op geen enkele wijze gevolgen voor je hebben. Echter: de gegevens die u hebt verstrekt tot aan het moment waarop uw deelname stopt, zal in het onderzoek gebruikt worden, inclusief de bescherming van uw privacy zoals hierboven beschreven. Er worden uiteraard geen nieuwe gegevens verzameld of gebruikt.</p> <p>Als u besluit om te stoppen met deelname aan het onderzoek, of als u vragen of klachten heeft, of uw bezorgdheid kenbaar wilt maken, of een vorm van schade of ongemak vanwege het onderzoek, neemt u dan aub contact op met de onderzoeksleider:</p> <p>Aimée Dabekaussen Aimee.dabekaussen@hotmail.com 0611240639</p>	
Toestemmings-verklaring	<p>Met uw ondertekening van dit document geeft aan dat u minstens 18 jaar oud bent; dat u goed bent geïnformeerd over het onderzoek, de manier waarop de onderzoeksgegevens worden verzameld, gebruikt en behandeld en welke eventuele risico's u zou kunnen lopen door te participeren in dit onderzoek</p> <p>Indien u vragen had, geeft u bij ondertekening aan dat u deze vragen heeft kunnen stellen en dat deze vragen helder en duidelijk zijn beantwoord. U geeft aan dat u vrijwillig akkoord gaat met uw deelname aan dit onderzoek. U ontvangt een kopie van dit ondertekende toestemmingsformulier.</p> <p>Ik ga akkoord met deelname aan een onderzoeksproject geleid door Aimée Dabekaussen. Het doel van dit document is om de voorwaarden van mijn deelname aan het project vast te leggen.</p> <ol style="list-style-type: none"> Ik kreeg voldoende informatie over dit onderzoeksproject. Het doel van mijn deelname als een geïnterviewde in dit project is voor mij helder uitgelegd en ik weet wat dit voor mij betekent. Mijn deelname als geïnterviewde in dit project is vrijwillig. Er is geen expliciete of impliciete dwang voor mij om aan dit onderzoek deel te nemen. Mijn deelname houdt in dat ik word geïnterviewd door (a) onderzoeker (s) van de Erasmus Universiteit. Het interview zal ongeveer 60 minuten duren. Ik geef de onderzoeker (s) toestemming om tijdens het interview opnames (geluid / beeld) te maken en schriftelijke notities te nemen. Het is mij duidelijk dat, als ik toch bezwaar heb met een of meer punten zoals hierboven benoemd, ik op elk moment mijn deelname, zonder opgaaf van redenen, kan stoppen. 	
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Handtekening en datum	Naam Deelnemer:	Aimée Dabekaussen
	Handtekening	Handtekening 
	Datum 23-04- 2023 2024	Datum 23/4/24

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Handtekening en datum	Naam Deelnemer: [Redacted]	Aimée Dabekaussen
	Handtekening [Signature]	Handtekening [Signature]
	Datum 2/5/2024	Datum 2/5/2024

Code tree

This image will also be added as a separate file for better readability.

