

Free to All?

A Research on Free Entry to State Art Museums in the
Netherlands

Ivanka Georgieva,
Student number: 336486
Email address: iv.g.georgieva@gmail.com

Rotterdam,
July, 2010



Master Thesis

Cultural Economics and Cultural Entrepreneurship

Faculty of History and Arts



Supervisor: dr. F. Brouwer

Second Reader: E. Dekker

PREFACE

The master thesis is usually considered a strictly academic work that requires several months of commitment. That is why from the very beginning I wanted to do something a bit more practical that discerns from the stereotype for an academic paper. I wanted also to do something that would have meaning on more levels than just scientific and would benefit a larger circle of people. Now, having completed the thesis, I am very glad with the topic, the whole research process and the outcome of it. It was a pleasure for me to spend some time exploring this field.

Of course, this experience did not go without some difficulties and without some disappointing moments. But with a bit of struggle and stubborn everything worked out fine at the end and there are several people I would like to thank for their help and advice, invariable support and positive attitude. First and foremost, I would like to thank to my dear supervisor – dr. Frans Brouwer, who showed me the way in and, subsequently, out of this initiative, which was so new for me. He made all the pages that follow possible with his wise advice and directions. I would also like to thank my colleague and friend Fija for her precious comments that contributed so much for a better quality of my thesis.

I am very grateful to Mr. Luc Deliance and Ms. Laurine van de Wiel for their cooperation, help and advice; without them a major part of the research would not have been carried out. So congratulations for the Van Gogh Museum on the great choice of employees!

I am very thankful to my former lecturer and now my friend – Sashu, for his advice on statistics and life. Finally, I thank for the love and patience from my beloved one and my family!

ABSTRACT

Museums are often described in the academic literature as institutions that provide a public service. Actually, one of the main rationales for government subsidies for the cultural sector is to make the arts more accessible to the public. However, subsidies and grants have not succeeded in their goal to overcome this market failure. Museums are expensive cultural institutions and almost all of their expenditures go for preserving the collection, developing it by acquiring new objects, staff salaries, organizing special events and exhibitions. That is why they are forced to establish entrance fees in order to complement the government subsidy and to break even. Thus, these cultural institutions still can exclude part of the possible visitors due to high entrance fees. A way for cultural organisations to provide a fully public service, meaning that no one could be excluded from consumption and there is no rivalry among the customers of the service, is to remove any kind of fees that may limit the access. The reason why free entry is important is that art provides a reason for people to have something in common, something that unites them, and art participation exerts positive influence on the society. Moreover, no heritage is paid, so why should cultural one be?

Therefore, the purpose of this thesis is to examine how museums in the Netherlands can make their collections more accessible to the general public and to some underprivileged groups. Moreover, it elaborates on the issue of whether it is possible for museums to cover their costs with voluntary donations from visitors instead of admission revenues. The research studies state art museums and employs a mixed research strategy. Personal face-to-face interviews among visitors in three museums were conducted. The survey serves two main goals: measuring visitors' willingness to pay (to donate) through contingent valuation method and drawing a profile of the public. On the qualitative side, a discourse analysis was performed, as well as an interview with the Marketing Manager of the Van Gogh Museum.

The results show that currently there is no unanimous practice for facilitating access among the museums, because each of them has a different focus, based on the specific circumstances in its environment. The admission barrier could not be removed, since the attitudes among museum-goers do not allow generating the needed amount through a donation model. A great limitation of the research proves to be the use of the contingent valuation method, which in this case does not provide reliable results that reflect the specificities of each of the researched museums, so it forces a worst-case scenario to be developed. However, the research does not examine models where the lost revenues of

admission fees might be replaced with other income sources and income-generating strategies.

Table of Contents

1. Introduction	1
1.1. The Importance of Museums for Social Wellbeing	1
1.2. Aims and Objectives. Main Research Question.....	4
1.3. Outline	5
2. Evolution of Museums and Museum Functions	7
2.1. History of Museums	7
2.2. The Museum Today	9
2.3. Museum Functions	10
3. Organisational Facets of Art Museums	13
3.1. Museum Governance	13
3.2. Financial Status	13
3.3. Organisational Structure	15
3.4. Size of the Museum	17
3.5. Collections	18
3.6. Publics	18
4. Museum Economics	21
4.1. Costs at the Museum.....	21
4.2. Museum Revenues.....	23
4.2.1. Government.....	24
4.2.2. Market	26
4.2.3. Civil Society.....	29
5. Admission Fees and the Public	33
5.1. Arguments “For” and “Against” Admission Fees to Museums	33
5.2. Other Determinants of Museum Demand	36
6. Research Methodology	39
6.1. Quantitative Methodology	40
6.1.1. Sampling	42
6.2. Qualitative Methodology	43
6.3. Reliability and Validity.....	43
7. The Trial	45
7.1. The Proposal	45
7.2. The Museums’ Arguments.....	45
7.3. The Researchers’ Perspective.....	46
7.4. Concluding with the Author’s View	47
8. Results	49
8.1. Van Gogh Museum, Amsterdam	49
8.1.1. Access Initiatives	50
8.1.2. Revenue Structure.....	51
8.1.3. Interviewing the Marketing Manager.....	52

8.1.4.	Results from the Survey	54
8.1.5.	Conclusion.....	58
8.2.	Mauritshuis, Den Haag	59
8.2.1.	Access Initiatives	59
8.2.2.	Revenue Structure.....	60
8.2.3.	Results from the Survey	62
8.2.4.	Conclusion.....	65
8.3.	Kröller-Müller Museum, Otterlo.....	65
8.3.1.	Access Initiatives	66
8.3.2.	Revenue Structure.....	67
8.3.3.	Results from the Survey	68
8.3.4.	Conclusion.....	70
9.	Conclusions and Recommendations for Further Research.....	73
	Reference List	77
	Internet Sources	81
	Other Sources	82
	Appendix A.....	83
	Cover letter to marketing departments in museums	83
	Appendix B	85
	Questionnaire	85
	Appendix C	89
	Data from the Survey	89

List of Figures and Tables

Figure 3.1. An exemplary organisational chart of an art museum	16
Table 4.1. Advantages and disadvantages of financial support sources	30
Figure 8.1. Revenue mix of the Van Gogh Museum in 2008	52
Figure 8.2. Profile of visitors to the Van Gogh Museum	56
Figure 8.3. Revenue Mix in the Mauritshuis in 2008	61
Figure 8.4. Profile of visitors to the Mauritshuis	63
Figure 8.5. Revenue Mix of the Kröller-Müller Museum in 2008	67
Figure 8.6. Profile of visitors to the Kröller-Müller Museum	69

1. INTRODUCTION

Nowadays, the developed countries focus their social and economic policies on coherence, inclusion and outreach, trying to provide all citizens with equal opportunities in their everyday life. Recently, cultural economists have added a new issue to this aspiration: museums and their admission policies.

1.1. The Importance of Museums for Social Wellbeing

Museums in general are keepers of the world's cultural heritage – whether it be ancient, medieval, modern or contemporary items. But then the question comes: “Who exactly are the heirs of this cultural heritage?” One might reasonably assume that all people on earth are the heirs and have the right to become familiar and enjoy this cultural wealth. But then why do museums limit the right for access by imposing entrance fees? They take the advantage of the monopoly power they exert over heritage, no matter of the “price” – the restrictions that are posed on general public admittance. Entrance fees are a fixed amount that every visitor has to pay to enter the museum. They are not proportional to the income of the visitor; a certain entrance fee may vary from just a little fraction of a person's monthly income to a great percentage out of it. Thus, the attendees are not put in an equal position. The problem would not be so serious if it concerned some other trivial or luxury service or good. But museums provide a mixed experience of learning, inspiration, amusement, enjoyment; they touch upon a higher, more spiritual and creative part of the individual; they promote personal development through the gaining of cultural capital.

These marvelous institutions have undergone thousands of years of evolution and slowly but irreversibly have become more and more open to the public. Today, they are faced with a big step into their further evolution – becoming free of entry, removing the admission barrier, providing equality to all visitors. Of course, this is an important act, attached to many complexities, but its realisation will undeniably benefit the society.

One of the biggest challenges in this respect is financing the loss of ticket revenues. Ticket revenues form a significant part of a museum budget and the administration reasonably worries about it. When no admission fees are collected, how will museums make up for the gap? There are several possibilities. The first one would be to ask for a greater subsidy from the government, although it could be argued about the aptness of this solution as

government support for culture has been shrinking for the last few decades. The second solution might be to extend the services that a museum offers and to try to increase the profit from these activities. In my opinion, this one also has a downside because museums should remain focused on their main job – the cultural and social contribution, not so much on the market. The related services, after all, should remain an additional, an extra component in the museum experience and in the efforts that museums make. Next, museums can focus on fundraising: cooperation with foundations for donations and with private companies for sponsorship. The museums can also turn to the very last item of the chain – the visitors themselves, and ask them to make small gifts to keep the institution sustainable. A combination of all these opportunities will most likely be successful. In the thesis, they will be all examined in respect to implementation, success, attitude, advantages and disadvantages. It turns out that there are many income sources which are not fully comprehended. Maybe the lack of knowledge about them as well as inertia attitude cause fear in museum administration and resistance to change.

Another important issue in this regard is that there are many other factors preventing visitors from going to museums. Colbert (2003: 38) notes that other essential factors could be lack of time, lack of education and experience in childhood and lack of motivation. Without ignoring this latter group, this paper will focus on price as a reason for not attending museum exhibitions. After all, the law of demand is relevant in the cultural sector – the level of a ticket price influences the numbers of audience; lowering the price could be able to increase the number of visitors; increasing the price will restrict the number of visitors.

A model that was introduced by the government of the United Kingdom and by some museums in the United States offers a solution to this problem. Admission fees were eliminated and donations were introduced as extensive income source instead. Other alternative income sources have also been employed – these are the so-called related services: educational internet portals for a certain fee, rich gift shops (available online too), members' clubs, exclusive temporary exhibitions charging admission fees, restaurants and cafes operating in the museums, audio guides for the exhibitions. These institutions expanded the range of related services they provide; the income sources from commercial activities are now diversified without moving the focus from collection management to, for example, museum shop management.

In these museums becoming free-of-entry is considered to be an issue of equality of opportunity. Without admission fees no citizen could be excluded as a potential visitor. The free access to some British museums was introduced in December 2001. As a result of the government policy performed by the

Department of Culture, Media and Sport in the UK, 46 state museums and galleries (including their branches) do not charge for entry (Retrieved February 20, 2010, from <http://dcms.gov.uk/>). The policy is considered to be successful, because since its introduction visitors to former charging national museums and galleries have increased with 124%. This figure excludes museums such as Tate, British museum, National Gallery, which have been free before 2001. The level of attendance to the latter has risen with 15% over the same period. The statistics show that one-third of the visitors to these museums were foreigners, according to a survey conducted in 17 of the museums. This means that the beneficiaries from free-of-fee model are mainly British and the policy supports issues of national interest.

Although, this model has proven to attract more visitors and to make the arts more accessible to a wider range of public, the prevalent practice in the Netherlands is still quite different: cultural organisations such as art museums often set comparatively high entrance fees. In 2006 it has been considered employing the UK model, but this notion has not succeeded.

The objects of this thesis will be state art museums in the Netherlands. Several explanatory notes for this choice can be presented:

- Art museums are of special meaning for the Netherlands, since Dutch painters are renowned all over the world, this reflects in a unique feeling of national pride in the visual arts field. Since Dutch art museums hold many of the masterpieces this provides a solid ground for their examination.
- In this thesis state museums will be analysed especially, because of their unwritten obligation to the public to widen the access as much as possible. It is worth noting that state museums in the Netherlands are not state-owned, but state-subsidised. They are non-government institutions, heavily supported by the state.
- To keep comparability among the museums, only those supported by the BankGiro Lottery will be included in the sample because this is an additional sign of the significance of the museum and its collection to the public.

More on the research methodology will be presented in chapter 6. For this research, it is very important how the free-of-entry system will be introduced and what parameters it will have. If museums are to remove entrance fees, they should put some more effort in marketing their activities, developing a donors' base and all in all be more inventive in collecting revenues on their own. Hopefully, this thesis will prove that innovation is not something to be afraid of.

Change is just a normal stage of development; on the wall of the Willem de Kooning Academia (part of Hogeschool Rotterdam) there is a quote from Willem de Kooning himself: "I have to change to stay the same". It is a nice thought to start the thesis with as I hope that my work will prove that broadening the access to museums is the right step in their evolution and it will try to resolve the issue of whether not charging could be replaced by voluntary donations.

1.2. Aims and Objectives. Main Research Question

The aim of the thesis is to examine what state art museums in the Netherlands do in regard to wider access, how these efforts could be improved and whether it is possible for the museums to support their activities even if entrance fees were removed. Do these institutions provide the experience that will attract visitors and convince them to donate whatever amount they find suitable to support the organisations' activities? What initiatives do they already employ to diversify their publics? To achieve the main goal a contingent valuation research will be conducted to measure what the willingness to pay (in this case to donate) to support several Dutch museums is. The survey also aims at drawing a profile of the typical museum visitor, which would be helpful in the marketing field. The results will be compared with current revenues from admission fees. Analysis of annual reports of the museums will be performed, so that their marketing, fundraising and outreach practices can be outlined. Their strategies to attract donors, patrons and sponsors will be examined and compared. At the end, it will be concluded whether it is better to keep or remove the entrance fees; the theoretical framework and the visitors' profile will help to adumbrate what actions can be undertaken for museums to become more "public". For this, some propositions for increasing self-earned revenues and donations will be presented, so that additional funds replacing ticket revenue are highlighted.

The final goal of the research is to make suggestions on how to attract more people in the museum: not only people from different backgrounds, with different occupation and education, but also higher participation in general. Creating higher level of cultural capital gained from museum attendance is the focus of this paper.

In this respect, it is difficult to find a single question that embraces all dimensions of this research; the following main research question is nothing more than just an attempt to grasp the concept in one sentence:

What practices shall museums in the Netherlands employ in order to become more accessible to all citizens and under what conditions would they “survive” without admission fees?

Although the research is focused on the possibility of removing entrance fees, it also pays attention to the (long-term) process of gaining financial independence from different stakeholders (diversification of income sources) and museums' sustainable development. The thesis will elaborate upon which conditions should be met to become more open, and eventually totally free of entry. The main research question thus to a great extent reflects the general idea behind this thesis.

1.3. Outline

In order to be able to analyse free entry to state art museums in the Netherlands, first it is needed to achieve a better understanding of these institutions in general: how they evolved over time, how they are organised, what costs occur during operation, what the possible income sources are. These matters are examined in the following three chapters. In chapter 5, special attention is paid to the nature of admission fees and arguments for and against their removal according to the literature. Thus, the following literature review provides an overview of the most important matters in regard to museums studies, which recognition significantly contributes to the analysis of charging policies of art museums in the Netherlands.

In chapter 6 the methodology employed in the research is presented. The design and the methods are explored, so is their potential. Some notes on sampling are also included there. The thesis continues with an exploration of the trial to remove admission charges to museums in 2006 as several aspects to this issue are presented in chapter 7.

The results from the survey are presented in chapter 8. There each case is taken individually, considering the different specificities in action and a conclusion is drawn first on micro and then on macro level. The final conclusions are given in chapter 9; also, some recommendations for further research are suggested there.

2. EVOLUTION OF MUSEUMS AND MUSEUM FUNCTIONS

In this chapter, the very basic concepts in regard to museums are presented. First, the history of museums is imparted to show the evolution in this sphere and what the likely developments in the future might be. Then, an examination of the museum's definitions nowadays is provided. The reader will also get acquainted with the main objectives of the museum and what possible clashes may arise. By and large, the chapter attempts to connect the past and the future, investigate the current situation and provide framework for a following analysis.

2.1. History of Museums

The origin of museums can be traced back to Ancient Greece. There was first introduced the word "mouseion", which was meant to signify "seat of the Muses". During these times, the museum did not have its public purpose; it was set apart from the daily life of ordinary people (Kotler & Kotler, 1998: 11). Then collections of precious objects used to be stored at sacred places and only the few interested in science, religion, spirituality and education were allowed to enter and study them (Macdonald, 2006: 224).

In Ancient Rome wars could be often seen and this reflected on museum development. As a reward for a successful colonial or military campaign, generals would often return home with some valuable pieces such as statues or objects made from gold or silver. These items were then stored and displayed to the circle of people that surrounds their new owner (Kotler & Kotler, 1998: 11).

During the Medieval times the church began to play a major role in collecting objects. It became a resort for intellectual development and arts patronage (Kotler & Kotler, 1998: 11-12). Later, the Renaissance brought a renewed interest for the ancient times with a special emphasis on the study of nature, inventiveness and the arts. Typical for the many new collections that emerged during this period was that they combined various objects that were usually stored under one roof, in the so-called "*cabinets of curiosities*". These cabinets were seen as part of the domestic interior and not so much as an exhibition space where various individuals would have access (Macdonald, 2006: 224).

In Europe, the nobility, kings and wealthy merchants developed interest for collecting different items. At the beginning they were displayed at palaces and residences; thus, only limited audience was able to explore them. During the eighteenth century gradually collections such as the French royal collection and

the Habsburg imperial collection became more and more open to the general public (Macdonald, 2006: 224). Later, museums began to be located in buildings specially designed for this purpose.

Important footprint in museum history is marked by the opening of the first modern museum – this was the Ashmolean Museum as part of the Oxford University in 1683. Characteristic for this period is the fact that the museums were still limiting full access to their collections. They did not present much information about the objects on display, because only well-educated and prominent people were welcomed at these institutions. Even the working hours were used as barrier to blue-collar workers, who were unable to visit during the day (Kotler & Kotler, 1998: 14).

Generally, according to Kotler & Kotler, art museums rather slowly broadened the scope of their audience, in comparison to science and history museums. As reasons for that are outlined mainly “aesthetic norms, connoisseurship, taste and restrictions on entry” (Kotler & Kotler 1998: 16). The origin of the process of broadening the public could be traced back to the mid-seventeenth century in England and the English revolution (Macdonald, 2006: 123). In this respect, a crucial event was the opening of the Louvre and its collections to the general public in 1793. This followed from the French Revolution and symbolised the newly-established principles of democracy and equality among all people (Le Gall-Ely, Urbain, Bourgeon-Renault, Gombault, & Petr, 2008: 57-58; Macdonald, 2006: 115).

Towards the nineteenth century, a new trend of professionalisation within the guild began: museum journals started to get published, many museum associations were established, annual conferences on the issues of museums were held (Macdonald, 2006: 132).

The evolution of museums has begun from being for the few, restricting visitors, to gradually opening their doors to wider public. It could be argued that today their role is to be a source for education, inspiration, amusement, available to everyone, disregarding their wealth, education and profession. Entrance fees seem to impede this from happening, as in many cases they act as a barrier to people to visit. I would say that museums should not stick to a state of development which limits the scope of their audience, but instead should continue on their own way of evolution by becoming completely accessible to people from all social classes.

2.2. The Museum Today

To learn about how the museum is apprehended today, the most reasonable source to look for would be the International Council of Museums (ICOM). According to the council's definition:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (Retrieved April 5, 2010, from www.ICOM.com)

Several aspects of this definition are worth mentioning:

- It is questionable to what extent the “non-profit” status is relevant to museums today. Although it might have been added to signify the novel purposes of museums, it does not reflect the reality today when the for-profit status is not seen as an exception to the rule.
- The notion of the museum being “in the service of society and its development” denotes a somewhat secondary role for museums. It discounts the possibility for museums to lead this development, instead of merely serving it. The museum is viewed rather passive, and an active position is not considered at all.
- The assumption that museums should provide “education, study and enjoyment” reveals rather limited understanding of the variety that museums offer. For example, the Jewish museum in Berlin is definitely not supposed to provide enjoyment to its visitors, but rather reflection on its objects.

Therefore, the definition of the term “museum” provided by the ICOM might be deemed as both outdated and inaccurate. Usually, national museum associations accept this definition, but also draw their own ones which are supposed to adjust to the national environment and peculiarities of museums in the concrete country. However, the problem is that the ICOM definition exerts significant influence on national definitions. An example will be given with the Museums Association in the UK and how they describe what a museum is:

Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect,

safeguard and make accessible artifacts and specimens, which they hold in trust for society. (Retrieved April 5, 2010, from www.MuseumsAssociation.org)

In this definition delivering enjoyment is again seen as a typical function of museums. Moreover, both definitions present museums as a bridge between the past and the present, but neglect the importance of the future and its connection with museums. Museums can be viewed also as windows towards the future, but museum associations do not recognise them as such yet.

Different shortcomings can be found in many definitions on different levels – international, national or local. But the essential in this case is to provoke reflection on and discussion about what the museum actually is. These definitions should not be perceived as imperative, because they have not succeeded in capturing recent developments in this sphere and they are insensitive to the variety of museums.

For the purpose of defining the concept of art museums (and also art galleries) in particular, it should be mentioned that they are spaces intended for the exhibition of various artworks. What distinguishes them from other museums is the content of their collections, which consist of mainly paintings, drawings, sketches, collages, prints, photographs, sculptures, and installations. In this thesis, art museums will be regarded as institutions that are specialised in exhibiting only artworks, not a compilation of art with history and archaeology (as the Fries Museum) or a mix between zoological garden, ethnography and art (as the Afrika Museum). The latter will not be treated because of the mixed essence of their collections, which will make any comparison and conclusion significantly difficult and biased. Furthermore, exhibiting is not the only function of art museums, but it is the one that distinguishes them from the rest of museums. Following is a section that will spread more light into the various objectives of museums.

2.3. Museum Functions

Feldstein (1991: 7) argues that museums have “a multiplicity of functions”. Most recognised of them are: acquisition, preservation, research, education, and access (O’Hagan, 1998; Feldstein, 1991; Johnson & Thomas, 1998). **Acquisition** concerns the contents of the museum, the objects on display. The decision-makers in acquisition are mostly curators, who choose which artworks to be purchased. Another method of acquisition is a gift or a bequest,

but then the curators change the role they play to consulting the Managing Director about the value of this new gift and what benefits it could provide. When an object becomes property of the museum, it is the museum's responsibility to **preserve** it in good condition for present and future generations. The museum also grants access to its artworks for researchers and museum staff to **study** them: uncover important information for understanding the object, make catalogues of museum collections, and record all relevant information. The **education** function is directed towards the museum audience in broad sense (patrons, visitors, non-visitors). It provides information about the collection and the central means used to communicate it are through workshops, guided books and visits, audio-video materials, leaflets, presentations, and internet. The objective of **access** consists of the opportunity the collections to be made available to everyone. This includes both providing enough exhibition space and removing barriers for people to entry and enjoy the collections. Art Museums, however, suffer from the so-called "Prado effect: when only a small fraction of the collection is on display in any particular time" (Johnson, 2003: 319), which is obstructive to accomplishing the access mission.

Interestingly, but museum objectives are both complementary and opposing. It is obvious from the aforementioned presentation of these functions that they are interrelated and each one of them presupposes the execution of the rest. For example, the research function provides information about the educational one. Conservation and education ensure access to the collection. And without a collection (own or borrowed) all other functions become pointless.

On the other hand, when there is the question whether to purchase one additional object, the museum administration should take into account not only its price (which affects costs in the short term), but also all expenses that will occur for its preservation in the long term. Often, these long-term expenses are neglected at first and when the time to be covered comes, the administration realises that there are no funds available. The budgets for accomplishing all objectives shrink and the whole organisation suffers (O'Hagan, 1998: 198).

The conflicting side of these objectives reveals serious clashes that threaten the sustainability of the museum. Johnson and Thomas (1998: 76) provide another example with a museum, focused on maximising access to the collection by removing entrance fees. This, however, has a negative impact on the resources of the museum (if not other compensating measures are undertaken) and consequently other functions such as acquisition, preservation, etc. become underfinanced. This is to show that a fragile balance among these functions exists and it has to be carefully sustained.

Further, Feldstein (1991: 9) argues that museums operate in a second-best world, because of limited funds. This imposes the need to make trade-offs between objectives and to prioritise, although this might mean to set higher admission charges or sell some objects from the collection. The issue of deaccessioning is particularly controversial in the museum guild. The museum is often perceived as steward of the collection and not as an owner that can fully take control over and manage the collection (O'Hagan, 1998: 200).

The problem becomes especially sensitive when it comes to donated or bequested objects, because they have become property of the museum by the will of other people, who have trusted this institution for preserving them. If the museum sells these artworks, it may harm its reputation because of the betrayed trust. But if the museum has initiated the acquisition, then it sounds more reasonable to gain the competence in making arrangements with the certain object. The specificity of the problem has caused museums to employ different deaccessioning policies that match their values. One of the main unwritten laws in this respect is to never sell an artwork with the purpose of covering costs – operating, capital, etc. The sale of an artwork should be used for purchasing other artworks (O'Hagan, 1998: 202; Feldstein, 1991: 8). Thus, the operation might be considered not as a sale, but as a barter transaction and the negative impact is diminished.

Undoubtedly, the numerous museum missions contribute to the museum experience despite of the conflicts that often arise among them. A museum should sustain a certain balance, so that all stakeholders are satisfied, even though this might mean sometimes to reset its priorities. Whatever trade-offs are needed, a museum should continue to be true to its audience and never deteriorate too far from its main purpose.

In conclusion, after many years of past history today it is time for the museum to recognise the importance of its publics. The public is the engine that drives all processes inside the museum. Without anyone to see the exhibition, all functions within the museum will become redundant. The museums should also acknowledge the positive influence they exert on their audience. In this line of thought, it is a win-win situation if the museum can attract more and diverse visitors and individuals can easily approach the museum experience.

Next, important organisational matters of museums will be examined. Their understanding will allow analysing better the capacities of such an institution.

3. ORGANISATIONAL FACETS OF ART MUSEUMS

Understanding of how museums operate is crucial for any analysis. Therefore, this section will make an overview of the most important characteristics of museums in organisational aspect. Although, these will be common for most kinds of museums, the text is intended to describe art museums in particular. The term “museum” from now on will be used as synonym of “art museum”, unless the opposite is specifically mentioned.

3.1. Museum Governance

Museums can be firstly characterised by the authority that manages them. In this respect three main options are worth outlining: public and private museums, as well as a hybrid form where a Board of Trustees is in charge.

Public museums are under the direct governance of the state. They emphasise on being open to the broad public, serving it with their “public programming”, but at the same time they receive a high level of government funding. However, today the number of private museums prevails over the number of public. Private museums are owned and managed by private economic agents.

A recent tendency is museums to be governed according to the arm’s length principle. Thus, although the ownership might be public, a specially assigned Board of Trustees is in charge of the management and control of the museum . The aim is to provide insulation from political pressure and fluctuations (Madden, 2009: 12). The main responsibilities of a regular Board of Trustees are limited to general management and control over the museum, adopting an annual plan and respective strategies. Based on the strategies, the Board delegates the daily managerial and operational tasks to the Museum Director for execution.

3.2. Financial Status

The way a museum is governed influences to some degree the way it organises its finances. For instance, it is unthinkable for a public museum to be a for-profit organisation. Which, however, does not necessary mean that under private ownership the institution will be for-profit only.

The main difference between for-profit and non-profit companies is in the leeway they have in the distribution of profits. The for-profit firm can either pay dividends to its stockholders at the end of the financial year, or reinvest these resources in the firm for the next period. The non-profit organisation does not have the opportunity to choose. If any surplus arises, it has to be invested back in the organisation to sustain it or expand its operations.

The non-profit status within cultural organisations in general is preferred, because it presupposes easier access to funds such as subsidies or gifts and donations. The reason underlying this statement concerns the fact that for a museum to break even it takes a lot of effort and resources; relying only on market revenue would hardly grant any financial stability. So all kinds of additional revenues, supporting the museum's activities are more than welcome; indeed, they are absolutely necessary. At the same time, the financing parties are not inclined to support for-profit organisations, because their status does not guarantee that money will be actually used to support the particular cause. This money might be easily redistributed as dividends and thus the organisation might threaten the given trust (Netzner, 2003: 332). So it turns out that the non-profit status is a sort of a prerequisite for a balanced income statement at the end of the year, because if museums had access to trustworthy income sources it is hardly likely they would become non-profit.

Another important issue, concerning the financial organisation of a museum is the status of the subsidiary companies. Usually, some functions not related directly to the museum activities are performed by separate enterprises, like the "Friends of the Museum" organisation. Because of their non-profit status museums are permitted to register under the conditions of VAT. This of course is subject to national legislature, but in most cases museums can refund VAT. This, however, is not valid for Friends' Organisations, which normally cannot refund VAT on purchases of materials and sales of goods. Because of the high percentage of VAT (in the Netherlands: 19% or 6%, depending on the goods) museums often use a scheme, where they purchase the needed materials by the Friends' Organisation and thus refund the VAT. Then the goods are consigned to the organisation for the according amount of money in the form of donations made by the members of the organisation. The separation of the subsidiaries from the museum is also intended to protect the mother company from possible economic convulsions coming from the outer environment. Moreover, when applying for grants or subsidies, government agencies are not influenced by the income flow, coming from the subordinates, because they cannot inspect and take into consideration these funds. Also, dividing an organisation comprised by a museum, a shop, a foundation, a café or restaurant into several smaller ones

allows the latter to be managed easier than the big and highly bureaucratized institution with all divisions in one organisation.

Schuster (1998) takes notice of this mixing of entities that emerges in the museum sector. Often a building is owned by an entity other than the museum itself or the collection is consigned by the foundation that owns it to the museum, keeping the ownership. For-profit and non-profit organisations, public and private companies form interesting mixtures; a process called by Schuster “hybridization of museums”.

3.3. Organisational Structure

As seen, museums vary greatly with regard to their governance and financial status. Therefore, a universal organisational chart could hardly exist. However, on Figure 3.1 is presented Byrnes’ view on the topic (2009: 166). A Board of Trustees is on top level, followed by the Executive committee and the Director of Museum. According to him, the art museum has three main departments: Administration; Collections; and Exhibitions, Programs and Development. Under the Administration Department operational functions such as budgeting, financing, accounting, maintenance of the building, human resources, security and others are carried out. The Collections Department is responsible for refining and preserving the collection. And the third department is divided into four sections: Education and Outreach, Collections Management, Marketing, and Exhibitions.

This proposition could be discussed and suggestions for other alternatives might be introduced. For example, it would seem reasonable for the Marketing Unit to be under the management of the Administration Department, as it is a purely managerial function and fits this department better. As for Collections Management and Exhibition Units, they might be moved to either the Administration or the Collection Department. The reason for this suggestion is that these units encompass both administrative and artistic inputs. It might turn out to be more efficient, if they were moved to another department. This is also supported by Bilton and Leary’s view (2002: 57): confronting “suits” and “creatives” leads to a higher level of creativity, because as these authors argue creativity is born in the interaction between people, it is not embedded only in the few. The task of the Director of a Museum, in this case, would be to broker this creativity and employ this organisational structure that promotes the clash of opposing ideas. Nevertheless, an organisational structure should reflect the

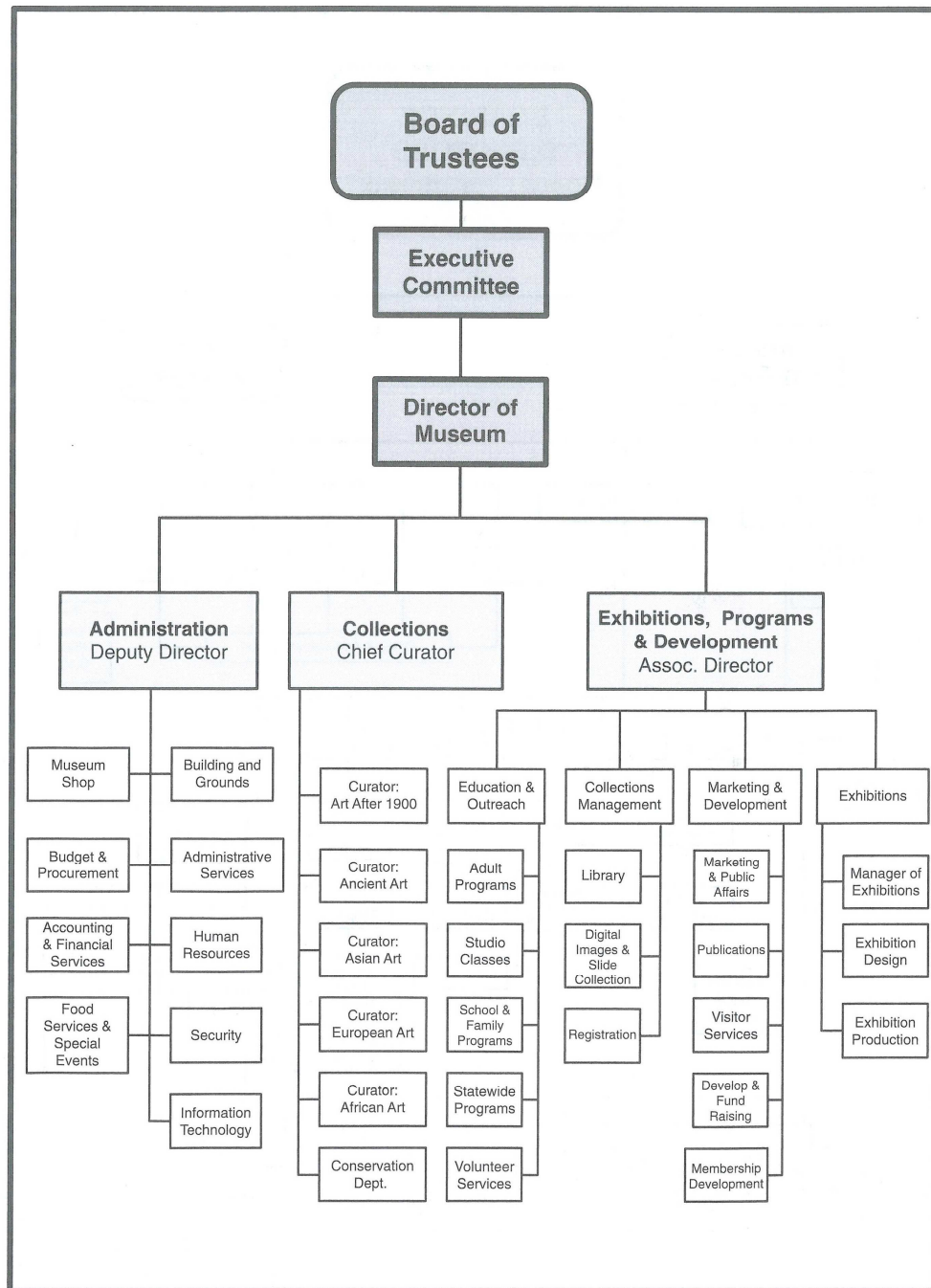


Figure 3.1. An exemplary organisational chart of an art museum (Byrnes, 2009: 166).

museum functions, promoting the creation of constructive modern solutions to traditional museums' issues.

3.4. Size of the Museum

Kotler and Kotler (1998: 7-8) distinguish between small and large museums. Small museums have five or less employees and their operating budget does not exceed \$250,000. They usually are of local interest, their opening hours are restricted and the staff is predominantly amateur (Frey & Meier, 2003: 1). On the other end of the scale are the so-called "superstar" museums (Frey, 1998: 113-114). They are world-recognised institutions, attracting millions of visitors every year; distinguished by the exceptional architecture of their buildings; they feature works from famous painters and are commercially-oriented with rich gift shops and catering services.

Museum size is often linked to the available resources. Not only small museums lack financial support, but their size contributes additionally to this unfavourable situation. Renowned museums have the means (in terms of finance, specialists, etc.) and the opportunity (greater visibility) to easily attract funders' attention. They also provide the best exposure a sponsor might wish. Thus, they are confronted with a broader scope of funding alternatives with revenues in return. On the other hand, for small museums there are also many funding alternatives, such as patronage, donations, etc., but these institutions are usually able to attract predominantly smaller amounts of money. After all, museums are aware of the already available practices and instruments to secure funds that correspond to their size, but if bigger amounts are needed they need to be extremely creative and risk taking.

Small museums might try to use volunteer work in order to get through all of their operations. But again they are in disadvantageous position in comparison to large museums, because their collection often covers a very specific niche that does not match everyone's interests and this might prevent them from attracting volunteers with great variety in experience, education, preferences, etc. It seems that bigger institutions can easily evoke a proactive attitude and engage people in volunteering. This may be due to their prestigious status, to the elaborated communication channels that they employ, the opportunity to work with a bigger team or other personal motives of volunteers. But a direct correlation between museum size and numbers of volunteer workers has not been described. One possible reason for this could be the fact that museums employ their own policies concerning volunteering. Strangely enough, there are big-sized museums, like

the Rijksmuseum Amsterdam, that have their reasons not to work with volunteers and thus evade this opportunity to lower the costs.

3.5. Collections

When it comes to their collections, two are the possibilities that museums can choose from. They can either own a collection, or operate through borrowing objects; or often they do both. It takes time and money, as well as talented curators, to accumulate a fine collection. Objects can be purchased, which extremely burdens the museum budget, or received as gifts. The problem with gifts and bequests is that donors might impose some restrictions in regard to their artworks such as: a prohibition against selling, requirements on the way of exhibiting, removal of admission charges (O'Hagan, 1998: 204). Owning a collection bears very high opportunity costs that need to be accounted for; however, it is an asset not reflected in the balance sheet of museums. The high value of a museum collection brings up the question of deaccessioning: in order to refine it, a museum could sell some of its artworks and purchase other that better fit its style. This issue is rather controversial and will be examined in greater detail later in this thesis.

On the other hand, borrowing others' collections allows flexibility, because the museum is not wedged with a fixed collection, but can diversify its offer to the audience. Well-known temporary collections can, moreover, attract a lot of attention and consequently, a lot of visitors. Sometimes certain works of art are not object to sale, but can only be borrowed. But after all, rarely a museum operates with only borrowed objects. Rather often, they combine both their own permanent collection with temporary borrowed exhibitions to boost visitor numbers.

3.6. Publics

Undeniably, museums are complex institutions and this also refers to their publics. Feldstein distinguishes three types of public: (potential) patrons and donors, general audience, and non-visitors. What level of attention the museum administration will distribute to each of these groups depends on the museum mission. When objectives such as conservation, acquisition and research prevail, the patrons' group gets more attention. On the other hand, if education and

access become more important, then the group of non-visitors will come to the fore (Feldstein, 1991: 43-49).

The potential donors are heavily involved in everything happening around the museum. They represent a small group, which however is able to generate a lot of profits. Serious issues with this group with regard to marketing are the limited time-availability and specific interests of its members. Therefore, for a museum to alter its relationship with members of this group, it is advisable to conform its opening hours to their preferences. It could also exhibit items that better match their taste, without violating museum's own artistic policy and artistic concept in general. Special events, organised for donors only can make them feel special and contribute more.

The general public is concerned about finding the right balance between entertainment and education in the museum. Many organisations disregard the importance of the latter group; as one of the reasons for this, Feldstein (1991: 337-338) underlines the typical for the group lack of understanding of art. Moreover, the high costs for serving it do not lead to significant increase in donations and membership subscriptions. An appropriate marketing strategy for this group would be to promote the "family package": education for the children, entertainment for the youth, and art appreciation and enrichment of the general knowledge for the parents and the elderly. Although members of this group are rarely friends of the museum, they tend to spend more money in the shop and the restaurant, so these features should be heavily promoted to them.

Unfortunately, Feldstein does not differentiate between non-visitors and not-yet-visitors. While the former is a groups consisting of individuals that are generally not interested in art and no change in museum policy or environment will bring them to the museum, the latter group does not visit because of some barriers individuals find in visiting museums. These might be psychological, physical, economic, emotional, time limitations, etc. Determinants of museum demand will be examined in detail in Chapter 4. The non-yet-visitors group is important, because outreach initiatives ensure the flow of subsidies to museum budget. This group is hard to generalise, because of the many different motives stopping its members from visiting, hence the museum administration should undertake various measures that match these motives so that not-yet-visitors are attracted to step into the museum building.

Awareness of all these stakeholder groups contributes to the prosperity of the organisation and balancing between them contributes to the long-term sustainability of the institution. It is important that they are not opposed to each other, but all of them receive the needed attention.

In short, this chapter reveals the complexities of museums. The fact that the many organisational matters can vary significantly is to show that cultural organisations should be analysed with care and from several different perspectives. One-sided approach would be not only superficial, but also misleading. The analytics part of this thesis will strive to account for all specificities that might influence the final result and the conclusion.

4. MUSEUM ECONOMICS

Now, the income and the expenditure aspect to museums will be explored. Income is important to know if analysis of lost and alternative revenues is to be performed. The importance of knowledge about the costs stems from the fact that every budget has two sides, which are interrelated. The level of revenues is set so that it corresponds to the level of expenditures. On the other hand, expenditures are planned reasonably according to the ability to raise the respective revenues. So first the essence of costs will be looked at a glance and then a profound examination of income sources will be provided.

4.1. Costs at the Museum

Museums make different kinds of expenditures while pursuing their objectives. Feldstein (1998: 296) offers categorisation of museum costs by their function: curatorial, library, security, maintenance, administration, education, development, and other costs. Museum costs are of particular interest, because they are subject to some peculiarities and contribute to unsustainable museum environment.

One of the main specifics here is the extremely high level of fixed costs and simultaneously the low level of marginal costs, approximating zero. The fixed costs are those expenditures that are predetermined (or prepaid) in the short term and their level does not depend on the output. For museums such costs concern the maintenance of the building, conservation of the collection, insurance, energy, heating, salaries for the staff, etc. When the museum operates within the limits of congestion, these costs will not vary. No matter how many visitors there are, the costs for insurance will stay the same, as well as the number of curators and guards, and the museum will use the same electricity for lightning.

If the museum administration notice a trend of sudden, but stable decrease in attendance and want to diminish costs, many of the items on fixed costs list are protected from varying in the short term. For example, employees' labour contracts usually include a clause requiring one-month advance notice or longer for dismissal. Contracts with suppliers also demand long-term dedication with special penalty for vitiating them. Thus, barriers exist for some costs to vary.

Variable costs, in contrast, are connected with purchasing equipment, supplying the museum shop and the catering facilities. Generally, for the museum sphere they are very low. The efficiency criterion, according to

mainstream economics, claims that price (i.e. admission fee) should be equal to the marginal costs. Bailey and Falconer (1998: 173), however, argue that long-term marginal costs matter and their level is significant and positive, reflecting the number of visitors. Macdonald (2006: 400) refers to additional costs that arise from congestion and that add to the level of marginal costs. Thus, price should exceed variable costs at least from an economic point of view.

Furthermore, museums just as most cultural organisations suffer from Baumol's cost disease (Macdonald, 2006: 400; Feldstein, 1991: 300; Baumol, 1996: 194-195). The explanation is the productivity gap that has been created between those sectors of the economy that make use of scientific and technological advancements and sectors not able to do that, such as the arts and culture. Technological progress has brought increase in productivity, followed by increase in salaries for the employees. But not much of today's inventions could be implemented in museums. They will not boost the output; they do not have the capability to increase visitor numbers beyond the capacity. A museum visitor needs the same amount of time for a tour at the museum no matter how exquisite the security system is, or how fancy the information screens are. Therefore, according to economic laws, there are no arguments for salaries in this sector to rise. But in this situation, museum employees have the incentive to prequalify and get higher compensation for their labour. This forces salaries in cultural sector also to rise, even without the needed increase in productivity, so that employees can be retained in the organisation.

Feldstein (1998: 300) offers two solutions to the constantly raising labour costs in museums. The first one is to take advantage of volunteers, who can help in the shop, in the administration, in guiding tours and others. Unfortunately, fluctuation in volunteers work is high, which does not allow for some specific and expensive training to be provided to this group. Volunteers cannot devote much time to museum duties: usually, they can either help intensively for a short period of time or contribute with few hours on a regular basis. The second solution concerns government temporary employment schemes, where unemployed people are paid by the government to work for institutions like museums. However, they are not trained for their job and often lack basic skills. The temporality of these projects also does not solve the issue, but at least alleviates it.

The problem with a certain group of employees, the conservators, is especially acute (Feldstein, 1991: 300-303). Because there are few skilled conservators, they require high financial rewards. The lack of funding for museums is the reason why museums cannot afford professionals for the curatorial and preservation department.

Another serious problem, concerning museum costs, is the rising price of art. For the last few decades art prices have been skyrocketing (Feldstein, 1991: 305; Macdonald, 2006: 399). This limits the ability of museums to constantly broaden their collections and requires more and more resources to be allocated to the acquisition function. Moreover, higher prices of artworks presuppose higher insurance premiums, concerning not only newly-acquired objects, but also reevaluated works with long history in the museum collection.

Increasing collections require more space for exhibition, conservation and administration. A need for capital expenses emerges. Museums develop different kinds of projects to expand the available space: construction of a new building or a new wing, renovation of the existing building, opening a museum branch. The significance of these costs is due to their extremely high level and the difficulties to find appropriate funding. Although they arise rarely for museums, taken separately; on macro level they are often met.

Another costly item in the museum budget is costs for technology. The modern world demands some modernisation in museum equipment. New ways of presentation are needed to draw the attention of the modern man and woman. New channels of communicating the museum message have to be developed. Sophisticated ticketing-systems have to be implemented. Not only has hardware to be purchased, but also licensed software programmes, allowing compatibility among different information systems within the museum. Furthermore, technological equipment is characterised by very high depreciation rates and a need for constant modernisation, thus additionally increasing the costs.

Fuller analysis of the art museum necessitates understanding of both expenditures and revenues. Revenue sources and their specifics and possible strategies for boosting them will be examined in the next section.

4.2. Museum Revenues

Klamer (1998, 2003, 2006) argues that the way a cultural organisation is financed matters. According to him there are three spheres that could contribute to the income mix: the government, the market, and the third sphere (the civil society). The government allocates resources on the basis of bureaucratic principles that oppress creativity. The market sphere is about realisation of economic values and is limited to the monetary side of things; its linguistics include terms like price, wealth, profit, rate of return, etc. Submitting to the logic of market may cause cultural values to be crowded out by economic values. In order to escape from commercialisation in the market sphere and stringent rules

in the government sphere, the cultural organisation might consider what Klammer calls "the third sphere". It seeks for realisation of cultural values like aesthetics, spirituality, artistry, symbolism. The third sphere, or also the civil society, helps overcoming the disadvantages of other financial resources and stimulates creativity directed towards the artistic product. The three spheres are not separated, but interrelated and often overlap, which does not allow firm conclusions to be drawn (Klammer & Petrova, 2007: 251). Moreover, Klammer and Petrova argue that different artistic organisations might find a different sphere be the one that best matches them. That is why they have to stay open to exploring different funding sources and to balance among the spheres according to their own needs and capabilities. Next, all of the spheres will be examined with regard to the concrete types of financing that they offer and what strategies could be used to boost revenues.

4.2.1. Government

The government is seen as the traditional supporter of the arts, the unflinching guardian of this sphere, which protects it from the economic storms of today. Although states all over the world have been trying to gradually dissociate with this role, irrefutable rationales for government support for the arts exist on both the demand and the supply side of the cultural market.

On the demand side, cultural products are viewed as public goods, because they possess non-rivalry in consumption and often non-excludability (Johnson, 2003: 316; Frey, 2003: 390). Moreover, the arts are merit goods, which if not subsidised will be under-consumed and under-produced. Museums, in particular, play an important role in public education and in stimulation of national pride. The arts are also a source of spillover effects that cause demand relocation. Arts events create positive external effects for non-directly involved in the production parties. These externalities are neither paid for by the consumers, nor considered by the producers (Frey, 2003: 390-391; Peacock, 1969: 328-329). For example, knowledge gained in the museum could be passed to non-visitors. The arts generate values beyond the benefit gained from consumption. Navrud and Ready (2002: 7) argue that these values are experienced by non-users and include: the option value (the opportunity to eventually become a user); existence value (from preserving the good, disregarding if it is actually used); altruistic value (from the good being available to others) and bequest value (from its preservation for the future generations).

On the supply side, it has to be noticed that in this sphere major imperfection exists. It concerns not only market competition, but also the

productivity lag explained by Baumol's cost disease. Furthermore, it affects the behaviour of expenses in the cultural field and more explicitly the gap between average and marginal costs, when price is set on the level of variable costs (or between them and average costs) (Frey, 2003: 393).

Therefore, for sustaining the welfare in the society, the government has to interfere and help museums and other cultural institutions perform their activities. Thus, both producers and consumers will benefit. State support can employ different forms: direct or indirect, project or structural, grants or subsidies and others.

When the government (the Ministry of Culture, Arts Councils, or other public redistributive institutions) decides exactly how much money each museum will receive, then it provides direct funding. A possible alternative to direct funding is assigning the decision-making right to the society and providing tax deductions for donating to the arts. Thus, individuals are more inclined to donate and in doing so they give bigger amounts compared to a situation where no tax deduction existed, because ultimately they donate instead of paying taxes. In other words, they decide where and for what cause the taxes are used. Although, this support is given seemingly as donations, it actually represents income that the state does not collect in favour of the arts organisations, an indirect subsidy. The U.S.A. government, for example, provides general tax deductions for a list of certain causes and just an insignificantly small amount of direct subsidies.

Funding can be granted for a specific project because of its value for the society, the social cohesion it will induce, the education it will provide or other government goals. This kind of state support is usually short-term. On the other hand, major cultural institutions might be supported because they exert significant contribution to the cultural infrastructure in the country. This support is granted for several years (usually four). Depending on national legislation it might be a lump sum, not-related to output or budget; but it might depend on what (social) outcome the organisation generates; it could also be set as a percentage of the operating costs or the deficit.

Usually the governmental monetary support takes the form of grants or subsidies. These terms are often associated with whether the support is given on project or on infrastructural basis. Different countries and international funding bodies employ different definitions and no consistency in the usage of these two terms is present.

Any institution should mind that sometimes the government support can pose restrictions and prevent the realisation of the initial artistic work (or event). The National Endowment for the Arts (NEA) in the USA, for example, does not consider propositions for funding that do not meet the "general standards of

decency and respect for the diverse beliefs and values of the American public” (Rushton, 2000: 272). Every government has its own objectives and is more willing to support causes that match these objectives. But this does not mean that the cultural product should be compromised so that a subsidy is granted.

For instance, one of the main goals of any government is social cohesion and inclusion. Museums that make efforts to broaden their public and perform outreach programmes have better chance to get subsidised. But this state objective does not mean that attracting diverse audience should be at the cost of relying on “blockbuster” exhibitions only. Specific actions should be taken to awaken the public interest without deteriorating from the initial museum behaviour in exhibiting.

4.2.2. Market

The market sphere is associated with the field, where quid-pro-quo transactions take place. As mentioned earlier, operating in the market sphere might cause the dominant values there, the economic values, to crowd out the values that dominate in the cultural sector. Therefore, as Klamer (2006: 15) explains, the artistic product and the overall outcome of the initiative might be compromised.

In the museum field there are several particular sources of revenues that stem from the market. They range from the traditional income source of admission charges to the more recently developed revenues from auxiliary services such as the museum shop, catering facilities, workshops, lectures, courses, etc., to sponsorship, which is also a vis-à-vis transaction. Next, each of them will be examined separately.

Admission charges. Museums mainly impose charges for access to the general collection or temporary exhibitions, for guided tours or audio guides. Bailey and Falconer (1998: 169-174) outline several peculiarities in regard to admission fees, which they find important for the operation of museums and galleries. Firstly, they note that public services are not paid only through entrance fees; members of Friends’ Organisations and holders of annual passes also contribute to the revenues. Tax payers, even if not visitors, pay for sustenance of public services; donations and bequests help lighten the burden for museums administration. Secondly, not all visitors pay admission fees: children, students, the elderly, disabled people are either exempt from paying, or are charged a reduced fee. Friends and members pay lower charges, compared to the regular visitor. Bailey and Falconer next discuss whom admission fees are paid to and how they are redistributed afterwards. The institution might have to transfer the realised ticket revenues to a mother company (museum): either all the revenues

and then the mother company decides what to give back, or just the amount exceeding the planned budget. Another possibility is money to be collected in a common pot and then each of the parties receives an amount corresponding to its size, visitor numbers, collection, etc. A concrete example for the latter would be the Museum Card, which provides free entrance and many discounts to about 400 museums around the Netherlands; revenues from its sale are collected together and then allocated to institutions taking part in the initiative.

O'Hagan (1995: 40-41) outlines several pricing options available to museums: free entry, fixed admission fee, donation box, reduced entry for certain groups, family or group ticket, free admission on some days, basic charge and additional fee for special exhibitions, membership. Having all these alternatives museums might experiment which one fits them best. Some museums might discover that free entry combined with donation box is more lucrative, because the gift shop income increases. Others might observe that revenues from special exhibitions, when free-of-entry, exceed revenues from collecting general admission charge. These both are due to the specific strategies that museums implement. For example, many museums nowadays rely extensively on "blockbuster" exhibitions to gather "blockbuster" revenues. This choice of temporary exhibitions aims at attracting a huge number of visitors, although sometimes the artistic value is doubtful.

It is essential to note that admission fees are not the only factor determining whether to visit a museum. However, Kirschberg (1998: 4) in his research observes that entrance fees act as a subjective barrier to the public, which prevents from visiting museums. He argues that although many studies prove museum demand to be price-inelastic, this is actually subject to discussions because many crucial factors like income, level of services, tourist visitors are not taken into consideration. When the research is conducted on micro level, as he does, the results definitively show the important role admission fees have on the consumer choice. He concludes that the lower the income, the more admission fees are viewed as a barrier. Other factors influencing the decision-making process will be examined in a separate chapter.

Auxiliary services. The auxiliary services provide added value to visitors and until soon they did not play an essential role in the museum experience. Lately, however, they have become so important that different entertaining institutions start to compete exclusively on the ground of the services they offer. The museum shop and the catering facilities present the more visible side of these services. They could be either managed and operated by the museum administration or outsourced to another commercial enterprise that has more experience and competences in this sphere. Museums often provide some

educational services, such as art workshops, lessons, courses, etc., for a certain amount of money. For these they might use their own personnel or attract an outside lecturer.

The advantage of offering related services is that they allow for museums to adopt a much more commercial approach, which would be unacceptable if applied to the core product. While commercialisation in regard to exhibitions will compromise the artistic reputation of the museum, this will do no harm in the shop and café. A museum could conduct a marketing research about which items are on demand, what the preferences of the public are and adjust its product policy to better match them. Thus, the related services could be seen as a potential source of high revenues, if exploited in the right manner.

Sponsorship. When a company makes a contract stating that a museum should help promoting its name in return to a certain amount of money this is called sponsorship. (MacIllroy, 2001: 13). For the company this is part of its marketing communication mix, and for the museum this is another source of market revenue. In this kind of deal there is an explicit transaction – the museum puts the name of the sponsor on a visible place in the museum building, places its logo on the brochures, promotes it with PR, etc; the company respectively pays for this service.

Museums might have main sponsors, that support their activity on a multi-annual basis, or sponsors that support separate projects or special exhibitions. For Van Gogh Museum in Amsterdam Rabobank is the main sponsor that supports the overall activity of the museum with an emphasis on education, outreach and some special exhibitions; Shell Nederland is a “partner in science” that supports research into the way of working of Van Gogh and his contemporaries; and Samsung provides audiovisual media for innovative exhibitions and presentations (Van Gogh Museum, 2009: 77-78).

To attract easily sponsors, museums should outline what opportunities they offer to the company: how many people will learn about the sponsor (how many visitors the museum has), what the characteristics of these people are, how the sponsor is going to be presented on printed material, the museum website, inside and outside the building, in interviews of museum representatives. All of these items should match the sponsor’s preferences and objectives so that a sponsorship contract is actually signed. It might be possible that the museum and the company could organise a more interactive way of combining and presenting the two brands that will interest the visitor and eventually initiate some action, which will lead to strengthening the brands’ identity.

Whatever market-oriented activities a museum undertakes, it should assure that economic values do not dominate over the core cultural values. In this respect, the third sphere provides the best conditions for cultural organisations to thrive. A summary of the advantages and disadvantages concerned with income revenues is presented below in Table 4.1.

4.2.3. Civil Society

The third sphere of civil society, in contrast to the government and the market, is not built up by bureaucracy rules or vis-à-vis transactions (Klamer, 1998: 8). Its members are individuals, foundations and trusts that are willing to support cultural causes, without any explicit form of return from the other side; the revenue in this case falls within the category of gifts. The return for donors and patrons might vary from purely altruistic feeling and the "warm glow" effect of donating (Caves, 2000: 247) to acquiring the power to influence important for the museum decisions like strategy building and others. But the informal character of the relationships between these agents and the cultural organisations allows for more freedom in both parties' behaviour. The members of the civil society have different motivation for giving and museums' administration must be able to recognise these differences. Trusts and foundations just like sponsoring companies have a set of objectives, which has to be matched to a museum's project or general activity. In this respect, searching for support from these institutions resembles the respective process concerning sponsorship.

On individual basis, people might make pecuniary donations, but might as well work as volunteers and thus donate their labour force to the advance of the museum. Volunteer work should not only be linked to unskilled volunteers; marketing or financial specialists can also provide their consulting services on voluntary basis. Monetary donations vary in their size and this is often connected to the specific type of the donor. Museums might receive small donations from their visitors, often in a donation box in the museum building. The decision to donate under these circumstances has an occasional character; it is purely impulsive and competes with the purchase of items such as a block of chocolate. Friends of the museum and holders of annual pass can also be considered donors, because they give more money to the museum than the admission fee. Such programmes allow people attached to the museum to take part in a massive scheme for supporting it. There are also individuals that make even greater donations and definitely do not perceive this act as an impulsive decision, but carefully consider it. On top of this pyramid are the patrons and the Maecenas; they are prominent, well-educated and wealthy individuals that would

support an institution because of their commitment to its cause (MacIllroy, 2001: 13-14). The established relationship between a patron and a museum has a long-term nature. Individuals can also bequeath some of their belongings to the museum after they pass away.

Increasing number of cultural organisations, including museums, keep in pace with the technical progress and this affects their fundraising activities (Brooks, 2006: 497). More often museums incorporate a donation web-form on their internet websites and provide collaborators with another way to financially support the organisation; the Louvre is an example of this. On one hand, this might indeed attract some additional donors since it saves time and might be considered as remuneration for viewing the online gallery, but the costs for running such a platform should also be kept in mind. Little research has been done on these online donors: whether they are former or future visitors, regular or occasional museum-goers, their preferences and motivation for the donation.

As recently fundraising has begun to play a major role in museum administration, more employees than ever are hired with the specific task to attract donors. This trend could reason the idea fundraising to be added to the core museum functions.

Sphere	Advantages	Disadvantages
Government	Ability to provide unconditional and major support	Bureaucracy and stringed rules, oppressing creativity
Market	Opportunity to conform to customers' preferences and to stimulate demand	Threat from neglecting cultural values over economic values
Civil Society	No explicit return is needed; informal relationship	Difficulties in attracting donors and patrons

Table 4.1. Advantages and disadvantages of financial support sources.

In sum, managers of cultural organisations should be aware of the advantages and disadvantages of each possible income source. A certain level of revenues should not be a goal in itself. Committing a policy oriented towards state funding, market orientation or donors' seeking should be a purposeful act, not just combination of circumstances.

5. ADMISSION FEES AND THE PUBLIC

So far, the emphasis has been on museums, but now some attention will be paid to admission fees and what other factors influence visiting behaviour. Since admission fees have been a hot topic for some time in the academic sphere, the strongest and the most often used arguments in favour of and against charging will be presented below. Then it will be examined what other factors influence the decision to visit a museum and to what extent they act as barriers.

5.1. Arguments “For” and “Against” Admission Fees to Museums

There has been broad discussion in the literature about charging for museums. Both parties present valid arguments to defend their position, but at the end it seems that every individual reader might find different “truth” for himself, depending on his attitudes and beliefs.

One of the main arguments in favour of admission fees is the issue of distribution of funds (Feldstein, 1991: 311). Museum activities are supported by state subsidies and eventual removal of charges would lead to claims for increasing subsidies. The source of subsidies is actually taxpayers’ monetary liabilities; thus, all taxpayers pay some amount to support free entry to museums instead of only visitors. O’Hagan (1995: 35-36) puts it in another way: by pursuing equality of opportunity with removing admission charges, this policy would achieve inequality of outcome. Many studies show that art participation is characterised mostly by high levels of income and education, therefore, there are more visitors from the high-income groups than from the low-income ones. When all taxpayers contribute to achieving a zero admission fee, the wealthier citizens will benefit more because they visit more.

However, a flaw can be found in this widely accepted argument. It is unreasonable to blindly believe that lower-income groups pay the same amount of taxes as higher-income groups. Two main explanations could be outlined: 1) their tax base is lower compared to high-income groups, and 2) often national legislature employs a progressive method of taxation, where the lower the income, the lower the tax rate. Although the latter is not always valid, the tax debt is formed as a product of the tax base and the tax rate. Comparing these indicators for less and more wealthy individuals, it becomes obvious that at least on micro level low-income citizens would pay less than a high-income citizen to

support free entry to museums. Hence, more research is needed on the macro level, comparing tax liabilities from different income categories with their arts participation and museum visiting in particular. An assessment of the rate of paid taxes to the number of visitors should be performed. It might turn out that this rate is equal for low- and high-income groups, as the less-wealthy pay less and attend less. Currently, it could not be strictly confirmed that low-income groups pay for services they do not use.

Another argument introduced by Feldstein is that the presence of admission charges brings equality within the arts sector itself. A possible removal of charges would create a revenue gap that has to be filled by increasing subsidies, which would be unfair to the other arts industries, which will keep receiving the same level of state support. Furthermore, charges allow for more flexibility in the organisation's finances. If suddenly costs rise, a consequent rising of the admission fees will provide just the needed expediency the museum needs, instead of relying on slow state bureaucracy. According to O'Hagan (1995: 40) another advantage of charges is that they induce a stronger feeling of commitment, responsibility and accountability towards visitors and their requirements and complaints.

From the preceding review on literature in favour of admission fees, one might easily notice that authors see the removal of fees as only linked to increasing the level of state subsidy. The importance of the third sphere and the opportunities it can provide are neglected in this respect; this gap in the academic literature should also be filled, because nowadays the role of civil society is growing and the cultural economists should stay up-to-date with latest developments in the field.

The counterarguments, in support of free entry and no entrance fees range from purely economic to more emotional. Among the economic rationales for adopting the free-of-entry model, Feldstein (1991: 312) mentions the rule that price should be equal to marginal costs and since marginal costs of museums approximate zero, there should be no charge at all. Further, Anderson (1998: 185) compares the price elasticity of local museum visitors and tourists. It turns out that locals have much higher price elasticity than tourists. The explanation for that would be that tourists generally spend such great amounts on their vacation or holiday trip (plane tickets, hotel, etc.), that an additional museum charge would not be a great barrier to visit a museum. Whereas, for locals who live near by and no additional costs occur for them to visit, the price elasticity is high and the level of admission fee does matter. Hence, if museums stop charging, visits from local citizens will be promoted, not that much from tourists, because charging will not

prevent locals from visiting any more. Local citizens will benefit more than tourists in terms of increased number of visits.

On the more emotional side, arguments such as equality of opportunity and betrayal to benefactors stand. Feldstein (1991: 312), for example, states that zero charge will allow people like the youth and the elderly, who do not have the means, but would enjoy the experience, to visit the museum, providing them equal opportunities to the other members of the society. He also expresses the belief that imposing admission fees would be a sort of betrayal to patrons, donors, and people who make bequests and expect their contribution to be available to the wide public without any strings attached. A similar view is held by Le Gall-Ely et al., who state that “free admission [...] belongs to the original ideology of museums” (2008: 57). Another emotional argument is presented by Gurian (2005) in her very passionate article for the magazine of the American Association of Museums. According to her, admission fees are nothing more than just “a means test” (2005: 4), and:

In the current situation only those who can afford the cost, and think the experience is valuable enough to pay for, can have access to the patrimony that belongs to us all. We cannot continue to discuss inclusion seriously if we continue to charge for general admission. (Gurian, 2005: 4)

The last rationale in favour of free entrance that could be pointed out belongs to Feldstein (1991: 312) and looks at the pragmatic side of the issue. He argues that fees and especially rising them leads to a reduction in the trade income and vice versa. It could be supposed that at least up to a point increased trade income will compensate the loss of ticket revenues when removing fees. This is actually confirmed by a research, done by Steiner (1997). His results showed that during a free-admission day in a particular museum in the USA, revenues from the museum shop and the café increased, because of more visitors to the institution. This increase was of course limited due to capacity restrictions, which was especially valid for the café.

Positive result from becoming free-of-entry was encountered by the U.S.S. Constitution Museum in Boston. For only one year the visitor numbers increased by the shocking 326%, gift shop revenue and donations increased by 62%. The overall result in financial terms was collecting more revenues than ever before with the visitor-derived income exceeding former baseline with at least some 18% every year (Logan, 2005: 2).

There is however, the opposite example: Steiner (1997: 325) concludes that adding a free day per week is not reasonable from an income maximizing perspective. In this case, the number of additional visitors on a free day that is needed to cover the loss of revenue is unattainable. The research shows that on a free day the museum operates at a loss compared to the rest of the week, which however does not mean that the result in absolute terms is negative. The end decision should take into account the objectives of the museums, which certainly differ from profit maximization.

5.2. Other Determinants of Museum Demand

Although entrance fees play an important role in museum attendance, there are also other factors that exert influence upon this decision. It is first crucial to note that for a museum visit many other costs occur, different from the admission. Darnel (1998) and Le Gall-Ely et al. (2008) indicate transport cost, hotel expenditure, subsistence costs (in a restaurant or coffee), expenditures for a catalogue or a guided tour, money spent in the gift shop. Thus, entrance fee is just a small fraction of a regular budget the visitor prepares when going to the museum. In addition, taxes that visitors pay are considered as indirect costs (Le Gall-Ely et al, 2008: 64). Non-monetary costs also occur; these include overcoming psychological and physical barriers, congestion and noise in the museum, oppressive atmosphere, difficult to access information. The opportunity costs of time should be considered as well. Burton (2003: 190) highlights that today people have less time to spare, which affects their attitude towards risk taking. For potential visitors, there is a high chance of spending some time in the museum, but not liking it; which is why going to the museum is also considered an expensive activity. In this respect, museums have the advantage over the performing arts, because the visitor, in most cases, can set for himself the length of the visit and remain flexible.

Econometric studies reveal income as another determinant of museum demand (Macdonald, 2006: 402). Wealthy individuals are more likely to attend museum exhibitions and generally the income elasticity of demand is high. Here a relation between income and free time might be found. Most often more time spent on work accounts for higher income and less available time for leisure activities. Studies also find a positive correlation between museum visiting and the level of education. Better educated individuals visit more than low-educated people (Macdonald, 2006: 402). A possible explanation is their capability to better appreciate and enjoy art and to reflect on it, which in turn arises the need

to visit museums and galleries and contemplate artworks. A correlation between level of education and income also exists as higher education assures a higher level of salary afterwards. Researches in this sphere face difficulties in distinguishing the extent to which these factors influence on museum visiting independently. Most authors, like Kirschberg (1998), ascertain the complex effect of income and education.

Another important determinant of museum demand is individuals' taste and preferences (Macdonald, 2006: 402). People are willing to pay (either in monetary terms, or in opportunity costs like time spent) to see only exhibitions and collections that they find interesting and intriguing. The content on display is not necessary to match exactly their preferences, it might as well clash with their taste, but it could be interesting for them for comparison and to examine these clashes.

Although there are many factors that determine whether a museum visit will take place or not, only admission fees can be directly navigated. Neither other expenses, nor income and education could be altered so that all citizens are affected. If museum administration succeeds in perceiving the importance of increasing arts participation to social development, they will find that the optimal solution in terms of attainability, financial resources and time would be removing entrance fees. The effect cannot account for a dramatic change, but it will be the first step towards a new way of thinking both on the side of museum managers and on the side of their visitors.

With this chapter the theoretical framework is exhausted. The theory above was chosen in such a way that it best represents the topics that will be touched upon in the research. Concepts ranging from museum functions, organisation and structure, to economics are useful when examining the actions a specific museum undertakes. The evolution of museums is used to illustrate the growing role this institution has played and continues to play. And finally, it is emphasized that admission fees are not the cure itself, as there are many other factors involved, but at least they help to ease the symptoms. Next, the research methodology that is employed in this thesis will be elaborately explained.

6. RESEARCH METHODOLOGY

In order to answer the main research question, a mixed methods research will be conducted. On one hand, the research strategy employs quantitative methods like the contingent valuation survey and the profiling of the museum visitors and donors. On the other hand, qualitative methods like semi-structured interviewing are used to grasp the attitudes of museum administration towards free entry and marketing strategies for increasing participation; further, a discourse analysis will examine the discussion about free entry to museums in the Netherlands in 2006.

Before explaining in greater detail each of these strategies and the benefit they will provide to this research, it is important to outline what values stand behind it. According to Bryman (2008: 24), values affect the research and this is evident from previous researches in the museum sphere. Many of them conclude that free admission is not acceptable, since it is not profitable for the institution. What is common for these is that they all share an entirely economic point of view to the subject. They are quite alike to consultancy reports on the issue as they hold the position of an outside observer. But researchers rarely go deep enough into the issue, to actually understand the essence of the museum – its functions and its duty to the public. Said with Klammer's words – they disregard cultural values in favour of economic ones; an act, which is intolerable, and even unacceptable, for the cultural sphere.

The perspective taken in this research is that currently museums fall behind what their evolution has prescribed. Instead of becoming entirely public institutions, dedicated to their audience, they impose barriers that many find difficult to overcome. Accessibility, one of the main museums' functions, is not reached under these circumstances. And some scientists find arguments to excuse this policy in the decrease of the rate of return when charges are removed. But for the author of this thesis, access as important as the rate of return or the additional effort needed to attract more revenues. Until this practice is changed, it would be much harder for the income-collecting system to evolve and find new income sources, because there are no stimuli to do it. Awareness of economic, social and cultural values will help to be impartial and not bias the research.

6.1. Quantitative Methodology

In the quantitative part of the research two main tasks were accomplished. First, through a contingent valuation the visitors' willingness to donate was measured. Contingent valuation (CV) is a method to assess the individual demand of non-market goods by asking direct state preference questions to a specific sample of population (Cuccia, 2003: 119). The research design was cross-sectional, so it provided a picture of the particular moment. Respondents were asked for their willingness to donate to a museum under the imaginary situation that there were no admission charges. The collected information was used to calculate the annual amount of donations, which was then compared to the actual amount that visitors would have paid annually in admission fees under the current circumstances. To correctly calculate the amount of donations and charges respondents were asked for the frequency of their visits and the type of fee they were entitled to as well as for their willingness to donate per visit and per year. If donations exceed charges, then the outcome of the research is definite – it is possible to lose entrance fees without losing income. If not, actions to increase non-admission revenues are to be proposed, although the result of their implementation cannot be adequately measured.

In addition to the CV study, a profile of museum visitors was drawn by characterising them by demographic features as level of income and education, age, sex, determinants of their decision, etc., especially with regard to their willingness to donate above average amounts. The questions were selected in a way, which will help museums recognise their public and generous donors and better market them. Intentionally questions about the perceived quality of the museum collections and the satisfaction of the visitors were not included, since: 1) this issue is highly subjective, and 2) the aim of this information would be to guide a possible adjustment of the product (the collection) to the market's preferences, which interferes with the values employed in this research. The artistic product shall remain untouched by any marketing activity, the museum curators shall remain true to the museum's collection policy. The author strongly believes that refining the collection should be done by the curatorial department, so that the museum sticks to its artistic quality and does not compromise it in order to become more successful in terms of popularity and commerciality. To refer to Klamer, the economic values should not compromise the cultural ones.

The CV study and the profiling of the public were incorporated into one questionnaire (enclosed in Appendix B). The questionnaire included open and closed questions. The interviewing was executed face-to-face by one interviewer only (me), which allowed having a consistency in the way the questions and

additional information were presented to respondents. It also guaranteed that all concepts, questions, scenarios were understood uniformly and were explained in the same way. This standardisation provides zero error due to inter- and intra-interviewer variability (Bryman, 2008: 193-194). To facilitate the research the questionnaire was shaped as a booklet and a special show card was given to respondents to help them.

Since the research is directed towards state arts museums, a list was obtained from the Association of state museums (Retrieved February 20, 2010, from <http://rijksmusea.nl/>). From the complete list with state museums, five organisations meet the description of an art museum, given in Chapter Two. These are:

- Van Gogh Museum;
- Kröller-Müller Museum;
- Mauritshuis;
- Rijksmuseum;
- Rijksmuseum Twente.

Since the Rijksmuseum Amsterdam is currently under construction and most of its collection cannot be displayed and the access to the building is highly restricted, it should be removed from the list of the examined state museums. The results from surveying it would be greatly biased, because visitors cannot appreciate all of the artworks in its collections. And if the stated amount of donations is a measure of the experience, the outcome of the survey would not be valid after the renovation is finished as the indicated donations would be underestimated.

On the next step, the rest of the museums were compared in regard to their revenue sources. The essence of this thesis requires an examination of income sources in museums, which should be comparable. The Rijksmuseum in Twente is not supported by the BankGiro Lottery, in contrast to all other museums on the list. The BankGiro Lottery is an important contributor, which provides generous funds for acquisitions of artworks and outreach activities. For museums, which are not beneficiaries of the Lottery, acquisition funds affect the level of the budget for the other museum functions. Therefore, to keep comparability within the sample, this museum should also be ruled out. If not, its budget will significantly differ from the rest and firm conclusions cannot be made. Moreover, Bryman argues that the homogeneity of the population allows smaller samples to be used (2008, 182).

6.1.1. Sampling

The survey took place near museums' exits outside or inside the buildings, depending on the case. Respondents were asked on their way out of the museum or the gallery to participate. Thus, they had vivid memories from their visit, which approximated the most conditions when donating. The respondents with their answers valued the museum experience without forgetting important details as would be the case if respondents were people in the streets. For the aim of the research, a random sample was needed so that it would represent the whole population of museums' visitors. Random sampling in this particular case was achieved by asking on equal intervals people coming out of the building for an interview. The interviews were both in Dutch and in English. Refusals were replaced by the very next visitor coming exiting the museum.

The interval for interviewing was different in the three cases, since the intensity of visitors was different. For example, the Van Gogh Museum achieves almost 1.5 million visits per year, while both the Mauritshuis and the Kröller-Müller Museum register about 250,000 visitors. It is unreasonable to set the same interval for the three of them. Instead, it is more reasonable to calculate a total number of respondents needed for the purposes of the research and to weight it according to the attendance of the museums. It may turn out that if a step of ten people is set, in the Van Gogh Museum more than ten people leave the building, while an interview with a respondent is being carried out. And since the interviewer was going to be only one, particularities of this sort should be considered.

This method of sampling provided a systematic random sample, which is representative for all museums visitors. For the aims of the research, a total number of about 150 visitors seemed reasonable, under the time and financial constraints of the research. These interviewees were distributed among the museums in the following way:

- Van Gogh Museum – attracts on average about 5,000 visitors per day. If the total number of interviews is 150, weighted to the annual number of visitors to the three museums, 112 interviews should be conducted in the Van Gogh Museum; therefore every fortieth will be interviewed.
- Kröller-Müller Museum and Mauritshuis – each of them registers about 850 visitors per day. Compared to the figure from the Van Gogh Museum, 20 visitors from each of these institutions should be interviewed. However, a sample with less than 30 respondents cannot be deemed as representative, that is why, the total number of interviewees will be increased to 172 for the three museums.

6.2. Qualitative Methodology

The qualitative part of the research aims at accomplishing two tasks. The first one is to examine the discussion about free entry to Dutch museums in 2006. This is done by performing a discourse analysis on the positions in this discussion – the government, the museums and analyses on the topic. The discourse analysis will allow analysing the debate from several different aspects, by using different documents and official letters to extract these clashing points of view.

The second part of the qualitative research aims at gaining better understanding of attitudes within the museums towards free entry and what marketing activities they currently employ. This one is important because it contributes for a more complex discussion on the topic, stressing particular arguments that are valid for the museum itself. For this reason semi-structured in-depth interviews with museum representatives were planned to be conducted. Unfortunately, arranging a meeting with anyone from the administration proved to be not an easy task in most cases. Phone calls were made to introduce the request for an interview, which were then followed up by an extensive email that elaborated on the importance of the interview, what questions would be discussed and the short time it would take (a copy of the general email can be found in Appendix A). Despite all efforts the Marketing and Sponsoring Director of the Kröller-Müller Museum declined any invitations. And the employees at the Mauritshuis were active, but only on the phone, as my email requests got no reply at all and I was unable to arrange an appointment for an interview from there either. The only place where this request was kindly met was the Van Gogh Museum, for which I am greatly grateful. This is the reason why in chapter 8 only the view point of the Marketing Manager of the Van Gogh Museum is presented.

6.3. Reliability and Validity

The research is designed in such a way that it meets the requirements for reliability and validity. First, in order to prove reliable it must show consistency of the results over time. The conclusions should not be based on nonrandom factors. That is why the contingent valuation research took place in three independent museums, which characteristics in respect to location, visitors' profile, visitor numbers, annual turnover, etc., greatly vary from each other. Thus, factors influencing the outcome cannot be repeated under these different circumstances and would therefore not touch upon the final conclusions from the

survey. Second, to promote the repeatability of the research a detailed methodology and a questionnaire are presented, which allows an independent test (or retest) to be done to confirm the reliability of the results and the consistency of the measures employed.

Further, in regard to the validity of the results, it should be proved that the employed research methods provide true value. An important step in this direction is excluding all protest responses – all respondents that gave zero-answers to the willingness to donate question not because they did not like art, but because they believed that the state should pay were removed. This further increases the number of respondents needed, because the samples for the Kröller-Müller Museum and the Mauritshuis have to exceed 30 respondents. At the end, 35 people were interviewed at the first one and 4 answers were excluded; and 33 were interviewed at the second one and 2 questionnaires were removed. Thus, 180 people were interviewed altogether in the three state museums.

Another important measure that is incorporated in the questionnaire is the option to verify the true value of this willingness by asking the question two times in two different ways – on annual basis and on visit's basis. The results together with the number of visits are compared in the end and the lower value is considered. The validity is further promoted by the natural settings of the environment where the interviews were conducted, which approximated the environment in the scenario of the questionnaire.

Here it is also crucial to remind that the results can be generalised only to museums that match the criteria of the research – state art museums, supported by the BankGiro Lottery. Currently, the whole population is examined and the results cannot be extended behind these boundaries, but if more state art museums begin to receive finances from the Lottery the results would be valid for them too. The same would be true if some state museums with currently mixed collections focus on art only.

Before presenting the results from the research, as a transition will be introduced a short chapter on the previous trial for removing charges to museums in the Netherlands.

7. THE TRIAL

An essential step to make before conducting the main part of the research is to provide better understanding of attitudes in the Netherlands towards free entry to museums. A great opportunity to do this is to examine the discussion of introducing free entry to state museums few years ago. The viewpoints of the government, the museums and the researchers, as well as of the author of this thesis are presented below. Presenting and analysing different perspectives allow complex apprehension of the issue. However, the discourse analysis of it is limited because available information is predominantly in Dutch, which significantly impedes the process.

7.1. The Proposal

In 2006 a discussion about removing entrance fees was introduced to the Parliament of the Netherlands and spread out to the public sphere. The Secretary of Culture proposed that state museums, exhibiting items from the state collection should remove admission fees. The proposal stated that only Dutch nationals would be exempt from charging; they will receive a “culture ticket” which guarantees them free entrance to these institutions. The rationale for this design is that since Dutch museums exhibit artworks that belong to the state, these items should be made available to all Dutch citizens. The main aim of this policy was social inclusion of the elderly, youth and ethnic minorities. Another important goal was to encourage innovation and cultural entrepreneurship in museums. However, after a fiery opposition in the face of the Labour party, the Socialist Party and the People’s Party for Freedom and Democracy the proposal did not pass in the Parliament.

7.2. The Museums’ Arguments

Other opponents to this proposal included representatives of the State Museums Association. Their viewpoint is clearly presented in an open letter from the Director of the association – Mrs. Hofmeijer (2006). She outlines several objections to removing entrance fees to state museums. The first one concerns the funding system. Currently, revenues collected by selling the Museum Card are allocated to various museums. However, if state museums become free-of-

entry they will not be eligible to get finances from this system. Moreover, they will lose the benefits from the marketing and sponsorships in connection to the Museum Card. It has been proposed that the loss of revenues will be compensated by a supplement, which museums' directors do not consider sufficient since they believe there will still be a gap.

Second, it is believed that the chosen means of this policy contradict its aims. Partly, this is because a gap will be created between revenues and expenditures and museums will be forced to use their operating balances to fill this gap. Thus, these balances cannot be used as a buffer against any risks undertaken by the museum, which will not stimulate innovation and entrepreneurship.

Mrs. Hofmeijer also believes that under the new circumstances corporate sponsorship will erode, because it is no longer possible to sponsor free entry to the company's clients exclusively. Another drawback is that the state collection will have to be separated from other exhibitions, which will demand some renovations in the museums to be made and hence, additional funds will be needed. This separation will only make things more complicated, as for many museums permanent collection and temporary exhibitions reinforce each other and there is no need to set different admission fees.

7.3. The Researchers' Perspective

Goudriaan and Visscher (2006) examine the effects free access would have to museum visits. Limitation in their research is the design of the free entry they employ. They study free entry to both permanent and temporary exhibitions and the free-entry models include:

- Free monthly Sunday;
- Free weekly Wednesday;
- Free weekly Wednesday afternoon;
- Free monthly Sunday combined with free weekly Wednesday;
- Free monthly Sunday combined with free weekly Wednesday afternoon;
- Free admission for youth to 18 years.

Their research greatly deviates from the proposition and therefore could not be used to trace the actual effect it could have had. However, it might be used to illustrate the trends a possible free entry will induce. The authors note that free

admission will help to increase the number of visits, but not the number of visitors, meaning that the number of repeated visits will increase.

Free entry to state museums will have impact on both state and private museums, because some visitors will shift to free-of-entry state museums and charging museums will lose box office revenues. The net effect on both parties shows that more visits will take place and costs for extra visitor will incur. The levels of both of these indicators depend on the design of free access and the specifics of the particular museum.

Concluding, research shows that in the Netherlands free entry will lead to:

- Shorter visits;
- More repeated visits;
- Increased family visits;
- Increased visits by students and locals.

Actually, all of these, but the first one, represent positive effects from free entry. The length of the visit could not be easily attached to positive or negative effect. It may be that because of the free entry individuals are able to better manage their time and visit whenever and as much as it is convenient for them. Or their visit is directed only towards items of interest. Therefore, the shortened length of the visit should better be treated as neutral.

A typically discussed effect is the composition of the audience. According to Goudriaan and Visscher (2006: 11) it will not change substantially and the goal of broadening the audience scope cannot be fulfilled. What is insufficiently appreciated in this research is valuing the degree to which broadening is not substantial. The authors do not actually measure the significance of the change, so they can make well-grounded comments on it.

Moreover, they explicitly state that there are many faults in this kind of research because of the outdated information, the lack of general museum visitor profile, examination of all forms of free access, data on shifting from charging to non-charging museums, etc.

7.4. Concluding with the Author's View

A puzzling fact in the government's proposal is that the beneficiaries are limited to Dutch citizens only. In the European Union, one of the main principles is equality among the citizens of the member-states. A concrete example would be that services or goods in one country should have the same price for national and foreign citizens. Museum access is a kind of service and providing it for

different amount depending on the nationality is discrimination according to the common European legislation.

The main aim of the proposal is to attract higher participation from the elderly, the youth and the ethnic minorities. What removing fees will cause is actually to remove one barrier to museum visiting. As discussed above there are many factors that influence the decision whether to visit or not. In this respect, the means employed do not match the aims. When there are special target groups, specific actions and campaigns directed towards their active inclusion are needed. Free admission would help to increase the level of participation in general. Currently under the admission model, 38% of the Dutch visit museums (Goudriaan & Visscher, 2006: 29). The percentage is not small, but to a certain extent it is due to the Museum Card, which provides many benefits for its holders. However, not all Dutch citizens (and most of the tourists) do not have the card. Free entrance will increase the participation percentage, but in order to change also the visitors' structure, additional efforts are needed.

The museums' position on the question is one-sided and reveals a rather inertial way of thinking among the members of the association. From the letter it becomes evident that they regard that free admission will suspend all kinds of sponsorship, while actually illustrating only one particular (sponsoring of free entry for customers or company employees). Other possible options that are not discussed or taken into consideration might include sponsoring an exhibition, a research project, an educational or outreach campaign, etc. Therefore, this argument against free admission does not hold. Museums are able to attract sponsors for many different projects and with many different kinds of contributions, as will be seen in the next chapters. They have proved to be entrepreneurial in fundraising, but the attitude they demonstrate explains the goal of this policy according to which museums should become more entrepreneurial and innovative.

The researchers' perspective gives nothing more than a hint on a possible development on this issue. The study of the effects on visiting suffers from many faults and no firm conclusions can be drawn. Further research in this direction will considerably facilitate analysis, especially if more focus is brought into other designs of free entry.

In the following chapters, each of the museums in the sample will be examined separately, outlining their specific characteristics, marketing and outreach strategies, and the results from the contingent valuation and visitor profile study.

8. RESULTS

In the analysis of the three state art museums several aspects will be examined. First, since these museums vary significantly from each other a description of each of them will be provided that will help understand the specific factors from the museum environment. Then an analysis of the initiatives and campaigns that museums undertake to expand the accessibility will be performed as well as a description and comment on their revenue structure; sources of information are the annual reports for the year 2008. Plenty of information is available in English; however, some gaps may exist as in the cases of the Van Gogh Museum and the Kröller-Müller Museum some essential information is provided in Dutch only. An online translating programme was used so that all relevant information is elicited from the annual reports, but the reader should be aware that as in any automatic translation some mistakes and misunderstandings in the interpretation may arise. An interview with the Marketing Manager of the Van Gogh Museum is also included as it helps to look from different perspective at the issue of free entry. At the end the results from the contingent valuation survey will be analysed.

Apparently, the differences among these museums constitute a major part of the analysis, but before outlining these differences it is worth saying a few words for the things that are common for these three museums. Two issues here are important with regard to the research: 1) all these museums are non-profit organisations; 2) they all are not owned by the state, but have a Supervisory Board (in the case of the Kröller-Müller Museum this body is called a Board of Trustees) that embodies the arm's length principle as it draws major museum's policies like acquisition policy, admission policy, etc.; performs evaluation of the museum's operations; reviews some financial documents; approves annual reports, etc. Following, the case of each museum will be taken individually, considering all specificities, so that a conclusion first on micro level can be drawn.

8.1. Van Gogh Museum, Amsterdam

The Van Gogh Museum is a relatively new institution, which opened its doors to the public in 1973. It is famous for it has the largest collection of Van Gogh's artworks in the world. The concept focuses on Van Gogh, but it also presents different perspectives to its work and life through the exhibition of the artworks of his friends, followers and contemporaries, people that inspired him and people

that were inspired by him. All of this explains why although the museum is relatively young, it managed to attract almost 1.5 million visitors in 2008. An important characteristic of the museum, which distinguishes it from the other institutions in this research, is that the Van Gogh Museum is included as a must in every tourist guide and its location in the capital city facilitates even more the access of tourists.

8.1.1. Access Initiatives

The museum charging policy divides visitors into two age groups – under 18 and adults. The first group can enter free of charge, while the second has to pay 14 euro. The entrance is free for holders of the I Amsterdam Card and the Museum Card and is reduced to 7 euro for City Pass Card holders. The museum has voluntarily lifted the free-entry boundary from 12, which is the general policy in the Netherlands, to 18 years.

In addition to this favourable youth participation policy, the museum engages in other activities that stimulate wider participation and access to the collection. The Friday Night is also directed towards under middle-age visitors that would appreciate to spend the evening in the relaxing atmosphere of the museum, accompanied by exhibitions of artworks by young talents, video projections, DJs playing live music and discussions about art. The Friday Night takes place every week between 6 p.m. and 10 p.m. and provides an enjoyable alternative to the trivial Friday night experience. According to the annual report, on average 1,000 individuals prefer to attend the museum on Friday night over other entertainment activities that thrive all around Amsterdam such as: shopping, going to the cinema, theatre or concert, having a drink at a bar, having dinner in the city, resting at home, etc.

The museum also organises Sunday Lectures every first Sunday of the month. There the latest research on Van Gogh and his contemporaries is presented and it is usually linked to a current exhibition. The lectures are free of entry and provide an excellent opportunity to learn how to better understand the process of creation, what circumstances accompanied the life and work of the painter; and to be able to read art better.

Van Gogh Museum also takes part in the BankGiro Lottery's initiative – the Museum Plus Bus. This is a brilliant initiative that has found fruitful ground in several museums. It aims to give senior citizens (55 +) a memorable experience: free transport from the care home to the museum, refreshments and a guided tour through the exhibitions. This campaign is evaluated as very successful,

since in 2008 more than 2,200 senior citizens took the opportunity to visit the Van Gogh Museum with the bus.

There is also another bus campaign that the museum and its main sponsor Rabobank undertake. It is called the Van Gogh Museum Bus and it is targeted towards primary schools' visits. Thus, 2,800 pupils had the chance to get more insight of the life and work of the great painter. Children take important place among the museum's policies as special the children workshops are organised. The museum definitely caters for building cultural capital in the youngest visitors – up to 12-year-old.

Based on this analysis of the policies, described in the 2008 annual report, it could be concluded that the museum's target groups vary in age – from little children, through under-18 youths, 20-35 years-old, to senior citizens. The administration, thus, distinguishes between different age groups, but does not take into account factors such as level of education, job occupation, social class, etc. This one-sided approach to the issue of access puts all these novel activities on one plane. Undeniably, these numerous and innovative initiatives strengthen the Van Gogh Museum's position of a leader among the other state museums, but diversifying of the target groups according to indicators, other than age, will benefit further the museum and its contribution to the society.

8.1.2. Revenue Structure

Currently the museum makes use of a variety of income sources: state and private support, sponsorship, admission fees. The total income realised by the museum accounts for almost 33 million euro. From Figure 8.1 it becomes evident that the museum is able to earn a major part of this enormous budget by itself. The admission fees only form about 40% of the income. Together with other market revenues such as the income from the related services, the sponsorship and the other revenues they form three-thirds (76%) of the total museum income. These figures demonstrate the museum's ability to be quite independent from government and non-government support and at the same time to keep a high level of its service and high value of the brand, which is evident from the visitor numbers.

All in all, main supporters of the museum are:

- BankGiro Lottery – for the purchase of new additions to the collections and the Museum Plus Bus;
- Rabobank – for sponsoring the Friday night, the Van Gogh Museum Bus and many other educational activities;

- Shell – partner in science, supporting an important research project in the museum: Van Gogh’s studio practice in context;
- Samsung – contributes for the innovative look of the museum by placing at disposal audiovisual media all over the exhibition space.

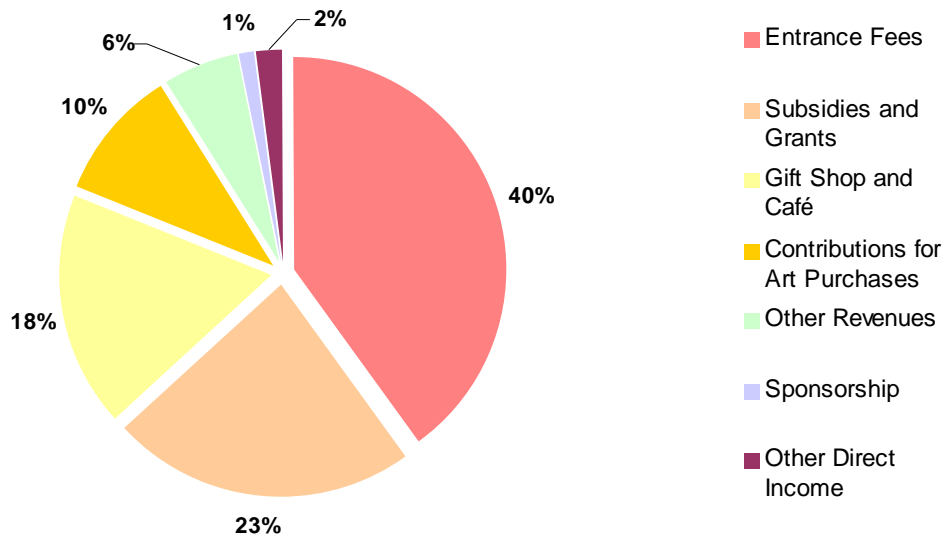


Figure 8.1. Revenue mix of the Van Gogh Museum in 2008. Based on information retrieved May 25, 2010, from www.vangoghmuseum.nl.

As the museum has become a tourist icon, a high percentage of foreign visitors is observed respectively. This fact allows the museum to draw significant funds from this wealthy source, so that state funding as well as private sponsoring becomes relatively irrelevant in comparison to other museums. The renowned status of the museum has inevitably turned it into a more commercial organisation, in the sense that the market activity can cover more than half of its expenditures. This is all reflected in the revenue structure above, which seems rather balanced taken all of these under consideration.

8.1.3. Interviewing the Marketing Manager

To complete the picture additionally, an extensive interview with the Marketing Manager of the Van Gogh Museum Mr. Luc Deliance was conducted. The unstructured talk contributes a lot to apprehending the museum’s viewpoint to free entry. Unfortunately, due to a technical problem the interview could not be taped, but the main highlights will be presented below.

Mr. Deliance first outlined the importance of admission fees. According to him, paying the fee induces a feeling of involvement that allows the visitor to better appreciate the museum experience. Moreover, a high level of admission fee creates high expectations; when these expectations are met, the visitor will get higher satisfaction. Satisfaction of customers is one of the main goals in marketing; it illustrates the level of business performance and promotes loyalty among visitors, deeper relationship with the museum, lower price sensitivity, and generates positive word-of-mouth. When there are no admission charges, the visitors will have no expectations, which would be destructive for the museum, because the level of expectations regulates the efficiency and effectiveness of the museum. Thus, in Mr. Deliance's opinion, the removal of admission fees will not contribute to the museum, so that it better fulfills its mission and performance. Although he recognises the responsibility that a museum has to the society in terms of social inclusion, outreach activities, and promotion of social coherence, he admits that currently the balance is not on the side of this social responsibility. He finds that free entry will not lead to improvement in the museum, and therefore it is not necessary to implement it.

The financing of free admission, however, is not perceived as a big problem. It concerns a change in the business model: from commercial-income generating model towards:

- The American model - corporate support, stimulated by tax deductions;
- The British model – voluntary donations from visitors, based on the value they put on the experience;
- The French model - intensive state support.

Another essential remark, he made, is that free entry should be introduced to all museums at the same time, so that a common framework exists, otherwise it would be really difficult for museums and their visitors to read the “market”.

The role of the Marketing Department in the Van Gogh Museum is focused on intermediating between the curators and the publics. They extensively work on communicating the right messages that the curators would like to send out with a particular exhibition in a way that does not mislead the visitors and does not create false expectations. They do not intervene with the curators' decisions of artworks, but advise what the possible reaction of the public will be. In this way, they act as a meeting point that assists the artistic message, on one hand, and the public's expectations and reactions, on the other hand, to correctly correspond to each other.

When it comes to attracting sponsors and donors, the department takes an active position, having an employee specifically dedicated to full-time fundraising, contacting foundations and private companies, preparing projects and sponsorship proposals (interview with Mr. Deliance, May 26, 2010).

It is understandable why Mr. Deliance is highly concerned about the performance of the museum. But this kind of attitude is typical when the management of a successful organisation is resistant to change. Jackson argues that “the hardest thing for a leader to do is to abandon a winning strategy” (2010: 48). Currently the museum has found its way towards efficiency, effectiveness, independency, balance and popularity, but there could be something more to be accomplished by changing the model. Successful strategies can be replaced by even more successful ones only if there is no resistance from the management and the employees.

Furthermore, one might reasonably ask if there are ways other than customer satisfaction that could regulate the efficiency of operations. Is it really not possible to have satisfaction even when there are no expectations (because of free entry)? The Van Gogh Museum is and will always be one of the top art museums in the world; it is in the news, in guidebooks, in hotel brochures, etc., so it is inevitably that people will come with certain (high) expectations no matter if they have to pay admission charges or not. At the end, the efficiency is dependent mainly on the staff performance and the established procedures. The staff performance is highly predetermined by the motivation – not only financial, but also intrinsic drivers; on the other hand, the procedures are set up by the management and may vary from highly bureaucratised to extremely flexible. Thus, the efficiency depends on how the management would motivate the employees and what working environment it would create; customer satisfaction is not the only factor that predetermines the museum performance.

8.1.4. Results from the Survey

The survey took place on June 5, inside the museum where for this purpose many conveniences such as tables, chairs, museum’s badge, etc., were granted to me. 112 people participated in the research and 18 declined to take part. The fact that the response rate¹ is 86%, which is relatively high, could be explained by the unwillingness of visitors to leave the museum and its unique atmosphere, although they had already seen the exhibitions. Most of the refusals are, indeed,

¹ The response rate is calculated using the following formula:
Response Rate = Number of Complete Surveys / Number of participants Contacted

due to invincible language barrier, because the questionnaires were only in English and in Dutch and a major part of the visitors were not native or advanced speakers in either of these languages. Out of the 112 fully completed questionnaires, 3 were excluded due to the protest attitude of the respondents, so the analysis covers 109 interviews in total.

The analysis shows that about half of the interviewees (56%) go to art museums two to five times per year. Another 30% go even more often, but 13% almost never go. 77% of the respondents visit the Van Gogh Museum for the first time for the preceding twelve months, whereas 19% have been there two to five times for the last year.

When it comes to the visitors' profile (the results are depicted on Figure 8.2), it turns out that the museum is visited almost equally by men and women, with a slight predominance for men (51.4%). This outcome is very interesting as it is common knowledge that women participate more than men when it comes to cultural activities. A possible explanation could be the very high percentage of tourists among the respondents – 81.7%. It is likely that since the Van Gogh Museum is known as a must for tourists, the gender does not play as great role as in other cases, because interest in the arts is often not the primary motivator to visit. This claim could be also supported by the conversation with Mr. Deliance, who mentioned that some of the visitors come to the museum without being properly dressed, not having the suitable attitude, rushing to see the “Sunflowers” and to tick it from their list, uninterested at all in the story that the museum tells.

The overall level of education is high – 30% have a Bachelor degree and additional 40% have graduated with a Master degree. The low level of HBO-graduates corresponds to the ratio of Dutch citizens – 11%. The stated income varies significantly, but most of the respondents answer that they earn up to 2,000 euro per month net (26%) or that they prefer not to answer the question at all (34%). The income results cannot be deemed as reliable, because of the large percentage of tourists, many of who come from countries, whose purchasing power parity varies greatly. The age variable is spread through all the categories, with values for the different age intervals very close to each other, which does not allow for any conclusive analysis to be done.

Analysing the motivation to visit, it becomes clear that the main driver is the general collection, since 72% rated it as the most influential factor in their decision to visit. The next factor rated as important is the temporary exhibition of Gauguin and the Masters from the Museum Mesdag. 40% of the respondents state that they take the exhibition under consideration when deciding whether to visit. Another 40% claim that they do not consider a recommendation from a friend at all. Unfortunately, the questionnaire did not have the option to rate the

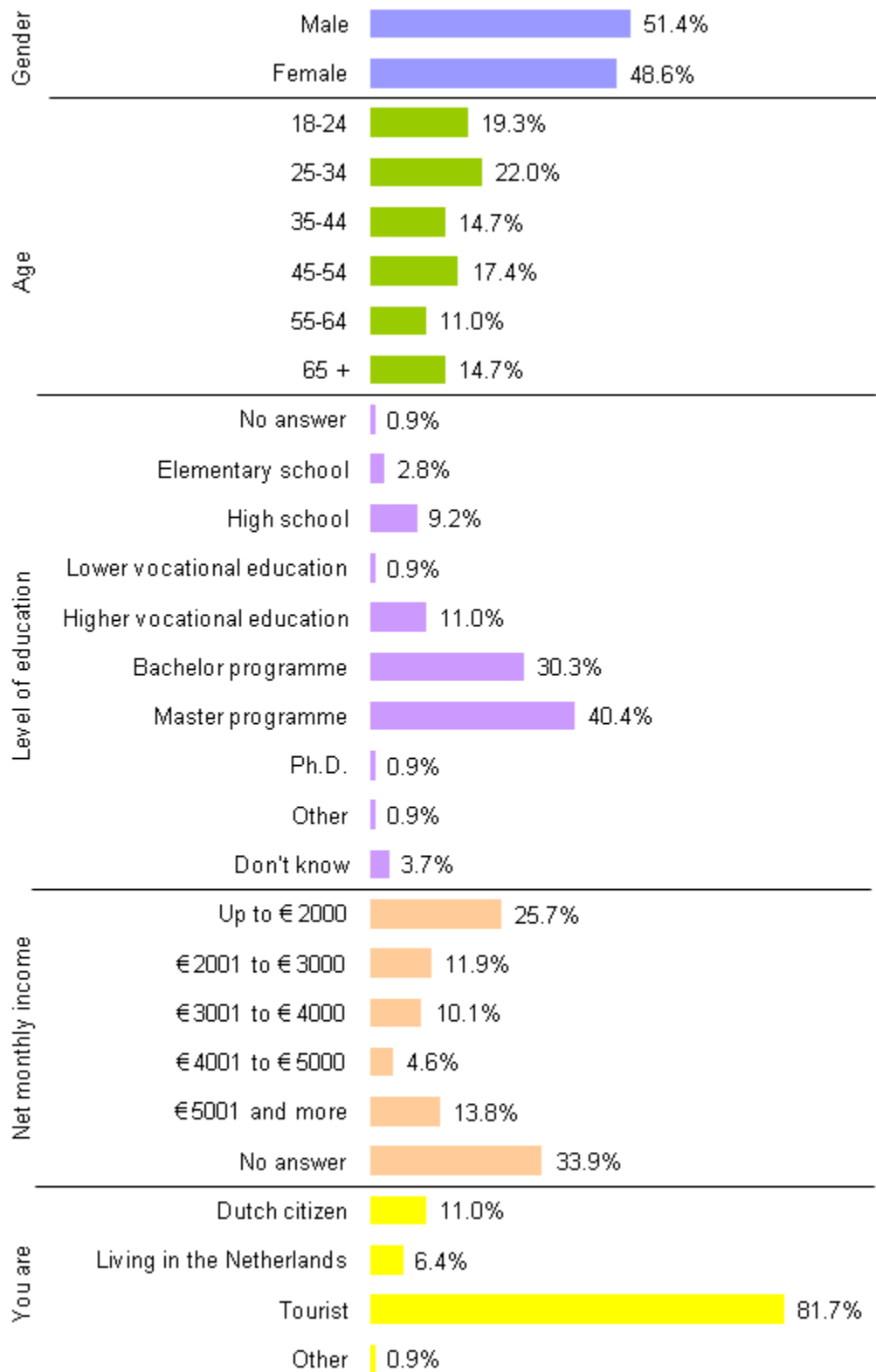


Figure 8.2. Profile of visitors to the Van Gogh Museum.

importance of a tourist guide, which would have been interesting to know, considering the high number of tourists to this museum. The admission price is often neglected – 62% do not regard it at all. This could also be attributed to the praise for the high value of the museum in all guidebooks – if it is deemed as something not to miss, any price can be paid.

On the other hand, however, half of the interviewees (50.5%) believe that the charges are overstated and they should be lowered. 38.5% think that the admission fees are reasonable. However, since about one-quarter pay admission charges different from the general adult admission, it is worth examining the perception of only the visitors that pay the charge. It turns out that considering only them, a bigger percent disapproves of the high level of the admission – 55.6%, while 38% believe the charges are realistic. The difference in the percentage is due to the presence of holders of the I amsterdam card and the Museum Card in the general sample.

The primary examination of the willingness to donate shows that on average the respondents are willing to give 6.94 euro per visit to the museum if entry was free. On annual basis they are willing to donate 16.19 euro. These results, however, should be treated with extreme care. These general results include cases of many tourists, who will most probably not have the chance to donate on yearly basis or come several times to make the yearly donation. Therefore, for more authentic results it might be a good idea to exclude tourists, when it comes to donations per year. Moreover, holders of amusement cards would not be financially affected if the Van Gogh Museum becomes free of entry; hence, only adults should be analysed.

The analysis of adult visitors, paying the full price shows that the stated amount of donations per visit decreases with 10 cents to 6.84 euro and the amount per year decreases with about 1 euro to 15.11 euro. The examination of yearly donations excluding tourists shows that people that are Dutch or live in the Netherlands are willing to donate more – 17.55 euro per year. A possible explanation may be that they feel more attached to the institution and more responsible for its survival.

Analysis of the donations per year is important, but very hard to be done, as it is reasonable to analyse only people who live in the country (including Dutch citizens). It is worth examining whether there are some differences in the stated amounts per visit and per year if the local citizen would visit just **once** in the year. This would indicate the visitor's inclination to become part of a "Friends of the museum" scheme for financing. Because if the visitor would like to visit twice or more, then the stated amount reflects the number of visits and the amount donated under each of the visits. Under these conditions there is only one case

or 0.9% out of the whole sample, who would donate 5 euro more per year than for the only one visit she is willing to make. Scaled to the number of visitors for 2008, the generated revenues from this potential income source would be 66,367 euro.

8.1.5. Conclusion

In 2008, the Van Gogh Museum realised about 13 million euro revenue from admission fees or each visitor contributed with 8.91 euro on average when visiting the museum¹. The amount is lower than the general admission because many of the visitors are exempt from paying the full price as they are either not yet adults or holders of different subscription cards. The contribution in free-of-entry model, according to the contingent valuation survey, would be 6.94 euro in the general case, which makes a difference of 1.97 euro per visitor. On annual base, considering the visitor numbers from 2008, the gap becomes rather big – 2.9 million euro. Therefore, about 10% of the annual budget would be lost if admission fees were forgone and were replaced by voluntary donations.

Going further into the analysis, it must be mentioned that the revenues from the Museum Card and the I amsterdam card are unknown. For the aims of the thesis it would be presumed that despite the free entry the museum continues to receive these funds, either from the initial organisation or from a compensation by the government. But if this condition is not realised, the gap then would become even bigger than 10%. Introducing a membership scheme would not significantly relieve this deficit as it would contribute with 66,000 euro and the gap will still be almost 3 million euro per year. Free entry will also force some alterations in the personnel structure: the employees selling tickets would be unnecessary, but new staff would be needed to take care of the Friends' Organisation². So it could be argued that the personnel costs would remain approximately at the same level.

In conclusion, it is not possible under these conditions the museum to become free of entry without losing significant part of its revenues. The hopeful prospects are that currently the international renowned status of the museum allows it to take care for attracting more diverse publics into the museum and to lower admission barriers to some underprivileged groups. This is an example of how the economic yields support the social activity of the museum, in other

¹ The contribution per visitor is calculated by dividing the total admission income by the number of visitors for the respective year.

² The author considers that no change in the number of guards would be needed, as currently the museum has more than enough people to perform a check on the entrance and to look after the collection.

words – the economic values facilitate the realisation of social and cultural values. Free entry is not an end by itself, the realisation of these important values is, so the museum performs quite well in this respect.

8.2. Mauritshuis, Den Haag

The Mauritshuis is a seventeenth century palace in the heart of The Hague, which houses an affluent art museum with plenty of paintings by the Old Masters. The museum has a rich history as it exists since 1822. Although it preserves some of the finest pieces of Dutch art, the small scale of the museum makes it incomparable to the previous example. One of the differences, for instance, is that for the year 2008 about 203,000 people decided to visit this art museum, which is significantly less than the number of visitors to the Van Gogh Museum. Of course, other major differences between these two organisations include the location, the number of employees, even the support schemes they use.

8.2.1. Access Initiatives

The pricing strategy differentiates between adults (18 years old and more) and children (up to 18). The first group is entitled to pay 12 euro per person, while entry is free for the second one. Holders of the Museum Card have to pay the symbolic amount of 1.50 euro. Entry is free for members of the Friends' Organisations. It is remarkable that this museum also intends to stimulate children participation by not charging the under aged. Whether this campaign is successful is hard to tell, as many other factors also influence if a child will visit a museum. If it is not a school trip, this decision is usually taken by the parent, who in most cases would escort the child and is obligated to pay the full price.

By and large, when examining the Mauritshuis' campaigns that promote wider access, it becomes obvious that the museum is concentrated on children and their education and participation in cultural activities, focusing on both visiting and developing creativity in various workshops. During 2008 there are several initiatives that fulfill this aim – City in Sight, Old & New, Then & Now, and Mauritsmuis. These projects are a vivid illustration of cooperation between the state and the civil society aiming at increasing cultural participation of children.

The museum has developed a special initiative called City in Sight, which is directed towards primary schools in The Hague that have not visited the Mauritshuis before. The children (usually 9-10 years of age) are given a specially devised children audio tour around the collection and after that they take part in a

specially designed creative workshop to reflect on what they just experienced. Participation is absolutely free and during the 8 weeks it was held 24 classes joined the initiative. In addition, during the summer a special children programme was organised, consisting of the workshops Old & New and the treasure hunt Then & Now. For the preschoolers the museum has created a fun and easy to apprehend lesson programme, called Mauritsmuis.

There is only one activity which approaches the adult public and this is the afternoon lectures in connection with the current exhibition. They take place every second Tuesday of the month and attract public that varies from art historian to curious visitors. For the elderly public, the museum can offer transportation and free entry through the Plus Bus initiative, financed by the BankGiro Lottery.

All in all, the strategies of the Mauritshuis focus more on education than on immediate access. As discussed above, early education contributes to a higher arts participation later in life. Therefore, it could be concluded that the center of this organisation's policies is placed in the long term. However, it seems that a gap exists in the present, which should be filled. Trying to explain this phenomenon the mission of the museum turns up: "We share the best of Dutch Golden Age in our house" (Retrieved May 22, 2010, from www.mauritshuis.nl). Its content is far from exhaustive, so the annual report is able to provide a better overview on the issue. The fact that it has chapters dedicated to: acquisitions and loans, exhibitions, research and collection management, and communication and education; but not a single line on access, reveals that access is not among the objectives of the museum. This I consider to be a great mistake of the managers. In conclusion, more attention to attracting diverse audiences is needed in the Mauritshuis.

8.2.2. Revenue Structure

In contrast to the Van Gogh Museum, the Mauritshuis has attracted numerous sponsors and donors. This, however, does not contribute to a higher level of revenues in comparison to the previous example – the whole budget accounts for about 8 million euro. The institution relies heavily on state support as almost half of the revenues (precisely 42%) come from grants and subsidies. The admission fees contribute to only one-fifth of the budget. The museum has a dozen of sponsors; the funds derived from this activity form 10% of the total revenues. If all income derived from the market sphere is taken together: fees (25%), sponsorship (10%) and sale revenues (1%); it does not exceed the income from the government sphere. This assigns an important role to the civil society. 25% of

the revenues come namely from this sphere. This could be explained with the several non-profit organisations, closely related to the museum: Friends of the Mauritshuis, Young Friends of the Mauritshuis, and American Friends of the Mauritshuis.

In brief, the Mauritshuis revenue mix (Figure 8.3) is characterised by stronger state support in comparison to the Van Gogh Museum's mix. This is to say that the organisation is highly dependent on the government. On the other hand, the high percentage of support from the third sphere is puzzling. Often this kind of support requires the implementation of some social activities, which could not be seen in this museum. Hence, it might be presumed that donors give money for the art sake only.

Thus, the access function of the museum seems to be neglected both from the administration and the outer stakeholders. In conclusion, it could be seen that the three spheres that are present in the income side of the budget seem more equal, with their shares at a shorter distance than in the case of the Van Gogh Museum. Although the contribution from the third sphere is a bit lower than one-third, it is compensated by more state support.

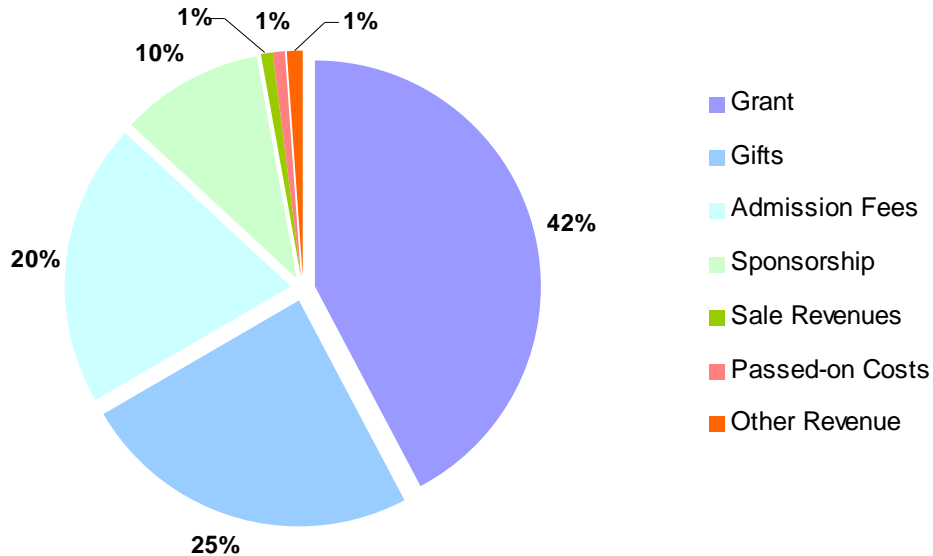


Figure 8.3. Revenue Mix in the Mauritshuis in 2008. Based on information retrieved May 25, 2010, from www.mauritshuis.nl.

8.2.3. Results from the Survey

The survey at the Mauritshuis was performed on June 6 outside the museum and 33 people took part in it, 2 questionnaires were excluded because of protest attitudes and a total of 31 are used for the following analyses. The response rate was 80% as 8 people declined to answer the questions, which is a rather high rate having in mind the bad weather conditions at that time. Some of the results of the survey are illustrated on Figure 8.4 below.

Among the interviewed 51.6% visit art museums two to five times per year; the rest visit even more often. 93.5% visit the museum for the first time for the last year, whereas only 6.5% repeat their visit. The museum is visited predominantly by women, as three-quarters of the visitors are from the female gender. Concerning the age, two peaks could be observed: 1) 29% fall in the age interval from 35 to 44; and 2) 19.4% are within 55 and 64 years old. One-quarter of the interviewed earn net income below 2,000 euro per year, 35.5% between 3,001 and 4,000 euro, and another 35.5% between 4,001 and 5,000 euro. 74% have completed some postgraduate education, whether it is a Master programme or a doctorate. More than half of the visitors are tourists (54.8%), although the percentage of Dutch visitors is higher compared to the Van Gogh Museum - 29%. 16% of the interviewed live in the country, because of their studies, work or other business.

This visitor profile reflects three basic concepts in the cultural economics:

- Women visit more often than men: 74.2% versus 25.8%;
- More educated people prevail among the visitors: only 25.8% have education level lower than a Master degree;
- Wealthy people participate more in cultural activities: 74% have net monthly income higher than 2,000 euro¹.

As most influential factor for a visit is considered the general collection – 90% believe it is of biggest importance². Almost half of the respondents consider also the temporary exhibition to be most influential for their decision to visit, although another 26% do not regard it at all when making the decision to visit. The importance of the location is not significant – 39% deem it as neutral and it does not matter for 42%. Also 55% are not influenced at all by a recommendation from

¹ The average personal net monthly income for 2008 in the Netherlands is 2.000 euro, according to Eurostat. It is a fact that about half of the respondents live and earn their money outside the country and that the average net income most probably is different. But the Netherlands rate among the top in this regard. Therefore, it is considered that on average tourist visitors come from countries where the average net income is close to (or even lower than) this of the Netherlands.

² It should be noted that on this question the respondents were asked to rate several factors independently, not to put them in a certain order.

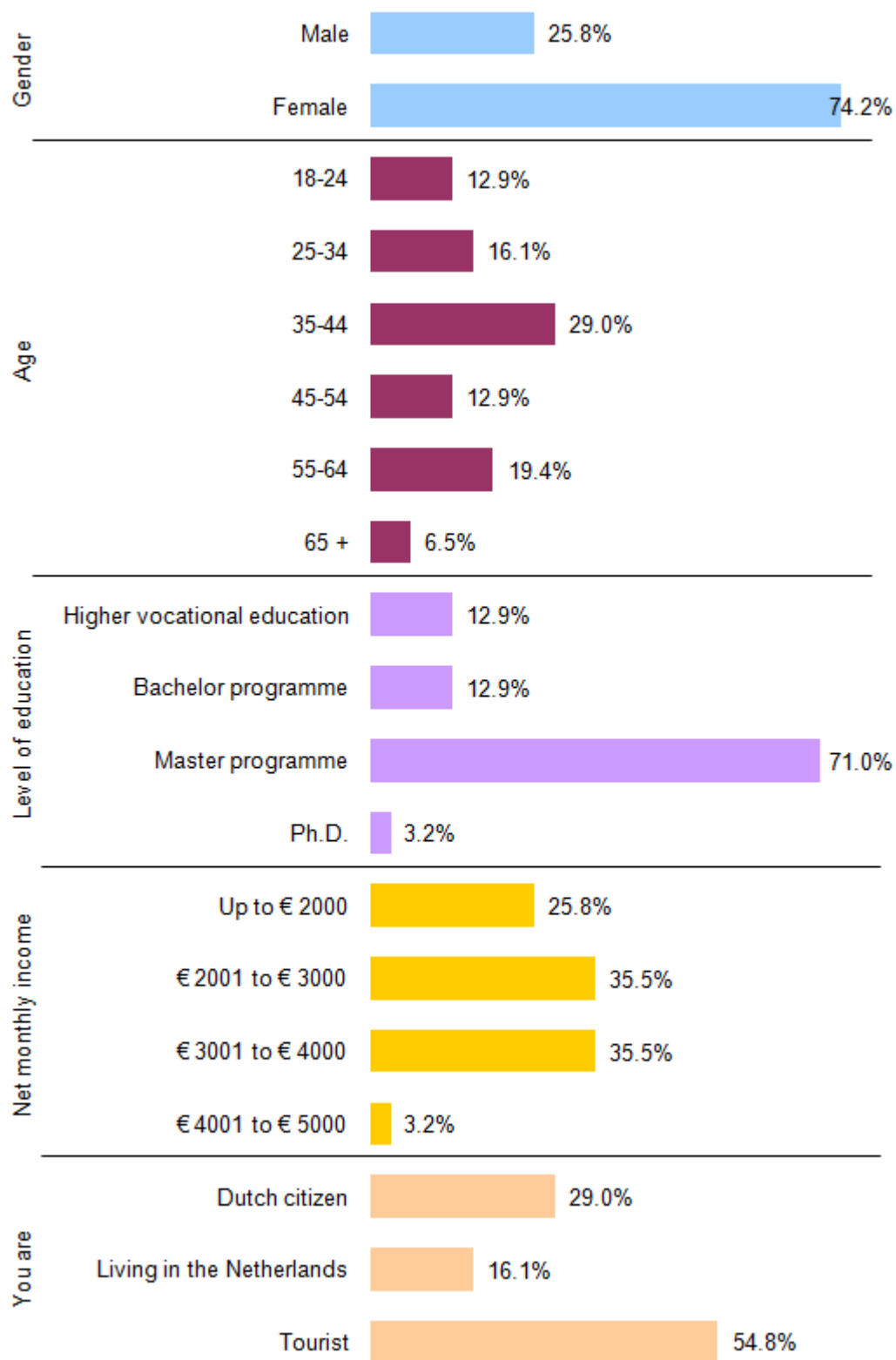


Figure 8.4. Profile of visitors to the Mauritshuis.

a friend, but 35.5% are influenced greatly. The explanation for this contrast is that in most cases, the reason why people state a recommendation to be most important is because they come to the museum because of an invitation by their friend, while at the same time many people come because they decided to do so, they initiated it. Although 90% do not consider the admission price at all, 35.5% believe it is overstated. 52% think it is reasonable, but no one thinks it should be higher.

61% pay the full admission price of 12 euro, out of them 47.4% think that the admission is reasonable and just as much believe it should be lowered. A removal of fees would affect one-quarter of all the interviewees and they would start to visit the museum 2 to 5 times per year. But as one-third have the Museum Card and pay 1.50 euro, free entry will affect mostly those 61% that pay the full charge. 32% of them state that such an action would change their behaviour as visitors and they will visit 2 to 5 times per year.

On average, the respondents in the sample state that they would donate 6.24 euro per visit and 12.11 per year. The amount per visit is almost twice as low as the regular adult charge, but is not much lower than the average contribution¹ by a visitor for 2008, which is 7.02 euro. So a margin of 78 cents exists between the current contribution per visitor and the stated willingness to donate per visit. On a yearly scale this accounts for a loss of 180,000 euro or 2.2% out of the total budget. Visitors who pay the adult price are willing to donate slightly less – 6.21 euro and Museum Card holders even less than that – 5.05 euro. The higher overall amount is due to an answer by a member of the International Council of Museums, who stated a fairly high amount that affects the outcome.

Although the museum has developed many supporting organisations and foundations that involve annual subscription, there is not a single respondent who would visit just once in 12 months and has Dutch citizenship or is living in the country and who stated that would donate more for the whole year than for a single visit. Therefore, according to the results from the survey there is no possibility for the Mauritshuis to have Friends' Organisations. Fortunately, the practice proves these results wrong and there are several organisations of this kind that cooperate with the museum.

¹ The contribution per visitor is calculated by dividing the total admission income by the number of visitors for the respective year.

8.2.4. Conclusion

The difference of 2.2% between revenues from admission fees and stated willingness to donate on annual basis does not seem to be such an obstacle to removing admission charges. Generally speaking, these 180,000 could be easily provided either by attracting more sponsors or by limiting a bit the expenses. However, in the case of the Mauritshuis one essential issue arises, namely: *What would happen with revenues from Friends' Organisations of the museum if fees were removed?* As if the most likely outcome will be that people will no more have incentives to give money, because the entry will be free anyway. Of course, free entry may not be the only advantage of a "friend", but it surely is a very important one. A clue for such an outcome can be found also in the survey – people permanently living in the Netherlands are not inclined to participate in annual subscription schemes to support the Mauritshuis.

It is noble that the museum is active and attracts so many donations and gifts now, but the perspective of losing them under free entry is not promising at all. Therefore, it is not advisable for the Mauritshuis to implement free-of-entry model. But what could be done is to initiate some campaigns that stimulate participation in culture among the underprivileged groups such as minorities, among people interested and studying or working in the field of art, among all of these who will benefit from wider access to the museum's collection

8.3. Kröller-Müller Museum, Otterlo

The Kröller-Müller Museum exists since 1938 and immediately stands out from the other museums in the sample with the settings that surround it - it is located in the heart of the national park the Hoge Veluwe. Thus, visitors to the museum have to pay an additional fee up to 7.50 euro to get to the museum, which raises the costs twice. This has some implications for visitors: on one hand, many of them come here explicitly because of the beautiful landscape around. On the other hand, there are also a lot of people who come only for the museum and find it unnecessary to pay for a service that they do not and will not use. The park and the museum promote each other – visitors to the park are often lured to visit the museum as it is already there and visitors to the museum that would rarely go to a national park can enjoy the magnificent view as they have to get to the middle of the park and they have already paid the entrance ticket. There is, however, an important implication for the research as well. Since the objects are only museums, no parks, the respondents were asked to answer the willingness-to-pay questions as if the entrance to the museum was free and they did not

have to pay a ticket for the park. The current situation seriously contradicts the concept of the founders of the museum, who according to the annual report believed that the collection should be fully accessible to everyone; and now visitors have to pay two different fees to get into the museum.

The collection of the Kröller-Müller Museum, contrary to the other examples before, puts equal value to historical, modern and contemporary art, coming from Western and non-Western artists. The administration defines the museum as more product- than market-oriented. This concept attracted slightly more than 250,000 visitors for the year 2008.

8.3.1. Access Initiatives

In contrast to the other state museums examined above, this museum administration explicitly emphasises the great importance of marketing in their work. The museum closely follows the trends within the visitors' characteristics and their tastes and tries to adjust the collection and the way it is presented to the new situation. Several activities have been developed to meet this aim: Sweet Summer Night and Sweet Summer Children's Afternoon, Detective Game, various performances and children workshops.

The Sweet Summer Nights take place after 6 p.m. and offer the visitor a unique experience of theatre, music and poetry performances amidst the artworks in the museum sculpture garden. The museum even provides catering and all of this is free for museum visitors. This initiative has also a special edition for the little visitors – the Sweet Summer Children's Afternoon.

To keep visitors interested and actively participating, the museum has developed the Detective Game. The game poses interesting questions, regarding several masterpieces in the museum. Unique, creative and fun answers win a prize.

The museum also organises various free-of-charge performances that are not part of the usual programming. The children can participate in a creative workshop, and the only initiative, specially dedicated to the elderly is the BankGiro Lottery's Plus Bus.

To summarize, it seems as if the Kröller-Müller Museum focuses more on the entertaining aspect when presenting its product – various performances and games are used to increase the interest in the organisation. Education appears to be left in the background. The most obvious conclusion out of this is that actually the museum is focused on the market at least as much as on the product. Unfortunately, other reasons, explaining these policies could not be found.

8.3.2. Revenue Structure

This museum receives a cash flow of almost 12.5 million euro through the three spheres. Interestingly, the Income Statement does not indicate any revenues from sponsorship. More than half of the revenues come from the government sphere – 60% (Figure 8.5). The market-derived income forms 27% of the budget as only 11% are due to ticket revenues. The museum bookshop earns 4%; a major part of the market income comes from lending paintings to museums worldwide – 10%. 14% of the revenues are received as gifts from foundations and other beneficiaries such as the BankGiro Lottery.

Thus, the contribution of the third sphere is rather small. Private contributions to the Van Gogh Museum also form 10%, but the budget there is 33 million euro, which is about two and a half times as big as the Kröller-Müller's; and the Van Gogh Museum has managed to earn financial independency from the state. The government support for the Kröller-Müller is so extensive that the museum fully deserves to be defined as state, even if it is now a non-government organisation. All in all, the museum does not rely heavily on entrance fees; these 10% could be easily attracted through sponsorship or gifts. It seems that a possible removal of charges would not seriously affect the budget. It is worth noting that currently the museum does not have a main sponsor, although considerable space on its website is dedicated to attracting sponsors and

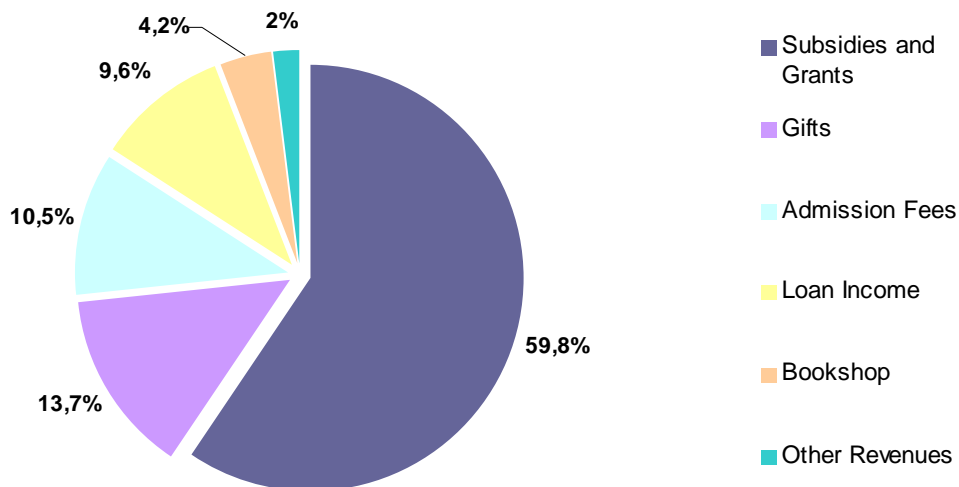


Figure 8.5. Revenue Mix of the Kröller-Müller Museum in 2008. Based on information retrieved May 25, 2010, from www.kmm.nl.

patrons. Unfortunately, the Marketing Department declined my request for an interview and thus the reason for the lack of any sponsorship income cannot be explained.

However, if more effort is put into attracting supporters (sponsors or donors), if the visitors were invited to make voluntary donations and the level of costs does not rise significantly, becoming free-of-entry seems to be rather feasible.

8.3.3. Results from the Survey

The survey at the museum took place on May 29, 2010. 35 people were interviewed in order to exceed the 30-person lower boundary and to compensate for the protest responses. After all, 4 interviews were removed from the database, as the respondents stated they would not donate because they pay taxes and it is the state's responsibility. The other 31 valid questionnaires were used to elicit the following information. 12 individuals declined the invitation to take part in the survey, so the response rate is 74%. This is a reasonable rate, considering that many of the people approached were with their families, eager to explore the park under the splendid weather.

First, the visitor profile will be presented (Figure 8.6). Almost two-thirds (61.3%) of the interviewed individuals are women, 45% are between 25 and 44 years old. Higher levels of education are predominant among the visitors: almost half of them have completed a Master programme and 39% have graduated higher vocational education. The revealed income levels do contrast the common rule that culture is for the wealthy, for 75% of the respondents have a net monthly income, which varies between 0 and 4,000 euro. 77% of the visitors are Dutch citizens. Since the sample is random, the results can be generalised for all visitors to the museum. Therefore, the average visitor to the Kröller-Müller Museum is a Dutch middle-aged woman, who has a Master degree and net income that does not exceed 4,000 euro per month.

On the second place comes researching how important different factors are in the decision making process. 84% of the respondents do not consider the price at all when deciding to go to this museum. 35.5% claim the location of the museum in the heart of a national park to be among the most influential factors in their decision; another 19.4% state that the location has been important more than average. In total, 55% see the location as an essential and attractive characteristic of the museum. The general collection is actually the feature of the museum that plays the biggest role in attracting visitors: 61.3% rate it as the most influential and 25.8% as a very influential factor to visit. The attitudes towards the

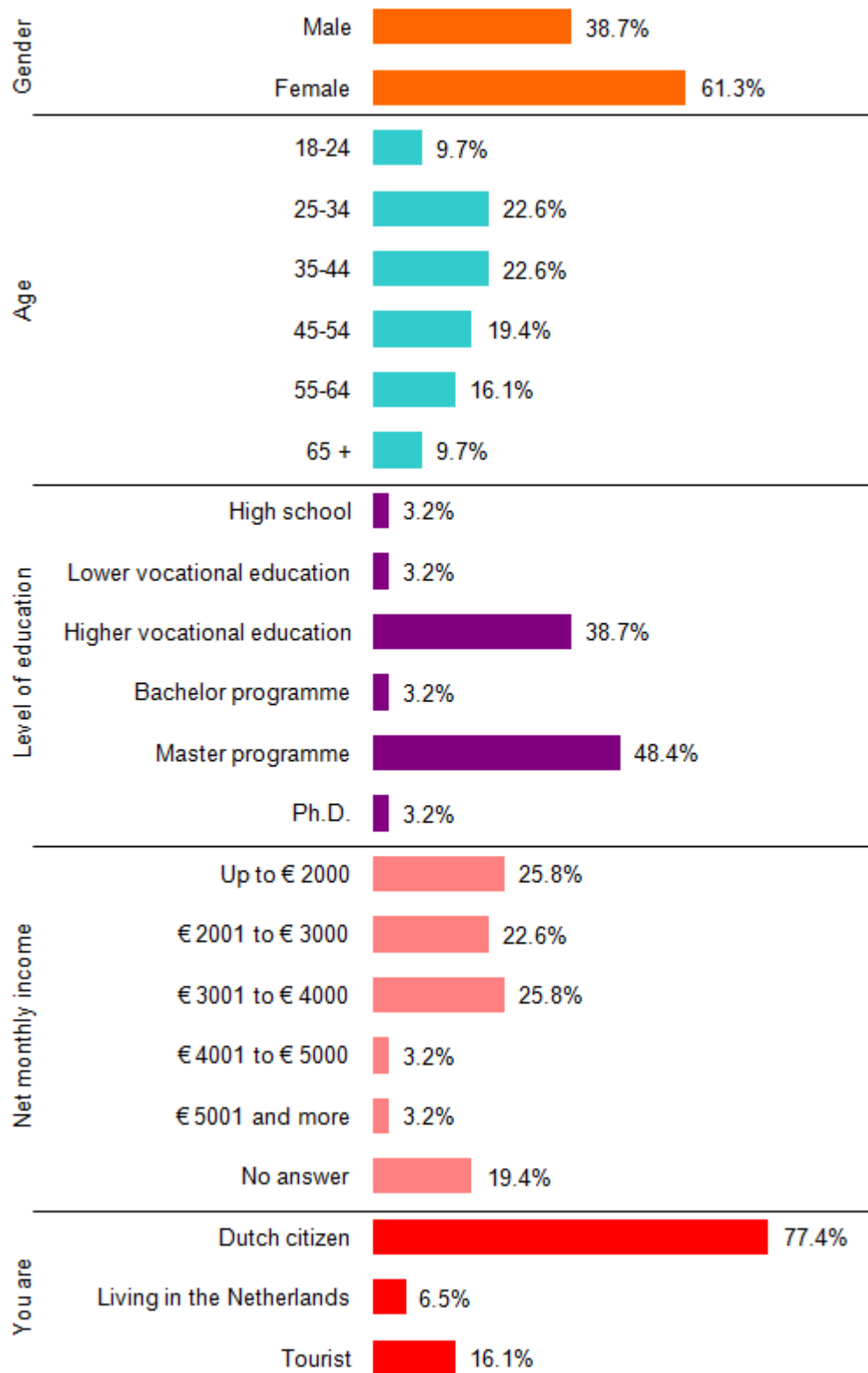


Figure 8.6. Profile of visitors to the Kröller-Müller Museum.

temporary exhibition vary significantly here. 35.5% do not consider it at all, but 19.4% find it to be most influential. The same pattern could be noticed with importance of friend recommendation. For 25.8% it is most important, in most cases because they are currently visiting with the friend that recommended, but for 58.1% it does not matter at all in their case. The majority of the interviewed - 84%, visit the museum for the first time for the preceding twelve months; and also 65% consider the charges as reasonable for the provided experience. Removing the fees would affect one-third of the visitors, but only 19% actually indicate a change in the proposed interval of visits, i.e. instead of visiting 2 to 5 times per year, they will start to visit 6 to 10 times.

At last, the results from the contingent valuation survey for this museum showed that each visitor would donate on a visit base 6.53 euro. This amount is lower than the entrance fee, but it is higher than the average admission contribution from a visitor in 2008, which is 5.17 euro¹. On annual basis this means that the museum would make 343,000 euro more if admission fees were removed². It is beyond the scope of this paper to calculate whether this would make up for a possible loss of revenues from the Museum Card or adjustments in the staff structure.

The donations per year are 9.35 euro. Indeed, 6.5% from the respondents living in the country or having a Dutch passport indicated that even if admission fees were abolished, they would still visit once per year, but they are willing to give 8.75 euro more on annual base than for this one visit. If we assume that this is valid for all 252,000 visitors, because the sample is random, then the museum could collect 142,370 euro per year if a Friends' Organisation is established.

8.3.4. Conclusion

Several aspects of the Kröller-Müller Museum's operations are worth mentioning and could be improved. To begin with, the museum needs to assume its social responsibility and develop more outreach initiatives that are directed towards the underprivileged and other special groups and that allow for integration and education of their members. At the same time, the revenue structure reveals too much dependency on government support. To improve its performance the museum should try to find a better balance among the income sources, which would allow for sustainability in the long run. As government expenditures for

¹ The individual contribution is calculated by dividing the total income from admission charges by the number of visitors for the same year.

² The Excess in revenues is calculated by multiplying the difference between individual donation and the actual contribution by the number of visitors for the year.

culture have been shrinking for a long period, it is advisable to search for substitutes and put more effort into that.

Some remarks could be made concerning the marketing communication strategy of the museum. The marketing department needs to stress better the unique location of the museum in the communication policy, so that more people will regard it as an advantage of the organisation. Currently, the strong feature is undeniably the general collection. But the museum might make more efforts to induce positive word-of-mouth, so that more people come because someone has recommended it.

Because the data analysis showed that free entry to this museum is possible without losing revenues, the museum has the rare opportunity to lower the barriers to entry. The contingent valuation study revealed that a change of the financing model towards voluntary donations is completely sufficient. No need for additional funds from the other two spheres is present, but if the museum wishes to find a better balance, some more sponsors should be attracted.

The overall picture shows a worrying fact – stated willingness to donate per visit does not significantly vary for the different museums. Across the three cases more than half of the respondents indicate a donation per visit of either 5 or 10 euro; and 5, 10 and 20 are the most cited amounts for donations per year. Stating sound and round numbers, unfortunately, casts doubt on the reliability of the contingent valuation method, because the three museums in the sample have unique characteristics, which do not suppose the same willingness to donate¹. It turns out that people might be incapable of assessing the value of the museum considering its advantages and weaknesses. In general, when declaring their willingness to pay, people often use the amount to express a positive attitude towards the researched issue and this explains why they give unrealistic answers. The hypothetical situation, where respondents are not asked to act and give money indeed, also contributes for biased answers.

All of this additionally warns one to be careful, while using this method. The best way to assume a pessimistic scenario would be to assign a discount factor to correct the stated amounts. It is also reasonable this discount factor to have different values for tourists and for locals, as presumably locals feel more responsible towards their cultural heritage and would give more true answers. In the literature there has not been any definitive view on the precise rate of this discount factor, however, for the purpose of this thesis it would be presumed that

¹ As a reminder, the willingness to donate per visit for the Van Gogh Museum, the Mauritshuis and the Kröller-Müller Museum is respectively 6,94, 6,24 and 6,53.

tourists “lied” by telling twice the amount of their actual intention to donate, so the discount factor is 50%; for locals (Dutch citizens or individuals living in the Netherlands) it will be assumed that their amounts should be discounted by 30%. Under this new weighted willingness to donate, the Van Gogh Museum, the Mauritshuis and the Kröller-Müller Museum would receive respectively 3.74, 3.89 and 3.42 euro per visit, which crucially decreases the expected revenue from the visitors when entry is free.

The outcome of the research will be presented in the next final chapter as well as some ideas for possible research in the examined area.

9. CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

In the pages above the access to state art museums in the Netherlands has been researched. Several perspectives were used in order to examine the issue in its complexity: first, current initiatives that museums undertake to widen their audience were presented; second, a contingent valuation survey was conducted to research what the attitudes towards voluntary donations are; third a profile of the visitors at the moment was drawn. The aim of these is to illustrate a picture of Dutch museums – what they do, who they would like to attract and who in reality is involved, where they get their money from and how a change towards free-of-entry model with voluntary donations would affect their finances. The research assumes that art participation is crucial for the modern society and everyone should have equal opportunity to visit museums. Because people have different incomes, backgrounds and interests the best way to create equality is to remove barriers for visiting. Admission fees, as it was argued, are among the biggest subjective barriers for people to visit.

In this respect, the presented literature review facilitated greatly the research, providing the necessary knowledge and arguments for a better analysis. It tells the story of the museum that is not a constant in time, but evolves towards broader and broader circles of audience; and about the intricate concept of museums. It explains which the objectives of the museums are and how they translate into economic and cultural terms. It reveals how revenues and values are interrelated. After all, it contributes to perform more in-depth and multifaceted analysis of these institutions.

The research showed that there is no unanimous access practice among the studied museums. Some of them make efforts to diversify their audiences, some not, which proves that precise comparison in this sector is hard to be made. Each of the museums has its uniqueness that predetermines the specific initiatives it undertakes and the motives behind them. It seems that the best example in this respect is set by the Van Gogh Museum, where many different groups are taken care for. All in all, the museums should develop special initiatives for people that are interested in art and culture and for people that do not have the opportunity to visit, because of different barriers – time, money, distance, etc. A particular example will be given: unfortunately, now art students are not among any target groups of the museum, which is a pity, as they do appreciate art and they visit as part of their studies and their future job. They are

just the next visitor on the tickets' line. Many would be the benefits if all these groups receive the deserved attention; their examination is however, out of the scope of this paper. However, one of the museums' actions, which deserves congratulations is extending the legal barrier for free entry and granting free entry for children under 18.

The survey also revealed a profile of the museums' public, which might be used in two directions: 1) as a map where to find the receptive audience for the marketing messages; and 2) as a guide in which direction a market development strategy might be applied, so the typical public can be diversified. It allows marketing specialists, working at the museums, to give an account of how limited or how broad their audience is, what kind of visitors are underrepresented, how they can be involved and what the benefits would be both for the museum and the society. Moreover, it provides valuable information for developing a sponsorship proposal, as it draws a picture of the potential audience that a company might be exposed to. It can also be used when applying for funding from a foundation to show that the museum audience corresponds to the objectives of the institution.

The contingent valuation study showed that voluntary donations are not able to cover for the loss of ticket revenues. Thus, the admission barrier to entry is not possible to be overcome with donations among the current visitors. The potential visitors are not included in the research, but it could be assumed that if the entrance fee is the main barrier preventing them from a visit, then they would donate less than the charge, if they donate at all. In this case, no one of the museums would actually break even, so the model seems not to be suitable for the Netherlands. On the other hand, a mixed model that includes voluntary donations and bigger support from major patrons and sponsors might prove to be successful if this scenario is further researched. Moreover, it was not researched what would be the income mix if only the general collection was free of entry and small admission charges were imposed on special exhibitions. This design of the free model might be more realistic for the Dutch environment.

The great limitation of the research turns out to be the main method employed, namely the contingent valuation method. On one hand, it is deemed to be among the most precise and reliable methods in this sphere of research. On the other hand, in practice one major flaw arose at the time of the research: people tend to give similar answers, thus, disregarding the characteristics of the particular museum. As a result, the method proved to be compromised to a certain extent, which forced a pessimistic scenario to be developed that widened the revenue gap even more. Another limitation is the low number of respondents for the Mauritshuis and the Kröller-Müller Museum. Although it covers the

minimum requirement for the number of respondents, higher figures would have granted more precision and the sample mean value would be closer to the real average value. However, under the given time restrictions this could have been revised only if the number of explored museums was diminished. My feeling is that to capture the whole picture it is better to embrace more units than more respondents per unit.

The researched area proved to be interesting from both theoretical and applicable point of view, as it comprises of virtuosity in refining the research method and social significance of the subject. In this regard, it would be useful if more research is done about other possible models with free entry that combine different income sources – sponsorship, government, major donations. Also it is recommendable if a model of free entry to the general collection only and paid admission for special exhibitions is studied. The advantage such a research would do is at least to contribute to an open public (and academic) discussion about the attainability of free-of-entry museums and the responsibility of as well as the resulting benefit for the society.

REFERENCE LIST

- Anderson, R.G.W. (1998). Is Charging Economic? *Journal of Cultural Economics* 22 (2-3): 179–187.
- Bailey, S.J., & Falconer, P. (1998). Charging for Admission to Museums and Galleries: A Framework for Analysing the Impact on Access. *Journal of Cultural Economics* 22 (2-3): 167-177.
- Baumol, W.J. (1996). Children of the Performing Arts, the Economic Dilemma: The Climbing Costs of Health Care and Education. *Journal of Cultural Economics* 20 (3): 183-206.
- Bilton, C., & Leary, R. (2002). What can managers do for creativity? Brokering creativity in the creative industries. *International Journal of Cultural Policy* 8 (1), 49–64.
- Brooks, A. C. (2006). Nonprofit Firms in the Performing Arts. In: Ginsburgh, V. & Throsby, D. (Eds.), *A Handbook of the Economics of Art and Culture* (pp. 473-506). Amsterdam: North-Holland.
- Burton, C. (2003). Scoping the Challenge. *The Journal of Arts Management, Law, and Society* 33 (3): 185-195.
- Byrnes, W. (2009). *Management and the Arts*. Burlington: Focal Press.
- Caves, Richard E. (2000). *Creative Industries: Contracts between Art and Commerce*. Cambridge: Harvard University Press.
- Colbert, F. (2003). Entrepreneurship and Leadership in Marketing the Arts. *International Journal of Arts Management* 6 (1): 30-39.
- Cuccia, T. (2003). Contingent valuation. In: Towse, R. (ed.). *A Handbook of Cultural Economics* (pp.119-131). Cheltenham: Edward Elgar.
- Darnell, A.C. (1998). Some Simple Analytics of Access and Revenue Targets. *Journal of Cultural Economics* 22 (2-3): 189–196.
- Feldstein, M. (Ed.), (1991). *The Economics of Art Museums*. Chicago: The University of Chicago Press.
- Frey, B. (1998). Superstar Museums: An Economic Analysis. *Journal of Cultural Economics* 22 (2-3): 113-125.
- Frey, B. (2003). Public Support. In Towse, R (Ed.), *A Handbook of Cultural Economics* (pp. 389-398). Cheltenham: Edward Elgar.

- Frey, B., & Meier, S. (2003). *The Economics of Museums*. Zurich: University of Zurich.
- Goudriaan, R. & Visscher, C.M. (2006). *Effecten van gratis toegang tot de rijksmusea: Aanvullend onderzoek*. Amsterdam: APE.
- Gurian, E.H. (2005). Free At Last: A Case for Eliminating Admission Charges in Museums. *American Association of Museums*. Retrieved April 26, 2010, from http://www.aam-us.org/pubs/mn/MN_SO05_gurian-free.cfm .
- Hofmeijer, H.G.A. (2006). Gratis Toegang Rijksmusea. Retrieved January 20, 2010, from <http://www.cultuurformatie.nl/>.
- Jackson, S. (2010). Escaping from a successful history. *Journal of Business Strategy* 31 (2): 48-50.
- Johnson, P. (2003). Museums. In Towse, R (Ed.), *A Handbook of Cultural Economics* (pp. 315-320). Cheltenham: Edward Elgar.
- Johnson, P., & Thomas, B. (1998). The Economics of Museums: A Research Perspective. *Journal of Cultural Economics* 22 (2-3): 75-85.
- Kirschberg, V. (1998). Entrance fees as Subjective Barrier to Visiting Museums. *Journal of Cultural Economics* 22 (1): 1-13.
- Klamer, A. (1998). *The Role of the Third Sphere in the World of the Arts*. Retrieved February 26, 2010, from www.klamer.nl.
- Klamer, A. (2003). *Social, Cultural and Economic Values of Cultural Goods*. Retrieved February 26, 2010, from www.klamer.nl.
- Klamer, A. (2006). *Cultural Entrepreneurship*. Retrieved February 26, 2010, from www.klamer.nl.
- Klamer, A., & Petrova, L. (2007). Financing the Arts: The Consequences of Interaction among Artists, Financial Support, and Creativity Motivation. *The Journal of Arts Management, Law, and Society* 37 (3): 245-256.
- Kotler, N., & Kotler, P. (1998). *Museum Strategy and Marketing*. San Francisco: Jossey-Bass.
- Kröller-Müller Museum. (2009). *Kröller-Müller Museum: Jaarverslag 2008*. Retrieved from: http://www.kmm.nl/downloads/page/KMM_jaarverslag_2008.pdf
- Le Gall-Ely, M., Urbain, C., Bourgeon-Renault, D., Gombault, A., and Petr, C. (2008). Free admission to museums and monuments: an exploration of

- some perceptions of the audiences. *International Journal of Nonprofit and Voluntary Sector Marketing* 13 (1): 57–72.
- Logan, B. (2005). Rethinking Admission Fees: How a Museum Freed Itself. *American Association of Museums*. Retrieved April 26, 2010, from http://www.aam-us.org/getinvolved/nominate/brooking/brooking_hm1_2005.cfm.
- Macdonald, S. (Ed.), (2006). *A Companion to Museum Studies*. Oxford: Blackwell Publishing.
- Madden, C. (2009). The Independence of Government Arts Funding. A Review. D'Art Topics in *Arts Policy* 9. Sydney: International Federation of Arts Councils and Culture-Agencies.
- Mauritshuis. (2009). *Mauritshuis 2008*. Retrieved from: http://www.mauritshuis.nl/ReadFile.aspx?ContentID=14450&ObjectID=112492&Type=1&File=0000059527_Mauritshuis_Jaarverslag_2008.pdf
- Navrud, S. & Ready, R.C. (Eds.), (2002). *Valuing Cultural Heritage: Applying Environmental Valuation Techniques to Historic Buildings, Monuments and Artifacts*. Cheltenham: Edward Elgar Publishing.
- Netzner, D. (2003). Non-profit organisations. In Towse, R (Ed.), *A Handbook of Cultural Economics* (pp. 331-341). Cheltenham: Edward Elgar.
- O'Hagan, J.W. (1995). National Museums: To Charge or Not to Charge? *Journal of Cultural Economics* 19 (1): 33-47.
- O'Hagan, J.W. (1998). Art Museums: Collections, Deaccessioning and Donations. *Journal of Cultural Economics* 22 (2-3): 197-207.
- Peacock, A. (1969). Welfare Economics and Public Subsidies to the Arts. In Towse, R (Ed.). (1997). *Cultural Economics: the arts, heritage and the media industries* (pp. 323-335). Cheltenham: Edward Elgar.
- Rushton, Michael (2000). "Public funding of controversial art". *Journal of Cultural Economics* 24 (4): 267-282.
- Schuster, J.M. (1998). Neither Public Nor Private: The Hybridization of Museums. *Journal of Cultural Economics* 22 (2-3): 127–150.
- Steiner, F. (1997). Optimal Pricing of Museum Admission. *Journal of Cultural Economics* 21 (4): 307–333.

Van Gogh Museum. (2009). *Van Gogh Museum: Jaarverslag 2008*. Retrieved from:
<http://www.vangoghmuseum.nl/vgm/mmbase/attachments/197616/jaarverslag2008.pdf>

Internet Sources

American Association of Museums	www.aam-us.org
Association of State Museums – the Netherlands	http://rijksmuseum.nl
Department for Culture, Media and Sport – the United Kingdom	http://dcms.gov.uk/
International Council of Museums	www.icom.museum
Kröller-Müller Museum, Otterlo	www.kmm.nl
Mauritshuis, Den Haag	www.mauritshuis.nl
Museums Association – the United Kingdom	www.museumsassociation.org
Prof. Arjo Klamer's website	www.klamer.nl
Van Gogh Museum, Amsterdam	www.vangoghmuseum.nl

Other Sources

- Interview with Marketing Manager of the Van Gogh Museum – Mr. Luc Deliance, Amsterdam, May 26, 2010.
- Personal interviews with visitors in:
 - the Van Gogh Museum, Amsterdam (June 5, 2010);
 - the Mauritshuis, The Hague (June 6, 2010);
 - the Kröller-Müller Museum, Otterlo (May 28, 2010).

APPENDIX A

Cover letter to marketing departments in museums

Dear XXX,

I spoke earlier today with an operator in the museum's call centre and she advised me to turn to you as a person that might be able to help me. / Further to our telephone conversation today, I am pleased to send you more detailed information on the project I am trying to realise.

I study Cultural Economics and Cultural Entrepreneurship at Erasmus University Rotterdam. During my studies I developed a special interest to museums and how they operate and also how they could evolve in the future. In my Master thesis I research whether it is possible for state art museums in the Netherlands to become free of entry, thus removing all barriers to potential visitors. My hypothesis is that museums might be able to collect more revenues without being commercially-oriented and without compromising the artistic quality of their collections.

To prove (or disprove) it, a better understanding of museum finances and marketing techniques is needed. But also the attitudes of the management towards free entry are crucial to the analysis. Therefore, I believe it would be best if I could interview a representative from the KMM that is familiar with the topic. The interview will not take long and will not significantly deter the daily operations. I have outlined several questions that are worth discussing with regard to my thesis:

1. What are the positive and the negative characteristics in your opinion of the free-of-entry model?
2. When in 2006 it was proposed museums to remove admission charges, what did you see as the biggest challenge in this initiative?
3. What (marketing) tactics and instruments do you currently use in order to boost your revenues?
4. Can you think of other actions that can be implemented to additionally increase income?

5. What role does the museum shop and cafe play in generating revenues?

I plan to combine this interview with interviews of visitors to the museum. I have prepared a very short questionnaire about their willingness to donate if entry was free. I planned to ask the questions myself and ask every 5th or 10th visitor coming out of the building (but no more than 50-60 people in total). I understand this practice might not be welcomed by the museum management, but I hope I can prove that it will not disturb in any way your visitors and ruin the memory of their experience in the museum.

After the research is finished, I would be glad to share the results with you; this might help you improve some aspects of your activities, or at least see another point of view.

I would be very grateful if you can help me get an interview with someone from the museum management or marketing department (an interview with you would be perfect, if possible).

Looking forward to hearing from you.

Yours sincerely,
Ivanka Georgieva
+31633771782

APPENDIX B

Questionnaire

ID Number		Museum ID	
--------------	--	--------------	--

Good morning/afternoon/evening. My name is Ivanka and I am a student at the Faculty of History and Arts at the Erasmus University Rotterdam. As part of my Master thesis I am conducting a short survey to find out how people feel about a possibly introduction of free entry to some state art museums in the Netherlands. The aim of this survey is to estimate what the willingness to donate to free-of-entry museums is.

The interview will last approximately **5 minutes**.

I'd like to emphasise I am not selling anything, this is purely research and you will not receive any follow-ups from this research. You will stay totally anonymous.

Q1: How often do you visit art museums and galleries annually in general?

1. Once
2. 2-5 times
3. 6-10 times
4. More than 10 times
5. Don't know

Q2: How many times for the last year have you visited this museum/gallery?

1. Once (just now)
2. 2-5 times
3. More than 5 times
4. Don't know

Q3: Which ticket price did you pay?

1. Children
2. Student
3. Adult
4. Friend of the museum
5. Annual subscription
6. Group
7. Other (please specify):.....
8. Don't know

Q4: To what degree have the following factors influenced your decision to go to this museum? Rate from 1 (most influential) to 5 (least influential)

No	FACTOR	Most influential				Least influential
1	The admission price of the museum	1	2	3	4	5
2	The location of the museum	1	2	3	4	5
3	The renown general collection of the museum	1	2	3	4	5
4	The special temporary exhibition	1	2	3	4	5
5	Recommendation from a friend	1	2	3	4	5

Q5: How do you perceive the level of admission charges to this institution?

1. It corresponds to the experience provided (the charge is reasonable)
2. The admission charges are overstated (they should be lower)
3. The admission charges are understated (they should be higher)
4. Don't know

Intro: Nowadays, museums all over the world begin their transformation from a fixed-fee-entrance to free entrance with suggested fee. However, this is still not the practice in the Netherlands, but there has been a wide discussion about introducing this model in the country.

Q6: If entrance fees were eliminated, would this affect your behaviour as a visitor?

1. It will not affect me (SKIP TO Q7)
2. It will affect me
3. Don't know (SKIP TO Q7)

Q6.1: If free admission was introduced, how many times per year would you attend this museum?

1. Once
2. 2-5 times
3. 6-10 times
4. More than 10 times
5. Don't know

Q7: If admission charges are removed and the museum/gallery asks its visitors to make donations that will compensate the loss of revenues, how much would you be able and willing to donate per visit and per year?

Q7.1 euro per visit

Q7.2 euro per year

DEMOGRAPHY

Q8: You are:

1. Male
2. Female

Q9: What is your age?

1. 18 –24
2. 25 - 34
3. 35 - 44
4. 45 - 54
5. 55 - 64
6. 65+
7. No answer

Q10: What is the highest level of schooling that you have completed?

1. Elementary school
2. High school
3. Lower vocational education
4. Higher vocational education
5. Bachelor programme
6. Master programme
7. Other (please specify):
8. Don't know

Q11: What is your personal average monthly net income (after taxes and fringe benefit deductions)?

1. Up to € 2,000
2. € 2,001 to € 3,000
3. € 3,001 to € 4,000
4. € 4,001 to € 5,000
5. € 5,001 and more
6. No answer

Q12: You are:

1. Dutch citizen
2. Living (and working/studying) in the Netherlands
3. Tourist
4. Other (please specify):
5. No answer

Thank you for your kind cooperation!

APPENDIX C

Data from the Survey

Inter view ID	Mus eum ID	ID Num ber	Q1	Q2	Q3	Q4.1	Q4.2	Q4.3	Q4.4	Q4.5	Q5	Q6	Q6.1	Q7.1	Q7.2	Q8	Q9	Q10	Q11	Q12
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)	(21)
1	1	1	4	1	9	5	2	2	5	5	2	2	2	2.00	35.00	1	5	6	2	1
2	1	2	4	1	3	5	3	1	3	1	1	2	1	3.00	3.00	2	3	6	1	3
3	1	3	4	1	3	5	3	1	2	5	1	2	1	4.00	4.00	1	4	9	3	3
4	1	4	2	1	3	5	3	2	5	5	1	1	.	15.00	15.00	2	6	4	3	1
5	1	5	2	1	3	5	3	1	3	5	3	1	.	5.00	5.00	1	4	6	5	1
7	1	7	1	1	3	5	5	1	5	5	2	1	.	0.00	0.00	1	3	4	2	1
10	1	10	3	2	3	5	3	1	2	2	1	1	.	10.00	10.00	2	3	6	3	2
11	1	11	3	1	3	5	5	1	4	5	1	1	.	10.00	20.00	2	3	6	1	1
12	1	12	2	1	3	5	1	1	5	5	1	1	.	10.00	10.00	1	5	6	2	1
13	1	13	2	1	3	5	1	1	5	5	2	1	.	10.00	10.00	2	4	4	3	1
14	1	14	1	1	3	5	2	2	4	3	3	1	.	10.00	10.00	2	2	4	1	1
15	1	15	1	1	3	5	1	1	5	1	3	1	.	7.50	7.50	2	2	3	6	1
16	1	16	2	1	3	5	3	3	2	5	1	1	.	5.00	5.00	2	4	4	6	1
18	1	18	2	1	3	2	1	1	3	5	1	2	2	10.00	10.00	2	2	6	3	1
19	1	19	2	1	3	5	1	1	1	5	1	1	.	0.00	0.00	2	5	6	6	1
20	1	20	2	1	3	5	1	1	2	5	1	1	.	7.50	15.00	1	5	6	6	1
21	1	21	2	1	3	5	5	1	1	3	1	2	2	7.00	7.00	2	1	2	1	1
22	1	22	1	1	3	5	5	5	5	1	1	1	.	5.00	5.00	2	1	6	1	1
23	1	23	2	1	3	5	2	2	3	5	1	1	.	5.00	5.00	1	4	6	2	3
24	1	24	1	1	3	5	2	2	3	5	1	1	.	5.00	5.00	2	4	4	6	1
25	1	25	3	3	5	5	1	5	1	1	1	2	4	5.00	5.00	1	6	4	6	1
26	1	26	3	1	3	4	1	2	2	5	1	1	.	10.00	10.00	2	2	5	2	1
27	1	27	2	1	3	5	5	1	1	1	2	2	2	3.00	10.00	1	1	4	1	1
28	1	28	2	2	3	3	1	1	3	4	1	2	3	15.00	30.00	2	2	4	1	1
29	1	29	3	1	3	5	1	2	5	1	2	2	2	5.00	5.00	2	6	4	1	1
30	1	30	1	1	3	5	2	4	5	1	2	1	.	3.00	3.00	1	3	4	3	1
31	1	31	4	1	3	5	5	1	1	2	1	1	.	7.00	7.00	2	3	6	3	3
32	1	32	2	1	5	4	1	1	4	5	1	1	.	10.00	10.00	1	3	6	3	1
33	1	33	4	2	3	5	3	2	5	1	3	2	2	5.00	20.00	2	2	4	2	1
34	1	34	4	1	3	5	5	1	1	5	1	1	.	5.00	5.00	1	5	6	4	3
35	1	35	4	2	3	3	2	1	5	5	2	1	.	3.50	3.50	2	2	6	2	2
36	2	1	3	2	5	3	5	1	1	3	1	1	.	5.00	20.00	2	2	6	1	2
37	2	2	2	2	5	3	4	2	3	5	1	2	3	8.00	30.00	1	2	6	6	2
38	2	3	2	1	3	5	3	1	5	2	1	1	.	10.00	10.00	2	2	9	6	3
39	2	4	2	1	3	5	2	2	3	1	1	2	1	5.00	5.00	2	5	4	3	3
40	2	5	2	2	3	4	2	1	2	2	2	3	2	4.00	20.00	1	5	6	3	3

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)	(21)
41	2	6	4	2	5	4	3	2	5	1	1	1	.	10.00	30.00	1	6	6	6	3
42	2	7	2	1	3	3	4	1	2	5	1	1	.	10.00	10.00	1	5	6	6	3
43	2	8	2	1	3	5	5	1	5	5	2	1	.	5.00	10.00	2	4	6	2	3
44	2	9	3	1	3	5	2	1	2	2	4	2	1	5.00	5.00	2	4	6	5	3
45	2	10	3	1	3	4	2	1	5	3	1	2	2	2.50	2.50	1	3	6	1	3
46	2	11	2	1	3	5	5	1	4	1	1	1	.	10.00	10.00	2	2	6	6	3
47	2	12	1	1	5	5	5	3	3	1	1	2	1	5.00	10.00	2	5	4	1	1
48	2	13	3	1	5	5	1	3	1	1	4	3	.	5.00	5.00	2	6	4	6	1
49	2	14	1	1	10	5	1	1	5	5	1	1	.	10.00	20.00	2	4	9	5	3
50	2	15	2	1	10	5	5	1	5	5	4	1	.	5.00	5.00	2	6	6	5	3
51	2	16	1	2	3	5	1	1	1	5	1	1	.	15.00	50.00	1	5	6	5	1
52	2	17	2	1	3	2	3	3	2	2	4	1	.	5.00	5.00	1	2	6	6	3
53	2	18	2	1	3	5	5	1	5	5	4	1	.	5.00	5.00	2	2	4	6	3
54	2	19	3	1	3	2	2	1	2	1	2	3	.	10.00	10.00	1	4	4	6	3
55	2	20	2	2	6	5	5	5	5	5	2	1	.	5.00	30.00	2	3	6	1	1
56	2	21	2	1	3	3	2	1	5	5	1	2	5	10.00	10.00	1	6	6	6	3
57	2	22	2	1	3	4	1	1	1	5	1	1	.	10.00	20.00	2	6	5	6	3
58	2	23	2	1	3	5	2	1	5	1	2	2	1	1.00	1.00	1	3	6	2	1
59	2	24	2	1	3	5	3	1	4	3	2	2	5	5.00	10.00	2	2	5	1	3
60	2	25	2	1	3	4	3	2	4	4	2	2	1	10.00	20.00	1	2	5	6	3
61	2	26	2	1	3	5	2	1	2	5	1	1	.	10.00	20.00	2	6	6	4	3
62	2	27	5	1	3	3	2	1	4	2	2	1	.	5.00	30.00	1	1	4	6	3
63	2	28	2	1	3	3	2	1	5	3	2	2	2	5.00	10.00	1	1	2	1	3
64	2	29	1	1	5	5	2	1	1	1	2	1	.	8.00	8.00	1	1	6	6	3
65	2	30	1	1	5	5	2	1	1	1	2	1	2	8.00	8.00	2	1	6	1	3
66	2	31	1	1	3	5	5	1	5	5	1	1	.	10.00	10.00	2	3	5	5	3
67	2	32	2	1	3	5	3	1	1	2	1	1	.	10.00	100.00	1	3	5	5	3
68	2	33	2	1	3	5	2	1	4	3	2	1	.	5.00	5.00	1	6	6	3	3
69	2	34	4	2	5	5	5	1	2	5	1	1	.	10.00	100.00	2	4	6	3	3
70	2	35	2	1	2	4	3	1	5	2	1	1	.	7.50	10.00	1	7	1	6	3
71	2	36	4	2	7	5	3	5	5	5	1	1	.	20.00	20.00	1	6	5	5	3
72	2	37	4	1	3	5	1	1	2	4	2	1	.	8.00	8.00	2	6	5	6	3
73	2	38	2	1	3	5	3	1	5	5	1	1	.	7.00	20.00	2	3	5	6	3
74	2	39	1	1	3	4	1	1	2	3	2	2	1	2.00	2.00	1	2	5	1	3
75	2	40	5	2	3	5	3	2	2	1	1	1	.	10.00	50.00	1	2	5	5	3
76	2	41	2	1	3	5	4	2	2	1	2	3	.	5.00	5.00	1	2	6	6	4
77	2	42	2	1	3	5	5	1	5	5	2	1	.	10.00	10.00	1	2	6	5	3
78	2	43	2	3	3	4	2	1	5	3	2	3	.	5.00	5.00	2	2	9	2	3
79	2	44	2	1	3	4	4	5	3	5	2	1	.	10.00	10.00	2	4	2	1	3
80	2	45	2	1	3	5	3	1	3	3	2	2	2	2.00	9.00	1	2	6	2	3
81	2	46	4	1	5	5	2	3	3	2	3	1	.	10.00	10.00	1	1	5	1	1
82	2	47	4	1	5	3	5	3	1	5	1	2	5	10.00	10.00	1	6	6	3	1
83	2	48	2	1	3	5	3	1	2	5	1	2	1	5.00	5.00	1	2	5	4	3
84	2	49	1	1	3	4	4	1	5	5	1	3	.	10.00	10.00	2	5	5	6	3
85	2	50	2	1	3	4	3	2	4	4	1	1	.	5.00	15.00	1	5	5	3	3
86	2	51	3	1	3	5	3	3	1	5	2	2	2	5.00	5.00	2	4	6	2	3
87	2	52	2	1	3	4	3	1	5	2	2	2	1	5.00	100.00	1	2	6	1	3
88	2	53	1	1	3	4	2	1	5	3	4	2	2	7.00	30.00	2	2	5	1	3

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)	(21)
89	2	54	2	1	3	5	4	1	4	5	2	2	5	3.50	3.50	2	4	6	1	3
90	2	55	2	1	3	5	5	1	5	3	2	2	2	6.50	25.00	1	4	6	3	3
91	2	56	4	1	3	3	5	3	1	3	2	1	.	5.00	10.00	1	4	6	3	3
92	2	57	4	1	3	5	2	3	1	3	1	1	.	10.00	10.00	2	3	5	6	3
93	2	58	2	2	3	5	4	1	3	1	1	1	.	10.00	50.00	2	4	5	5	3
94	2	59	2	1	3	5	5	1	5	5	2	1	.	10.00	10.00	1	4	4	5	3
95	2	60	2	1	3	5	5	1	1	5	1	1	.	10.00	50.00	1	4	8	6	3
96	2	61	1	1	3	4	3	2	5	1	2	1	.	10.00	0.00	1	4	5	6	3
97	2	62	2	2	3	5	4	1	5	5	1	1	.	15.00	15.00	1	5	5	2	3
98	2	63	2	1	3	5	4	1	5	5	2	2	2	5.00	5.00	2	5	5	1	3
99	2	64	2	2	3	2	3	2	3	3	2	2	3	5.00	5.00	1	1	5	2	3
100	2	65	2	1	3	3	3	1	1	3	2	2	5	5.00	5.00	1	4	9	4	3
101	2	66	2	1	3	5	4	1	2	3	1	1	5	10.00	10.00	2	3	6	6	3
102	2	67	2	1	3	5	3	1	2	4	2	2	2	2.00	10.00	2	1	2	6	3
104	2	69	1	1	3	5	5	1	5	5	2	1	.	10.00	10.00	2	5	4	1	3
105	2	70	1	1	3	5	5	1	2	5	2	2	2	10.00	10.00	1	5	4	4	2
106	2	71	4	1	3	3	5	1	4	1	2	2	3	2.00	20.00	2	1	2	6	3
107	2	72	2	1	3	5	2	1	3	5	2	2	5	5.00	5.00	2	1	5	1	3
108	2	73	1	1	3	5	5	1	4	4	2	1	.	5.00	5.00	1	1	2	1	3
109	2	74	1	1	3	5	4	1	4	3	2	1	.	7.00	7.00	1	1	2	6	3
110	2	75	3	1	5	5	5	5	1	5	4	1	.	10.00	10.00	2	6	4	4	1
111	2	76	2	1	3	5	3	1	4	4	1	1	.	5.00	5.00	1	2	6	1	3
112	2	77	3	3	2	5	4	1	2	3	2	1	.	10.00	10.00	1	2	6	1	3
113	2	78	4	3	11	5	5	1	5	1	2	2	5	5.00	10.00	2	3	6	3	3
114	2	79	3	1	10	5	3	1	3	5	4	1	.	5.00	5.00	1	6	7	5	3
115	2	80	4	2	5	3	5	2	1	2	2	1	.	5.00	17.50	1	3	5	6	1
116	2	81	3	1	10	5	1	1	5	5	4	1	.	5.00	5.00	2	6	5	6	3
117	2	82	3	1	3	4	1	2	4	2	2	2	2	7.50	7.50	2	1	3	1	3
118	2	83	4	1	3	3	2	2	1	2	2	2	2	5.00	10.00	2	1	2	6	3
119	2	84	2	1	3	3	3	3	3	3	2	2	2	3.00	3.00	1	6	5	2	3
120	2	85	2	1	3	4	3	1	1	2	2	2	5	5.00	5.00	2	5	5	6	3
121	2	86	2	1	3	4	3	1	3	5	2	2	1	5.00	5.00	1	1	2	6	3
122	2	87	2	1	10	5	5	1	5	5	2	2	5	3.00	3.00	2	1	1	1	3
123	2	88	2	1	10	5	5	1	5	1	2	2	5	5.00	5.00	2	1	1	1	3
124	2	89	2	1	3	5	5	1	1	5	2	2	2	5.00	10.00	2	1	5	2	3
125	2	90	2	1	3	3	4	1	2	4	1	2	2	5.00	5.00	1	2	5	5	3
126	2	91	2	1	3	5	3	4	5	3	1	2	1	10.00	10.00	2	2	5	1	3
127	2	92	3	1	3	5	5	1	5	5	1	2	1	10.00	10.00	1	2	6	1	3
128	2	93	2	1	3	3	1	1	2	1	4	3	.	3.00	3.00	1	1	2	6	3
129	2	94	2	1	3	5	5	2	5	4	1	1	.	10.00	10.00	1	4	6	5	2
130	2	95	2	2	3	4	3	1	5	2	1	1	.	20.00	50.00	2	4	5	5	2
131	2	96	2	2	2	3	4	2	2	3	2	2	4	10.00	100.00	2	1	6	1	3
133	2	98	2	2	3	5	3	4	4	2	2	2	1	5.00	50.00	2	1	5	1	3
134	2	99	3	3	9	5	3	2	1	1	1	2	1	5.00	10.00	1	2	6	3	3
135	2	100	2	2	3	3	3	1	2	5	2	2	5	1.00	1.00	2	3	6	6	3
136	2	101	4	2	3	4	5	1	4	3	1	2	3	5.00	50.00	1	3	2	6	3
137	2	102	2	1	3	5	3	1	2	5	1	1	.	10.00	10.00	2	4	6	2	2
138	2	103	3	1	3	5	5	1	5	5	1	1	.	3.00	10.00	1	3	6	2	3

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)	(21)
139	2	104	2	1	3	4	4	1	1	3	2	1	.	5.00	5.00	2	2	6	6	3
140	2	105	3	1	3	5	5	1	5	5	2	1	.	2.00	8.00	1	4	6	2	3
141	2	106	3	2	5	5	2	1	1	5	1	2	2	5.00	20.00	1	3	4	2	1
142	2	107	3	1	3	5	5	1	5	5	1	1	.	10.00	10.00	1	6	6	1	3
144	2	109	4	2	5	3	5	2	1	2	2	1	.	5.00	20.00	1	3	5	6	1
145	2	110	4	2	5	5	3	1	1	1	4	1	.	3.00	10.00	2	6	4	1	1
146	2	111	2	1	3	5	5	1	5	5	2	1	.	8.00	8.00	2	3	6	3	3
147	2	112	2	1	3	5	2	1	3	1	2	2	2	2.00	10.00	2	1	5	6	2
148	3	1	2	1	5	5	3	2	2	5	2	1	.	7.50	7.50	2	3	6	3	1
149	3	2	2	1	3	5	3	2	2	5	2	1	.	5.00	5.00	1	4	4	2	1
150	3	3	2	1	3	5	2	1	2	5	1	2	2	5.00	50.00	2	3	6	2	1
151	3	4	3	1	3	5	5	1	1	5	2	3	.	5.00	5.00	2	1	6	1	2
152	3	5	3	1	3	3	3	1	3	1	2	3	.	5.00	5.00	1	1	5	1	3
153	3	6	2	1	3	5	2	1	1	5	1	1	.	10.00	10.00	2	5	6	1	3
154	3	7	4	1	11	5	3	1	1	1	1	1	.	20.00	20.00	2	6	9	2	3
155	3	8	4	1	5	5	3	1	1	1	1	1	.	3.00	3.00	2	5	6	1	3
156	3	9	4	1	5	5	3	1	1	3	1	1	.	3.00	3.00	1	5	6	2	3
157	3	10	3	1	3	5	4	1	2	5	2	1	.	5.00	5.00	1	6	6	1	3
158	3	11	2	1	3	5	5	1	5	2	2	2	2	5.00	20.00	2	1	5	1	2
159	3	12	3	1	5	5	3	1	1	5	2	1	.	5.00	5.00	2	5	4	2	1
160	3	13	2	1	3	5	5	1	5	5	4	1	.	3.00	3.00	2	2	6	2	3
161	3	14	2	1	3	5	3	1	1	1	1	1	.	7.00	7.00	2	3	6	3	3
162	3	15	4	2	5	5	3	1	1	1	4	1	.	3.00	10.00	2	3	6	3	1
164	3	17	2	1	3	4	2	1	1	3	1	1	.	5.00	5.00	2	3	6	3	3
165	3	18	4	1	5	5	5	1	1	5	1	1	.	10.00	10.00	2	4	6	4	3
166	3	19	3	2	5	5	3	1	1	1	4	2	2	5.00	20.00	2	2	6	3	2
167	3	20	3	1	3	5	5	1	5	5	2	2	2	10.00	10.00	2	4	6	3	3
168	3	21	2	1	3	5	5	1	5	5	1	2	2	5.00	50.00	1	3	6	3	2
169	3	22	2	1	3	5	5	5	5	1	2	1	.	2.00	2.00	2	1	5	1	3
170	3	23	3	1	5	5	3	1	1	5	1	3	.	5.00	5.00	1	6	4	1	1
171	3	24	4	1	3	5	5	1	5	5	1	2	2	10.00	10.00	1	5	6	3	3
172	3	25	4	1	3	5	5	1	1	5	1	1	.	7.00	7.00	2	4	6	2	3
173	3	26	2	1	5	5	5	1	3	1	1	2	2	5.00	20.00	2	5	4	2	1
174	3	27	2	1	3	5	5	1	5	5	1	1	.	4.00	4.00	2	3	6	2	3
175	3	28	3	1	5	5	3	1	1	5	4	1	.	3.00	3.00	2	2	6	3	2
177	3	30	2	1	5	5	2	1	1	5	1	1	.	6.00	6.00	2	3	6	2	1
178	3	31	2	1	3	5	5	1	3	1	2	1	.	8.00	8.00	2	2	6	2	3
179	3	32	2	1	3	5	5	1	5	1	1	1	.	7.00	7.00	1	2	5	3	3
180	3	33	2	1	3	4	2	1	2	1	2	2	2	10.00	50.00	2	3	6	3	1

Explanatory notes to the table:

- The questionnaire was designed in such a way, so that answer codes were set in it in the first place;

- Museum ID: 1 – “Kröller-Müller Museum”; 2 – “Van Gogh Museum”; 3 – “Mauritshuis”;
- Two additional codes were added to question 4: 9 – “Invitation”, 10 - “I amsterdam card”; 11 – “ICOM”;
- One additional code was added to question 10: 9 – “Ph.D.”.