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Measuring Inclusion in Museums

A Case Study on Cultural Engagement with Young People with a Migrant Background in Amsterdam

MARJELLE VERMEULEN, FILIP VERMEYLEN, KAREN MAAS, MARTHE DE VET, AND MARTIN VAN ENGEL

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Measuring Inclusion in Museums: A Case Study on Cultural Engagement with Young People with a Migrant Background in Amsterdam

Marjelle Vermeulen,[1] Erasmus University Rotterdam, The Netherlands
Filip Vermeylen, Erasmus University Rotterdam, The Netherlands
Karen Maas, Open University, The Netherlands
Marthe de Vet, Van Gogh Museum, The Netherlands
Martin van Engel, Van Gogh Museum, The Netherlands

Abstract: As societies around the world change, museums strive to become more inclusive for the growing number of people with a migrant background. However, academic literature on this topic is scarce. With their Van Gogh Connects programme, the Van Gogh Museum in Amsterdam (VGM) is keen to understand what is required to become more relevant to this target group. The VGM also wants to understand what is required in terms of governance to make the relevance and inclusion sustainable. The VGM gains insight into the matter using both impact research and a series of iterative activities involving the target group. This article outlines the results of the first case study and draws some initial conclusions that can be used to start working toward the sustainable inclusion of youths with a migrant background.

Keywords: Audiences, Cultural Awareness, Culture, Engagement, Ethnicity, Governance Change, Migrant Background, Inclusion, Cultural Participation, Social Impact, Visitors

Context

The overall percentage of ethnic minorities in the Netherlands is relatively small (Van Wel et al. 2006). In 2017, 9.9 percent of the total population of the Netherlands had a non-Western migrant background (CBS 2018a). However, this percentage is much higher in the country's four largest cities (Amsterdam, Rotterdam, The Hague, and Utrecht). One-third of Amsterdam residents have a non-Western migrant background (CBS 2016a). According to forecasts released by Statistics Netherlands (CBS), the percentage of the Amsterdam population with a non-Western background is set to rise further in the years ahead, to 38 percent in 2026. The largest growth is expected in age brackets under thirty years old (City of Amsterdam 2016). Amsterdam is therefore an ethnically heterogeneous environment. However, this cultural diversity is not reflected in the visitors to the city's museums. The Van Gogh Museum (VGM), a national art museum, is well aware of this discrepancy.

The VGM's mission is to make the life and work of Vincent van Gogh and the art of his time accessible to as many people as possible in order to enrich and inspire them (VGM 2017). Since the museum opened in 1973, it has always strived to be an inclusive institution. The museum has extensive experience in reaching diverse target groups, including youths, vulnerable senior citizens, and people with physical disabilities. In light of the observed ethnically heterogeneous environment and the ethnographic developments in Amsterdam, the VGM is keen to become more relevant to young adults with a non-Western migrant background. In line with this aim, the museum launched Van Gogh Connects in April 2017. This four-year programme is focused on engaging young adults with a migrant background and helping the VGM to understand how it can become more relevant for young people with a non-Dutch background.

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[1] Corresponding Author: Marjelle Vermeulen, Postbus 1738 3000 DR Rotterdam, Impact Centre Erasmus, Erasmus University Rotterdam, Rotterdam, The Netherlands. email: mvermeulen@ese.eur.nl

The museum is aware that enhancing participation of young adults with a migrant background will require a multi-year approach and an adjustment of internal awareness. In developing the Van Gogh Connects programme, the VGM decided to build upon its strengths:

- Reach out to children who do not connect with museums at home as much as their contemporaries from white, upper-middle-class backgrounds. Literature has demonstrated that encouraging people to engage with museums at a young age lowers the threshold for participation later in life (Mygind, Hällman, and Bentsen 2015).
- The eighteen to thirty year old age bracket: the largest age group in the city. In 2004, the VGM launched Friday evening programming to inspire eighteen to thirty year old locals. Through crossovers with music, spoken word, science, dance, theatre, and so forth, the museum shows how Van Gogh is still inspiring the modern-day creative industry. The Vincent on Friday events have proved a success, attracting 2,000 visitors every month.

Building on the suggestions of Stein, Garibay, and Wilson (2008), the VGM is keen to not only build a relationship with these ethnic minorities, but also to gain a better understanding of the different perspectives, values, perceptions, and interests of these groups. The project therefore has high societal and academic relevance. Other cultural institutions have also been working on enhancing the inclusion of target groups with migrant backgrounds, yet there is limited academic research available regarding the development of social inclusion of migrant communities among museum audiences. The VGM consequently joined forces with the Impact Centre Erasmus (ICE) from the Erasmus University Rotterdam. The aim of the collaboration with ICE is:

- To measure the impact of the VGM's cultural participation activities in order to strengthen its legitimacy and help the museum to make a valuable contribution to society.
- To gain insight into the best way of attracting migrant audiences.
- To gain insight into how the VGM can be relevant for the target group and add value to their lives.
- To understand the underlying mechanisms of improving cultural participation among this target group.
- To build a research framework that can be used by other cultural organisations.

Design of Van Gogh Connects Programme

The VGM does not want to work *for* the Amsterdam residents with a migrant background. Instead, the museum wants to work *together with* the ethnic minorities to discover if and how cultural participation can be improved. The VGM always adopts this approach in strategies to sustainably enhance the participation of a certain target group (VGM 2017). In dialogue with the Van Gogh Connects target group, the VGM is keen to discover where substantive relevance can be found in the integral experience design, from programming through to hospitality and marketing.

Defining the Target Group

Surinamese, Turkish, Antillean, and Moroccan ("STAM") communities make up the largest share of the Amsterdam population with a non-Western background (City of Amsterdam 2016). Oxman-Martinez et al. (2012) argued that people with a migrant background often experience a feeling of social exclusion. As cultural participation is claimed to increase the feeling of social

inclusion (e.g. Goddard 2009; Sandell 1998), improving cultural participation has the potential to be of great importance. With Van Gogh Connects, the VGM decided to specifically focus on these STAM communities in the eighteen to thirty age bracket.

One challenge faced in the programme is that the intended audience itself is not homogeneous: it comprises different ethnicities from different age groups that potentially require different approaches. Therefore, in their programme, the VGM has to consider factors including differences in age, educational level, learning styles, and ethnicity. The museum therefore founded a think tank in the autumn of 2017. This think tank consists of twenty young people with different ethnic (non-Western) backgrounds. This group meets with VGM employees every two months to share ideas, answer questions, and offer feedback. Based on desk research and dialogue with the think tank, the VGM decided to start by focusing on four themes: marketing communication, HR, programming, and hospitality. These themes cover the most important issues regarding improving the integral service design in order to enhance inclusion.

Iterative Process
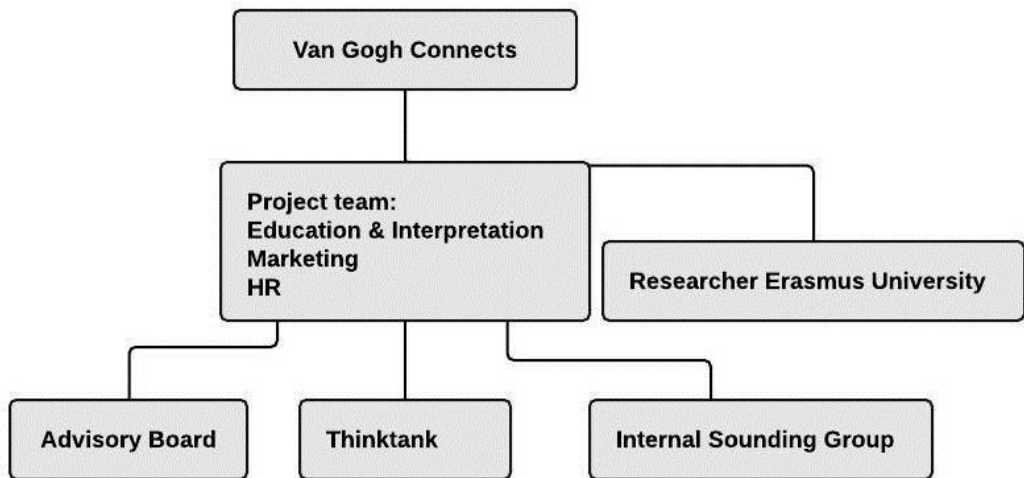
Figure 1: Van Gogh Connects Structure and Relations
Source: Authors

Van Gogh Connects is an iterative process that runs throughout the four-year programme period, in which the museum learns by doing. This process involves forty activities and ongoing dialogue with the target group (through the think tank, internal sounding board, and advisory board). The various activities will be constantly evaluated and monitored by researchers throughout the programme. For example, the results of this case study were discussed with an internal project team and external professionals (who are part of the advisory board), while they were also discussed with the think tank and employees from different departments (who are members of the internal Van Gogh Connects sounding board, see Figure 1).[2] In these discussions, the focus is on how the experiences, results of the evaluations, and feedback from the target group can be used effectively. The aim of this iterative process is to discover which activities and governance changes are required for the museum to become more sustainably relevant to the target group (see Figure 2). At the end of the programme period, this should ultimately result in a business case that can be implemented at the VGM.

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[2] The project team consists of five employees. The advisory board contains four members, the think tank consists of twenty-four young people with a migrant background, and the internal sounding group consists of three employees with migrant background from different departments within the organization.
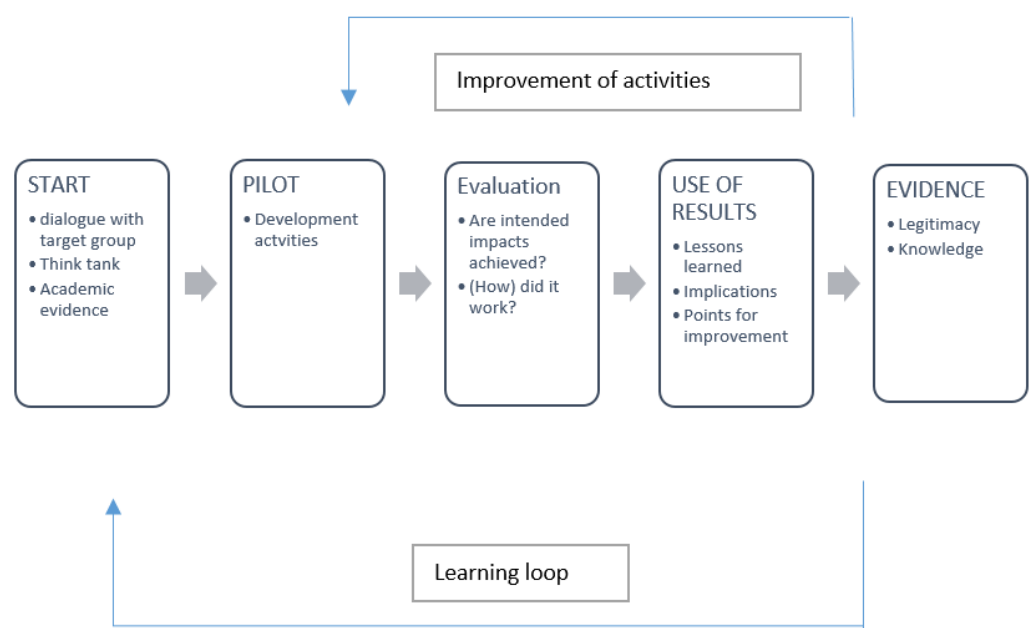
Figure 2: Van Gogh Connects Iterative Process
Source: Authors

To help determine which activities have the most potential to enhance inclusion, the VGM created a research framework (see Table 1) that combines the level of participation (based on Simon 2010) and ways to engage the target group related to the VGM's collections and knowledge. This framework is based on desk research, previous experience with young people living in Amsterdam, and dialogue with the think tank. Over a period of four years, forty activities (encompassing different themes, different ways to engage the target group, and levels of participation) will be developed, executed, and analysed using impact research. Once an activity has been proven to enhance inclusion, the VGM will determine what is required to ensure sustainability, drawing on feedback from the think tank. This will result in a business case that can be implemented in the VGM's governance.

Table 1: Participation Levels and Ways to Engage

Participation Level	A. Self-development		B. Active Participation				C. Passive Participation
	Identity	Career	Fashion	Dance	Music	Spoken word	Museum visit
1. Contribute							
2. Co-operate							
3. Co-creation							
4. Hosted							

Source: Authors

The VGM strongly believes that governance change is required to achieve inclusion. Van Gogh Connects creates awareness, openness for internal change, and ongoing dialogue with the audience. Therefore, in line with Van Gogh Connects, personnel policy and the future

recruitment of new employees will expressly focus on the further diversification of the workforce. The VGM is also creating possibilities for people who are distanced from the labour market (VGM 2018).

What Do We Already Know?

Impact of Cultural Participation

The social value of culture and cultural participation has been the subject of a great deal of scholarly attention. One claim is that cultural engagement can positively impact the individual, community, and society (Sandell 2003). At an individual level, cultural participation is claimed to be an important determinant of psychological well-being (Grossi et al. 2012) and contributes to talent development and self-confidence (Goddard 2009). It has been argued that culture contributes to the social cohesion and identity of groups, individuals, and communities (Goddard 2009; Goulding 2018; Sandell 1998), as cultural sites interact with the "way of living in the community, helping to identify the group values" (Throsby 2012, 55). It is argued that cultural participation is often associated with feelings of social inclusion (Stevenson, Balling, and Kann-Rasmussen 2017) and the sense of "meaning making" (Goulding 2018). However, it has also been claimed that museums reinforce social divisions and reflect inequalities in society (Newman 2013). Museums (such as the VGM, with its mission to enrich and inspire as many people as possible with Van Gogh's life and work) are therefore also called agents of social inclusion (Newman and McLean 2004). They can be seen as a vehicle for broad social change: they can promote a greater tolerance toward minorities, providing a forum for public debate and education (Sandell 1998) and thereby making an important contribution to today's globalizing world, in this multi-ethnic age (Egholk and Jensen 2016).

In addition, there is only limited empirical evidence for the claims regarding the assumed impact of culture and cultural participation. Although heritage institutions, such as museums, are aware of the importance of shedding light on the social value they create (Pendlebury et al. 2004), there is limited expertise and knowledge regarding how to actually measure their social value (Galloway 2009; Newman and McLean 2004; Throsby 2003, 2012). There are studies that measure the social value of cultural heritage (e.g. Del Salazar and Marques 2005; Tuan and Navrud 2008), but many studies that claim to measure the impact of cultural services or products do not measure at impact level, but rather at output level. This approach determines how many jobs are created because of the cultural service or product, or the number of visitors that are attracted by it. However, it does not provide any information regarding accessibility or whether a specific target group is inspired. Other studies define social value as the amount of money the consumer would be willing to pay (Navrud and Ready 2002), for example, to guarantee the preservation of cultural heritage. However, calculating Willingness to Pay (WTP) only provides information on the perception of consumer value, rather than on the actual impact of cultural heritage on the consumer's life. As a result, social value as defined by Navrud and Ready (2002) does not touch on the essence of the assumed benefits of cultural participation. Throsby (2012) offers a more accurate definition. According to Throsby (2012, 55), the social value of cultural heritage is "the interpretation of culture as shared values and beliefs that bind groups together."

Cultural Diversity in Museums

Despite the function of museums as vehicles for social change, it is remarkable that this social change is still to be reflected in the current daily practices of museums or their employees. In Western countries, museum visitors and staff are mainly white and from the upper middle classes (Jancovich 2017). While many museums attempt to serve the needs of a broad range of audiences (e.g. Kearns 2017; Thurner 2017), including minorities such as migrant communities (Kraaykamp, Notten, and Bekhuis 2015; Stein, Garibay, and Wilson 2008), these minorities are

still under-represented in museum visitor numbers, and museum staff still have limited expertise regarding these minorities. Museums therefore consciously create value from a white perspective. The topic of minorities as potential museum visitors is also often neglected in academic literature (Kraaykamp, Notten, and Bekhuis 2015; Stein, Garibay, and Wilson 2008). Consequently, knowledge of *how* to attract these minorities, *how* to share knowledge with them, and *how* to become more relevant to them is also limited. For example, Stein, Garibay, and Wilson (2008, 183) argue: "the ways in which an institution might perceive or define a specific immigrant group may be radically different from the ways in which the group itself—and individuals within it—think about themselves." Consequently, migrant audiences may experience a lack of personal relevance and feel excluded. This barrier hindering cultural participation (Jancovich 2017) was also identified by the think tank. However, the museums' societal relevance underlies its right to exist. In today's changing society, museums should not only focus on white, upper-middle-class visitors. They should instead increasingly focus on cultural diversity among visitors and employees. In this way, they could be able to distribute cultural capital to a diversity of audiences. Cultural capital interacts closely with social capital. This means that cultural capital positively influences elements such as social networks, attitudes to other people, social mobility, and the feeling of belonging (Bourdieu 1989). Therefore, we hope that a focus on cultural diversity will distribute cultural capital among migrant audiences and will consequently lead to less feelings of social exclusion and increased feelings of relevance among migrant audiences.

In general, despite the lack of knowledge regarding cultural diversity among museum visitors, there is growing awareness of the importance of cultural diversity to organisations and society and of the need to improve inclusion (e.g. AAM 2017; Jayne and Dipboye 2004; Kraaykamp, Notten, and Bekhuis 2015; Kühlmann and Heinz 2017; Letki 2008; Van der Meer and Tolsma 2014; Witcomb 2009). Inclusion can be defined as the degree to which an individual "perceives that he or she is an esteemed member of the […] group through experiencing treatment that satisfies his or her needs for belongingness and uniqueness" (Shore et al. 2011, 1265). Moreover, research has shown that a high level of cultural diversity positively impacts society, such as through openness to new ideas and the attraction of fresh talent (Florida, Mellander, and Stolarick 2011; Nikolova and Simroth 2013; Sobel, Dutta, and Roy 2010). A focus on cultural diversity also improves business performance (Jayne and Dipboye 2004). Cultural diversity is becoming a significant HR issue for an increasing number of organisations, including the VGM. To fully understand how to include new audiences, it is important to build relations. One important means of building such relations is by adding these groups to your workforce and incorporating them in your governance, in order to ensure that you think *with* them and not *for* them. The VGM approach of using Van Gogh Connects is therefore intertwined with HM strategy to diversify VGM staff (VGM 2018).

Cultural Preferences of Target Groups with Migrant Backgrounds

According to the limited literature available, minorities exhibit a lower level of cultural participation. For example, Dutch-Moroccan youth exhibit an extremely low level of cultural participation when it comes to highbrow culture (Van Wel et al. 1994). "Highbrow culture" covers institutionalised cultural activities such as visiting museums, opera houses and theatres, or attending performances by symphony orchestras (Dimaggio 1982; Kraaykamp, Notten, and Bekhuis 2015; Van Wel et al. 2006). Based on a questionnaire completed by Dutch youth, Van Wel et al. (2006) also found that Moroccan and Turkish youth participated less in receptive cultural activities, such as visiting a museum or attending a play, a ballet, or a classical music concert. They found that 28 percent of the Moroccan youth and 31 percent of the Turkish youth visited a museum or exhibition in the preceding year in their spare time. This is in contrast to 55 percent of the "native" Dutch young people who visited a museum (Van Wel et al. 2006) in their spare time. This result is also supported by Trienekens (2002), who also found that people with a

Moroccan or Turkish migrant background participate less in highbrow culture (e.g. Trienekens 2002). However, in popular cultural activities, such as going to the cinema or attending festivals, the differences in levels of cultural participation between different ethnicities slightly reduce and blur. Despite the fact that people with a Turkish background still participate less in both highbrow and popular culture, people with a Moroccan background participate as often as "native" Dutch people in popular culture (Trienekens 2002). With regard to active cultural participation, such as playing musical instruments, singing, dancing, and painting, young people with Moroccan and Turkish backgrounds actually exhibit a higher cultural participation than "native" Dutch young people (Wel et al. 2006). Trienekens (2002) also found that Surinamese youth are not at a disadvantage in either highbrow culture or popular culture. Instead, it seems that Surinamese youth exhibit a greater level of cultural participation than "native" Dutch young people. This may imply that Surinamese young people are already included; however, further research is required in order to make solid conclusions regarding this point. The researchers were not able to obtain information regarding the cultural participation of people with an Antillean background in the Netherlands. A summary of this literature overview is given in Table 2.

Table 2: Summary of Literature Concerning Cultural Participation and
Ethnicities in the Netherlands

Receptive and/or highbrow cultural participation	Active and/or popular cultural participation
Ethnic minorities exhibit a lower level of receptive cultural participation.	Moroccan, Turkish, and Surinamese young people show higher level of active cultural participation than Dutch young people.
Moroccan and Turkish young people show low level of participation in highbrow culture (such as museums) compared to Dutch young people.	Surinamese young people show higher level of popular cultural participation than Dutch young people.
Surinamese young people show a higher level of receptive cultural participation than Dutch young people.	Turkish young people show lower level of popular cultural participation than Dutch and Moroccan young people.

Source: Trienekens 2002; Van Wel et al. 1994; Van Wel et al. 2006

Link between Cultural Participation and Educational Level

Educational level and national identification offer an explanation for the lower cultural participation in highbrow culture (such as art museums) of people with a migrant background. Research has shown that migrant communities in the Netherlands often have a lower educational level, compared by the Dutch population without a migrant background (CBS 2015, 2016b). This is also reflected in Amsterdam, where 54 percent of the students in the secondary vocational system have a STAM background, compared to the 10 percent of students with a STAM background who attend university (CBS 2018b). In light of the fact that research has shown that people with a higher educational level more frequently participate in highbrow culture such as visiting art exhibitions and attending classical music concerts (Courty and Zhang 2018; Jancovich 2017; Kraaykamp, Notten, and Bekhuis 2015; Van Wel et al. 2006), it can be surmised that educational level can influence the cultural participation of minorities. The educational level of the mother has also been found to influence the level of cultural participation of their children (Van Wel et al. 2006). Parents of the young people with a migrant background are often "first-generation immigrants." These immigrants often have a lower educational level and, consequently, a lower income (SCP 2016). This could also explain the lower level of cultural participation. However, the influence of higher education on cultural participation is not only applicable to highly educated "native" Dutch people; highly educated people with a Turkish or Moroccan migrant background also exhibit a higher level of participation in highbrow culture (Kraaykamp, Notten, and Bekhuis 2015). However, according to Kraaykamp, Notten, and Bekhuis (2015), it is not sufficient for people with a Turkish or Moroccan background to have a

high level of education. In order to exhibit a higher level of participation in highbrow culture, they also need to experience a strong sense of identification with the Netherlands. National identification (defined as the sense belonging to a society, and therefore related to social inclusion) therefore seems to be an important prerequisite for cultural participation. This could be explained by the fact that those with a strong national identification often have a social network that includes higher educated and "native" Dutch friends (Kraaykamp, Notten, and Bekhuis 2015). Unfortunately, highly educated young people with a non-Western migrant background rarely visit the museum. The cultural interests of the family have also been found to influence cultural participation (Kraaykamp, Notten, and Bekhuis 2015). This makes sense, as this cultural interest of the family influences the cultural participation of children. Research has shown that past experiences related to cultural participation also influence current cultural practice (Van Wel et al. 2006).

Case Study: Activity with Vocational Education Students

The VGM decided to launch the programme with an activity in the context of the formal vocational education system, as 54 percent of these students have a STAM migrant background. This activity ensures that the VGM reaches the target group and is able to test the validity of the research approach.

The VGM invited nine classes of secondary vocational education in Amsterdam to visit the museum in November and December 2017. 143 students were involved. These students study Marketing, Trade and Finance, Care and Welfare, Tourism, and Security. A significant number of the students have a non-Western migrant background other than STAM. These students were also included in this activity.

The aim of this pilot activity was to gain insight into how inclusive young people with a migrant background currently consider the VGM to be. To objectively assess the status quo, no changes were made in the activity offered to the students. Nevertheless, the VGM is aware that target group orientation is highly important (Schep and Kintz 2017). The VGM opted not to change anything or brief any staff member. Half of the students visited the museum with a guided tour, while the other half used an interactive multimedia guide. In the traditional guided tour, the focus is mainly on Van Gogh's development as an artist, his famous brushstrokes and masterpieces like his self-portraits, *Sunflowers*, *The Bedroom*, and *Almond Blossom*. The approach is interactive but focused on Western art historical perspectives. Although the multimedia guide also focuses on looking at Van Gogh's art, the approach is to evoke emotions through the direct tone of voice and the use of quotes from Van Gogh's letters.

Research Questions and Methodology

In this activity with the vocational education students, the researchers attempted to answer the following questions:

- Research question one: What are the cultural preferences of young Amsterdam residents between eighteen and thirty years old with different migrant backgrounds?
- Research question two: Is the VGM able to enrich and inspire those with a migrant background and, if so, how?
- Research question three: How can young Amsterdam residents between eighteen and thirty years old with a migrant background be attracted to and inspired by the VGM?

A mixed approach was used to analyse the visit of the secondary school vocational students to the museum, blending qualitative and quantitative methods in order to answer the research questions. For this analysis, a survey was conducted to gather quantitative data.

All participating students completed the survey prior to their visit to the museum (as a baseline measurement, also called "T0") and again a week after their visit ("T1") to observe changes after interacting with the museum. Examples of qualitative data include the personal feedback provided by the students in the open entry fields of a survey, the evaluation together with the programme manager following their visit, and the discussion of the results with the think tank. This mixed method empirical impact measurement makes it possible:

- To test if engagement with the museum will lead to the intended positive impact among these beneficiaries (research question three). Despite the fact that the VGM is aware that a single visit to the museum is unlikely to result in drastic changes (Geukema et al. 2011), we do believe that this approach could provide valuable insights.
- To gain insight into the cultural preferences of the target group (research question one).
- To understand how the programme can be relevant to the migrant target groups (research question two) and how the programme can inspire and enrich them (research question three). This is important to understand the values, paradigms, interests, and perceptions of the target group (Stein, Garibay, and Wilson 2008).

Survey Development

The development of the survey started with a qualitative literature review to collect academic literature regarding the explanatory variables that can be used to elucidate the cultural preferences of the migrant target groups and their level of cultural participation. The literature review is also used in order to clarify the potential benefits ("impact areas") of a museum visit for the target group. In other words, it helped to identify potential impact areas. Based on this literature review, the researchers and the VGM subsequently selected the relevant explanatory variables and impact areas to help them develop a survey designed to aid them in answering the research questions. The VGM is aware that the tone of voice of the questions can be biased or exclude people due to a lack of relevance. To ensure that the tone of voice was appropriate for this specific research population and that the subjects could comprehend the questions, the questionnaire was first assessed by teachers of secondary vocational students and VGM employees with working knowledge of the target group.

Explanatory Variables

Educational Level

As previously mentioned, Van Wel et al. (2006) found that the educational level of the mother could influence the cultural participation of students. The educational level of the target group also seemed to be an important determinant of cultural participation (Kraaykamp, Notten, and Bekhuis 2015; Van der Stichele and Laermans 2006). However, DiMaggio (1982) ascertained a relatively low correlation between parental education and cultural capital. In light of the attention to educational level in literature, the educational level of the parents has been included in the survey. However, all students in our research population have the same educational level, which means it is not necessary to enquire as to their educational level.

Identity, Sex, and Age

As migrant background is an important determinant for cultural participation (Van Wel et al. 2006), the students were asked if they had a migrant background. The students that stated that they had a non-Western migrant background were asked to specify if they have a Surinamese,

Turkish, Antillean, or Moroccan ("STAM") background or another non-Western background. Sex and age have also been identified as primary explanatory variables for cultural participation (Kraaykamp, Notten, and Bekhuis 2015; Van der Stichele and Laermans 2006). The explanatory variables of "Sex" and "Age" were therefore included in the baseline T0 survey.

Impact of Family

As previously mentioned, the cultural interest of the family (Kraaykamp, Notten, and Bekhuis 2015) and childhood experiences (Van Wel et al. 2006) were also found to influence cultural participation. A question was therefore included in the T0 survey enquiring about how often the students came into contact with culture when they were younger. The answer options were based on Van der Stichele and Laermans (2006), i.e. "Never," "Once a year," "Several times a year up to several times a month." In order to gather more detailed information, the researchers split this last option into "Several times a year," "Several times a month," and "Once a month."

Active versus Receptive Cultural Participation

Van Wel et al. (2006) compared the cultural practice (both active and receptive) of people with and without a migrant background. In order to gain insight into the current level of cultural participation of the migrant target groups in Amsterdam, a question related to the current receptive cultural participation of the students was included. This question was: "How many times in the past twelve months have you….?" The question was based on the European Commission study on cultural participation (2013). The possible answers were "Watched or listened to a cultural programme," "Read a book," "Been to the cinema," "Visited a historical monument or site," "Visited a museum or gallery," "Been to a concert," "Visited a public library," "Been to the theatre," and "Seen a ballet, a dance performance or an opera."

However, although looking at art in a museum is receptive participation, the VGM is aware that active forms of cultural participation can enhance participation, especially with younger audiences. The museum uses active participation methods and crossovers to active culture that have already proved successfully in programmes for children and young adults, such as the Vincent on Friday programming. Several active cultural activities were therefore also added to this question. These active cultural activities (playing musical instrument, singing, dancing, drawing/painting, photography/making videos, textile arts, writing poetry or stories, acting and making ceramics or jewellery) were based on Van Wel et al. (2006).

Impact Areas

Motivation, Participation, and Perceived Values

In the T0 measurement, the students were asked about their potential motivations to visit a museum. The list of indicators was based on a discussion with the VGM Marketing Advisor regarding creating correlation with the ongoing VGM visitor research. In T1, this list was also presented to the students, in order to ascertain whether the motivations to visit a museum had changed after their museum visit.

Research indicates that cultural participation can be limited by several barriers. People may not be able to participate in culture for a range of reasons, including not having the required funds, lacking knowledge of the topic, or feeling like they do not belong (Vermeersch and Vandenbroucke 2014). The researchers therefore enquired as to why the participants had not participated in the previously mentioned cultural activities more often. These barriers were also based on the study conducted by the European Commission (2013). The possible options were "lack of interest," "lack of time," "lack of information," "limited choice/poor quality in the place you live," "too expensive," "other," and "don't know." We added the active cultural activities as

mentioned by Van Wel et al. (2006) to this question. As Stein, Garibay, and Wilson (2008) argued, it is not clear whether the perceived values of migrant communities correspond with the museum's intended value creation. It is therefore interesting to measure the perceived value of the migrant target groups concerning the VGM. Based on the literature review, the researchers conducted a mind map including different potential impact areas of cultural participation (see Figure 3). Based on this mind map, the VGM selected impact areas that were considered to be the most relevant indicators. These indicators were incorporated in a question that was created in order to assess whether the students believed that a visit to the VGM would lead to these intended values. Answers to this question provide information regarding the perceived value of cultural participation by the migrant target groups.

Figure 3: Impact of Cultural Participation
Source: Belfiore 2002; Ekman 1999; Evans 2005; Goddard 2009; Grossi et al. 2012; Moody and Phinney 2012; Newman and McLean 2004; Sandell 1998; Scott 2003; Throsby 2003, 2012; VGM 2017; Wavell et al. 2002

Social Inclusion

The survey specifically focuses on two indicators: "social cohesion" and "social inclusion." The measurement of these indicators is receiving increasing attention in literature. While many scholars focus on the measurement of this social inclusion, most of the measurements are conducted in mental health organisations and in the education system (e.g. Baumgartner and Burns 2013; Easterly et al. 2001; Duhaime et al. 2004; McColl et al. 2001; Rajulton, Ravanera, and Beaujot 2007; Secker et al. 2009; Spoonley et al. 2005; Wilson 2006; Wilson and Secker 2015). This kind of measurement is new in the context of the cultural sector. In this article, social inclusion and social cohesion are combined and incorporated in the concept of social inclusion, as both concepts are closely related to each other (Wilson and Secker 2015). In light of the high number of Amsterdam residents with a migrant background, the topic of social inclusion is

extremely relevant to the VGM. Research has shown that ethnic minorities are less socially engaged than "native" Dutch inhabitants (SCP 2016). This may lead to feelings of social exclusion.[3] The VGM is aware that a single museum visit is unlikely to drastically impact the feeling of social inclusion. However, despite the fact that social inclusion is often viewed as an effect of cultural participation (Duhaime et al. 2004; Secker et al. 2009; Wilson 2006), the measurement of social inclusion in a cultural context remains underdeveloped. The VGM is keen to change this, preferably in collaboration with research institutes.[4] This survey could potentially assist in developing a means of empirically measuring this assumed effect of cultural participation.

The Social Inclusion Scale (SIS) developed by Secker et al. (2009) was applied and validated in mental health organisations as well as in arts projects in England with university students aged at least eighteen (Wilson and Secker 2015). The decisive factor in the application of the SIS in T0 and T1 surveys was the combination of the scale having been validated in arts projects and with students from the same age category as in the subject population of this research. The wording of three of the questions in this scale was unsuitable for the population of our research. Therefore, following the example of Wilson and Secker (2015) two questions were modified and one question was deleted. The statement "I have been involved in a group not just for mental health" was changed to "I have been involved in a group not just with people from my own ethnicity." The statement "I have felt some people look down on me because of my mental health needs" was changed to "I have felt some people look down on me because of how I am." Lastly, the statement "my social life has been mainly related to mental health, or people who use mental health services" was removed due to its lack of relevance to our research. SIS measures three different subscales: social acceptance, social isolation, and social relations (Secker et al. 2009). The SIS originally consisted of statements in which participants choose the option on a four-point Likert scale. In order to bring this scale into line with the other questions in the survey, we applied a five-point Likert scale. The results of this quantitative measurement can be supplemented with qualitative data from the survey and with the knowledge gained in the think tank.

Results

Research Population Descriptives

After the T0 and T1 data was gathered, we excluded the duplicates and the responses with many missing variables. The T0 and T1 questionnaires were sent to 143 students. 124 students completed the T0 survey, amounting to a response rate of 86.7 percent. 66.9 percent of the 124 students had a migrant background. Table 3 displays the distribution related to the migrant backgrounds. However, Table 3 shows that the number of students with a STAM migrant background was relatively low. In the analyses, these four backgrounds are therefore not distinguished in the description of the results. 94 students completed the T1 survey, a response rate of 75.8 percent.

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[3] It is important to acknowledge that there is currently a debate in literature regarding the opposite character of social inclusion and social exclusion (e.g. Wilson and Secker 2015). However, this discussion is yet to be concluded, and the aim of this article is not to contribute to the discussion.

[4] For example, research in collaboration with the University of Amsterdam (Gysels 2017a, 2017b) into the impact of VGM outreach projects on vulnerable senior citizens.

Table 3: Descriptive Research Sample

			Total number of students T0 = 124
No migrant background			41 (33.1% of research sample)
Migrant background			83 (66.9% of research sample)
	Western migrant background		15
	Non-Western migrant background		68
		Surinamese	10
		Turkish	4
		Antillean	4
		Moroccan	20

Source: Authors

Cultural Preferences and Behaviours

Figures 4 and 5 display the past experiences and the current cultural preferences of both the students without a migrant background and the students with a non-Western migrant background. Of all of the cultural activities, both groups of students visited the cinema in their youth (Figure 4) most often. In the past twelve months, both groups also visited the cinema relatively often (Figure 5). The VGM could take advantage of this knowledge. For example, a crossover to film could potentially help improve the relevance of the VGM to the target groups, especially considering that Van Gogh has inspired moviemakers throughout cinematic history (e.g. *Lust for Live* (1956) through to 2018 Oscar nominee *Loving Vincent*).

In general, we can conclude that students with a non-Western migrant background participated less in receptive culture (e.g. visiting the theatre or a museum or attending a ballet or a classical music concert) in their youth (Figure 4). However, when analysing the perceived barriers hindering visiting a museum more frequently, no significant differences are revealed between "native" Dutch students and students with a non-Western migrant background. Both groups indicate lack of interest as being the most important reason explaining why they do not visit a museum more often. This corresponds with the research of Jancovich (2017). For both groups, a lack of time, money, and knowledge is just a minor barrier. The feeling of not belonging is also not seen as a significant barrier. It is remarkable that students with a non-Western migrant background report a lower feeling of not belonging than the "native" Dutch students. However, as research has shown that barriers should be removed in order to stimulate cultural participation (Stevenson, Balling, and Kann-Rasmussen 2017), it is important to further explore these barriers in future research and in future activities as part of Van Gogh Connects.
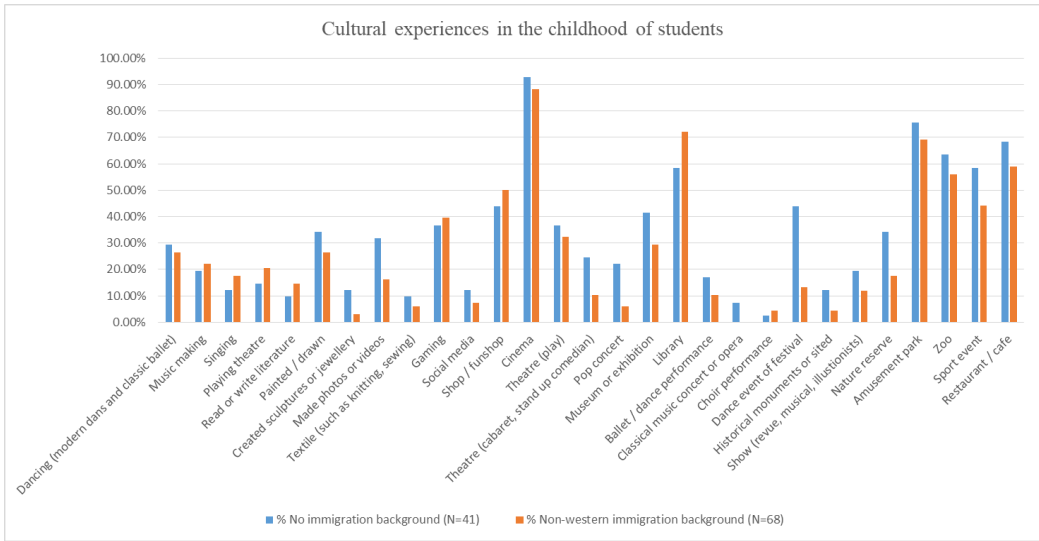
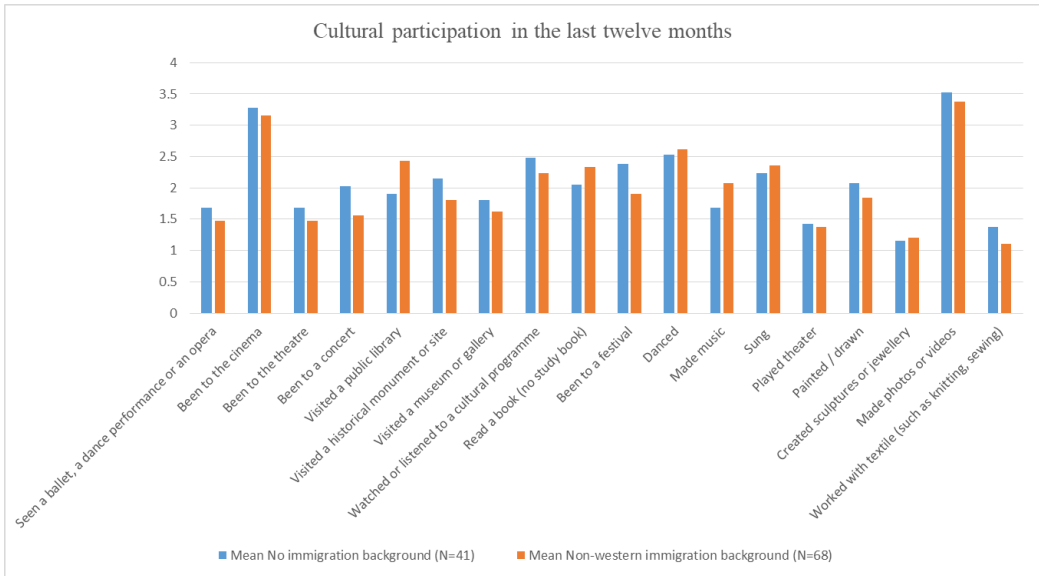Figure 4: Cultural Experiences in the Students' Childhood
Source: Authors

Figure 5: Cultural Participation in the Last Twelve Months
Source: Authors

With regard to the average number of times that students participated in culture in the past twelve months, the students with a non-Western migrant background participated less in receptive and highbrow cultural activities (Figure 5). However, when it comes to active cultural participation, the opposite is evident. Students in our research sample with a non-Western migrant background participated more frequently in specific active cultural activities (e.g. making music, singing, acting, and reading) in their youth (Figure 4). With regard to the active cultural activities such as singing, making music, dancing, reading, and making jewellery, these students also participated more often in the last twelve months than students without a migrant background. Consequently, a tentative conclusion is that active cultural participation is more relevant for the target group. The VGM will build further on this important result. An

upcoming pilot activity will be a Vincent on Friday programme co-created by young people with a migrant background. Spoken word will be used as the crossover, performed by actors and artists with a migrant background.

Effects on Enjoyment and Inspiration

In the T1 survey, 43 percent of the students indicated that they enjoyed their visit. In total, 35.7 percent of the respondents were a little to very inspired by their visit. The students who were inspired indicated that their visit was interesting, that they learned a lot, and that they were inspired by the different styles and colours that Van Gogh used in his paintings. Two students noted that their visit stimulated them to start painting again. The students who were not inspired by their visit mentioned that they did not like the atmosphere in the museum, that they found it boring and unattractive, and that they preferred active pastimes instead of visiting a museum (that they deemed to be a passive activity). In general, the students were more inspired by the multimedia guide than by the guided tour. Table 4 provides a possible explanation, showing that most students find the personal life of Vincent van Gogh interesting. The tone of voice of the multimedia guide is more personal, and it uses lots of quotes from Van Gogh's letters. The conscious choice was made to keep the guided tour "traditional," hence the guided tour was characterised by an art historical focus, with the emphasis on Van Gogh's artistic development, brushstrokes, and colours. The VGM deliberately opted not to select and train specific guides (although the museum is aware that this is an essential element of creating a personal connection). However, further research should certainly explore the various effects of guided tours and multimedia guides in more detail.

Table 4: Relevant Issues Centred on Vincent Van Gogh for the Target Group

What interests you about Vincent van Gogh?	N	%
His personal life	44	46.8%
His artworks	33	35.1%
His creative development	30	31.9%
His letters	8	8.5%
His ideas	20	21.3%
Nothing	11	11.7%

Source: Authors

The negative perception of the guided tour in the museum may also be linked to an incident that occurred during one of the guided tours. During this tour, a "traditional" museum visitor, a middle-aged "native" Dutch man, approached the museum guide. In front of the young people, he expressed his admiration that the museum guide was "trying to teach these Philistines something." The target group understandably felt insulted. After the tour, the students revealed that this was not that first time that they had experienced such an attitude and that this incident provided proof that they were not welcome in museums. This represents a harsh lesson for the VGM. The VGM wants to be inclusive and make the life and work of Van Gogh accessible for everyone. However, the behaviour of "traditional" museum visitors can make "new" audiences feel excluded. An important next step for the VGM is therefore to train staff to deal with situations such as this.

Effects on Cultural Intention

The results indicate that the extent of cultural participation in childhood is significantly related to students' intention to visit a museum more often at the 10 percent significance level (sign. = 0.063). Childhood cultural experiences therefore significantly influence the students'

current level of cultural participation. This corresponds with the findings of Van Wel et al. (2006) and justifies the VGM strategy of reaching out to young people who receive a lower level of parental encouragement to visit museums.

The number of students who wanted to visit a museum more often increased between T0 and T1 (from 20.2% in T0 to 28. 7% in T1). This indicates that there is scope for the VGM to become more relevant to the target group. According to the T0 respondents who would like to visit a museum more often, the most important reasons for them to do so are to take a break, to relax, and to stimulate their own creativity. In T1, the most important reasons are to learn something new, to try something new, and to relax (see Figure 6). If we focus specifically on students with a non-Western migrant background (N = 11) who would like to visit a museum more often, it appears that the most important reasons for them to do so are to learn something new, to enjoy beautiful things, and to be away from the daily routine.
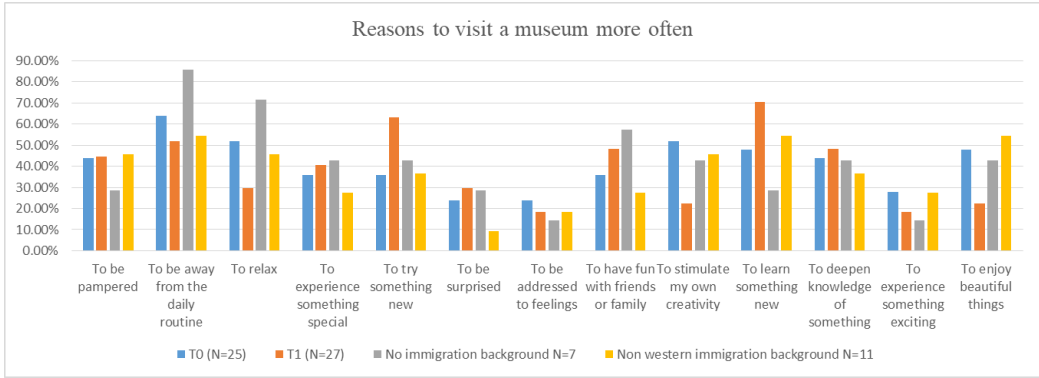

Figure 6: Reasons to Visit a Museum More Often
Source: Authors

Effects on Cultural Valuation

Focusing on the research sample of T0, the most important perceived values of the VGM seem to be the fact that visitors learn something new, are given food for thought, and become aware of other cultures (see Figure 7). Related to the latter, despite the fact that Van Gogh is a Western European artist, both "native" and "non-native" students rank this value relatively high. A possible explanation for this is that both groups see this as another culture, as Van Gogh lived in another period in time and spent much of his life in various foreign countries. In T1, these perceived values are also the possibility to learn something new, to be given food for thought, and to gain new experiences. There are remarkable differences in the perceived values of "native" Dutch native students and those with a non-Western migrant background. For example, there is a large gap in valuation between the two groups regarding the values of "become inspired" and "having a good time." The VGM is keen to gain a better understanding of these differences. A next step will therefore be to conduct the same test with students within the applied university and academic university education systems.
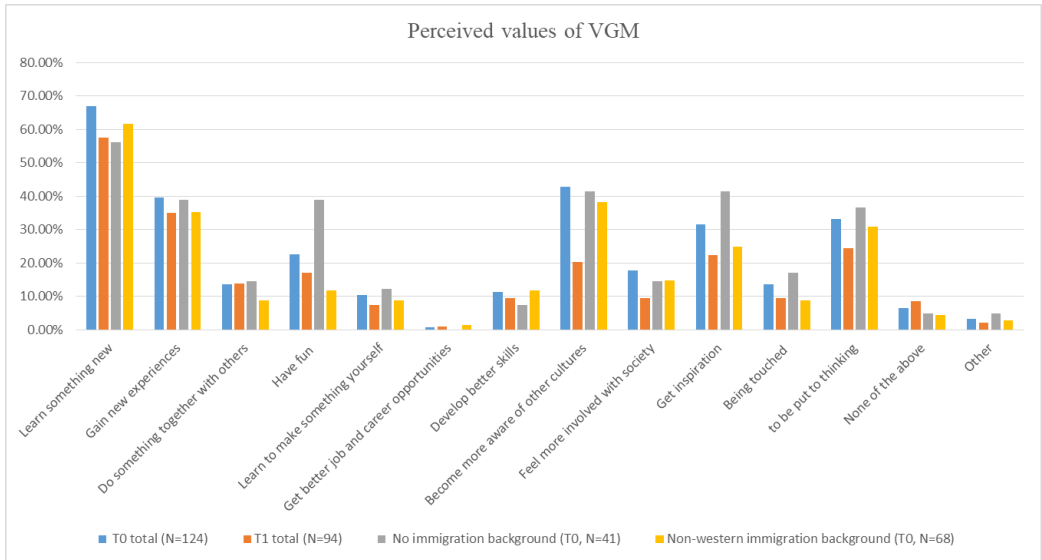
16

Figure 7: Perceived Values of VGM among Students
Source: Authors

Effects on Social Inclusion

The researchers conducted an independent t-test to analyse whether the students' feelings regarding social inclusion changed following their visit to the museum. As previously mentioned, the VGM did not expect a single museum visit to have a drastic impact, yet it is important that a method capable of measuring the effect of cultural participation is tested. Table 3 clarifies which statement of the SIS belongs to the subscales of social isolation, social relations, or social acceptance. Following Secker et al. (2009), we calculated the mean scores for each subscale. The analysis shows that the mean score for social isolation and social acceptance decreases between T0 and T1. Conversely, the mean score for social relations increases slightly (see Table 5).

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Table 5: Elements of Social Inclusion Scale That Are Implemented in This Study

Social inclusion scale	Subscale	Mean T0	Mean T1	Mean T0 background	Mean T0 No background	Mean T0 Western background	Mean T0 Non-western background
I have felt terribly alone and isolated	Social isolation	2.13	2.18	2.05	2.30	2.33	1.93
I have felt accepted by my friends		4.40	4.28	4.50	4.20	4.54	4.48
I have been out with friends in a social context		4.18	4.18	4.17	4.20	4.04	4.21
I have felt that I am a valuable member of society		3.63	3.45	3.74	3.40	3.50	3.84
I have friends I see or talk to every week		4.23	4.18	4.27	4.13	4.21	4.31
I have felt that I am a valuable member of society	Social relations	3.63	3.45	3.74	3.40	3.50	3.84
I have felt that what I do is valued by others		3.83	3.79	3.96 **	3.55	3.79	4.03
I have been to new places		3.52	3.51	3.44	3.70	3.25	3.54
I have learned something about other cultures		3.31	3.37	3.40	3.10	3.29	3.44
I have been involved in a group with not only people from my own cultural background		4.13	4.06	4.27 **	3.83	4.21	4.30
I have done some cultural activity		3.22	3.59*	3.20	3.25	3.25	3.18
I have felt that some people look down on me		2.45	2.62	2.56	2.23	2.88	2.43
I have felt accepted by the people in my environment	Social acceptance	4.06	4.01	4.12	3.95	3.71	4.28 ***
I have friends that I see or talk to every week		4.23	4.18	4.27	4.13	4.21	4.31
I have felt accepted by my family		4.38	4.30	4.37	4.40	4.17	4.46
I have felt clear about my rights		4.03	3.80	4.11	3.88	4.00	4.13
I have felt free to express my beliefs		4.07	3.97	4.10	4.03	3.75	4.21
Subscales							
Social isolation		3.71	3.66	3.75	3.65	3.73	3.75
Social relations		3.44	3.48	3.51	3.29	3.45	3.54
Social acceptance		4.15	4.05	4.19	4.08	3.97	4.28

* Mean score in T1 is significantly different to mean score in T0 at 5% sign. level.
** score of students with a migrant background shows a significant difference to that of students without a migrant background at 5% sign. level.
*** score of students with a non-Western migrant background shows a significant difference to that of students with a Western background at 5% sign. level.

Source: Authors

Despite the fact that T0 and T1 show different means for the subscales, we did not observe significant differences for these subscales between T0 and T1. However, we also applied the independent t-test for each specific element in the SIS. This analysis shows a significant increase for the element "I have done some cultural activity" (sign. = 0.014). At the 10 percent significance level, the analysis shows a significant decrease for the element "I have felt clear about my rights" (sign. = 0.092) (see Table 6). This result implies that museums can potentially positively influence specific elements of social inclusion. These results also show that it is possible to empirically and quantitatively measure the effects of cultural participation on social inclusion. We expect that more long-term activities (that are fully geared to the interests of the target group) would therefore lead to more positive impact on the different elements of SIS. This should be taken into consideration when developing future Van Gogh Connects activities.

Table 6: Independent t-test of Elements SIS

		F	Sig.	t	df	Sig. (2-tailed)	Mean Diff.	Std. Error Diff.
I have done some cultural activity	Equal variances assumed	0.013	0.911	-2.468	209	0.014	-0.36846	0.14931
	Equal variances not assumed			-2.456	182.133	0.015	-0.36846	0.15001
I have felt clear about my rights	Equal variances assumed	0.619	0.432	1.692	209	0.092	0.22766	0.13458
	Equal variances not assumed			1.667	175.102	0.097	0.22766	0.13660

Source: Authors

Conclusion

This article has several aims. Firstly, it attempts to answer the research questions. Secondly, it aims to test whether the VGM research approach is valid. Thirdly, it is a manifestation of the VGM's aim to share their experiences with the field. Our key findings are:

- The vocational educational students in the research sample prefer to participate in active cultural activities.
- The personal life of Vincent van Gogh is relevant to the students in the research sample.
- The VGM can potentially positively impact specific factors that result in a feeling of social inclusion amongst the students in the research sample.

Research question one: What are the cultural preferences of young Amsterdam residents between eighteen and thirty years old with different migrant backgrounds?

We found that the students in the research sample with a non-Western migrant background participated less in receptive and highbrow cultural activities. Instead, compared to students without a migrant background they more frequently participate in specific active cultural activities According to the research sample, active participation seems to enhance relevance and inclusion for this segment of the target group. Moving forward, the VGM will explore whether the same impact applies in the case of applied university students and academic university students. The VGM is subsequently keen to consider whether there is a possibility of these active approaches being sustainably secured in governance.

Research question two: Is the VGM able to enrich and inspire those with a migrant background and, if so, how?

We found no clear answer to this question. On the one hand, we conclude that 43 percent of the students enjoyed their visit and that 35.7 percent of the respondents were inspired by their visit. We also found an increase in the percentage of students who wanted to visit a museum more often. On the other hand, the qualitative analyses indicate that the target group experienced a lack of relevance and interest. Further research should explore this matter in more depth in order to provide a better understanding of the relevance of the VGM. The importance of the think tank was also revealed during the research, offering a means of staying in dialogue with the target group. It is for this reason that the VGM is keen to professionalize this dialogue in their governance.

We have observed a significant change related to the statement "I have done some cultural activity" of SIS. This indicates that the VGM can potentially positively influence specific elements that lead to social inclusion and that it is possible to empirically and quantitatively measure the effects of cultural participation on social inclusion. In order to optimize the potential effect of cultural participation, the VGM will conduct a similar impact study involving students in which there will be more long-term museum engagement.

Research question three: How can young Amsterdam residents between eighteen and thirty years old with a migrant background be attracted to and inspired by the VGM?

We can conclude that, for this research sample, active cultural forms and the personal story of Vincent van Gogh offers opportunities to connect with the target group. The VGM wants to further explore ways of integrating these elements in the Van Gogh Connects programming. The perception of the students in the research sample regarding the guided tour also implies that offering museum guides target group-oriented training may help to increase relevance for these students. The VGM is therefore keen to invest in such training in the future.

Further Research and Recommendations

The results outlined above are merely preliminary, as the Van Gogh Connects programme will continue for another three years. The research approach adopted by the VGM has proven to be valid, hence the museum aims to apply this research approach to students in the applied university system and the academic university system. In the years ahead, we therefore expect to gain valuable new insights that can subsequently be shared with the field.

It is vitally important that the awareness and knowledge of cultural diversity increases throughout the entire VGM workforce. Integral service will otherwise not feel inclusive for the target group. Being relevant to the target group starts with the internal awareness and change of an organisation, as governance change is a prerequisite of inclusiveness. In February and March 2018, the HM Department conducted a survey to gauge cultural diversity and cultural awareness among VGM employees. Based on this research, the VGM now has an overview of current awareness and is aware of the steps it needs to take to select and train all employees regarding inclusion. This represents one of the underlying opportunities for governance to be truly relevant and inclusive.

We recommend other museums to think how our key findings (e.g. the preference for active cultural participation, the relevance of the story behind the artist, and the potential to positively impact factors that result in a feeling of social inclusion of the research sample) can be of value for their organisation. Moreover, we recommend other museums or researchers to consider, compare, and evaluate possibilities of developing similar projects in other museums.

In this way, we jointly can fill a gap that museums have to face in today's world and that will be common to many museums. Moreover, we also recommend museums to use the impact

measurement methodology in order to gain insights in their achieved results, but also to gain insights in ways to strategically manage and steer on their intended impact.

Acknowledgement

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ABOUT THE AUTHORS

Marjelle Vermeulen, MA: PhD Candidate, Impact Centre Erasmus, Erasmus University Rotterdam, Rotterdam, The Netherlands

Prof. Filip Vermeylen: Professor of Global Art Markets, Erasmus School of History, Culture and Communication, Erasmus University Rotterdam, Rotterdam, The Netherlands

Prof. Karen Maas: Professor Accounting and Sustainability, Open University, Heerlen, The Netherlands; Scientific Director, Impact Centre Erasmus, Erasmus University Rotterdam, Rotterdam, The Netherlands

Marthe de Vet, MA: Head of Education & Interpretation, Van Gogh Museum, Amsterdam, The Netherlands

Martin van Engel, MsC: Van Gogh Connects Programme Manager, Van Gogh Museum, Amsterdam, The Netherlands

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