# MUSEUMS

# CITIZENS AND SUSTAINABLE SOLUTIONS

STYRELSEN
DANISH AGENCY FOR CULTURE

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JACOB THOREK JENSEN
& IDA BRÆNDHOLT LUNDGAARD

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# PREFACE

Sustainability is at the top of today's agenda – also for museums. The Danish Agency for Culture has therefore chosen to present the results of the National User Survey 2014 in the light of a sustainability perspective. This is based on a complex understanding of sustainability, which includes many different parameters. With the publication *Museums – Citizens and Sustainable Solutions*, The Danish Agency for Culture presents results, experiences and challenges that have been identified by means of the User Survey over the last six years.

The User Survey is a tool for developing relevant and contemporary museums that provide access to culture for all citizens in every corner of Denmark. This is a clear objective in the Danish Museum Act. As mentioned in the comments to the Museum Act, the state owned and state approved museums are to "...contribute to putting the current societal development and debate into perspective. They are also to help form the basis for the solution of societal tasks. It is a key task for the museums to develop cultural and natural heritage as a resource in the Danish society, including the development of meaning and use of the same, both for the individual citizen and for society as a whole. The museums' social role is to be strengthened, and the museums are to contribute to society's development and to general education through experiences, inspiration, learning, critical reflection and active citizenship."

As independent user groups, children and young people are currently being given special attention. With the new reform of the Danish primary and secondary school system, the strong focus on interplay between school and museums gains further strength. This is productive both for children and young people and for the museums. Children and young people can adapt new and fresh perspectives of cultural heritage and the museums' tasks and roles. And at the same time, museums constitute a special public space and meeting place for learning across

generations. Through knowledge about our culture, children and young people can become active citizens who contribute to the development and creation of tomorrow's society.

The User Survey is in itself a sustainable solution through which the state owned and state approved museums and the Danish Agency for Culture, in collaboration with other cultural institutions, universities and the Association of Danish Museums, have generated a unique, creative data material. The User Survey is a result of increased transparency about the museums' user profiles and a joint starting point for the professional development of the museums through knowledge sharing of results and experience between the museums and with the surrounding society.

*Museums – Citizens and Sustainable Solutions* continues to build on the Danish Agency for Culture's publications *Museums – Social Learning Spaces and Knowledge Producing Processes*, 2013, and *Museums – Knowledge, Democracy, Transformation*, 2014. It presents practical and theoretical experiences and analyses of the User Survey's local and national results with contributions from distinctive Danish and foreign museum leaders and staff as well as researchers.

It is crucial to the Danish Agency for Culture to promote knowledge sharing and experience exchange internationally in the cultural area. This is why we share our Danish experience with the User Survey internationally, while at the same time, we invite foreign experts to consider and interpret the survey's results as an inspiration for the Danish museum sector.

**OLE WINTHER**
Head of Division, Danish Agency for Culture

## USERS AND SUSTAINABLE RELATIONSHIPS

The article 'Museums' Users and Users' Museums' presents the main results from the User Survey at the state owned and state approved museums in Denmark from 2014. The article sheds light on the users' assessments of the museums' core services, the users' motivational and learning behaviour and their knowledge level in relation to the museums' fields of work and the users cultural affiliation to other countries than Denmark. The article also presents the users' distribution according to TNS Gallup's compass segmentation, which is compared to the compass segmentation of the Danish population. Furthermore, the article gives an account of the users' socio-economic background variables, which are also compared to data about the Danish population. The article presents key figures for both Danish and foreign users.

Then follows the article 'Museums at the Centre of Sustainable Social Development'. Here, results and development trends are presented for the six years where the User Survey has been conducted. The article puts the User Survey's results into perspective in a theoretical and methodological context in relation to how museums can contribute to a sustainable social development.

## DIVERSITY AND ORGANISATIONAL CHANGE

In the article 'What is Sustainability?', Deputy Director of the National Museum of Denmark, Lene Floris, and the museum's Head of Communication, Christian Hede, reflect on how the museum works strategically with user perspectives based on various sustainability parameters, including a financial parameter. The article takes its starting point in the National Museum's local user surveys at the many different exhibition sites that make up the museum, and it considers how the National Museum can attract even more users over the coming years by developing the museum's brand. In continuation of this, the article presents Denmark's main cultural history museum's strategic objectives in relation to sustainable development in a user perspective.

This is followed by the article 'Blind Spots (A Traveller's Story) – Notes on Cultural Citizenship, Power, Recognition and Diversity' by Researcher at Malmö University Temi Odumosu. She identifies key challenges and goals for the development of transformative leadership in the cultural heritage sector. The article takes a post-colonial view of the museum field and includes the author's personal experience as an immigrant in Denmark.

The chapter concludes with the article 'Research-led Reflective Practice' by Emily Pringle, who is the Head of the Tate Museums' new research centre for learning. The article discusses current challenges for museums taking its starting point in a research-based practice, which is the basis for the establishment of the new centre at the Tate Museums. This practice builds on action research, co-creation, input from various contributors, creativity and a venture spirit.

## CITIZENSHIP AND TRANSFORMATION

The chapter starts with the article 'Why Transformative Processes?' written by Director of the National Gallery of Denmark, Mikkel Bogh, and Head of Learning, Berit Anne Larsen. The article takes its starting point in the museum's local user survey and reflects on how the museum works strategically with the development of a relevant and up-to-date practice in our modern society. The authors from Denmark's main art museum discuss the museum's democratic obligations and how the active citizenship perspective forms the foundation for transformative organisational development and management.

In the article 'Sustainable Wings – A Post Feminist Approach to Museums', Spanish researcher and writer Carla Padró elaborates on how post-feminist theory can help develop museology in a direction where users and employees' well-being is decisive for the museum's success. The article highlights why transformative practices that take their starting point in social justice must be locally founded and context-de-

termined. The author argues for the need of new formats for museum practice based on the input from a variety of contributors and cultural active citizenship.

Then follows the article 'Museum Merger and User-driven Transformation' by Museum Director at the Cultural History Museums in Holstebro Municipality, Ingeborg Svennevig, and Museum Director at West Zealand Museum, Eskil Vagn Olsen. The two museum directors both head newly merged museums. In the article, the authors take their starting point in their museums' experience with local user surveys, and they reflect on how museums utilise user perspectives strategically in relation to the creation of relevant and up-to-date cultural institutions.

In the article 'Rethinking the Past, Present and Future – Art, Sense of Place and Society', the Director of Al Hoash – The Palestinian Art Court, Alia Rayyan, describes the establishment and development of an art museum in East Jerusalem. The author explains how the museum achieves local anchoring via local and international partnerships, thus creating framework conditions for dialogue based on inclusion and recognition of diversity. Thereby, the museum contributes to the development of a city district and to a strengthening of identities through visual culture.

### SENSE OF PLACE AND METAMORPHOSES

The article 'Natural History Museums at a Turning Point', which opens this chapter, is written by Head of Mediation at the Natural History Museum of Denmark, Hanne Strager. The author reveals how Denmark's main natural history museum manages its responsibility as a knowledge centre and learning environment in society. The article reflects on the museum's local user surveys and identifies the need for a new practice based on inclusion and interdisciplinarity that involves the inclusion of young and adult users.

This is followed by the article 'How Can Museums Contribute to Social and Cultural Change?', which is written by Director at the Costume Museum in São Brás de Alportel, Emanuel Sancho, and Postdoc at the Centre for Sociology at the Coimbra University, Lorena Sancho Querol. The article presents the principles for social museology and demonstrates how the Costume Museum has developed with a theoretical and methodological basis in social museology. The authors show how the museum constitutes a dynamic knowledge centre and learning environment for sustainable development in the local community.

The chapter concludes with the article 'Rethinking the Ecomuseum' by Museum Director for Ringkøbing-Skjern Museum, Kim Clausen, Deputy Director Peter Carstensen and Head of Marketing Iben Granum Møller. The authors share their thoughts and considerations in connection with the development of Ringkøbing-Skjern Museum, presenting their own rethink of the French ecomuseum paradigm in the 21st century. The article identifies challenges and potentials in the development of relevant and current museums for local and global users, which include an integrated understanding of cultural and natural heritage.

### HERITAGE MANAGEMENT AND SOCIAL CHANGE

This chapter starts with the article 'Museums' Role in Society' by Director of the Association of Danish Museums (ODM), Nils M. Jensen, and Chairman of ODM and Museum Director at KØS – Museum of Art in Public Places, Christine Buhl Andersen. The article describes ODM's value basis, including visions for museums' roles in society. The authors are particularly inspired by the museum development in the Netherlands and the United Kingdom, and they identify development perspectives based on the User Survey's results, which manifest the museums' role in society.

Then follows the article 'Big Data, Practice and Politics' by Irish Professor Paul Moore, who is Head of the School of Creative Arts and Technologies at Ulster University. The article takes its starting point in the User Survey's national results and discusses the usefulness of large volumes of data and how these can be communicated, used in practice, and converted into policy. The author discusses the potentials of data-driven decision-making from an economic and societal sustaiability perspective.

In the article 'People and Political Museums – Battlegrounds and Opportunity Spaces for Cultural Heritage', Danish researcher Mette Skeel presents her thoughts on and experience with negotiations about cultural heritage in the European capital, Budapest, which take place outside the museums' walls. These negotiations take their starting point in individual and collective memories and repressions as well as identity issues linked to the current political situation in Hungary.

# BIOGRAPHIES

## ALIA RAYYAN

Alia Rayyan holds an MA in International Politics with a focus on the Middle East, sociology and history of art from the University of Hamburg and the School of Oriental and African Studies (SOAS), at the University of London. She has worked as a creative producer, filmmaker, project manager, journalist and writer in Berlin, Beirut, Dubai, Amman and Ramallah. In 2007, she moved to Palestine and thereby manifested her focus on the topic of image language and identity. In September 2013, she took over the position as Director at the Al Hoash Gallery – the Palestinian Art Court, in Jerusalem.

## BERIT ANNE LARSEN

Berit Anne Larsen holds an MA in Modern Culture and Cultural Mediation from the Department for Cultural Studies and the Arts at the University of Copenhagen. She has been Head of Learning and Interpretation at the National Gallery of Denmark since 2008. Before that, she headed ARKEN Education. She has also worked as Project Manager in connection with the establishment of the museum educator programme at the Museum College. From 1996 to 2000, she was employed at Louisiana Museum of Modern Art, working with, among other things, the establishment of an architecture museum for Jørn Utzon and the exhibition *Vision and Reality*. Concurrently, she has been an external lecturer at the Department of Art History at the University of Copenhagen and at Aalborg University. She now serves on the board of the Association of Danish Museums.

## CARLA PADRÓ

Carla Padró is a writer and a researcher. She holds a doctoral degree in Art History, specialising in museology, from the University of Barcelona. She holds an MA in Museum Education from George Washington University, Washington DC, and backed by the 'la Caixa' Fellowship Program scholarship, she also holds an MA, specialising in art history from the Autonomous University of Barcelona. She has worked as an Associate Professor at the University of Barcelona from 1996, and before that, as a Programme Coordinator at the Corcoran Gallery. She currently combines her literature writing with research and design of new formats for museum education based on publications such as *Voices with Critical Wings. Museum Mediators in Spain* (2014).

## CHRISTIAN HEDE

Christian Hede holds an MA in History and Economy from the University of Copenhagen. He has worked with museums and cultural heritage since 2004, including for the Heritage Agency of Denmark. Since 2009, he has been employed at the National Museum of Denmark. He first served as Head of Communication and Administration, and from 2012, he has also held responsibility for public programmes. Christian is now Head of Public Programmes at the National Museum.

## CHRISTINE BUHL ANDERSEN

Christine Buhl Andersen is Director of KØS – Museum of Art in Public Places. From 2011, she is Chairman of the board of the Association of Danish Museums. During the period 2007 to 2011, she was Chairman of the Danish Arts Foundation's International Visual Arts Committee. From 2014, she is an appointed member of the board for the New Carlsberg Foundation.

## EMANUEL SANCHO

Emanuel Sancho has been the Director of The Costume Museum of São Brás, Portugal, since 1997. Before that, he worked as a professional in the tourism industry. He is a member of the boards of both the Portuguese section of the International Movement for a New Museology (MINOM) and the Algarve Cultural Management Association (AGECAL), as well as a member of the Algarve Museums Network (RMA). He is a lecturer and the author of several articles within the areas of local history and social museology.

## EMILY PRINGLE

Dr Emily Pringle trained as a painter and worked for many years as an artist, educator and researcher in the field of arts and cultural learning before joining Tate Gallery as the Head of Learning Practice and Research in 2010. In her current role, she is responsible for strategic programme development and overseeing research and evaluation across Tate London's Learning department. Emily has published widely and has in 2014 set up the Tate Research Centre: Learning in order to develop and disseminate research in the field of learning in galleries.

## ESKIL VAGN OLSEN

Eskil Vagn Olsen holds an MA in History with a minor in Prehistoric Archaeology from the University of Copenhagen. He also has a diploma degree in Museum Management from 2010. He is Museum Director at the recently merged West Zealand Museum. Previously, he served as Museum Manager at Holbæk Museum and Museum Amager, and has worked as Museum Curator at Aarhus City Museum.

## HANNE STRAGER

Hanne Strager holds an MSc from Aarhus University. She is Exhibition Manager at the Natural History Museum of Denmark. She was co-originator of Andenes Whalesafari in Northern Norway. She has previously worked as Exhibition Manager at National Aquarium Denmark and as a co-developer of *Den Blå Planet* (Blue Planet). She has helped phrase and create 'The new Natural History Museum of Denmark' since its beginning seven years ago. Among other things, she has curated a number of exhibitions, e.g. *Bionics* (2004), *Feathers* (2006), *The Evolution Hall* (2009) and *The Precious* (2014). Simultaneously, she has headed a fundamental rethinking of the museum's education aimed at upper secondary school students.

## IBEN GRANUM MØLLER

Iben Granum Møller holds an MA in information science from Aarhus University. She has developed Ringkøbing-Skjern Museum's strategies for branding, marketing and graphic design, and is responsible for the implementation of the strategies. Iben Granum Møller also works on improving the connection and collaboration between the museum, the area's tourism players, the business community and local citizens.

## IDA BRÆNDHOLT LUNDGAARD

Ida Brændholt Lundgaard holds an MA in Art History and Nordic Literature and Languages from the University of Copenhagen. She is a Senior Advisor for museums at the Danish Agency for Culture. She has been project managing the Educational Plan for Danish Museums, a national framework aiming at improving the educational role of museums in society. She has previously been Head of Education at Louisiana Museum of Modern Art. The focus of her work is education and cultural democracy. She is an external lecturer at the University of Copenhagen and Aarhus University. She is a co-editor of the books *Museums – Knowledge, Democracy, Transformation* (2014) and *Museums – Social Learning Spaces and Knowledge Producing Processes* (2013).

## INGEBORG SVENNEVIG

Ingeborg Svennevig is Museum Director at the Cultural History Museums in Holstebro Municipality. She holds an MA in Ethnography and Social Anthropology from Aarhus University. She has previously worked at Research Centre 'Man and Nature' and in nature and environment administration. She has specialised in cultural differences, knowledge systems and collaboration forms in relation to landscape management in theory and practice. Ingeborg Svennevig specialises in management in nature and environmental administration and the cultural heritage sector.

## JACOB THOREK JENSEN

Jacob Thorek Jensen holds an MA in History with Cultural Heritage and Museum Theory as an elective subject from the University of Copenhagen. He is employed at the Aga Khan Trust for Culture and is currently working in New Delhi with cultural sustainability and development of a museum in connection with Humayun's Tomb, which is inscribed on UNESCO's World Heritage List. He has previously worked as a Museum Advisor for the Danish Agency for Culture. He has also worked at the Workers' Museum, the Danish Museum of Science and Technology and The Museum of National History at Frederiksborg Castle. He is a co-editor of the books *Museums – Knowledge, Democracy, Transformation* (2014) and *Museums – Social Learning Spaces and Knowledge Producing Processes* (2013).

## KIM CLAUSEN

Kim Clausen is the Director of Ringkøbing-Skjern Museum. He holds an MSc in Anthropology from the University of Copenhagen. He is the author of the report *Vestjyllands Økomuseum – landskab, kultur og turisme (The Ecomuseum of Western Jutland – Landscape, Culture and Tourism)*, 1990 and has worked with ecomuseums, cultural heritage tourism and cultural heritage education. Kim Clausen is the originator of the Volunteers' Academy, and he has been involved in the development of the Skjern River National Park and a national park in Estonia.

## LENE FLORIS

Lene Floris holds an MA in European Ethnology. Until 1 February 2015, she served as Deputy Director (Research and Education) at the National Museum of Denmark. She has conducted research into and worked practically with museology, including, in particular, education and the museums' social context. She has sat on several boards, councils and committees in the museum world and has many years' experience with organisational and strategic development and management at cultural history museums. As of 1 February 2015, she is the Director of a new, large museum and archive unit in Copenhagen.

## LORENA SANCHO QUEROL

Lorena Sancho Querol has a PhD degree in Social Museology from the Lusófona University of Lisbon. She is a postdoc researcher at the Centre for Social Studies of the University of Coimbra, where she develops research on participatory management in local museums. She has been teaching the disciplines of Cultural Heritage at the Institute of Art, Design and Enterprises (IADE-U) since 2000. Her publications fall within the area of museum studies, focusing on issues such as the challenges of museums in building global development models, and the management and social use of invisibilised memories.

## METTE SKEEL

Mette Skeel holds an MA in European Ethnology from the University of Copenhagen. She works with cultural heritage and conflict as well as the relation between individual and collective memory. She has been an external lecturer at the University of Copenhagen. She is currently based in Budapest, conducting field work for a book on memory culture with a particular focus on the relation between civil society, citizen-generated initiatives, museums and memory policies.

## MIKKEL BOGH

Mikkel Bogh holds an MA in Art History from the University of Copenhagen. He is the Director of the National Gallery of Denmark. From 2005, he was the Rector of the Royal Danish Academy of Fine Arts' Schools of Visual Arts. Before that, he served as an Assistant Professor at Aarhus University, and then as an Associate Professor in Modern Culture and Cultural Education at the University of Copenhagen. From 2001 to 2005, he was Head of Department at the Department of Comparative Literature and later for the Department for Cultural Studies and the Arts at the University of Copenhagen.

## NILS M. JENSEN

Nils M. Jensen is a Prehistoric Archaeologist from Aarhus University and has a diploma degree from the Danish School of Journalism. He is the Director of the Association of Danish Museums. For several years, he worked as Head of Communication at the National Museum of Denmark and as a lecturer at the Museum College. He has also been Curator at Odense City Museums. He sits on the board of the Network of European Museums Organization (NEMO).

## PAUL MOORE

Professor Paul Moore joined the University of Ulster in 1999, and since then, he has been active in the development of the creative arts/industries policy at the university, where he became Head of the School of Creative Arts and Technologies in 2008. He was awarded a personal chair in 2009 becoming Professor of Creative Technology at the Magee campus. His research is focused on both the creative industries and the ways in which theory and practice can be brought together in training and education. Most recently, he has been involved in various arts data research with national bodies such as NESTA in the UK. He was the Ofcom Content Board member for Northern Ireland. From 1995 to 2004, he was also a board member of the Northern Ireland Film and Television Commission.

## PETER CARSTENSEN

Peter Carstensen is Deputy Director at Ringkøbing-Skjern Museum. He holds an MA in History and Prehistoric Archaeology from Aarhus University. He was a co-author of the report *Vestjyllands Økomuseum – landskab, kultur og turisme (The Ecomuseum of Western Jutland – Landscape, Culture and Tourism)*, 1990. He is involved in the development of the municipal and regional tourism policy with a view to strengthening cultural heritage tourism, the development of the Skjern River National Park, and competence development of museums under the auspices of the Association of Danish Archives.

## TEMI ODUMOSU

Dr Temi Odumosu is an Afro-British art historian, creative educator, and independent consultant, with a passion for bringing to light hidden histories that can transform perceptions of cultural identity and citizenship. Her international research and curatorial practice are deeply concerned with the politics of recognition, black aesthetics, and the psychosocial consequences of distorted representations. Working in the spaces between archives, collective memory and the creative imagination, she also works with technology as a tool for activating history and culture. She is currently a postdoctoral researcher on *The Living Archives* research project at Malmö University in Sweden.

# MUSEUMS' USERS AND USERS' MUSEUMS

## JACOB THOREK JENSEN
## & IDA BRÆNDHOLT LUNDGAARD

This article presents the main results of User Survey 2014. Danish and foreign users are very satisfied with their experiences at museums and cultural institutions in Denmark. This is clear from their assessments of the museums and from their desire to recommend their good experiences at the museums to others. In 2014, young users remain underrepresented in relation to the proportion they make up in the Danish population as a whole, while users with a long higher education are overrepresented. At the same time, women are generally overrepresented among the museums' users. In 2014, 26% of the museums' users come from abroad. The results of the User Survey are the premise for developing museums, which are based on a relational existence to citizens and society. This is museums without thick walls.

"IF YOU WANT TO DESTROY SOMETHING IN THIS LIFE, BE IT ACNE, A BLEMISH OR THE HUMAN SOUL, ALL YOU NEED TO DO IS TO SURROUND IT WITH THICK WALLS. IT WILL DRY UP INSIDE."

ELIF SHAFAK, THE POLITCS OF FICTION. TED GLOBAL 2010.

# MUSEUMS' USERS AND USERS' MUSEUMS

Below follow the main results of User Survey 2014. The article provides a snapshot image of the user composition at the state-owned and state-approved museums and a number of other cultural institutions in Denmark.[1] The article also presents the users' assessments of the more than 200 participating institutions, the users' motivational and learning behaviour in connection with their museum visit, and TNS Gallup's compass segmentation of the Danish users. Results are also presented for users who live outside Denmark; where they come from, who they are, and what they think of the Danish museums. The article thus provides an image of the diversity among Danish and foreign museum users in the year 2014.

The data are based on 52,033 questionnaires[2] collected by the museums and cultural institutions in 2014 at the 203 institutions that participate in the survey. Users[3] who live in Denmark are referred to as Danish users, while users living abroad are referred to as foreign users. Museums, cultural institutions and exhibition sites are used synonymously in this article.

## CORE SERVICES

Both Danish and foreign users are very satisfied with their overall museum experience. On a scale from 1 to 10, where 1 is worst and 10 is best, Danish users give their museum experience an average rating of 8.49, while foreign users give their overall museum experience an average rating of 8.44. This means that Danish and foreign users alike are extremely positive about their museum experiences. Data from the question about whether the users would recommend their experience to others indicate that the users are satisfied with their visit. 93% of both Danish and foreign users would recommend their museum experience to others.

The users also assess a number of the museums' core services, which can be divided into three general areas: 'exhibition', 'activity and reflection' and 'service'. These core service areas are divided in relation to the users' prioritisation of core services in connection with their assessment of the overall museum experience.

## EXHIBITION

In the 'exhibition' area, the users assess the museums based on the following parameters: 'exhibitions', 'atmosphere', 'possibility of learning something new', 'exhibition themes' and 'exhibition design'. Out of these core services, the museums' atmosphere is rated highest by both Danish and foreign users. The Danish users give the museums' atmosphere an average rating of 8.67, while the foreign users rate the atmosphere at 8.70. There are no great variations in relation to the three museum categories: art, cultural history and natural history. However, the cultural history museums' atmosphere is rated highest by both Danish and foreign users, while the natural history museums' atmosphere is rated lowest. The core service 'exhibitions' is given a rating of 8.49 by the Danish users, while the foreign users rate it lower at 8.43.

The core service 'possibility of learning something new' is assessed differently – both in relation to Danish vs foreign users and in relation to the three museum categories. Overall, the Danish museum users give this core service an average rating of 8.44, while the foreign users rate it at 8.11. The Danish users rate the core service lowest at the art museums, at 8.18, while they rate the core service highest at the natural history museums, at 8.71. The foreign users also give the core service the lowest rating at the art museums, at 7.74, while the possibility of learning something new is given the highest rating at the cultural history museums, at 8.31.

The core service 'exhibition themes' is given a rating of 8.45 by the Danish users, while the foreign users rate it lower at 8.33. Among the Danish users, there are no great variations in relation to the three museum categories, while a variation can be seen among the foreign users who rate the core service lowest at the art museums, at 8.14, and highest at the natural history museums, at 8.65. The last core service within the 'exhibition' area, 'exhibition design' is given an average rating of 8.48 by the Danish users, while the foreign users rate the core service at 8.42. Among the Danish users, there is a minor variation among the three museum categories, where the art museums are rated highest at 8.52, while the natural history museums are given the lowest rating, 8.13. Among the foreign users, the natural history museums are also rated lowest, at 8.11, while the cultural history museums are rated highest, at 8.47. The results here show that overall, the users are very satisfied with the museums' core services within the main area of 'exhibition'.

## ACTIVITY AND REFLECTION

The second main area among the museums' core services is 'activity and reflection'. Here, the users assess the exhibition sites based on the following parameters: 'suitability for children', 'possibility of participating actively', 'events', 'space for reflection and contemplation', and 'variation in mediation'. Out of these core services, 'space for reflection and contemplation' is rated highest by Danish and foreign users alike. The Danish users

give the core service an average rating of 7.95, while the foreign users rate it at 7.97. The numbers thereby also show that the core services in this main group are generally given lower ratings by the users than the core services in the main group 'exhibition'.

'Active participation' and 'suitability for children' are the two core services that the Danish users rate lowest, while the foreign users give the core services 'active participation' and 'events' the lowest rating. The Danish users give the core service 'active participation' an average rating of 6.79, while the foreign users rate this core service at 6.68. Among both Danish and foreign users, there are variations in the assessments in relation to the three museum categories. Among the Danish users, the cultural history museums are given the highest rating in relation to 'active participation', at 7.06, while the foreign users give this core service the highest rating, 6.96, at the natural history museums. The low assessments of this core service among Danish and foreign users indicate that the users do not feel they have been able to participate actively in the exhibitions. However, it is important to keep in mind that the result does not consider whether the users actually wish to have the opportunity to participate actively, and whether the result is an indication that the users think it is a shortcoming that they have little opportunity to participate actively. Nor do the users' responses about the core service consider what type of exhibition they have visited on the day they completed the questionnaire. Some exhibitions are organised with a view to users being active, while other exhibitions are to a higher degree organised with a view to users finding space for reflection and contemplation.

The Danish users' assessment of the core service 'suitability for children' gives a rating of 7.21. Here, there are significant variations between the three museum categories. The core service is given the highest rating at the natural history museums with a score of 8.17, while it gets the lowest rating, 6.48, at the art museums. The Danish users give the core service at the cultural history museums a rating of 7.48. The foreign users give this core service a rating of 7.42. Among the foreign users, there are also significant variations in the assessments of the three museum categories. The foreign users give the core service the highest rating at the natural history museums with a score of 7.95, while it gets the lowest rating, 6.85, at the art museums. They rate the core service at 7.66 at the cultural history museums. The results show that the core service 'suitability for children' is generally rated low by both Danish and foreign users, and that there are great differences in the assessments across the three museum categories.

The core service 'events' is given the lowest rating by the foreign users, at 7.29, while the Danish users rate it higher, at 7.65. This may be related to the fact that several events at the museums only take place in Danish and that foreign users are therefore not able to participate in the events. Among the Danish users, there are no significant differences in the assessments among the three museum categories, while differences can be seen

among the foreign users. Here, the core service is rated lowest at the art museums, at 7.12, while it is rated highest at the natural history museums, at 8.21.

The last core service within this main area is 'variation in mediation'. There are no significant differences between Danish and foreign users here, nor in relation to the three museum categories. The Danish users give the core service an average rating of 7.72, while the foreign users give it an average rating of 7.61.

The core services within the main area 'activity and reflection' are thus given the lowest assessment by both Danish and foreign users. However, as this account shows, the figures should not necessarily be interpreted as an indication that the low assessments mean that the users want things to be different. Some users may, for instance, have an interest in exhibitions being suitable for children, while to other users, this is of no importance, and therefore, their responses are based on different needs in relation to the core service. The result can also be interpreted as a reminder that the museums constitute spaces for learning and social interaction across generations.

## SERVICE

The last main area among the museums' core services is 'service'. Here, the users assess the museums within two core services: 'service and assistance' and 'information at ticket sales'. Both Danish and foreign users rate 'information at ticket sales' highest, at 8.93. There are no great variations among the three museum categories. The core service 'service and assistance' is also rated highly by both Danish and foreign users. The two groups give the core service an average rating of 8.88 and 8.83, respectively. No great variations are seen between the three museum categories. However, the natural history museums are given a lower assessment by both Danish and foreign users. The Danish users give the core service at the natural history museums a rating of 8.45, while the foreign users rate it at 8.17. The users' assessments of the two core services are high, indicating a high level of satisfaction with the museums' service among Danish and foreign users alike.

The three main areas, 'exhibition', 'activity and reflection' and 'service', are all of significance in relation to how the users assess the overall museum experience. However, the degree to which the core services affect the users' overall museum experience varies. The core services under the 'exhibition' area are most important in relation to whether the users have a good museum experience. In the next place, the core services under 'activity and reflection' impact on the users' overall assessment of the experience, while the two core services under 'service' have the least influence on whether the users have a good experience at the museum. All factors thus affect the overall museum experience, but some have greater influence than others do.

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|---|---|---|---|---|---|---|---|---|
| OVERALL ASSESSMENT | 8.49 | 8.44 | 8.43 | 8.31 | 8.54 | 8.51 | 8.15 | 8.41 |
| EXHIBITIONS | 8.49 | 8.43 | 8.53 | 8.34 | 8.47 | 8.48 | 8.28 | 8.48 |
| ATMOSPHERE | 8.67 | 8.70 | 8.59 | 8.64 | 8.76 | 8.73 | 8.22 | 8.46 |
| SUITABILITY FOR CHILDREN | 7.21 | 7.42 | 6.48 | 6.85 | 7.48 | 7.66 | 8.17 | 7.95 |
| POSSIBLITY OF LEARNING SOMETHING NEW | 8.44 | 8.11 | 8.18 | 7.74 | 8.57 | 8.31 | 8.71 | 8.29 |
| EXHIBITION THEMES | 8.45 | 8.33 | 8.36 | 8.14 | 8.50 | 8.44 | 8.40 | 8.65 |
| EXHIBITION DESIGN | 8.48 | 8.42 | 8.52 | 8.33 | 8.48 | 8.47 | 8.13 | 8.11 |
| POSSIBILITY OF PARTICIPATING ACTIVELY | 6.79 | 6.68 | 6.21 | 6.20 | 7.06 | 6.91 | 6.86 | 6.96 |
| EVENTS | 7.65 | 7.29 | 7.48 | 7.12 | 7.72 | 7.36 | 7.73 | 8.21 |
| SPACE FOR REFLECTION AND CONTEMPLATION | 7.95 | 7.97 | 7.99 | 7.98 | 7.96 | 7.97 | 7.45 | 7.83 |
| VARIATION IN MEDIATION | 7.72 | 7.61 | 7.63 | 7.37 | 7.80 | 7.75 | 7.39 | 7.45 |
| SERVICE AND ASSISTANCE | 8.88 | 8.83 | 8.85 | 8.75 | 8.92 | 8.88 | 8.45 | 8.17 |
| INFORMATION AT TICKET SALES | 8.93 | 8.93 | 8.92 | 8.76 | 8.95 | 9.03 | 8.66 | 8.85 |

DANISH USERS ▢ ■ FOREIGN USERS

9

◆ OVERALL ASSESSMENT  ⬚ ART  ⊕ CULTURAL HISTORY  🦋 NATURAL HISTORY

8.49
8.44

8.43
8.31

8.54
8.51

8.41

8.15

8
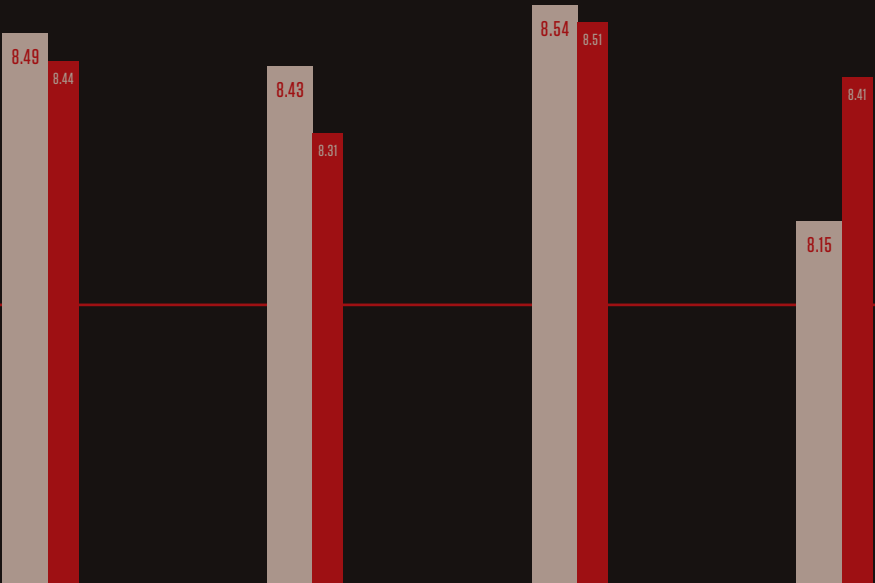
## 1 EXHIBITION

- Exhibitions
- Atmosphere
- Possiblity of learning something new
- Exhibition themes
- Exhibition design

## 2 ACTIVITY AND REFLECTION

- Suitability for children
- Possibility of participating actively
- Events
- Space for reflection and contemplation
- Variation in mediation

## 3 SERVICE

- Service and assistance
- Information at ticket sales

## MOTIVATIONAL AND LEARNING BEHAVIOUR

The User Survey also provides knowledge about why the users visit the exhibition site, how the users use them, and how the users acquire knowledge. This is achieved by using John Falk's and Lynn Dierking's motivational and learning behaviour types as the basis for analysis, thereby differentiating the users' assessment of the museums' core services and giving the museums tools for converting the users' responses into new practice. Falk's and Dierking's research documents that the users' motivation for visiting a museum controls their expectations and behaviour at the museum, just as it has an impact on what the users gain from their visit.[4] In the User Survey, an extra motivational type has been added, i.e. 'tag-along', which has been developed by Danish museum staff. This means that the users have to consider six motivational and learning behaviour types in connection with their visit.

In the questionnaire, the users identify their own motivational and learning behaviour type in connection with their museum visit. Among both Danish and foreign users, the largest proportion of users identify with the learning behaviour type 'explorer'. 29% of the Danish users and 53% of the foreign users indicate that they are at the museum because they are inquisitive and interested and would like to gain new knowledge and inspiration.

Users who identify with the motivational and learning behaviour types 'recharger' and 'facilitator' are represented very differently across the three museum categories. Danish users who say that they are 'rechargers' make up 23% at the art museums, but only 7% at the natural history museums. At the cultural history museums, 'rechargers' make up 10%. The numbers indicate that Danish users in particular visit art museums to recharge their batteries and to find peace and time for contemplation. The foreign users also state that they mainly visit the art museums to find peace and space for contemplation. Here, 19% of the users identify themselves as 'rechargers'.

13% of the Danish users identify themselves as 'facilitators', while only 4% of the foreign users identify with this motivational and learning behaviour type. There are no great variations among the foreign users in relation to the three museum categories, while there are differences in the distribution of 'facilitators' among the Danish users. At the natural history museums, 'facilitators' make up 25%, while they make up 16% at the cultural history museums. At the art museums, 6% of the users identify themselves as 'facilitators', i.e. they are at the museum to create a good experience for those who are with them. Danish users are more likely to use the cultural history museums and the natural history museums when they want to create a good experience for others who are with them at the museum.

The 'professionals/hobbyists' make up 14% of the Danish users and 11% of the foreign users. There are no great variations between the three museum categories, neither among the Danish nor among the foreign users. The proportion of users who identify themselves as 'experience seekers' make up 23% of the Danish users, while they account for 16% of the foreign users. There are no great variations across the three museum categories. The motivational and learning behaviour type 'tag-along' is the type with which fewest users say they identify. 7% of the Danish users identify themselves as 'tag-alongs', while 3% of the foreign users state that they are at the museum because they are with others who want to visit the museum.

## KNOWLEDGE LEVEL

The User Survey also provides knowledge about how much the users know about the subject field with which the museum works. Among the Danish users, 74% say that they either 'know a little' or 'are interested in the field and know something' about the museum's field of work. Among the foreign users, 79% choose one of these two response options. 18% of the Danish users indicate that they 'know quite a lot' about the museum's field of work, while the corresponding proportion among the foreign users is 10%. 3% of both Danish and foreign users say that they have 'knowledge at a high professional level' about the museum's field of work. 5% of the Danish users and 8% of the foreign users state that they 'know nothing' about the museum's field of work.

USERS' KNOWLEDGE LEVEL

| | ◆ TOTAL | | ☐ ART | | ⊛ CULTURAL HISTORY | | ✖ NATURAL HISTORY | |
|---|---|---|---|---|---|---|---|---|
| | DANISH USERS | FOREIGN USERS | DANISH USERS | FOREIGN USERS | DANISH USERS | FOREIGN USERS | DANISH USERS | FOREIGN USERS |
| I know nothing | 5% | 8% | 5% | 6% | 4% | 9% | 4% | 7% |
| I know only a little | 37% | 40% | 34% | 32% | 39% | 44% | 41% | 32% |
| I'm interesten in this field and have some knowledge | 37% | 39% | 42% | 44% | 35% | 36% | 36% | 44% |
| I know quite a lot | 18% | 10% | 16% | 12% | 18% | 9% | 16% | 17% |
| I have profound knowledge at a professional level | 3% | 3% | 3% | 4% | 3% | 2% | 3% | - |

## RECHARGER

Rechargers would like to use the institution to recharge their batteries and they experience the institution as an oasis away from everyday life. Rechargers do not like places with a lot of people and do not want to be disturbed. They seek aesthetic experiences, beautiful views and architecture that facilitate peace and contemplation. The rechargers use the institution for mental relaxation and inspiration.

**"I am here to recharge my batteries and to find peace and time for contemplation. I am seeking aesthetic experiences in the exhibits, architecture and surroundings of this exhibition venue."**

## PROFESSIONAL/HOBBYIST

Professionals/hobbyists visit the institution with a specific target in mind and is orientated towards seeking professional insight. They relate critically and reflectively to everything in the exhibition. They often come alone and most often visit the exhibition place when there are not a lot of other users present.

**"I am here because I have a specific professional interest. I am taking a critical look at the exhibition and the professionalism of the presentation."**

## EXPLORER

Explorers usually visit out of a general interest for that which can be found at the cultural institution. They are driven by curiosity and would like to be informed about everything. Explorers are interested in learning and seek new knowledge.The explorer is attracted by new exhibitions, primarily because this appeals to their desire to expand their horizon while at the same time they enjoy immersing themselves in details.

**"I am curious and interested. I am here today to gain new knowledge and inspiration."**
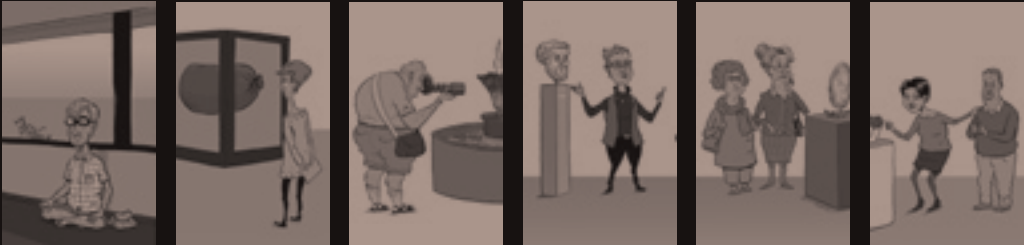
## FACILITATOR

Facilitators are motivated by a social learning process. They visit the exhibition place to create a good experience for others. The motivation of the facilitator is to stage a social event that works. The facilitator is not personally interested in seeking knowledge.

**"I am here to give those I am with a good experience. The most important thing is that the people I am with find it interesting to be here."**
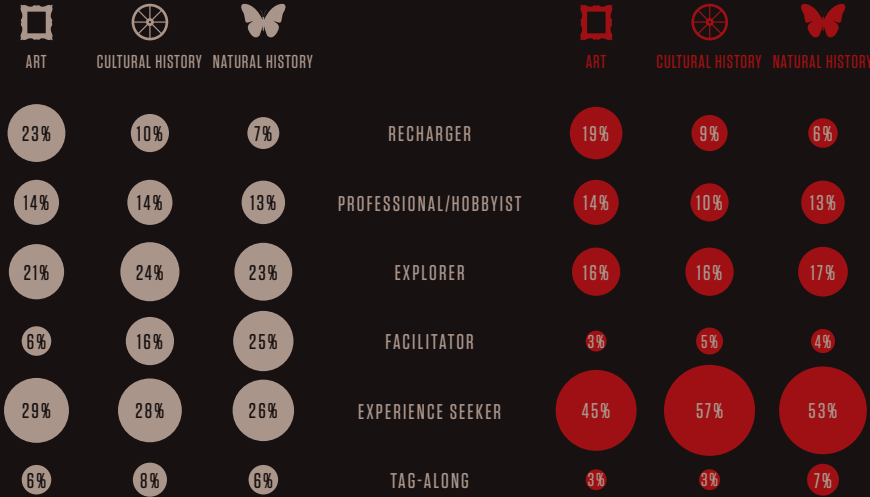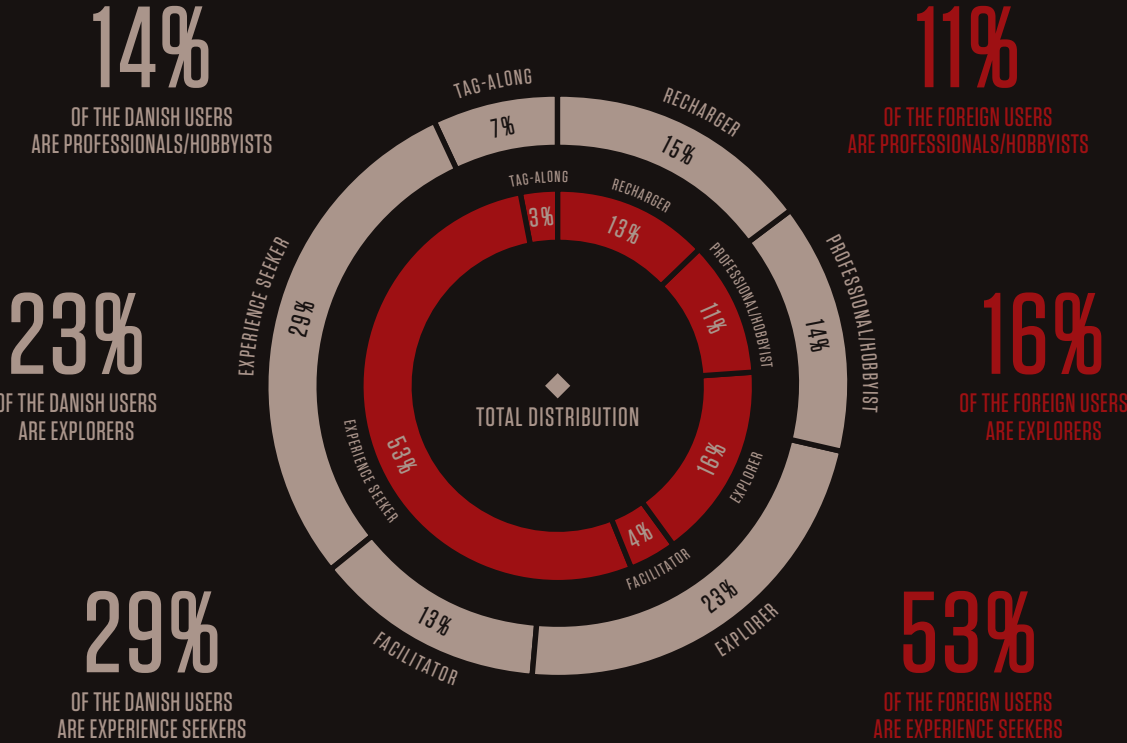
## EXPERIENCE SEEKER

Experience seekers are motivated by the idea of being in a culturally important place. They seek highlights and must-sees, e.g. blockbuster exhibitions. Experience seekers are motivated by fulfilling others' expectations of what is important to experience. They aim for individual and popular objects, buildings or environments.

**"I am here to experience and concentrate on what is most eye-catching. I do not have to see everything to get to know the place."**

## TAG-ALONG

Tag-alongs visit cultural institutions because others have brought them along. They are not particularly interested in the exhibitions' content or the institution.
This group has been added to the Danish version of motivation groups, and it stands out notably from John Falk's other five motivation and learning behaviours.

**"I am here because I am accompanying others."**

RECHARGER | PROFESSIONAL/HOBBYIST | EXPERIENCE SEEKER | FACILITATOR | EXPLORER | TAG-ALONG

**14%** OF THE DANISH USERS ARE PROFESSIONALS/HOBBYISTS

**11%** OF THE FOREIGN USERS ARE PROFESSIONALS/HOBBYISTS

**23%** OF THE DANISH USERS ARE EXPLORERS

**16%** OF THE FOREIGN USERS ARE EXPLORERS

**29%** OF THE DANISH USERS ARE EXPERIENCE SEEKERS

**53%** OF THE FOREIGN USERS ARE EXPERIENCE SEEKERS

### TOTAL DISTRIBUTION

Outer ring (Danish): TAG-ALONG 7% · RECHARGER 15% · PROFESSIONAL/HOBBYIST 14% · EXPLORER 23% · FACILITATOR 13% · EXPERIENCE SEEKER 29%

Inner ring (Foreign): TAG-ALONG 3% · RECHARGER 13% · PROFESSIONAL/HOBBYIST 11% · EXPLORER 16% · FACILITATOR 4% · EXPERIENCE SEEKER 53%

| | ART | CULTURAL HISTORY | NATURAL HISTORY | | ART | CULTURAL HISTORY | NATURAL HISTORY |
|---|---|---|---|---|---|---|---|
| RECHARGER | 23% | 10% | 7% | RECHARGER | 19% | 9% | 6% |
| PROFESSIONAL/HOBBYIST | 14% | 14% | 13% | PROFESSIONAL/HOBBYIST | 14% | 10% | 13% |
| EXPLORER | 21% | 24% | 23% | EXPLORER | 16% | 16% | 17% |
| FACILITATOR | 6% | 16% | 25% | FACILITATOR | 3% | 5% | 4% |
| EXPERIENCE SEEKER | 29% | 28% | 26% | EXPERIENCE SEEKER | 45% | 57% | 53% |
| TAG-ALONG | 6% | 8% | 6% | TAG-ALONG | 3% | 3% | 7% |

DANISH USERS ■ ■ FOREIGN USERS

4%

29%

3%

31%
OF THE DANISH USERS HAVE
A CULTURAL AFFILIATION TO ANOTHER COUNTRY

15%

62%

1%

5%

10%

26%
OF MUSEUM USERS
HAVE RESIDENCE ABROAD

7%

5%

5%

CULTURAL AFFILIATIONS
AMONG DANISH USERS

THIS ONLY APPLIES FOR THOSE, WHO RESSPOND THEY HAVE
A CULTURAL AFFILIATION TO ANOTHER COUNTRY (31%)

FOREIGN USERS'
RESIDENCE

29% GERMANY
8% SWEDEN
4% NORWAY
35% OTHER EUROPEAN COUNTRIES
24% OTHER COUNTRIES

## INTERCULTURALITY

26% of the users at the Danish museums and cultural institutions live abroad. 29% of the users who live abroad come from Germany, which makes this the country where the highest proportion of foreign users live. 4% of the foreign users come from Norway, while users from Sweden make up 8%. Users from other European countries make up 35%, while users from countries outside Europe account for 24%.

31% of the Danish users state that they have a cultural affiliation with one or more countries other than Denmark. Among the users who say they have a cultural affiliation with a country other than Denmark, 62% say that they have a cultural affiliation with a country in Europe, and 29% say that they have a cultural affiliation with one of the Nordic countries. The majority of the Danish users thus indicate that they have a cultural affiliation with European countries. 15% of the users say that they have a cultural affiliation with a country in North America, while 10% of the users indicate a country in Asia. 7% of the Danish users who say they have a cultural affiliation with another country, indicate that they have a cultural affiliation with Africa/Sub-Saharan Africa, 5% indicate Australia, the Middle East/Maghreb or South America, respectively, 4% say the Arctic Region, 3% say Russia, while 1% say that they have a cultural affiliation with a country in the Pacific Region.

The users can select more than one country and area, and the figures therefore do not add up to 100%. This means that it is possible to indicate, for instance, that you have a cultural affiliation with one of the Nordic countries or the Arctic Region.

This shows that interculturality, globalisation and international cultural tourism are aspects that museums and cultural institutions in Denmark need to consider.

## COMPASS SEGMENTATION

The User Survey makes use of TNS Gallup's compass segmentation. The compass segmentation is a tool for dividing the population of Denmark into nine segments according to views, values and lifestyles. The compass segmentation includes data from other surveys of the Danish population, and the segmentation can therefore only be applied to the Danish users. The compass segments are based on two main dimensions: 'modern' contra 'traditional', and 'individual' contra 'community'.



COMPASS SEGMENTATION

### THE MODERN SEGMENT

The segment constitutes 9% of the Danish population and 12% of the users who live in Denmark. 90% are younger than 60, and they are particularly overrepresented in Copenhagen. Salaried employees and apprentices/trainees/students are overrepresented when compared to the Danish population as a whole. Politically, they are orientated towards the Social Liberal Party, the Conservative People's Party and the Liberal Alliance. The segment primarily consists of the part of the population who build a career and influence developments in the business community. The segment has a slight majority of men. They are well educated and well paid and belong to the upper social classes. They buy quality/branded goods and are aware of new trends and lifestyle products. The segment is preoccupied with new technology. The modern do not consider economy a yardstick for success, and they think that environmental awareness and financial growth are inseparable.

### THE MODERN INDIVIDUAL-ORIENTATED SEGMENT

This segment constitutes 13% of the Danish population and 8% of the users who live in Denmark. It consists mainly of young people under the age of 30, and men are overrepresented. The segment is primarily made up of apprentices, trainees and students. Politically, they are orientated towards the Liberal Alliance, the Conservative People's Party and the Liberal Party. They are young people who follow new trends and keep abreast of developments. They are dynamic, career-orientated and willing to make the necessary effort to get to the top of the career ladder. The modern individual-orientated are masters of their own destiny and prefer to weather any storms themselves without interference from public authorities.

### THE INDIVIDUAL-ORIENTATED SEGMENT

This segment constitutes 10% of the Danish population and 7% of the users who live in Denmark. Geographically, they are overrepresented on the island of Bornholm and in Southern Denmark. A large proportion live on farms and are in employment or self-employed. The Danish People's Party and the Liberal Party have several voters in this segment, but the proportion of voters who returned blank ballot papers at the last general elections is also large. The age distribution in the segment is even, but citizens younger than 40 and men are overrepresented. The individual-orientated are not interested in socio-economic or political issues. They think that Denmark should focus on its own challenges before offering help to other countries. The segment concentrates on its own life and success. In terms of employment, the segment consists of apprentices/trainees and young workers with a vocational background. They are interested in technology and DIY projects.

### THE TRADITIONAL INDIVIDUAL-ORIENTATED SEGMENT

This segment constitutes 11% of the Danish population and 6% of the users who live in Denmark. The segment primarily consists of citizens above the age of 60. They live on farms in the provinces, and workers and pensioners are overrepresented. The Danish People's Party has many voters in this segment, and many do not wish to answer questions about their political affiliation. In this segment, patriotism, technology-scepticism and DIY projects take centre stage. They enjoy their life as retirees and cherish traditional Danish values. They typically have low incomes and often have no education or a short education.

### THE TRADITIONAL SEGMENT

This segment constitutes 13% of the Danish population and 8% of the users who live in Denmark. They are primarily older than 60, and many are pensioners. The Social Democrats have many voters in this segment. Many do not remember or do not wish to say which party they voted for last time or would vote for in the next elections. There are many workers, particularly unskilled, in the segment. They are sceptical towards new technology and changes in society. The traditional hold on to traditional family values. They want the Danish society to remain as it has always been without international interference.

### THE TRADITIONAL COMMUNITY-ORIENTATED SEGMENT

This segment constitutes 10% of the Danish population and 15% of the users who live in Denmark. It consists primarily of citizens above the age of 60 and women. Pensioners are overrepresented in the segment. Politically, they are orientated towards the Social Democrats, the Socialist People's Party and the Red-Green Alliance. The traditional community-orientated attach importance to nutrition and healthy interests, and they support the welfare society. People in this segment place themselves at the centre and want to enjoy their retirement. They think that the broadest shoulders should carry the heaviest burdens. They want to promote integration of refugees in the Danish society, and they do not think that public interference in the individual citizen's everyday life should be reduced. They support a social safety net – particularly for the weak and elderly – that can guarantee social equality in the Danish society.

### THE COMMUNITY-ORIENTATED SEGMENT

This segment constitutes 12% of the Danish population and 16% of the users who live in Denmark. They live in Copenhagen and on Bornholm. They are mainly between 40 and 59 years old, and women are overrepresented. They vote for the Social Democrats, the Socialist People's Party and the Red-Green Alliance. Compassion, social responsibility, care, ecology and health are keywords for citizens in this segment, and they are often characterised as political and green consumers. The segment is interested in issues related directly to the individual person and their everyday life. Environmental and pollution issues, labour market and housing-political debates as well as consumer issues

are all areas that are high on their personal interest agenda. They would like to have the opportunity to buy more organic goods as well as products without artificial substances.

## THE MODERN COMMUNITY-ORIENTATED SEGMENT

This segment constitutes 11% of the Danish population and 18% of the users who live in Denmark. They are self-employed or salaried employees and live mainly in the Capital Region of Denmark. They are overrepresented among citizens aged between 20 and 49, and most often, they have a family of their own. The segment has an academic educational background, particularly within the humanities. They are often found in public employment within the education sector, administration and the hospital service. Politically, they are orientated towards the Social Liberal Party, the Socialist People's Party and the Red-Green Alliance. The segment are culture consumers. Social and societal responsibility, openness towards the surrounding world, tolerance and compassion are keywords – particularly in relation to Denmark's involvement on the international stage, or in relation to helping countries that are worse off, or promoting the integration of refugees into the Danish society.
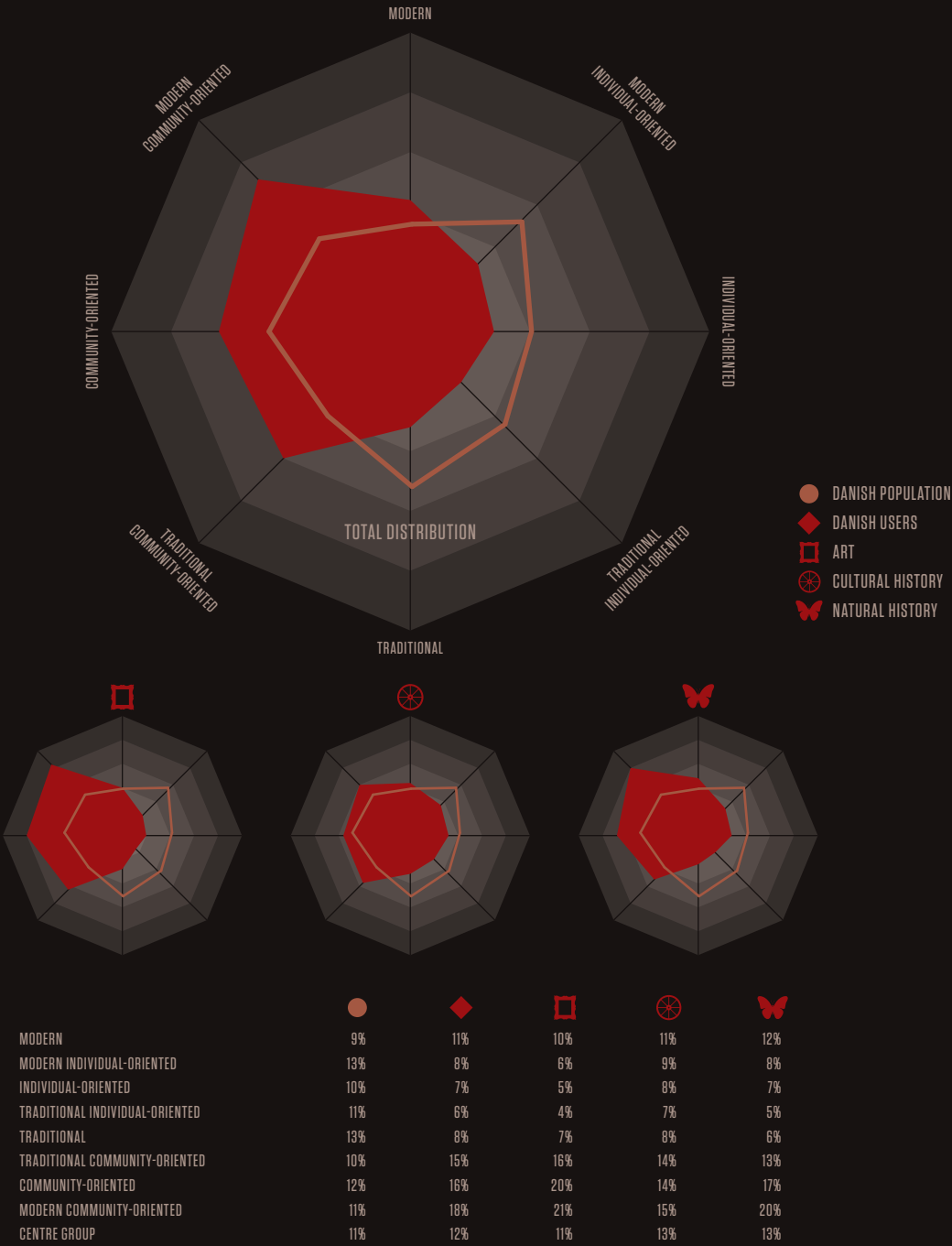
## THE CENTRE SEGMENT

This segment constitutes 11% of the Danish population and 12% of the users who live in Denmark. Citizens in this segment do not fit into any of the other compass segments. Young people in particular are overrepresented in this segment. Apprentices, trainees and students make up a larger proportion when compared to the other segments. A large proportion of the segment live on Bornholm and in Western Jutland. They have no particular political affiliation, although a minor proportion vote for the Danish People's Party, the Red-Green Alliance and the Liberal Alliance.

## USERS' DISTRIBUTION ACCORDING TO GALLUP COMPASS

At the Danish museums, the 'modern' segment makes up 11% of the users, while they make up 9% of the Danish population as a whole. The segment is distributed differently across the three museum categories, where 12% of the users at the natural history museums are 'modern', while this applies to 10% of the users at the art museums. The 'modern community-orientated' make up 18% of the users, while they only make up 11% of the Danish population. Here, there are also significant variations between the three museum categories. 21% of the users at the art museums are 'modern community-orientated', while this applies to 20% of the users at the natural history museums. By contrast, only 15% of the users at the cultural history museums are 'modern community-orientated'. The 'modern individual-orientated' make up 8% of the users, while this segment accounts for 13% of the Danish population. In this segment, there are no great variations in relation to the distribution across the three museum categories.

USERS' DISTRIBUTION IN GALLUP COMPASS

MODERN
MODERN COMMUNITY-ORIENTED
MODERN INDIVIDUAL-ORIENTED
COMMUNITY-ORIENTED
INDIVIDUAL-ORIENTED
TOTAL DISTRIBUTION
TRADITIONAL COMMUNITY-ORIENTED
TRADITIONAL INDIVIDUAL-ORIENTED
TRADITIONAL

● DANISH POPULATION
◆ DANISH USERS
□ ART
⊛ CULTURAL HISTORY
🦋 NATURAL HISTORY

| | ● | ◆ | □ | ⊛ | 🦋 |
|---|---|---|---|---|---|
| MODERN | 9% | 11% | 10% | 11% | 12% |
| MODERN INDIVIDUAL-ORIENTED | 13% | 8% | 6% | 9% | 8% |
| INDIVIDUAL-ORIENTED | 10% | 7% | 5% | 8% | 7% |
| TRADITIONAL INDIVIDUAL-ORIENTED | 11% | 6% | 4% | 7% | 5% |
| TRADITIONAL | 13% | 8% | 7% | 8% | 6% |
| TRADITIONAL COMMUNITY-ORIENTED | 10% | 15% | 16% | 14% | 13% |
| COMMUNITY-ORIENTED | 12% | 16% | 20% | 14% | 17% |
| MODERN COMMUNITY-ORIENTED | 11% | 18% | 21% | 15% | 20% |
| CENTRE GROUP | 11% | 12% | 11% | 13% | 13% |

The 'traditional' segment makes up 8% of the users, while this segment accounts for 13% of the Danish population. The segment is more or less equally distributed across the three museum categories. The 'traditional community-orientated' make up 15% of the museum users. In the Danish population, this segment makes up 10%. At the natural history museums, the segment makes up 13% of the users, while they make up the largest proportion at the art museums, at 16%. Users in the 'traditional individual-orientated' segment make up 6%, while their proportion of the Danish population is 11%. There are no great variations across the three museum categories here.

The 'individual-orientated' segment makes up 7% of the users at the Danish museums, while this segment accounts for 10% of the Danish population. There are no significant variations in the distribution across the three museum categories here. The 'community-orientated' segment makes up 16% of the users, while this segment accounts for 12% of the Danish population. The segment constitutes the largest proportion at the art museums, where they account for 20%, while the segment makes up 14% at the cultural history museums. At the natural history museums, the segment makes up 17%.

The 'centre' segment makes up 12% of the users, while this segment accounts for 11% of the Danish population. There are no great variations among the three museum categories here.

## WHERE DO THE USERS VISIT AND WHERE DO THEY LIVE?

The User Survey's results provide knowledge about where in Denmark the users visit museums most often, and about where the danish users live. 24% of all museums that participate in the User Survey are art museums, while 73% are cultural history museums. 3% of the museums in the survey are natural history museums.

In the North Denmark Region, 20 museums participate in the User Survey. Of these, 3 are art museums and 17 are cultural history museums. There are no natural history museums in the North Denmark Region participating in the User Survey. This means that 10% of all Danish museums that participate in the User Survey are located in the North Denmark Region. 10% of the total Danish population live in this region, while 7% of the Danish museum users live in the region. 38% of the museum users in the North Denmark Region live in the region, while 24% live in the Central Denmark Region, and 18% live in the Capital Region of Denmark.

In the Central Denmark Region, 44 museums participate in the User Survey. Of these, 10 are art museums, 32 are cultural history museums, and 2 are natural history museums. This means that 22% of all museums in the User Survey are located in the Central Denmark Region. 23% of the Danish population live in this region, while 22% of all Danish museum users live in the Central Denmark Region. 58% of the users in the Central Denmark Region live in that region. The users from the Region of Southern Denmark and the North Denmark Region make up 15% and 9% of the users, respectively, while 12% of the users in the Central Denmark Region live in the Capital Region of Denmark.

In the Region of Southern Denmark, 49 museums participate in the survey. Of these, 9 are art museums, 38 are cultural history museums, and 2 are natural history museums. This means that 24% of all museums in Denmark are located in this region. The Region of Southern Denmark is home to 21% of the Danish population, and 21% of all museum users live in this region. 56% of the Region of Southern Denmark's users live in the region, while 15% live in the Central Denmark Region, and 4% come from the North Denmark Region. 16% of the users in the Region of Southern Denmark live in the Capital Region of Denmark.

In Region Zealand, 24 museums participate in the User Survey. 5 of these are art museums, 18 are cultural history museums, and 1 museum is a natural history museum. 12% of all Danish museums that participate in the User Survey are located in Region Zealand. 15% of the Danish population live in this region, while 12% of the Danish museum users live in the region. In Region Zealand, 49% of the museum users come from this region, while 36% of the region's users come from the Capital Region of Denmark. Combined, 15% of the region's users come from either the Region of Southern Denmark, the Central Denmark Region or the North Denmark Region.

In the Capital Region of Denmark, 66 museums participate in the survey. Of these, 21 are art museums, 43 are cultural history museums, and 2 are natural history museums. 33% of all Danish museums in the User Survey are located in the Capital Region of Denmark. 31% of all citizens in Denmark live in this region, while 38% of all Danish museum users live in the Capital Region of Denmark. 71% of the region's users live in the Capital Region, while 12% come from Region Zealand. The remaining 17% of the users live in either the Region of Southern Denmark, the Central Denmark Region or the North Denmark Region.

| | NORTH DENMARK REGION | CENTRAL REGION DENMARK | REGION OF SOUTHERN DENMARK | REGION ZEALAND | CAPITAL REGION OF DENMARK |
|---|---|---|---|---|---|
| **MUSEUM VISITS IN REGION** PERCENT | | | | | |
| TOTAL IN REGION | 8% | 18% | 21% | 7% | 46% |
| ART | 16% | 8% | 10% | 5% | 61% |
| CULTURAL HISTORY | 5% | 23% | 28% | 8% | 36% |
| NATURAL HISTORY | – | 36% | 11% | 5% | 48% |
| **MUSEUMS IN REGION** NUMBER | | | | | |
| TOTAL IN REGION | 20 | 44 | 49 | 24 | 66 |
| ART | 3 | 10 | 9 | 5 | 21 |
| CULTURAL HISTORY | 17 | 32 | 38 | 18 | 43 |
| NATURAL HISTORY | 0 | 2 | 2 | 1 | 2 |

# DANISH USERS IN NUMBERS

| | TOTAL | Recharger | Professional/hobbyist | Experience seeker | Facilitator | Explorer | Tag-along | Modern | Modern Individual-Oriented | Individual-Oriented | Traditional Individual-Oriented | Traditional | Traditional Community-Oriented | Community-Oriented | Modern Community-Oriented | Centre Group |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Men | 38% | 34% | 44% | 37% | 38% | 38% | 40% | 42% | 54% | 46% | 40% | 35% | 35% | 33% | 36% | 38% |
| Women | 62% | 66% | 56% | 63% | 62% | 62% | 60% | 58% | 46% | 54% | 60% | 65% | 65% | 67% | 64% | 62% |
| 14 - 29 | 16% | 12% | 21% | 15% | 12% | 14% | 34% | 21% | 26% | 18% | 12% | 12% | 12% | 13% | 17% | 16% |
| 30 - 49 | 28% | 25% | 24% | 33% | 36% | 23% | 26% | 39% | 35% | 30% | 21% | 23% | 18% | 25% | 35% | 28% |
| 50 - 64 | 28% | 33% | 26% | 27% | 23% | 31% | 19% | 23% | 20% | 23% | 26% | 28% | 34% | 34% | 30% | 28% |
| 65+ | 28% | 30% | 29% | 25% | 28% | 32% | 20% | 18% | 19% | 30% | 41% | 37% | 37% | 29% | 19% | 28% |
| Lower Secondary School Education | 8% | 6% | 7% | 8% | 6% | 7% | 19% | 6% | 8% | 9% | 18% | 12% | 9% | 4% | 3% | 9% |
| Upper Secondary School Education | 7% | 6% | 10% | 7% | 6% | 6% | 16% | 9% | 9% | 9% | 7% | 8% | 7% | 7% | 7% | 7% |
| Vocational Education | 14% | 11% | 12% | 16% | 13% | 16% | 15% | 11% | 17% | 23% | 28% | 21% | 16% | 10% | 7% | 17% |
| Short Higher Education | 10% | 8% | 7% | 11% | 10% | 11% | 11% | 8% | 11% | 13% | 13% | 13% | 10% | 9% | 7% | 11% |
| Medium-Length Higher Education | 33% | 37% | 31% | 34% | 36% | 33% | 23% | 30% | 27% | 29% | 24% | 32% | 36% | 40% | 35% | 34% |
| Long Higher Education | 27% | 32% | 33% | 25% | 29% | 26% | 16% | 36% | 28% | 17% | 10% | 14% | 22% | 30% | 42% | 21% |
| Capital Region of Denmark | 38% | 43% | 39% | 37% | 39% | 37% | 36% | 41% | 37% | 29% | 23% | 32% | 35% | 41% | 49% | 35% |
| Region Zealand | 12% | 12% | 12% | 12% | 9% | 13% | 13% | 10% | 12% | 14% | 14% | 13% | 13% | 12% | 10% | 13% |
| Region of Southern Denmark | 21% | 17% | 20% | 20% | 25% | 21% | 23% | 21% | 25% | 27% | 26% | 23% | 21% | 19% | 16% | 22% |
| Central Region Denmark | 22% | 20% | 22% | 23% | 22% | 22% | 22% | 21% | 19% | 22% | 26% | 24% | 23% | 22% | 20% | 22% |
| North Denmark Region | 7% | 8% | 7% | 8% | 5% | 8% | 7% | 7% | 7% | 8% | 11% | 9% | 9% | 7% | 5% | 7% |

## SOCIO-ECONOMIC BACKGROUND VARIABLES

The User Survey provides knowledge about the users' socio-economic background variables. This means the users' gender, age and educational background. The numbers for 2014 show that women are still overrepresented at the museums, young people are underrepresented, and the users generally have a longer education than their proportion of the Danish population.
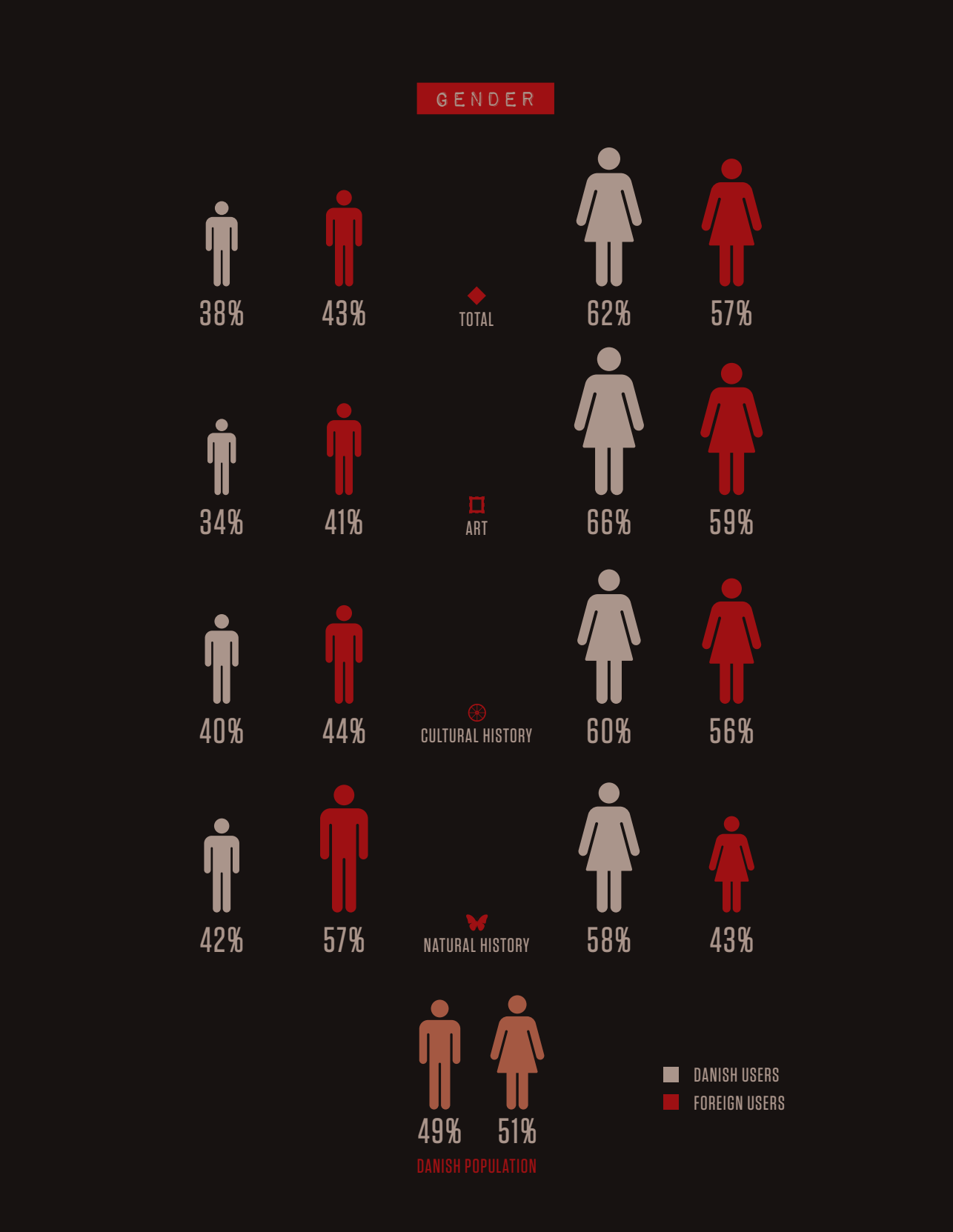
### GENDER

The gender distribution is uneven at the Danish museums. Women make up 62% of the Danish users, and 57% of the foreign users. Among the Danish users, women are most overrepresented at the art museums, where they make up 66%, while they account for 58% at the natural history museums. At the cultural history museums, 60% of the users are women. Women are overrepresented among the foreign users, albeit to a lesser degree than among the Danish users. Among the foreign users, men make up 57% at the natural history museums, whereas men only make up 41% of the users at the art museums. At the cultural history museums, the proportion of men among the foreign users is 44%.

### AGE

Young people aged between 14 and 29 make up 16% of the Danish users, while this age group makes up 29% of the foreign users. The Danish users in this age group are clearly underrepresented in relation to their proportion of the Danish population. Here, young people aged 14 to 29 make up 24%.[5] The natural history museums are particularly successful at attracting the young Danish users. They make up a proportion of 20%. The art museums and cultural history museums in particular attract young foreign users, who make up 29% of the users in both places.

The Danish users in the age group 30 to 49 years make up 28%. This means that users aged between 30 and 49 are underrepresented in relation to their proportion of the Danish population, where they make up 32%. Users aged 30 to 49 years are particularly underrepresented at the art museums where they make up 19% of the users, while they are overrepresented at the natural history museums, at 47%, in relation to their proportion of the Danish population. 37% of all foreign users are aged between 30 and 49.

Danish users aged between 50 and 64 are overrepresented at the museums in relation to the proportion they make up of the Danish population. At the museums, they account for 28%, while citizens aged 50 to 64 make up 23% of the Danish population. Danish users in this age group make up 29% of the users at the art museums, whereas they only make up 17% of the users at the natural history museums. Among the foreign users, 24% of the users are between 50 and 64 years old.

GENDER

| | | TOTAL | | |
|---|---|---|---|---|
| 38% | 43% | | 62% | 57% |
| 34% | 41% | ART | 66% | 59% |
| 40% | 44% | CULTURAL HISTORY | 60% | 56% |
| 42% | 57% | NATURAL HISTORY | 58% | 43% |

DANISH POPULATION
49%  51%

DANISH USERS
FOREIGN USERS

50%

**14-29**

40%

**30-49**

47

42

40

37

**65+**

35

32

31 31

30%

**50-64**

29 29 29 29
28

28 29
27 27

28

25 25

24

23 24

22 22

20%

20
19

18

17

16

16 16 16

15

13

11

10%

9

◆ ▢ ✳ 🦋     ◆ ▢ ✳ 🦋     ◆ ▢ ✳ 🦋     ◆ ▢ ✳ 🦋

## EDUCATION

**Legend:**
- DANISH USERS
- FOREIGN USERS
- DANISH POPULATION
- ◆ TOTAL
- ▢ ART
- ✳ CULTURAL HISTORY
- ✺ NATURAL HISTORY

| | LOWER SECONDARY SCHOOL EDUCATION | UPPER SECONDARY SCHOOL EDUCATION | VOCATIONAL EDUCATION | SHORT HIGHER EDUCATION | MEDIUM-LENGTH HIGHER EDUCATION | LONG HIGHER EDUCATION |
|---|---|---|---|---|---|---|
| Danish Users ◆ | 8 | 7 | 14 | 10 | 33 | 27 |
| Foreign Users ◆ | 2 | 9 | 7 | 9 | 21 | 51 |
| Danish Users ▢ | 5 | 7 | 10 | 9 | 36 | 33 |
| Foreign Users ▢ | 1 | 7 | 3 | 9 | 22 | 58 |
| Danish Users ✳ | 10 | 7 | 17 | 11 | 31 | 24 |
| Foreign Users ✳ | 3 | 11 | 9 | 9 | 21 | 48 |
| Danish Users ✺ | 8 | 9 | 12 | 8 | 34 | 29 |
| Foreign Users ✺ | 4 | 4 | 3 | 11 | 21 | 57 |
| Danish Population | 30 | 9 | 33 | 5 | 15 | 8 |

Y-axis: 0%, 10%, 20%, 30%, 40%, 50%, 60%

Danish users aged 65+ make up 28%, and in relation to their proportion of the Danish population, where they make up 22%, this user group is also overrepresented. 35% of the art museums' users are over 65 years old, while this is the case with 25% of the users at the cultural history museums and only 16% at the natural history museums. 11% of the foreign users are aged 65+.

## EDUCATION

There is a great difference between the educational background of Danish and foreign users, respectively. Danish users with a short, medium-length or long higher education make up 70% of the users, while the proportion among foreign users is 81%. Danish users with a long higher education make up 27% of the museums' users, while citizens in the Danish society with a long higher education only make up 8%.[6] In other words, this group is clearly overrepresented at the museums in relation to their proportion of the Danish population. For the foreign users, the proportion who have a long higher education is even higher. They make up 51% of the foreign users.

The clear overrepresentation of users with a higher education, in relation to their proportion of the Danish population, also means that users with a lower secondary, upper secondary or vocational educational background are underrepresented. Users with a vocational educational background make up 14% of the Danish users, while in general, they make up 33% of the Danish population. The same applies to Danish users with a lower secondary educational background. They make up 8% of the museums' users, while in the Danish population, they make up 30%. Foreign users with a lower secondary, upper secondary or vocational educational background only make up 18% of the users. Both Danish and foreign users with a lower secondary, upper secondary or vocational educational background are clearly underrepresented at the Danish museums.

## THE USERS ARE COMPLEX

Society and Citizens change, and today citizens develop new relations to heritage and museums reflecting changes and new dynamics in society. Archaeologist and museologist Rodney Harrison identifies a memory crisis among present-day citizens:

"THE SENSE OF SPEED AND RATE OF LATE-MODERN TECHNOLOGICAL, SOCIAL AND ENVIRONMENTAL CHANGE; THE PERVADING SENSE OF UNCERTAINTY THAT ACCOMPANIES A SERIES OF SOCIAL, ECONOMIC, HUMANITARIAN, POLITICAL AND ENVIRONMENTAL EMERGENCIES; THE HAUNTING OF THE PRESENT BY THE PAST; THE GROWTH OF NOSTALGIA; AND THE RISE OF THE EXPERIENCE ECONOMY AMONGST THEM."[7]

The users are affected by a number of factors that are relevant for the museums to consider if they want to be up-to-speed with modern day's citizens. The User Survey's results show that the users are predominantly satisfied with their museum experiences. By looking at the number of users at the museums, it becomes clear that the museums are attracting users to an increasing degree. From 2010 to 2013, the number of users at the state-owned and state-approved museums in Denmark has increased from 8,525,044 to 9,592,264.[8]

The User Survey's results show that the users identify with different motivational and learning behaviour styles, have different levels of knowledge about the museums' fields of work, and, not least, that about one third of the Danish users state that they have cultural affiliations with countries other than Denmark. The Danish users can also be distributed across TNS Gallup's nine compass segments.

The users (the citizens) are complex, and the diversity that characterises society is equally as characteristic of the museums' users. This must lead to the museums' reflecting the diversity in their administration of the Museum Act. This means collection, registration, preservation, research and mediation. The user complexity therefore calls for the museums to consider the users' identity in relation to ethnicity, spirituality, sexual orientation, interests, lifestyles, political views etc.

The User Survey's results are important in relation to outlining indicators for the development of democratic cultural institutions that are relevant to all citizens. Cultural heritage is created and owned collectively, and it is therefore the universal responsibility of all human beings. This means active citizenship in relation to common heritage.

The User Survey is a strategic tool that contributes to the development of current cultural institutions in Denmark and internationally. The overall results for 2014 offer a snapshot image of the user composition at Denmark's museums. The institutions' individual reports can be used for strategic work in connection with existing user groups and for the inclusion of new user groups.

Between 2nd and 8th October 2014, the Danish Agency for Culture conducted an online questionnaire survey among Denmark's 104 state-owned and state-approved museums about attitudes to the User Survey and its future. 94% of the museums completed the survey. The results show that 71% of the museums use their individual reports in their strategic work, while 76% of the museums use the overall national results in the institution's strategic work.

## MUSEUMS WITH THE HIGHEST RATING OF THE USERS' MUSEUM EXPERIENCE

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| The David Collection | 9.24 | The David Collection | 9.22 |
| Greve Museum | 9.17 | The Karen Blixen Museum | 8.98 |
| Give Museum | 9.17 | Bornholm Moseum of Art | 8.76 |
| Danish Museum of Industry in Horsens | 9.13 | Louisiana – Museum of Modern Art | 8.72 |
| Stevnsfort Cold War Museum | 9.07 | The Viking Ship Museum in Roskilde | 8.72 |
| Forsorgsmuseet Viebæltegård | 9.06 | Den Gamle By – 'The Old Town' – a Danish Open-Air Museum | 8.69 |
| Roskilde Museum – Main exhibition, Skt. Olsgade | 8.94 | The Danish Maritime Museum | 8.68 |
| Johannes Larsen Museum | 8.94 | M/S Maritime Museum of Denmark | 8.66 |
| Helsingør Municipality's Museums – The Shipyard Museum | 8.92 | Christiansborg Palace – The Staterooms | 8.66 |
| Fuglsang Art Museum | 8.91 | The National Museum – The Prince's Mansion | 8.53 |

## MUSEUMS WITH MOST EXPLORERS

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| Fur Museum | 47% | The Historical Museum of Northern Jutland – Viking Centre Fyrkat | 72% |
| Museum of Southern Jutland – Cathrinesminde Brickyard | 47% | Christiansborg Palace – Ruins | 70% |
| Forsorgsmuseet Viebæltegård | 46% | The Amalienborg Museum | 70% |
| Skanderborg Museum – Øm Priory Museum | 45% | Christiansborg Palace – Staterooms | 67% |
| Furesø Museums – Mosegaarden | 45% | Danish Jewish Museum | 66% |
| Den Gamle By – 'The Old Town' – Danish Open-Air Museum | 45% | Christiansborg Palace – Royal Stables | 65% |
| The Prison Museum in Horsens | 44% | The Viking Ship Museum in Roskilde | 65% |
| Stevnsfort Cold War Museum | 44% | Rosenborg Castle | 64% |
| Ringkøbing-Skjern Museum – Abelines Gaard | 44% | Hans Christian Andersen's House | 62% |
| Læsø Museum – 'På Lynget' Museum Farm | 44% | Kronborg Castle | 60% |

## MUSEUMS WITH MOST MEN

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| Billund Museum – Karensminde Farm Museum | 62% | Tirpitz Position | 57% |
| Danish Museum of Science and Technology | 61% | The Museum Ribe's Vikings | 56% |
| Stevnsfort Cold War Museum | 57% | The David Collection | 51% |
| Kroppedal, Museum for Astronomy, Modern History and Archaeology | 57% | The Shipwreck Museum St. George | 50% |
| Struer Museum | 57% | The Viking Ship Museum in Roskilde | 48% |
| Den Gamle By – 'The Old Town' – a Danish Open-Air Museum | 57% | Thorvaldsens Museum | 48% |
| Bangsbo Fort | 56% | Bornholm Museum of Art | 43% |
| M/S Maritime Museum of Denmark | 56% | Christiansborg Palace – Ruins | 43% |
| The Royal Danish Arsenal Museum | 55% | The Fisheries and Maritime Museum | 42% |
| Cold War Museum Langelandsfort | 55% | Rosenborg Castle | 41% |

## MUSEUMS WITH MOST WOMEN

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| The Women's Museum in Denmark | 83% | The Karen Blixen Museum | 82% |
| The Kastrupgård Collection | 78% | Danish Jewish Museum | 66% |
| Middelfart Museum – Psychiatric Collection | 78% | Skagens Museum | 65% |
| The Karen Blixen Museum | 77% | Hans Christian Andersen's House | 65% |
| The Amalienborg Museum | 76% | The Amalienborg Museum | 65% |
| Danish Museum of Nursing History | 76% | Louisiana – Museum of Modern Art | 63% |
| Museum of Copenhagen | 76% | Christiansborg Palace – Staterooms | 63% |
| Ordrupgaard | 72% | Bork Viking Harbour | 60% |
| Louisiana – Museum of Modern Art | 71% | Designmuseum Denmark | 60% |
| Sorø Art Museum | 71% | The National Museum – The Prince's Mansion | 59% |

## MUSEUMS WITH MOST USERS WITH A LONG HIGHER EDUCATION

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| Nikolaj Kunsthal, Copenhagen Contemporary Art Centre | 54% | Danish Jewish Museum | 70% |
| Museum of Contemporary Art | 51% | The David Collection | 69% |
| The David Collection | 47% | Ny Carlsberg Glyptotek | 65% |
| Kunsthal Charlottenborg | 44% | Designmuseum Denmark | 59% |
| Ny Carlsberg Glyptotek | 42% | The National Museum – The Prince's Mansion | 59% |
| Thorvaldsens Museum | 42% | Thorvaldsens Museum | 58% |
| The Royal Danish Arsenal Museum | 41% | Christiansborg Palace – Ruins | 58% |
| The Storm P. Museum | 41% | Arken – Museum of Modern Art | 58% |
| Hans Christian Andersen's House | 41% | National Gallery of Denmark | 57% |
| Gl. Holtegaard | 40% | Rosenborg Castle | 56% |

## MUSEUMS WITH MOST USERS WITH A VOCATIONAL EDUCATIONAL BACKGROUND

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| Danish Museum of Industry in Horsens | 33% | Tirpitz Position | 29% |
| Karensminde Farm Museum | 32% | Nymindegab Museum | 22% |
| Ringsted House of History | 31% | The Fisheries and Maritime Museum | 22% |
| Danish Museum of Hunting and Forestry – Dorf Mill and Millhouse | 29% | The Shipwreck Museum St. George | 17% |
| Danish Agricultural Museum | 27% | The Museum Ribe's Vikings | 16% |
| 'På Lynget' Museum Farm | 26% | Bork Viking Harbour | 16% |
| Museum of Southern Jutland – Cathrinesminde Brickyard | 26% | Viking Centre Fyrkat | 12% |
| Sønderskov Museum | 26% | Museum of Copenhagen | 11% |
| Kroppedal, Museum for Astronomy, Modern History and Archaeology | 26% | Bornholm Museum of Art | 10% |
| Helsingør Municipality's Museums – The Shipyard Museum | 25% | The Viking Ship Museum in Roskilde | 8% |

## MUSEUMS WITH MOST USERS AGED BETWEEN 14 AND 29

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| Steno Museum | 54% | Hans Christian Andersen's House | 59% |
| The Hirschsprung Collection | 46% | National Gallery of Denmark | 48% |
| Museum of Ancient Art | 45% | Christiansborg Palace – Ruins | 46% |
| Hans Christian Andersen's House | 45% | Christiansborg Palace – Staterooms | 43% |
| The National Museum – The Prince's Mansion | 39% | The National Museum – The Prince's Mansion | 41% |
| National Gallery of Denmark | 39% | Kronborg Castle | 38% |
| Designmuseum Denmark | 37% | Designmuseum Denmark | 36% |
| Esbjerg Art Museum | 33% | Christiansborg Palace – Royal Stables | 35% |
| Christiansborg Palace – Staterooms | 31% | Ny Carlsberg Glyptotek | 34% |
| Aalborg Historical Museum | 30% | The Amalienborg Museum | 32% |

## MUSEUMS WITH MOST USERS AGED 65+

| DANISH USERS | | FOREIGN USERS | |
|---|---|---|---|
| The Kastrupgård Collection | 68% | Bornholm Museum of Art | 38% |
| Nivaagaard Collection of Paintings | 60% | Skagens Museum | 27% |
| The Theatre Museum at the Court Theatre | 59% | M/S Maritime Museum of Denmark | 24% |
| Danish Museum of Hunting and Forestry – Mosegaarden | 56% | The Karen Blixen Museum | 23% |
| Greve Museum | 55% | Arken – Museum of Modern Art | 22% |
| Rønnebæksholm | 53% | Louisiana – Museum of Modern Art | 18% |
| Fuglsang Art Museum | 52% | Danish Jewish Museum | 14% |
| Vendsyssel Museum of Art | 50% | The Viking Ship Museum in Roskilde | 12% |
| Sorø Art Museum | 50% | The National Museum – The Prince's Mansion | 10% |
| Odsherred Museum of Cultural History | 50% | Ny Carlsberg Glyptotek | 10% |

## ENDNOTES

1  See list of participating institutions in Appendix 1.

2  See the questionnaire in Appendix 2.

3  A user is a visitor at the physical museum or someone who has participated in an event at or outside the museum, which has been organised by the museum. Furthermore, the user is a citizen aged 14 years or above, who is capable of completing a questionnaire.

4  See, e.g.: Falk, John H. and Dierking, Lynn D.: *The Museum Experience Revisited*, 2013, Left Coast Press; Falk, John H.: 'Understanding Museum Visitors' Motivation and Learning'. In: Jensen, Jacob Thorek and Lundgaard, Ida Brændholt (eds.): *Museums – Social Learning Spaces and Knowledge Producing Processes*, 2013, Copenhagen: Danish Agency for Culture and Dierking, Lynn D.: 'Museums as Social Learning Spaces'. In: Jensen, Jacob Thorek and Lundgaard, Ida Brændholt (eds.): *Museums – Social Learning Spaces and Knowledge Producing Processes*, 2013, Copenhagen: Danish Agency for Culture.

5  Data stem from Statistics Denmark and include citizens aged 14 years old and above. Data computed on 1 January 2015.

6  We make reservations about the fact that the User Survey and Statistics Denmark do not make their calculations on the same basis in terms of the citizens' educational level. The User Survey registers users aged 14 years or above and against their ongoing or last completed education. Statistics Denmark, on the other hand, registers citizens aged between 15 and 69 years and the citizens' highest completed education.

7  Harrison, Rodney: *Heritage. Critical Approaches*, 2013, Abingdon: Routledge, p 3.

8  Data stem from Statistics Denmark.

# MUSEUMS AT THE CENTRE OF SUSTAINABLE SOCIAL DEVELOPMENT

"WE RECOGNIZE THAT PEOPLE ARE AT THE CENTER OF SUSTAINABLE DEVELOPMENT AND IN THIS REGARD, WE STRIVE FOR A WORLD WHICH IS JUST, EQUITABLE AND INCLUSIVE, AND WE COMMIT TO WORK TOGETHER TO PROMOTE SUSTAINED AND INCLUSIVE ECONOMIC GROWTH, SOCIAL DEVELOPMENT, ENVIRONMENTAL PROTECTION AND THEREBY TO BENEFIT ALL."[1] UN RIO+20

JACOB THOREK JENSEN
& IDA BRÆNDHOLT LUNDGAARD

How can museums contribute to sustainable social development? How can museums address and recognise people's diversity in relation to gender, age, education, ethnicity, spirituality and sexual orientation? The User Survey 2009 through 2014 constitutes a unique data material in terms of addressing the challenges that museums are currently facing.

# MUSEUMS AT THE CENTRE OF SUSTAINABLE SOCIAL DEVELOPMENT

The joint User Survey for the state-owned and state-approved museums in Denmark, which has had approximately 50,000 respondents each year from 2009 to 2014, is a unique strategic tool for shedding light on the museums' challenges and potentials. The survey exposes, at both an institutional and a national level, Danish and foreign users' socio-economic background variables, experience of the museums' core services, knowledge level in relation to the exhibition sites' object fields, motivational and learning behaviour, intercultural affiliation and compass segmentation. The User Survey also makes it possible to identify similarities and differences between the three museum categories: art, cultural history and natural history.

The User Survey has been conducted over two project periods from 2009 to 2011 and 2012 to 2014, respectively. Based on the experience from the first three years, the question frame was evaluated. This led to a reduction in questions while at the same time new questions were added.[2] During the second project period, the User Survey sheds light on the users' motivational and learning behaviour, knowledge level and cultural affiliation with countries other than Denmark. During the first project period, the User Survey focused more on the users' visiting habits. I.e. with whom the users visit the museums, how often they visit museums, how much time they spend at the museums, and from where they know about the museums. The first project period thus focused primarily on how the museums can communicate and brand themselves, while the second project period also focuses on how the museums can develop their exhibition practice and learning potentials. The second project period thus focuses particularly on how the museums reflect and produce new knowledge and experience about cultural and natural heritage. This is reflected, i.a. through two different segmentation tools, TNS Gallup Kompas (compass) and John Falk and Lynn Dierking's motivational and learning behaviour types.

This article reflects knowledge and experience from the User Survey at the state-owned and state-approved museums in Denmark and a number of other cultural institutions.[3] The User Survey has been developed as a part of the Danish Ministry of Culture's Educational Plan, which has been implemented by the Danish Agency for Culture.[4]

## EQUAL ACCESS TO CULTURE

The Educational Plan has been the Danish Agency for Culture's strategic commitment in relation to the state-owned and state-approved museums from 2007 to 2013. The plan focuses particularly on the museums' research and educational practice. The intention has been that the plan's action areas should focus on how museums manage their knowledge and recognition of new knowledge paradigms, and on a rethink of what constitutes relevant knowledge today. This means new professional standards within the research and educational field, and new requirements and expectations about the museums' roles in the 21st century's complex knowledge society.

The Educational Plan's theoretical and methodological starting point is social museology, which has a social-constructivist basis. Thus, the plan focuses on how museums exist and are attributed meaning in a specific context: historical, political, social, economic and environmental. Social museology is an expression of a change in the museological starting point from an object-focused museum practice to a people-centred practice, which has its ideological basis in UNESCO's Santiago Declaration from 1972.[5]

The Educational Plan consists of seven action points:
- Development of the museums' mediation
- Museums and education
- Research into museum mediation
- User surveys
- Development of skills
- International experience exchange
- Knowledge sharing and experience exchange

The action points have been implemented in the form of national initiatives and surveys as well as through five educational pools that cover the seven action points. In all, more than 400 projects at the museums have received financial support from the pools. The Plan has been handled as a dynamic and flexible tool. This means that the action points have continually been qualified and developed based on experience and knowledge from projects and surveys – nationally and internationally.

The majority of the financial funds available for implementation of the Plan has been given as project support to the museums, i.e. they have been used in a bottom-up approach. Changes have continually been made to requirements and criteria for the pools in consultation with an advisory committee for museum mediation. A change has thus taken place in relation to the promotion of learning partnerships between several museums and other cultural and educational institutions or public and private companies.

There has also been a shift away from supporting the development of products at individual museums towards supporting qualified processes. It has been a prerequisite for the allocation of financial support that the projects consider the results of the User Survey. It was also made a requirement that the end users were to be involved in the development work from project start-up. The museums have generated a number of distinctive projects and expressed that experience from the projects has, to a great extent, led to lasting development of their institutions.

In addition to the User Survey, the Danish Agency for Culture has had a pool each year from which the museums have been able to apply for funding for qualitative user surveys, which must, among other things, have a survey design that considers the results of the quantitative[1] user survey. The experience gathered from the qualitative user surveys has been accessible to the entire sector.

Further to these initiatives, the Danish Agency for Culture has conducted a user survey about young users and non-users of the museums. The survey has been carried out using case studies in Randers, Odense and Roskilde.[6] The Danish Agency for Culture has also conducted a survey of the museums' web users.[7] At the same time, and in connection with this action area, the Agency has supported a PhD who focuses on the museums' digital presence.[8]

## CULTURAL HERITAGE AND SUSTAINABILITY

This publication with the results of the User Survey focuses on cultural heritage and sustainability because there is now consensus that culture (cultural heritage) in interplay with economic, environmental and social issues is a prerequisite for sustainable social development.

Culture (cultural heritage) reflects what it means to be human, and access to culture is therefore a human right. This is reflected in the definition of cultural heritage that is used in the EU's Faro Convention from 2005:

"(CULTURAL) HERITAGE IS A GROUP OF RESOURCES INHERITED FROM THE PAST WHICH PEOPLE IDENTIFY, INDEPENDENTLY OF OWNERSHIP, AS A REFLECTION AND EXPRESSION OF THEIR CONSTANTLY EVOLVING VALUES, BELIEFS, KNOWLEDGE AND TRADITIONS. IT INCLUDES ALL ASPECTS OF THE ENVIRONMENT RESULTING FROM THE INTERACTION BETWEEN PEOPLE AND PLACES THROUGH TIME."[9]

New laws and international declarations open up for the development of relevant and topical museums. The Danish Museum Act stresses that museums must be sustainable, relevant and topical. The comments to the Act state that the museums are to contribute to the development of active citizenship. The state-owned and state-approved museums in Denmark are under an obligation to comply with the Museum Act.[10]

ICOM's definition of a museum now also includes intangible cultural heritage. This is a central aspect in relation to the museums' areas of responsibility and thereby a defence of a complex view of knowledge. ICOM has also passed a resolution that creates attention about the spirit of the place, *Genius loci*. This is contained in the Quebec Declaration about the preservation of the spirit of the place from 2008, which is based on museums' responsibility for both tangible and intangible cultural heritage.[11] The Declaration focuses on respecting the integrity of the cultural biography and topography of a place. This also implies an integrated view of cultural and natural heritage. The concept of 'spirit of the place' replaces the concept of 'sense of the place' to stress the living social and spiritual nature of a given place. The Declaration is, among other things, a recognition of local knowledge systems, and it is a key element for sustainable development. Similarly, ICOM's *Cultural Diversity Charter*[12] from 2010 and ICOM's resolution about gender mainstreaming from 2013[13] are relevant in relation to a debate about the development of sustainable museums.

The development and change in the understanding of cultural and natural heritage, as supported i.a. by the Danish Museum Act, ICOM and UNESCO, contributes to enabling museums to take up a key role in current and future societies. This means a complex and inclusive understanding of cultural and natural heritage, which also implies a new, differentiated and professional practice. This is exactly what the United Nations' Secretary General, Mr Ban Ki-moon stresses in his analysis of how culture can contribute to the development of a sustainable world towards 2030:

"FINALLY, WE MUST ALSO MOBILIZE THE POWER OF CULTURE IN THE TRANSFORMATIVE CHANGE WE SEEK. OUR WORLD IS A REMARKABLE MOSAIC OF DIVERSE CULTURES, INFORMING OUR EVOLVING UNDERSTANDING OF SUSTAINABLE DEVELOPMENT. WE STILL HAVE MUCH TO LEARN FROM CULTURES AS WE BUILD THE WORLD WE WANT. IF WE ARE TO SUCCEED, THE NEW AGENDA CANNOT REMAIN THE EXCLUSIVE DOMAIN OF INSTITUTIONS AND GOVERNMENTS. IT MUST BE EMBRACED BY PEOPLE. CULTURE, IN DIFFERENT ASPECTS, WILL THUS BE AN IMPORTANT FORCE IN SUPPORTING THE NEW AGENDA."[14]

## WHAT IS A MUSEUM EXPERIENCE?

Users of the Danish museums are very satisfied with their museum experiences. Among Danish users, satisfaction with the museums has increased steadily from 2009 to 2014, while satisfaction among foreign users varies over the six years. The users' level of satisfaction with their museum experience is generally directly proportional with the users' age. The users who are least positive about the overall museum experience are the young users, while the elderly users are most positive in relation to their experience.

There is a trend towards users being most satisfied with their museum experience at the cultural history museums, while users are least satisfied with their experiences at the natural history museums; however, the average rating is also high here.

The users' level of satisfaction with the museums is also supported by the fact that the majority of the users would recommend their museum experience to others. More than 90% of the users would recommend the museum to others.

A museum visit is a social event. This is documented unambiguously by the User Survey, as the proportion of users who visit the museum alone only make up 7%. This also means that over 90% of the museums' users visit the museums in the company of others. About half of the users visit the museums with family, friends or relatives, while about one third of the users visit with a companion. Only a few users visit the museums in large groups, e.g. in connection with a visit with an association or with people from one's workplace.

There is a trend towards users at the art museums visiting alone or with one companion more often, whereas the proportion of users who visit with family or friends at the cultural history museums and the natural history museums is clearly higher, as they make up approximately 60% and 70% here, respectively.[15]

The majority of the users visit museums because they want to see the museum. Approximately 60% of the users indicate this. Approximately 30% of the users visit museums to see a particular temporary exhibition. By contrast, hardly any of the users state that they visit museums to participate in activities or events, or to visit the museum's café or shop or in connection with their work. The results indicate that the users visit museums solely to see exhibitions and collections. However, there are great variations between the three museum categories. At the art museums, the majority of the users visit to see a particular temporary exhibition, in other words, not to see the museum's permanent exhibitions. This is very different from the situation at the cultural history and natural history museums, where the vast majority of the users visit to see the museums' permanent exhibitions and collections.

The User Survey also provides knowledge about the distribution between first-time users and users who have visited the museum before. Approximately 40% of the museums' users are first-time users at the museum in question, while approximately 60% of the users have visited the museum in question before. However, there are great variations between the three museum categories. About one third of the art museums' users are first-time users, while the same applies to about half of the users at the cultural history and natural history museums.

The results about the users' visiting patterns also correspond to the users' assessments of the museums' core services. Throughout all six years, the users have given their highest rating to the museums' 'exhibitions', 'possibility of learning something new' and 'atmosphere'. During all six years, the users have given their lowest rating to 'suitability for children' and 'possibility of participating actively'. There is a clear connection between the reason why the users visit the museums and their assessment of what happens at the museums. It is the users' assessments of core services and visiting patterns that form the basis for the decision about focusing on motivational and learning behaviour during the User Surveys' second project period.

## MOTIVATIONAL AND LEARNING BEHAVIOUR

The implementation of John Falk and Lynn Dierking's motivational and learning behaviour types differentiates the results of the users' museum experiences and visiting patterns.[16] There are also interesting connections between the differences in the distribution of the users' motivational and learning behaviour across the three museum categories and the users' visiting patterns.

At the art museums, the 'rechargers' are overrepresented in relation to the proportion they make up within the other museum categories. This is to do with the fact that a greater proportion of users visit the art museums alone or with just one companion. At the same time, the art museums' users visit the museum more times than users visit the other museums. There is a slightly higher percentage of users at the art museums in relation to the other two museum categories who indicate that they are at the museum because they are 'professionals/hobbyists'. This may be related to the fact that there are more users at the art museums who say that they visit the museum in order to see a particular temporary exhibition.

At the cultural history museums, about half of the users identify themselves as 'experience seekers' or 'explorers'. This is due to the fact that the cultural history museums have a greater proportion of users who are first-time visitors, while at the same time,

THE OVERALL ASSESMENT OF THE
MUSEUM EXPERIENCE AMONG BOTH
DANISH AND FOREIGN USERS HAS BEEN
STEADILY INCREASING FROM 2009-2014

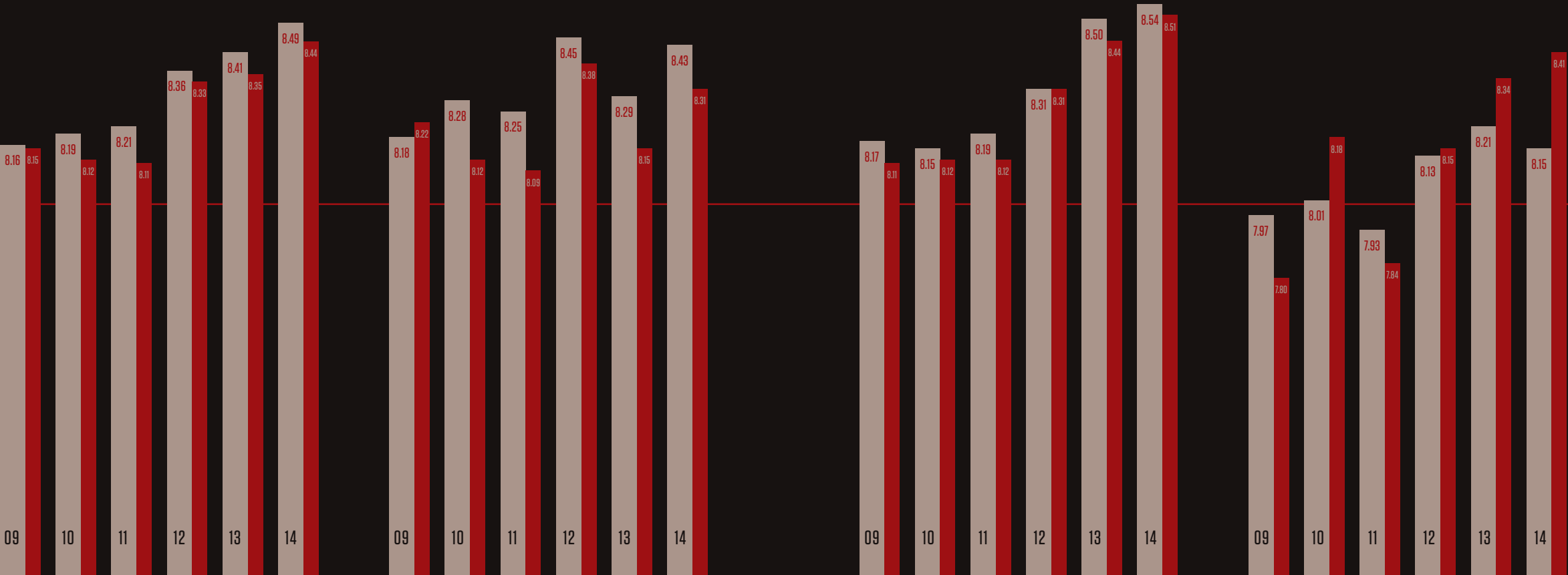DANISH USERS    FOREIGN USERS

9

TOTAL

ART

CULTURAL HISTORY

NATURAL HISTORY

**TOTAL**

| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 8.16 | 8.15 |
| 10 | 8.19 | 8.12 |
| 11 | 8.21 | 8.11 |
| 12 | 8.36 | 8.33 |
| 13 | 8.41 | 8.35 |
| 14 | 8.49 | 8.44 |

**ART**

| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 8.18 | 8.22 |
| 10 | 8.28 | 8.12 |
| 11 | 8.25 | 8.09 |
| 12 | 8.45 | 8.38 |
| 13 | 8.29 | 8.15 |
| 14 | 8.43 | 8.31 |

**CULTURAL HISTORY**

| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 8.17 | 8.11 |
| 10 | 8.15 | 8.12 |
| 11 | 8.19 | 8.12 |
| 12 | 8.31 | 8.31 |
| 13 | 8.50 | 8.44 |
| 14 | 8.54 | 8.51 |

**NATURAL HISTORY**

| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 7.97 | 7.80 |
| 10 | 8.01 | 8.18 |
| 11 | 7.93 | 7.84 |
| 12 | 8.13 | 8.15 |
| 13 | 8.21 | 8.34 |
| 14 | 8.15 | 8.41 |

8

TOTAL    ART    CULTURAL HISTORY    NATURAL HISTORY

THE DATA INCLUDES DANISH AND FOREIGN USERS

## WHO THE USERS GO TO THE MUSEUM WITH
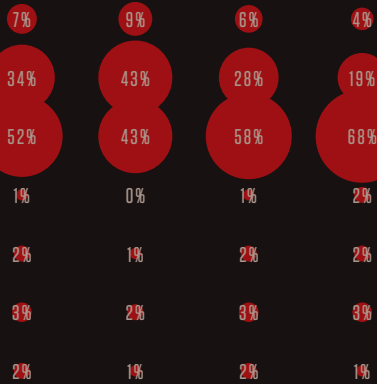
| TOTAL | ART | CULTURAL HISTORY | NATURAL HISTORY | |
|---|---|---|---|---|
| 7% | 9% | 6% | 4% | I AM ON MY OWN |
| 34% | 43% | 28% | 19% | I AM WITH A COMPANION |
| 52% | 43% | 58% | 68% | I AM WITH FAMILY, FRIENDS OR ACQUAINTANCES |
| 1% | 0% | 1% | 2% | I AM WITH A GROUP OF TOURISTS |
| 2% | 1% | 2% | 2% | I AM WITH COLLEAGUES/BUSINESS ASSOCIATES |
| 3% | 2% | 3% | 3% | I AM HERE AS A TEACHER/STUDENT |
| 2% | 1% | 2% | 1% | I AM HERE WITH AN ASSOCIATION OR ORGANISATION |

## 93%
### OF USERS VISIT TOGETHER WITH OTHERS

## REASON FOR VISITING THE MUSEUM
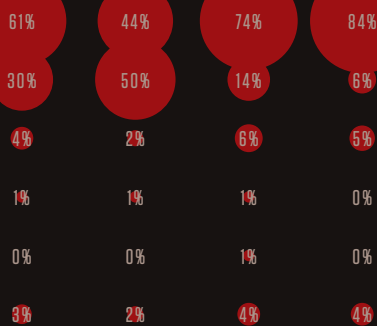
| TOTAL | ART | CULTURAL HISTORY | NATURAL HISTORY | |
|---|---|---|---|---|
| 61% | 44% | 74% | 84% | TO SEE THE MUSEUM |
| 30% | 50% | 14% | 6% | TO SEE A CERTAIN SPECIAL EXHIBITION |
| 4% | 2% | 6% | 5% | TO PARTICIPATE IN AN EVENT OR ACTIVITY ARRANGED BY THE MUSEUM |
| 1% | 1% | 1% | 0% | TO VISIT THE MUSEUM CAFÉ |
| 0% | 0% | 1% | 0% | TO VISIT THE MUSEUM SHOP |
| 3% | 2% | 4% | 4% | WORK-RELATED VISIT / IN A PROFESSIONAL CAPACITY |

## 61%
### OF USERS VISIT TO SEE THE MUSEUM

## FIRST TIME USERS AND USERS WHO HAVE VISITED THE MUSEUM BEFORE

| TOTAL | ART | CULTURAL HISTORY | NATURAL HISTORY | |
|---|---|---|---|---|
| 39% | 31% | 45% | 49% | FIRST TIME USERS |
| 61% | 69% | 55% | 51% | USERS WHO HAVE VISITED THE MUSEUM BEFORE |

## 39%
### ARE FIRST TIME USERS

the majority of the users come to see the museum, i.e. not to see a particular temporary exhibition or to participate in an activity or an event.

The natural history museums have a high number of users who identify themselves as 'facilitators'. About one quarter of the natural history museums' users classify themselves as such. Again, this should be seen in relation to the fact that the majority of the users at the natural history museums visit with family or friends. However, the proportion of users who identify themselves as 'facilitators' at the natural history museums has decreased from 2012 to 2014. Users at the natural history museums who say that they are 'rechargers' only make up a very small proportion. This means that only very few users visit the natural history museums to use them as spaces for reflection and contemplation.

The motivational and learning behaviour segmentation is a tool for concretising the task of developing a social museum practice that takes its starting point in differentiated user involvement. This also implies a recognition of the idea that people acquire knowledge in different ways and in different contexts, and thus calls for museums to accept and constitute multifunctional roles and spaces to a greater extent than they do now.

### WHO VISITS THE MUSEUMS?

Throughout the six years, the User Survey has mapped the users' socio-economic background variables. This means the users' gender, age and educational background. These results point at some clear tendencies and distortions in relation to the composition of the population of Denmark.

As regards the gender distribution among the Danish users, there is a tendency towards women making up an increasing proportion. From 2009 to 2014, the proportion of women at Denmark's museums has risen from 59% to 62%. Variations can be seen between the three museum categories. At the art museums, the proportion of women has risen from 62% in 2009 to 66% in 2014. Similarly, the proportion of women has risen during this period at the cultural history and natural history museums. Throughout all the years, the gender distribution has been most even at the natural history museums.

Young users aged between 14 and 29 have, throughout the period, been the most underrepresented group at the museums in relation to the proportion they make up in the Danish population. By comparison, the users aged 50+ are the most overrepresented group of users in relation to the proportion they make up in the Danish population.

Particularly young people's proportion at the museums has changed over the last six years. In 2009, young people made up 12% of the Danish users, while in 2014 they

account for 16%. This is an increase of 33% in relation to their proportion in 2009. This development is partly the result of young people having been a strategic action area for the Danish Agency for Culture. Thus, the Danish Agency for Culture has given priority to supporting development projects that have had young people as their target group. As a result, some 200 projects with young people as their target group have received funding from the Educational Plan during this period.

There are clear differences in the age distribution among users across the three museum categories. The natural history museums have seen an increase in the proportion of young users from 10% in 2010 to 20% in 2014, while the development in the proportion of young users at the cultural history museums and the art museums follows the general development in the museum area. At the art museums, there is a tendency towards attracting users aged 65+ to an increasing degree. In 2009, this group made up 26%, while in 2014, this age group accounts for 35%. At the cultural history museums, no noticeable changes have taken place in terms of the users' age distribution over the last six years in relation to the development trends at the natural history museums and the art museums.

The overall picture of the educational background of the museum users deviates significantly from that of the Danish population. In general, users with a long, medium-length or short higher education are conspicuously overrepresented at the museums in relation to the proportion they make up in the Danish population, whereas users with a lower or upper secondary school education or a vocational educational background are extremely underrepresented at the museums in relation to their proportion in the Danish population. Over the last six years, no noteworthy development has taken place in relation to this imbalance.

With the implementation, during the second project period, of questions on the users' knowledge about the museum's field of work, the User Survey provides a varied view of who the museums' users are. It has also become a more useful tool for addressing the distortion in the users' educational background, which is a reality at Danish museums. The users' responses about their knowledge of the museums' field of work clearly show that only users who have a medium-length or long higher education feel that they know something about the museum's field of work.[17] This also applies, regardless of how the users identify themselves in terms of motivational and learning behaviour types.

From 2013, the User Survey's question frame has included a question about the users' cultural affiliation with other countries than Denmark. The User Survey documents that about one third of the users who live in Denmark indicate that they have a cultural affiliation with another country than Denmark.[18] There are no significant differences between the users' responses in 2013 and 2014, and this consolidates the validity of the results. This gives rise to a rethink of the museum practice from a diversity perspective based on, among other things, intercultural dialogue. The users' responses reveal the museums' need for implementing an intercultural practice in their museum work.

## MARKETING AND BRANDING

Over six years, the User Survey has involved the use of TNS Gallup's compass segmentation.[19] This is a professional tool for developing communication and branding strategies. The users reply to eight value and attitude questions in the survey, and based on these responses, the users are distributed across segments. The compass segmentation cross-references the results of the User Survey with a number of other results from surveys conducted by TNS Gallup. This means that TNS Gallup's compass segmentation is composed of many complex data sets.

The results show that the museums' users stand out in relation to the distribution of citizens in the Danish population across the nine compass segments. Users who are 'community-orientated' are overrepresented, while users who are 'individual-orientated' are underrepresented. These results have not changed noticeably over the six years where the survey has been carried out. This also supports the results about the museum visit as a social event, i.e. something you do in the company of others.

The User Survey's two different segmentation tools, John Falk and Lynn Dierking's motivational and learning behaviour types and TNS Gallup's compass segmentation, open for new possibilities of working with different voices and an inclusive practice based on the citizens' diversity. Researcher, artist and museum director Martha Fleming addresses why and how museums can work with the development of an inclusive culture based on the potentials of an interdisciplinary practice:

"A CULTURE OF INTERDISCIPLINARY THOUGHT AND PRACTICE IN MUSEUMS ENGENDERS A COMMENSURATE WIDENING OF THE RELEVANCE OF ACTIVITIES AND A CONSEQUENT BROADENING OF THE WELCOME THAT A MUSEUM CAN OFFER TO ITS MANY POSSIBLE USERS."[20]
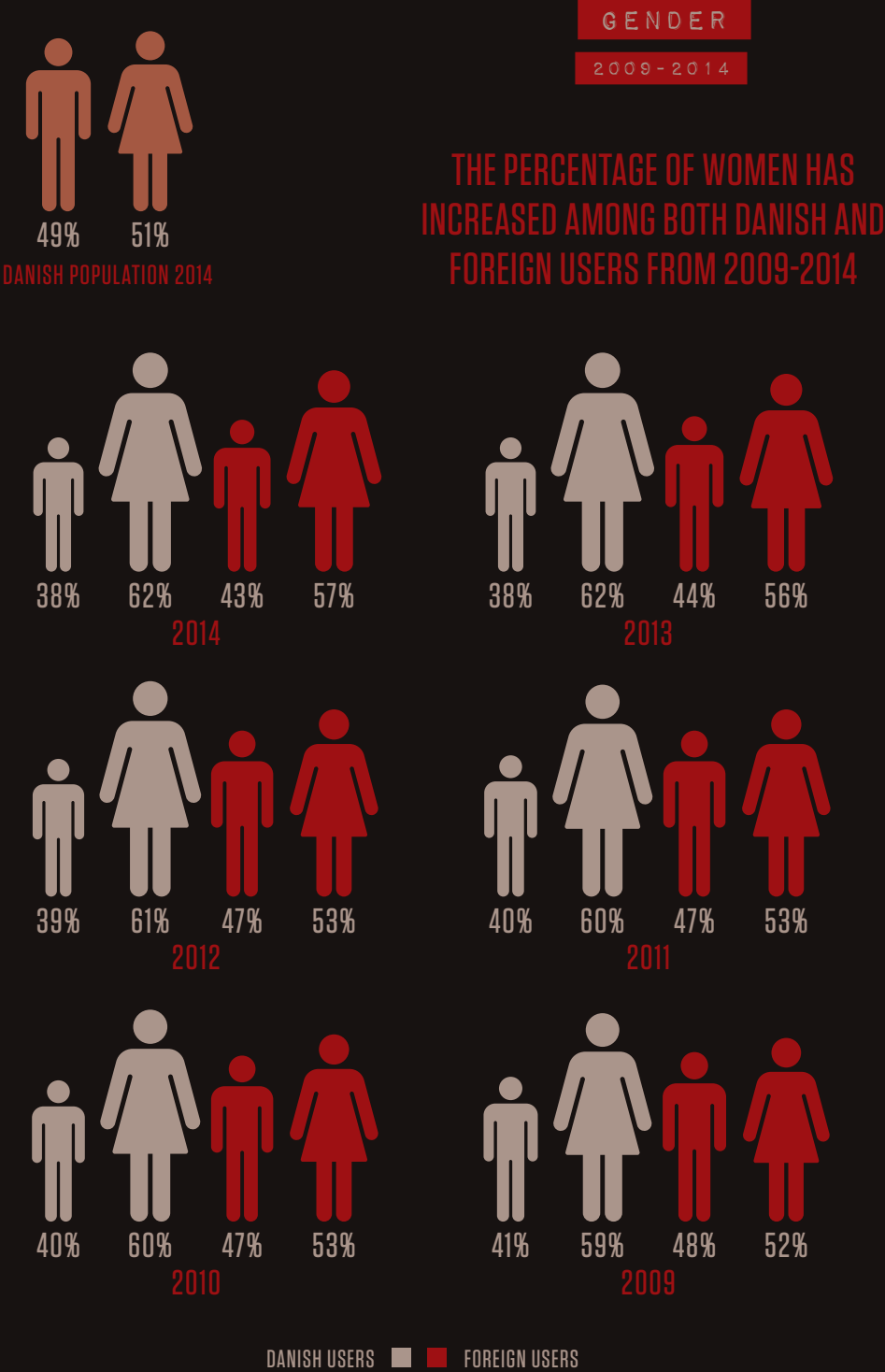
## CULTURAL TOURISM

The proportion of foreign users at Danish museums has increased since 2009. Today, they make up about one quarter of all users at the museums. The foreign users are generally younger, they have a longer educational background, and the gender distribution is more even than among Danish users.[21] Since 2009, the proportion of foreign users who live outside Europe has gone up from 14% to 24%. However, the largest proportion of foreign users still come from Germany. They make up about one third of all foreign users at Danish museums. International cultural tourism is therefore an important dimension for the Danish museums.

The large proportion of foreign users, combined with the large proportion of Danish users who state that they have a cultural affiliation with a country other than Denmark, require the museums to develop intercultural competences in order to be able to unfold the latent potentials cultural diversity can produce. Today, a flexible and socially inclusive museum needs to serve as a multifunctional space for analogue and digital practice communities. This means that the museums see the users as co-producers who structure their own museum visit and create their own individual and collective narratives rather than seeing them as a passive audience.

The inherent potential in cultural tourism can be unfolded if the museums, based on a local anchoring and awareness of a sense of the place, create connections with international user groups. In other words, that museums provide the setting for intercultural meetings between local and global users, thus securing sustainable practice communities. These conditions are also recognised as strategic indicators in an EU context:

"CULTURE (AND HERITAGE, AS AN INDISPENSABLE PART) IS NOW CONSIDERED AS ONE OF THE FOUR PILLARS OF SUSTAINABLE DEVELOPMENT ON AN EQUAL FOOTING WITH THE OTHERS. AS CONFIRMED BY MULTIPLE STUDIES, HERITAGE, IF PROPERLY MANAGED, CAN BE INSTRUMENTAL IN ENHANCING SOCIAL INCLUSION, DEVELOPING INTERCULTURAL DIALOGUE, SHAPING IDENTITY OF A TERRITORY, IMPROVING QUALITY OF THE ENVIRONMENT, PROVIDING SOCIAL COHESION AND – ON THE ECONOMIC SIDE – STIMULATING TOURISM DEVELOPMENT, CREATING JOBS AND ENHANCING INVESTMENT CLIMATE. IN OTHER WORDS, INVESTMENT IN HERITAGE CAN GENERATE RETURN IN THE FORM OF SOCIAL BENEFITS AND ECONOMIC GROWTH."[22]

GENDER

2009-2014

THE PERCENTAGE OF WOMEN HAS INCREASED AMONG BOTH DANISH AND FOREIGN USERS FROM 2009-2014

49%   51%
DANISH POPULATION 2014

38%   62%   43%   57%
2014

38%   62%   44%   56%
2013

39%   61%   47%   53%
2012

40%   60%   47%   53%
2011

40%   60%   47%   53%
2010

41%   59%   48%   52%
2009

DANISH USERS    FOREIGN USERS

DANISH USERS
FOREIGN USERS

DANISH POPULATION 2014

50%

14-29

30-49

50-64

65+

**33%**
MORE DANISH YOUNG
PEOPLE FROM 2009-2014

**53%**
MORE FOREIGN YOUNG
PEOPLE FROM 2009-2014

45

43

42

40%

40

38

37

32
32

30

30

30

29

29

40%

28

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23

25

25

24

24

24

22

22

24

26

23

21

21

23

30%

20%

19

16

16

15

12

13

12

12

13

13

11

11

11

10

10%

09    10    11    12    13    14          09    10    11    12    13    14          09    10    11    12    13    14          09    10    11    12    13    14
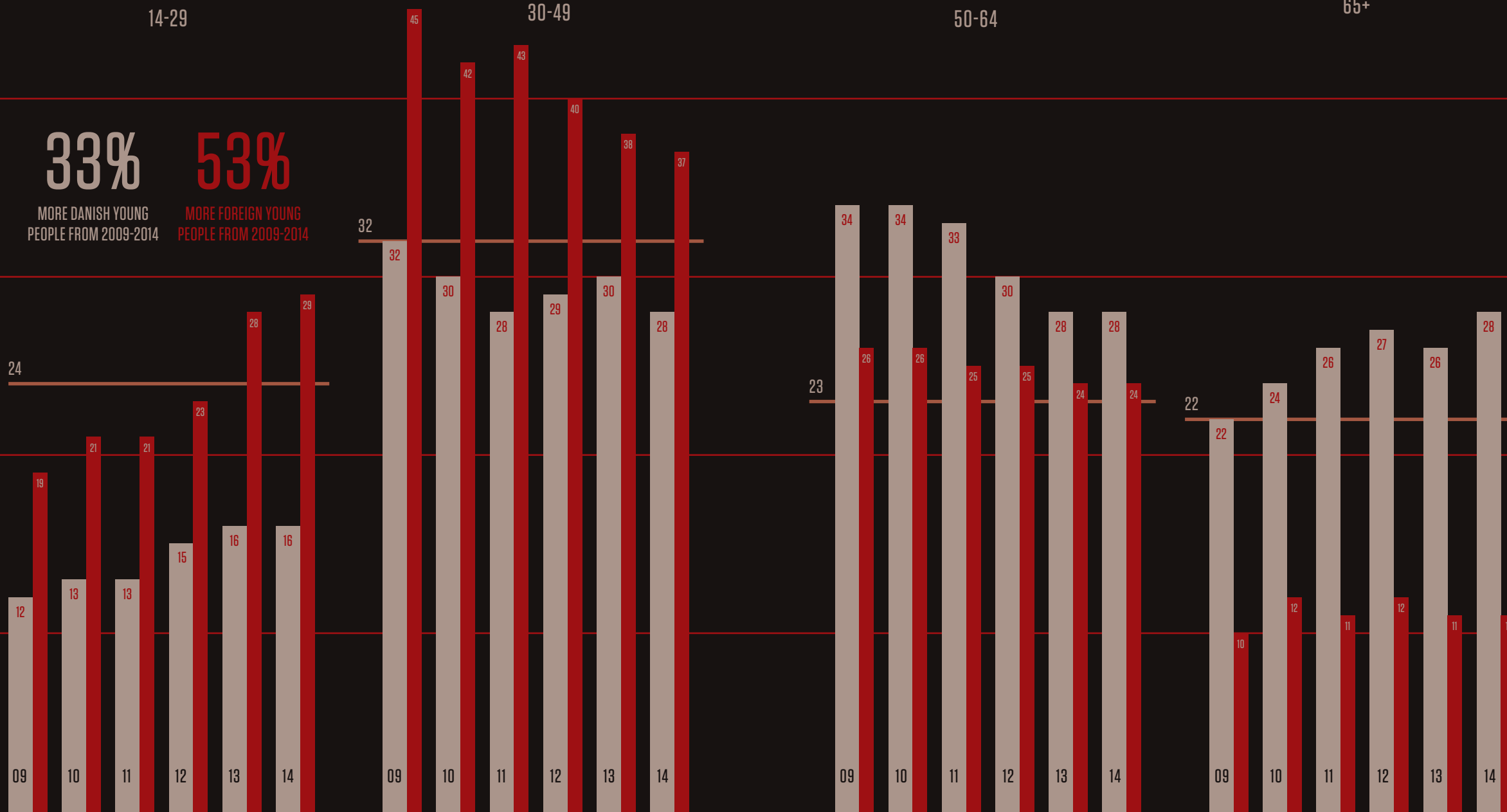
# EDUCATION

## 2009-2014

LOWER SECONDARY
SCHOOL EDUCATION

UPPER SECONDARY
SCHOOL EDUCATION

VOCATIONAL
EDUCATION

SHORT HIGHER
EDUCATION

MEDIUM-LENGTH
HIGHER EDUCATION

LONG HIGHER
EDUCATION

**THE PERCENTAGE OF USERS WITH A LOWER SECONDARY SCHOOL EDUCATION AND A VOCATIONAL EDUCATION ARE STRONGLY UNDERREPRESENTED FROM 2009 TO 2014**

60%

50%

40%

33

30%
30

20%

15

10%
9

8

5

0%

### LOWER SECONDARY SCHOOL EDUCATION
| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 10 | 3 |
| 10 | 12 | 2 |
| 11 | 10 | 2 |
| 12 | 10 | 4 |
| 13 | 9 | 3 |
| 14 | 8 | 2 |

### UPPER SECONDARY SCHOOL EDUCATION
| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 7 | 9 |
| 10 | 7 | 10 |
| 11 | 7 | 10 |
| 12 | 7 | 12 |
| 13 | 8 | 10 |
| 14 | 7 | 9 |

### VOCATIONAL EDUCATION
| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 15 | 12 |
| 10 | 15 | 13 |
| 11 | 15 | 13 |
| 12 | 15 | 8 |
| 13 | 14 | 7 |
| 14 | 14 | 7 |

### SHORT HIGHER EDUCATION
| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 8 | 8 |
| 10 | 9 | 8 |
| 11 | 9 | 9 |
| 12 | 9 | 7 |
| 13 | 10 | 9 |
| 14 | 10 | 9 |

### MEDIUM-LENGTH HIGHER EDUCATION
| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 31 | 19 |
| 10 | 31 | 19 |
| 11 | 32 | 21 |
| 12 | 32 | 22 |
| 13 | 33 | 21 |
| 14 | 33 | 21 |

### LONG HIGHER EDUCATION
| Year | Danish | Foreign |
|------|--------|---------|
| 09 | 29 | 49 |
| 10 | 26 | 48 |
| 11 | 27 | 46 |
| 12 | 26 | 47 |
| 13 | 28 | 50 |
| 14 | 27 | 51 |

## MUSEUMS FOR THE PRESENT AND THE FUTURE

The knowledge generated by the User Survey gives rise to a rethink of the value that the museums create – and can create – in society. The individual museum must make these reflections considering the institution, the citizens and society as a whole. In order to accommodate present and future needs for a sustainable social development, it is necessary to set new standards for professional museum practice. Thereby the museums can become active co-players in a future sustainable society built on the recognition of diversity and social and cultural inclusion.

### INSTITUTION

- Develop a learning organisation that builds on interdisciplinarity, intercultural dialogue and co-worker diversity.
- Develop the co-worker's specialised knowledge and competences.
- Challenge the co-worker's institutional assumptions.
- Create learning partnerships with citizens, private and public institutions.

### CITIZEN

- Generate new knowledge that is of relevance to and has a connection to everyday life.
- Stimulate curiosity and personal reflection as well as the ability to think critically.
- Create opportunities for studying and clarifying values that contribute to bolstering and challenging identities.
- Contribute to handling complexity and uncertainty and promote motivation and action.

### SOCIETY

- Address vital issues and potentials.
- Facilitate meetings between different social groups, promoting debate, social interaction and intercultural dialogue.
- Establish long-term collaborative relations that contribute to a sustainable social development.
- Create conscience on Global influence on local conditions

## ENDNOTES

1  UN RIO+20: *Outcome Document – The Future We Want*, Brazil, 2012.

2  See the questionnaire in Appendix 2.

3  See Appendix 1 for the participating exhibition sites.

4  The Educational Plan is based on: The Danish Ministry of Culture: *Udredning om museernes formidling* (Report on the Museums' Communication), 2006, Copenhagen: The Danish Ministry of Culture.

5  UNESCO: *Round Table of the Development and the Role of Museums in the Contemporary World (the Santiago Declaration)*, Santiago de Chile, 1972.

6  Lundgaard, Ida Brændholt and Moos, Thyge (eds): *Unges Museumsbrug – En målgruppeundersøgelse af museernes unge brugere og ikke-brugere (Young People's Use of Museums – A target group survey of the museums' young users and non-users)*, 2012, Copenhagen: Danish Agency for Culture.

7  Lundgaard, Ida Brændholt and Moos, Thyge (eds): *Museernes Webbrugere – En brugerundersøgelse af museernes hjemmesider* (The Museums' Web Users – A user survey of the museums' websites), 2010, Copenhagen: Danish Agency for Culture.

8  Holdgaard, Nanna: *Online Museum Practices – A holistic analysis of Danish museums and their users*, 2014, Copenhagen: IT University of Copenhagen.

9  The European Commission: Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention), Faro, Portugal, 2005.

10 The Danish Ministry of Culture: *Consolidated Act on Museums*, Executive Order No. 358 of 8 April 2014.

11 ICOM: Quebec Declaration on the Preservation of the Spirit of the Place, Quebec, Canada, 2008.

12 ICOM: *Cultural Diversity Charter*, Shanghai, China, 2010.

13 ICOM: *Museums, Gender Mainstreaming and Inclusion: Benchmarking against the ICOM Cultural Diversity Charter, Shanghai 2010*, Rio, Brazil, 2013.

14 The Secretary General of the UN: *The Road to Dignity by 2030: Ending Poverty, Transforming All Lives and Protecting the Planet*, 2014, New York: United Nations.

15 Andersen, Janice Bille; Jensen, Jacob Thorek and Lundgaard, Ida Brændholt: *National User Survey* 2011, 2012, Copenhagen: Danish Agency for Culture.

16 See the article 'Museums' Users and Users' Museums' for a description of the motivational and learning behaviour types.

17 Lundgaard, Ida Brændholt: 'Social and Professional Learning at Museums'. In: Jensen, Jacob Thorek and Lundgaard, Ida Brændholt: *Museer – Viden, Demokrati, Transformation* (Museums – Knowledge, Democracy, Transformation), 2014, Copenhagen: Danish Agency for Culture.

18 Jensen, Jacob Thorek: 'Kulturel Tilknytning og Forankring af Kulturel Diversitet på Museet' (Cultural Association and Anchoring of Cultural Diversity at the Museum). In: Jensen, Jacob Thorek and Lundgaard, Ida Brændholt: *Museer – Viden, Demokrati, Transformation* (Museums – Knowledge, Democracy, Transformation), 2014, Copenhagen: Danish Agency for Culture.

19 See the article 'Museums' Users or Users' Museums?' for a description of TNS Gallup's compass segments.

20 Fleming, Martha: 'Open Minds – Open Doors'. In: Jensen, Jacob Thorek and Lundgaard, Ida Brændholt (eds): *Museums – Social Learning Spaces and Knowledge Producing Processes*, 2013, Copenhagen: Danish Agency for Culture, p 150.

21 Holm, Ditte Vilstrup: 'Hver Fjerde Bruger har Bopæl i Udlandet' (One in Every Four Users Lives Abroad). In: Jensen, Jacob Thorek and Lundgaard, Ida Brændholt: *Museer – Viden, Demokrati, Transformation* (Museums – Knowledge, Democracy, Transformation), 2014, Copenhagen: Danish Agency for Culture.

22 Cornelia Dümcke and Mikhail Gnedovsky: *The Social Economic Value of Cultural heritage: literature review*, European Expert Network on Culture (EENC), 2013.

# USER SURVEY

# METHOD

Below follows an outline of the method used for the User Survey that has been conducted from 2009 to 2014. First, the questionnaire's structure and the history behind the survey concept are described, and then follows a presentation of the data basis for all six years where the survey has been carried out. The collection principle for the User Survey is also explained, and the participating institutions are described.

## QUESTIONNAIRE

The questionnaire for User Survey 2012 to 2014 was developed following an assessment of the questionnaire used for the first project period, which ran from 2009 to 2011. The assessment was made in collaboration with an advisory committee consisting of representatives from museums, the Organisation of Danish Museums and universities in Denmark. The question frame for the current questionnaire has been made significantly shorter, and it focuses on the core services that add value to the museums. In 2013 and 2014, a question has been added about the users' cultural associations with countries other than Denmark.

The question framework for 2012 through 2014 focuses on the users':

- Level of satisfaction
- Motivational and learning behaviour
- Knowledge about the exhibitions
- Socio-economic background variables
- Value segmentation
- Cultural affiliations

The questionnaire can be completed in a printed version in Danish, English and German.[1] In digital form, the questionnaire is available in Danish, English, German, Spanish, Polish, Russian, Chinese and Arabic.

## DATA BASIS

The numbers in the publication's figures and texts are rounded off to whole per cent. This means that the rounded numbers do not necessarily add up to 100%, and that minor differences between the proportions or in the comparisons of the numbers may be due to the rounding off.

In the overview of Top 10 lists in the anthology, only museums that have collected at least 100 questionnaires have been included.

When analysing data, the essential thing is that differences in results are statistically significant. This means that differences that can be concluded are real and do not occur randomly. The stringent method behind the User Survey and the large data basis ensure that random differences are avoided. The data basis for the User Survey is based on the following number of completed questionnaires:

- 2014: 52,033
- 2013: 51,854
- 2012: 41,728
- 2011: 51,657
- 2010: 56,124
- 2009: 34,666

The User Survey's data basis is of a size that means that even minor differences are an expression of real development trends.

The User Survey includes data from Statistics Denmark that were updated in January 2015. Reservations must be made for the fact that Statistics Denmark's specification of citizens' educational backgrounds differs from the specification in the User Survey. In the User Survey, users aged 14 years and above are registered against their ongoing or completed education, while Statistics Denmark's data

for the Danish population are based on users aged 15 years and above who are registered against their highest completed education.

## PARTICIPATING INSTITUTIONS

In the User Survey 2014, 203 museums and cultural institutions participate. These are all state-owned and state-approved museums in Denmark. From 2013, a number of museums and cultural institutions participated that had not previously been a part of the User Survey. These include university museums, art galleries, museums under the auspices of specific ministries, knowledge centres, world heritage sites, castles and others.[2] In this publication, the participating institutions are referred to as museums. 24% of all museums that participate in the User Survey are art museums, while 73% are cultural history museums. 3% of the museums in the survey are natural history museums.

TNS GALLUP                    THE MUSEUM

**1**
Sends out questionnaires along with instructions and a schedule

**2**
Receives questionnaires for completion

**3**
Distribute and collect questionaires to the users

**5**
Receives completed questionnaires

**4**
Forwards completed questionnaires to Gallup every quarter, and updates electronic diary weekly

**6**
Data processing and reporting
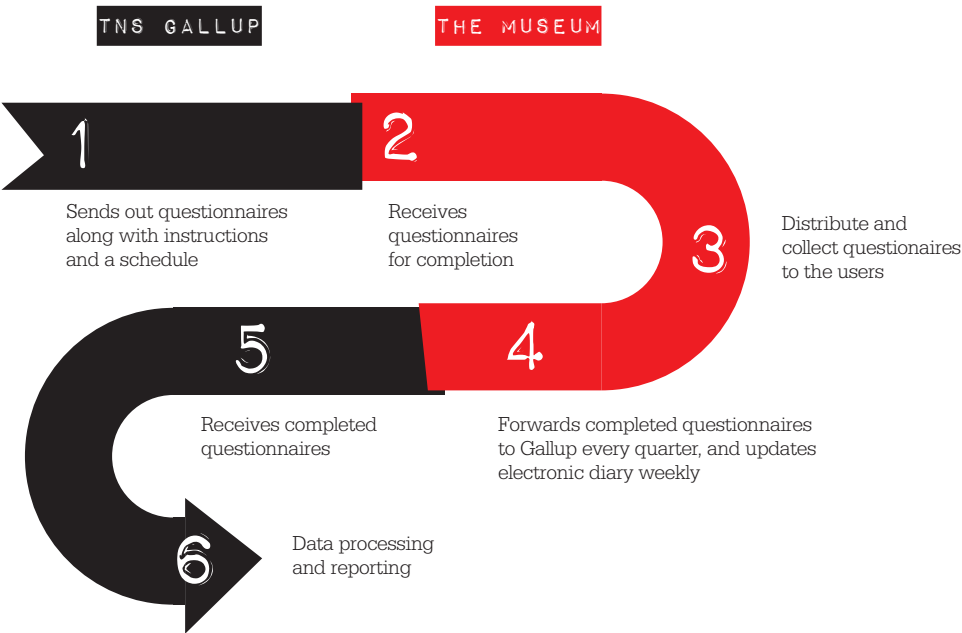
A USER IS A VISITOR AT THE PHYSICAL MUSEUM OR SOMEONE WHO HAS PARTICIPATED IN AN EVENT AT OR OUTSIDE THE MUSEUM, WHICH HAS BEEN ORGANISED BY THE MUSEUM. FURTHERMORE, THE USER IS A CITIZEN AGED 14 YEARS OR ABOVE, WHO IS CAPABLE OF COMPLETING A QUESTIONNAIRE.

## COLLECTION OF QUESTIONNAIRES

All participating institutions in the User Survey handle the task of distributing and collecting questionnaires on their own. The process of collecting and forwarding questionnaires to TNS Gallup takes place as illustrated in the figure.

The participating institutions have collected between 100 and 800 questionnaires each, according to an individually calculated frequency based on their visitor numbers. On the collection days, the institutions must collect the questionnaires in accordance with a predefined frequency. This frequency is calculated on the basis of the museum's total number of visitors as stated to Statistics Denmark. Based on this frequency, each museum receives a schedule with the number of collection days and the number of questionnaires that the museum needs to collect in the course of one year. The frequency ensures that seasonal variations are taken into account, as the number of questionnaires that are handed out follows the fluctuations in visitor numbers. In order to make allowance for deviations across different weekdays, the collection days change from one week to another. The first collection day starts on the museum's first weekly opening day; the second collection day falls on the institution's second weekly opening day etc. Thus, the survey's design makes allowance for weekly and seasonal variations.

The selection criteria are based on the assumption that there is no particular system to what visitor number a user is. This method is known as 'systematic random sampling', and if the assumption is correct, it will be a case of statistically random selection. This makes it possible to make a statistical generalisation and comparison without any particular reservations.

### ENDNOTES

1   See the questionnaire in Appendix 2.
2   See list of participating institutions in Appendix 1.

# WHAT IS SUSTAINABILITY?

LENE FLORIS & CHRISTIAN HEDE

Sustainability is one of the words that keeps being repeated in the museum report that forms the basis for the new Museum Act. Sustainability is also a keyword in the National Museum of Denmark's development of potentials in relation to the museum's guests and users. The National Museum is many museums in one, which have very different approaches to their users. Sustainability with due care is the starting point for the museum's development of the user experience. We do not work on a 'one size fits all' basis, which might be sustainable from a financial perspective. It is our assessment that this is not sustainable in the light of our desire to increase the number of different users.

# WHAT IS SUSTAINABILITY?

The National Museum of Denmark includes, in addition to the Prince's Palace at the heart of Copenhagen, the following museums: The Open-Air Museum, Brede Works, the Museum of Danish Resistance 1940-1945, the Danish Music Museum, the Royal Danish Arsenal Museum, the Royal Danish Naval Museum, Trelleborg, Royal Jelling, the Frøslev Camp Museum, Liselund Castle, The Sea Captain's Home in Rømø and three historical homes – The Victorian Home, Brede Manor and Little Mill. Furthermore, there are six historical wooden ships, a torpedo missile boat and a submarine. The museum refers to itself as 'many museums in one'.

These are all museums that have their own profiles and identity, which the National Museum has no intention of standardising; on the contrary – each museum's brand is safeguarded within the overall brand platform and visual identity. It is the National Museum's objective to be all of Denmark's museum. In order to achieve this objective, we use the many different brands that our museums constitute. It is not possible for each of the museums on their own to reach all Danes, but we would like the bouquet as a whole to have the opportunity to offer everybody a museum experience that they find interesting, whether this takes place at one of our physical sites or online.

## USER SURVEYS AND FEEDBACK

At the National Museum, we are pleased that a national user survey is conducted every year. As most other museums, we struggle to collect a sufficient number of questionnaires, as it is a huge task to gather them all, as many users do not wish to spare the time to complete the forms. After all, they have gone to a museum to see the museum. However, the knowledge we gain from the User Survey is crucial to our forward-looking work, although at times we feel uncertain whether the results are representative of our users.

We use the results from the User Survey to see whether the museum has achieved the visitor targets and the objectives about user composition that we have phrased for the visitor sites that are included in the User Survey. But we also use the results

to determine our future action areas and to decide which users to target with our exhibitions and activities. We used to base our work on the TNS Gallup-Kompas segments that are applied in the User Survey. They are a good aid for keeping the users in mind when we work with user experiences. However, they are also so generic that they do not provide any input to the concrete design of our mediation.

The User Survey has been expanded to include John Falk and Lynn Dierking's motivation and learning behaviour types, which give an image of the users' different reasons for visiting museums. This is a very useful tool, providing a dynamic and more differentiated concept system for the analysis of the users, albeit still in a very generic form. In addition to the User Survey, the National Museum works with feedback in many other areas. These include the social media, e.g. Facebook, Instagram and Twitter, the classic visitors' book at the museums' information desks, and sample feedback from events where students are involved with a view to collecting information about the user experience.

The National Museum also works with future users *before* exhibitions are organised, particularly in relation to special exhibitions, the development of new museums or permanent exhibitions. We have done this, for instance, in connection with the exhibition *Klingende Museum* (the Sonorous Museum), which has recently re-opened, and the same will happen in relation to the work with the future Museum of Danish Resistance.

Despite the measures mentioned here, the National Museum still lacks knowledge of who the users are as people, and especially as users of cultural experiences. This is evident in connection with the elaboration of the museum's strategy and framework agreement with the Danish Ministry of Culture. We have to get closer to the users, and for this purpose, we needed additional professional competences.

## BRAND AND MARKETING STRATEGY

In 2012, the National Museum initiated collaboration with an external consultancy firm, which analysed our current users based on the User Survey and several other available resources. In the framework agreement with the Ministry of Culture, the museum has set as its target an annual increase of 20% in visitor numbers for the period 2012-2015. In order to reach this target, we need to get closer to the existing users, but we also need to analyse where the largest growth potentials are hidden.

Based on the museum's strategy, and with sustainable growth as a requirement, we have therefore analysed the user composition and have clarified where the

potential for growth can be found. The result of the analysis work is three persona groups, i.e. archetypical representatives for user profiles. All three groups already visit the museum to a certain extent, but they also represent the groups that have the greatest potential for increased visitor numbers.

In the spring of 2013, the museum held several workshops aimed at ensuring the implementation of the use of the personas throughout the organisation. The implementation was carried out by the staff who had to consider the personas while working with concrete proposals for ways in which the museum's new brand essence, 'My adventure into the past', could be converted into concrete initiatives in relation to the users' museum experience.

The work in these workshops provided input for plans for the museum's physical settings, development of the museum's exhibitions, permanent as well as special exhibitions, shop, café/restaurant, activities and much more. All of this was targeted at the personas and their wishes. The plans have been compiled in a memo called 'Development of the User Experience', which contains development plans that will ensure that we reach our ambitious target for increased visitor numbers. We focus on the following areas:

- Exhibition plan targeted at strategic target groups/personas
- Vision for the Prince's Palace as an experience arena and a physical setting for communication
- Plan for visitor facilities
- Development of the museum shop's product line
- Development of restaurant and catering

'Development of the User Experience' contains a concrete plan for the individual visitor sites' forward-looking measures aimed at reaching our target.

One of the points where the National Museum generally scores low in the User Survey is the users' possibility of active participation. For several years now, we have worked with activating elements in our special exhibitions and in the Children's Museum, but our permanent exhibitions have not featured any focus on activation and inclusion. This is now a focus area through the development of different inclusive elements in the museum's permanent exhibitions and through the re-use of elements from special exhibitions in the permanent exhibitions. The pragmatic approach – systematic re-use of well-tested, successful exhibition elements, ideas and materials from special exhibitions in the permanent exhibitions – is particularly useful.

Furthermore, the National Museum has been working purposefully for a couple of years on the further education of the supervisory staff, who now have the title of museum hosts. The idea of training people as museum hosts rather than as supervisory guards arose in 2010 in the wake of the development in users' views of museums and their needs to encounter cultural heritage in a less formal way that is more inviting than instructive. And in 2011, the training course was launched thanks to a grant from the Government's Centre for Competence Development. The training programme has included a wide range of modules: service, communication and collaboration, museum guest types, the museum's collections, storytelling, constructive dialogue and conflict potential, first aid, security, fire-fighting, foreign languages and AV in exhibitions. The effect of the training has been evident in the measurements that have just been carried out among the museum's users. The hosts' invaluable significance for the museum visit is emphasised in particular. And finally, the User Survey shows a clear rise in the users' satisfaction with the service and assistance from the museum's staff from 2009 till now, where the hosts are given a rating of 9.10 on a scale from 1 to 10.

As mentioned, the work with the museum's users and the desire to increase visitor numbers were based on the User Survey, but in order to use the survey actively, we had to get closer to the users and specify personas that represent the users. We also wanted to be able to measure the effect of our efforts via the User Survey, but this turned out to be a problem, as in the meantime, the User Survey had been changed, so that some of the questions on which our personas were based were no longer included in the survey. Due to these changes, the National Museum has had to launch a renewed process, including a comprehensive reinterpretation of the personas, so that in future, we will also be able to measure the effect of our work and thereby be able to document that our investments are sustainable.

## WORKING WITH THE MUSEUM'S MANY VISITOR SITES

Several of the National Museum's visitor sites participate in the User Survey, and it is our objective that a number of these sites should undergo the same development as the National Museum at the Prince's Palace has. In other words, we need to ensure that the individual sites' visitor potentials are utilised as best as possible.

In the User Survey, we can see, for instance, that the users of The Open-Air Museum, Trelleborg and the Royal Danish Arsenal Museum have completely different profiles and motivations for visiting the sites. We can also see what they think of the places in relation to many different measurement points set out in the survey, which shows us where we are lacking behind. However, we cannot

see the potential of the current groups of users, e.g. how great a proportion of the population belongs to the different segments in TNS Gallup-Kompas. In order to achieve an increased number of visitors across visitor sites in a sustainable way, it is crucial that we know the potentials of the individual groups, so that we can plan our efforts according to the extent to which the market is utilised in the specific place, or whether there may actually be uncultivated markets, e.g. completely new user groups. That is to say that we are to base our efforts on an insight that we do not have right now.

## NEW USER GROUPS

The User Survey provides useful knowledge about gender, age, educational level etc. We can therefore also see indirectly, who do NOT make use of the National Museum's many different offers. The museum's results are largely comparable to the nationwide results.

In the publication *Museums – Knowledge, Democracy and Transformation*, the Danish Agency for Culture concludes that the museums have an overrepresentation of women among their users, and that people with a long higher education constitute a majority at the museums. The Agency recommends that the museums work on creating a strategically more even gender distribution, and that a strategic focus be directed at initiatives that address users with a vocational education.[1]

The National Museum agrees with this basic policy, but questions whether it is a sustainable strategy, regardless of how ideal it may be. In our dialogue with several market research firms, we have come across numbers that indicate that it is five to seven times more expensive per user to reach a non-user than it is to reach a potential user. This means user groups that are already well represented at the museums. This is why the National Museum in its current strategy has chosen to target more of the users that already constitute potentials. We have chosen the sustainable solution, so to speak.

We would also like to recommend that on the part of the Danish Agency for Culture, and with the participation of interested museums, a work is launched that will bring the museums closer to the user groups that the Agency has singled out as underrepresented. We need to get closer to the users we never have and to the users we do not have. We aim to reach some of those groups in many ways and via different platforms, as for instance when the museum acquired and exhibited a mobile injection room or when we celebrated 'The Day of the Dead' in collaboration with a Mexican association in Denmark.

These projects support our efforts to open the museum to all, to be a meeting place – and preferably support social and cultural encounters through cultural experiences. There is therefore a great need to find out what it will take to attract new user types, and the National Museum would like to participate in this work. We would not recommend that each individual museum initiates analyses of the museums' non-users, especially not if we put on our sustainability caps. We need to join forces to get wiser about the user types that are underrepresented at Danish museums according to the User Survey. So saying, this is our suggestion for the Danish Agency for Culture and not least for The Strategic Panel.

### THE MUSEUM OF DANISH RESISTANCE 1940-45

Despite the tragic fire that struck the Museum of Danish Resistance, which fortunately did not cause any personal injury or damage, the National Museum considers it a rare opportunity to have the chance to rebuild the Museum of Danish Resistance. The museum is to be developed from scratch based on factual and representative knowledge about all future user groups' needs and requirements. A

great deal of the debate about the future Museum of Danish Resistance's design has been about the historical content, and this has taken place at a general level, including in the media. By contrast, there has been no focus on the future users' background and needs, which is why the National Museum, partly in the light of a wish to achieve sustainability, has chosen to study these conditions closer.

The National Museum has started collaborating with a consultancy and market research firm, which is identifying future users' requirements and thoughts about the new Museum of Danish Resistance. In other words, the future users have been included from day one, and the analyses have given the National Museum a unique insight into the work related to the construction of a Museum of Danish Resistance from scratch. The museum will therefore be adapted to suit the future users. John Falk and Lynn Dierking's motivation and learning behaviour types are key to this analysis. This is not only because the National Museum has already incorporated these types into its communication, but also because this is a very rare opportunity to build an entirely new museum around users' needs and motivation.

The analysis consisted of three parts, which combined to provide an overall picture of how the future museum should be designed from a user perspective. The first part was a qualitative analysis, which, via focus group interviews with users, non-users and teachers, provided a very detailed insight and an extensive amount of concrete input for the design of the communication and the museum's physical settings. The analysis also gave valuable insight into which subjects the different visitor types attach greatest importance to in relation to the Occupation. The original museum was constructed in the 1950s, and the analysis clearly reflected the fact that the users' background and needs for visiting a museum about Denmark's fight for freedom are quite different now as compared to back then. Ideally, the scope of the communication will be greater than before, and preferably greater than we have imagined. The results show quite clearly that the existence of the museum is still justified, and that in addition to the powerful historical story, the museum will be able to contribute with insight of topical interest, attracting many former and a fair amount of completely new potential users. They contribute significant input for the design of the future museum. This means that from the outset, the future Museum of Danish Resistance will have given consideration to user groups that would previously not have considered visiting the museum.

The qualitative analysis was followed by a quantitative part with a representative selection of the population. The quantitative analysis confirms the results from the qualitative part. This represents a clear element of sustainability, as we find ourselves on fairly safe ground as we start developing the museum in practice.

The new Museum of Danish Resistance will thus meet the complicated needs of a very diverse population composition.

The last part of the analysis focuses on foreign tourists. The User Survey shows that between 44% and 51% of the Museum of Danish Resistance's users are foreign tourists. The tourist analysis provides valuable insight into how we can organise the museum's settings and communication to reach this important target group.

It will take a few years before the new Museum of Danish Resistance is completed. However, the foundation for a museum that appeals to many different users with very diverse backgrounds is in place. Our objective is that an important part of Danish cultural heritage will benefit more people.

## CONCLUSION

More and happier users, this is the goal for the National Museum's development of the visitor's experience. Here, the User Survey plays a significant role in terms of collecting information about our users and their attitudes to our products.

In the National Museum's perspective, it is of great significance that the results of the User Survey, as well as the museum's other surveys from external partners and the general feedback, are utilised in the continual adjustment of the museum's exhibition programme and activities. It is also important that resources are available for keeping track of and compressing all results so that they can be applied to the museum's overall strategic work. It is essential that the results are discussed across the organisation and that the management is close to this work so that its prioritisation reflects our knowledge about the museum's users.

Museums always need to keep the users and the surrounding society in mind – and the User Survey is one of our most important tools, but it cannot stand alone. Obviously, it must be combined with other surveys and forms of feedback from the users. We need to focus on how we can attract new user types. Can a joint effort be established? Maybe via The Strategic Panel? We recommend that the User Survey be continued, and that the survey design and the question framework be developed in collaboration between the museums and the Danish Agency for Culture.

## ENDNOTES

1  Ida Brændholt Lundgaard og Jacob Thorek Jensen: *Museums – Knowledge, Democracy and Transformation.* Danish Agency for Culture 2014, p. 28.

# BLIND SPOTS

## (A TRAVELLER'S TALE)

## – NOTES ON CULTURAL CITIZENSHIP, POWER, RECOGNITION AND DIVERSITY

TEMI ODUMOSU

"WE NOW INHABIT A SOCIAL
UNIVERSE IN CONSTANT MOTION,
A MOVING CARTOGRAPHY WITH
A FLOATING CULTURE AND A
FLUCTUATING SENSE OF SELF"[1]

GUILLERMO GÓMEZ-PEÑA

# BLIND SPOTS
## (A TRAVELLER'S TALE)
### – NOTES ON CULTURAL CITIZENSHIP, POWER, RECOGNITION AND DIVERSITY

A woman walks through an architectural monument, its imposing stone columns lining a pathway through which the light cuts geometric shadows in tones of grey. All we can see is the back of her statuesque body, cloaked in a long black dress. Echoing the silent muse from the portraits of Vilhelm Hammershøi she is solitary and mysterious, gliding like a lost spirit through this empty corridor of history. Who is this woman? And where is she going? What is the story that brings her here? The black and white photograph I describe is one of several staged images comprising a series called *Roaming* (2006), by the African-American artist Carrie Mae Weems. Taken in celebrated vistas and cultural institutions around the Western world, each photograph features the artist's body as she stands in, walks and even crawls her way past museums and monuments. The whole series provides a meditation on architecture, power and cultural memory, and the presence of Weems, as a Black woman, probes our perceptions of who is expected to live and move through these spaces. As an onlooker Weems both unsettles and contributes to the affect of cultural edifices, and her roaming invokes their awe-inspiring seduction, which demands our respect and submission. Speaking about her intent for the work, Weems reflects: "I thought, then, perhaps […] I could use my own skin in a sort of series of performances. That I could use my own body as a way of leading the viewer into those spaces—highly aware—and challenging those spaces."

This photographic series often comes to my mind when I reflect on how European museums might be experienced by socially marginalised and racially coded citizens, where, not only buildings, but also museum practices sustain an atmosphere of covert exclusion. Modern public museums have inherited a legacy of imperialist collecting and modes of classification, and as such they are predisposed to biases. And when the non-Western is featured, foreign cultures and artefacts tend to appear as archival exotica – which includes the ethnographic, the traumatic, and the contested. This inheritance undoubtedly makes museums uncomfortable and discomforting, not simply because of what is housed but because of palpable silences created in the cultural canon. These take their form as the suppression of colonialism as a discourse within historical narration,

institutional reluctance to exhibit or collect contemporary artworks by non-Western/ non-white practitioners, and the absence of diverse voices (knowledge producers) at the leadership and curatorial levels of the museum. How museums manage their relationships to all that is non-Western, non-white, and non-canonical, has become a key imperative for diversification strategies, and inclusion initiatives qualified as "outreach". Usually delivered through education departments, the general focus is on museums extending their cultural offerings to underrepresented users either by identifying critical artefacts for storytelling, or redeveloping interpretive models for the new group. But this work is often programmed as peripheral museum activity, and leaves unaddressed what happens to users in the main – without the special guest pass – in that resonant, intangible and conflicted space travelled in the photographs of Carrie Mae Weems.

The high satisfaction levels expressed by users in the Users Survey in Danish Museums 2009-2014 suggest that few (if any) users experienced museums as sites of cultural contestation or perhaps were unable to articulate it. But, what could sensitivity to this perspective, this experience of power and place, add to Danish museum discourse? Where are potential blind spots situated within institutional loci? And how might these inform leadership strategies around citizenship and diversification, from the user's entrance all the way to the museum board?

The following short reflections seek to provide an alternative perspective on cultural citizenship as it relates to the results of the Users Survey in Danish Museums. My aim here is not to reiterate what is already known about the demographics of both core and marginalised museum users, nor is it to theorise about the benefits of diversification and intercultural exchange for the health of all people involved in the museum project. I will simply offer some further meditations on a theme, based on my unique perspective, and in doing so suggest what might be sensed by users, who are unable to experience the adequate recognition – the acknowledgement of an activated, realised and autonomous self – at the heart of cultural citizenship.

## ROAMING IN AND OUT OF DANISH CULTURAL SPACE

When I moved to Copenhagen from London for a postdoc in the summer of 2012, the first thing I did after absorbing the initial culture shock, was visit galleries and museums. Initial encounters with Danes were polite but often reserved, and those spontaneous conversations one experiences in other larger cities were generally difficult to find. It became clear that English was being used as a language of formality, but not of intimacy. And looking for deeper connection, I sought solace in the spaces I knew best, and explored artefacts and archives to curate my own conversation with Denmark. My journey started with the big nationals, which were sometimes quirky but also deeply familiar in modes of presentation I had seen abroad. Then I made my way off the beaten track to smaller museums on subjects as diverse as caricature, Jewish history, and even glass art. Occasionally I left Copenhagen just to find out more about ships or toys, or to visit that "must see" Bill Viola. I was an 'explorer', 'recharger' and 'hobbyist' (with occasional moments of experience-seeking), and I roamed the cultural landscape freely. But soon I began to recognise that staff and other visitors perceived my presence as strange, unexpected and surprising. Those who were curious probed my interests, whilst others simply stared for seconds too long. I realised that as an African woman I occupied a space that was not used to receiving me. It was as if I had trespassed on hallowed ground. Why was this the case?

Outside the walls of the museum, my city life could be experienced in three significant channels – "Scandi monochrome", "Intellectual foreign contrasts" or "ethnic immigrant colour". These social channels, mediated to some extent by class (or rather mobility), seemed to operate concurrently but rarely mixed or linked to form new configurations. And this was even mirrored in the distinct modes of transport on which each group could be found. Even in the case of artists, a special group, there was a palpable sense of who was inside and out, who was Danish and who was foreign. My encounters with people from Ghana, Uganda, Thailand, the Philippines, India, Pakistan or Iran were, however, usually framed within an environment of focussed economic striving amongst immigrants – people who could be met on the bus, in grocery stores, in restaurants, or even at the African hairdresser, and who wore the seriousness of survival on their faces. Many of the individuals I met had lived in Denmark for decades, like the kind Pakistani chef whose meals reminded me of home. But even so, there was an understanding that their "outsider" status was a permanent label that could not be transformed through language... that they were, in essence, still a guest that would eventually leave. In moments of connection such individuals were warm, forgiving, and generous. But ultimately not at *ease*. And this struck me as the critical contrast between these worlds. For it was the relaxed mobility of the cycling class, of Copenhageners and foreign intellectuals, that allowed for roaming in the cultural hotspots of the city. How do you make new, non-specialist users "at ease" in a historic palace, contemporary gallery or ethnographic museum? What constitutes a proper welcoming?

## "HOW CAN I SEE YOU WHEN YOU DO NOT SEE ME?"

In a conceptual sound installation called *Amnesia/Forgotten* (2013) by Michelle Eistrup, the Jamaican-Danish artist whispers a soliloquy on recognition and colonial denial within Denmark's collective memory. She begins the piece with a critical question that evokes wider politics of perception and intercultural exchange: "How can I see you when you do not see me?"[3] There is a marked absence of data in the User Survey in Danish Museums that is mirrored also in statistical census data for Denmark in general. Both Danish and foreign museum users were able to highlight in the survey where they had "cultural affiliations" abroad, but they could not state an "ethnic" or even religious identity that might provide more specified ways to articulate who they were. This is a complex issue and touches sensitivities around the exploitation of personal information in the age of "big data". Whilst there are certainly problems with data that can isolate individuals within limiting racial categories, knowing how and why people are different does allow for communities with rich and vibrant cultural traditions to be recognised as fully present within a wider national frame. In another sense such data also provides the ability to visualise how communities are diversified, and this necessitates political accountability towards addressing social conflicts within a multi-culture.

Political scientist Melissa V. Harris-Perry has emphasised how accurate recognition is central to the performance of the citizen self, and yet it is actively denied to racially coded groups (people from Africa, the Caribbean, Asia, the Middle East) who are publicly recognised according to dominant stereotypes and prejudices, rather than on their own unique terms. How does this process translate in museum contexts? It means that museums, through force of habit, can easily lean into inherited tropes of "otherness" manifested in their historic, colonial archives. It means the perpetuation of attitudes towards marginal, immigrant or racialised communities as social "problems" rather than cultural resources. And thus this creates an atmosphere of "them and us", in which lurks the quiet assumption that dark-skinned visitors arrive in museum spaces diminished, rather than as autonomous cultural agents seeking to be activated.

In statistical data everybody in Denmark is either Danish or an immigrant from varying generations. Alternatively 2nd and 3rd generation immigrants are sometimes identified in the media as Danish with a "passport" from elsewhere. This notion of people being identified by their proximity to Denmark as a geographic and cultural baseline, rather than by the ways they infuse and transform the concept of what it means to be Danish, mirrors the insider/outsider phenomenon that is clearly revealed in data from the User Survey in Danish Museums. Identity is not simply comprised of flesh and bone, or even DNA but also contains an entire archive of spirit, connection and memory – intricate networks of relations that cannot necessarily be defined by a singular and broad geo-

graphic node of "affiliation". Could the questions have been asked: "Which global regions comprise your cultural heritage"? Or "Please specify which countries of the world you feel strongly connected to? Or "With which religious or spiritual traditions do you most identify?" We presume to know people based on superficial data but they can surprise us. If museums knew that a Black Buddhist from Cuba, who now lives in Denmark (the birthplace of her paternal grandmother), uses museums as a place to recharge, might this not offer another way to rethink how exhibitions could be programmed, or even marketed? Surely creative sensitivity can be embedded into data collection as well as cultural practice, to probe more empathetically into the stories that bring people across the threshold of the museum.

## "WHERE CAN I TAKE MY CHILDREN?"

My Nigerian hairdresser frequently laments about the lack of cultural activities available for his children to explore their African histories and heritage. He has low expectations of what Denmark has to offer, although a Danish client once told him that there were some interesting ceremonial masks at the National Museum of Denmark. But this has not prompted a visit. Then a few months ago, I curated a small exhibition gathering the work of twelve contemporary Black women artists from around the transatlantic African Diaspora, which also included the work of two artists from Denmark.[4] I excitedly told him that I had finally created a space for a dialogue that he and his children might be interested in, and he gladly helped to promote the show by putting up a poster. But he and his family never attended. Whenever I sent reminder information about the exhibit, he would ask me: "But what will actually be happening? Are there some activities or events that the family can do together?" "Not really", I replied, "at this stage it is a space to view the work of some interesting artists, and for dialogue". These exchanges stayed with me long after the exhibition ended, for it highlighted how the presence of culturally significant content, was not necessarily enough to move this family closer to Danish cultural spaces. But then what would it take?

Clearly a programme of engaging and educational activities may have tipped the balance for this potential museum user, particularly if these events were on a weekend and had the likelihood of attendance by other children in their social milieu. But it struck me that something more pertinent was at play on the deeper level of representation. For it seems that another line of critical enquiry is needed to better understand when and where cultural recognition and multiplicity is staged in museums. These ideas come into alignment when I imagine the museum experience from the perspective of the singular Ugandan, Somali or Vietnamese child who can sometimes be seen in a line of students with a school group. What exactly does culture look like to them? How is their sense of belonging (their delicate understanding of presence and place) supported or undermined

by representational strategies explored with the *entire* school group? And in the absence of institutional role models who look like them, would they dare to dream themselves into the space of the museum as more than a user? Potentially as a specialist (a purveyor of knowledge), or further still an artist?... Would they be wanted? With so many questions in the atmosphere, yet to be unanswered, it seems right to conclude that the conversation on the role of citizenship within organisational development has only just begun.

"INDIVIDUALS DENIED ACCESS TO THE PUBLIC REALM OR WHOSE GROUP MEMBERSHIP LIMITS THEIR SOCIAL POSSIBILITIES CANNOT BE ACCURATELY RECOGNIZED. AN INDIVIDUAL WHO IS SEEN PRIMARILY AS A PART OF A DESPISED GROUP LOSES THE OPPORTUNITY TO EXPERIENCE THE PUBLIC RECOGNITION FOR WHICH THE HUMAN SELF STRIVES. FURTHER, IF THE GROUP ITSELF IS MISUNDERSTOOD, THEN TO THE EXTENT THAT ONE IS SEEN AS A PART OF THIS GROUP, THAT "SEEING" IS INACCURATE. INACCURATE RECOGNITION IS PAINFUL NOT ONLY TO THE PSYCHE BUT ALSO TO THE POLITICAL SELF, THE CITIZEN SELF."[2]

MELISSA V. HARRIS-PERRY

## ENDNOTES

1   Quoted in Verdecchia, Guillermo. *Fronteras Americanas (American Borders)*. Vancouver: Talon Books, 1997, p.59.

2   Harris-Perry, Melissa V. *Sister Citizen: Shame, Stereotypes, and Black Women in America*. New Haven; London: Yale University Press, 2013, p. 38.

3   Quote extracted from an artwork by Michelle Eistrup. See: Eistrup, Michelle, *Amnesia/Forgotten* (2013), duration: 4:40 min. Production credits: Sound installation by Michelle Eistrup, sound production and tune by Anders Juhl. Courtesy of the artist. This piece was recently shown an exhibition curated by the author, Dr Temi Odumosu. See note 4.

4   See: *Possession: Art, Power, and Black Womanhood* (June-July 2014) at the New Shelter Plan gallery, Copenhagen.

"RESEARCH WHICH PRODUCES NOTHING BUT BOOKS IS INADEQUATE. THE TASK [...] IS NOT MERELY TO UNDERSTAND AND INTERPRET THE WORLD BUT TO CHANGE IT."[1]

# RESEARCH-LED REFLECTIVE PRACTICE

EMILY PRINGLE

How do museums and galleries negotiate this new terrain where flexibility, responsiveness and co-production are vital priorities? What do these configurations look like in practice? This paper draws on the experience of the Learning department at Tate Gallery in London to illuminate how adopting an approach based on research-led reflective practice has enabled a shift in thinking and the implementation of programmes and activities that allows for greater risk taking, reflexivity and collaboration. This transformation has not been without difficulties, however, and the text addresses the obstacles that need to be addressed, with some suggestions for overcoming them.

# RESEARCH-LED REFLECTIVE PRACTICE

In recent years it has become increasingly apparent that museums and galleries face significant challenges and opportunities brought about through technological, social and economic transformations. Government funding for culture is steadily reducing, whilst the ever-growing access to and demand for instant digital information are changing an increasingly diverse public's expectations of the museum's role and function within twenty-first century society. Modes of knowledge creation and sharing are diversifying and the model of the museum as the unquestioned and unchanging holder of knowledge and determinant of culture whose responsibility is to dispense or transmit such expertise is no longer indisputable. Rather, new cultural configurations are emerging, which recognise and incorporate notions of network culture, multi-vocality and collaborative knowledge generation within frameworks that are deliberately understood to be unstable and temporary.

## BACKGROUND

Tate Gallery, along with a number of major museums in the UK, was established in the late nineteenth century with an ambition, in part, to educate and elevate the working classes.[2] The original gallery, Tate Britain, was built on the site of a former prison at Millbank, providing a powerful symbol of the nineteenth century belief in the power of art and culture to improve society. Since then Tate has expanded to incorporate four sites: Tate Britain, Tate Liverpool, Tate St Ives and Tate Modern. At the same time, the responsibility to educate the public alongside preserving the national Collection remains enshrined as a core function, evidenced by Tate's stated mission which is to promote "the enjoyment and understanding" of art. Since the late 1960s when the first designated department was established at Tate Britain, the responsibility for what has been variously termed over the years "Exhibitions and Education", "Education and Interpretation" and most recently "Learning", has been undertaken by gallery education curators who, working in teams within each Tate site, are tasked with developing programmes and activities for all of Tate's users.

When Tate Modern opened in 2000 it was established with its own education department, which resulted in the two London teams operating independently of one other. However in 2009 the now so-called Learning departments at Tate Britain and Tate Modern were put under review. This review culminated in the appointment of a Director of Learning, Anna Cutler, the creation of one cross-site London team and a complete departmental restructure. The review process included the creation of new roles, one of which being the Head of Learning Practice and Research whose responsibilities include the strategic development of Learning programmes and activities centred around research.

Following the review the Department has been transforming itself in line with the Learning Strategy articulated by Anna Cutler in 2010. This Strategy outlines a series of key principles, including adherence to a more participatory, learner-centred approach that is less to do with the transmission of expert knowledge about the artwork and more about the creation of learning contexts and opportunities for all of Tate's diverse users. The vision for Learning is to locate it at the heart of the organisation. The change in title from being an "education and interpretation" to a "learning" department is also significant. Although this alteration took place prior to the 2009 review, it signals the shift in priorities that were made explicit in the 2010 Learning Strategy. It makes visible the department's focus on supporting and enabling the processes of learning, rather than delivering education programmes. This, in turn, is significant in relation to the implementation of a research-led reflective process and practice within the department.

## THE DEVELOPMENT OF RESEARCH-LED REFLECTIVE PRACTICE

The transformation within the London Learning department has not only been concerned with what members of staff do in terms of programming, but also addresses the approaches taken to achieve this. As noted, since 2010 the team has worked across the two London galleries, bringing the same approach to both sites whilst implementing a programme of activity that works with artists and others to engage with the historic British Collection and the modern and contemporary British displays at Tate Britain and international displays and exhibitions at Tate Modern in the galleries and online. This requirement to work simultaneously across two substantial cultural organisations – albeit part of one organisation – that offer different architectural contexts, display different aspects of the Collection, present significantly different exhibitions and attract different users requires a nimble approach that is responsive to these variations.

In order to realise the opportunities presented by the Learning Strategy alongside their expanded cross-site responsibilities, over the last four years the team has been implementing a revised approach based on research-led practice. This shift can be

**"HOW CAN WE BEST SUPPORT YOUNG PEOPLE TO DEVELOP PROGRAMMES FOR THEIR PEERS IN THE CONTEXT OF THE GALLERY?"**

understood as a move from a 'delivery' model, where staff devise and deliver a variety of learning events and activities, whose form and content, once established, remain relatively constant, to a model of 'enquiry' where there is a greater focus on questioning, analysis and reflection.

This shift is particularly evident in the theoretical construction of each programme. Within Tate London Learning, team members frame their activities around particular, but open questions, which themselves emerge from an initial process of analysis and reflection. In other words, a fundamental interrogation of what activities are taking place and, most importantly, *why* they are happening, leads to the formation of key questions. An example being "how can we best support young people to develop programmes for their peers in the context of the gallery?" which is one of the questions that underpins the Young People's Programme that emerged from that team's rigorous unpicking of their priorities. Any programme of events and activities which is then constructed can be seen to be an investigation, undertaken with participants, of such questions. So whilst actual activities can follow familiar formats, such as seminars, courses, talks, cross-disciplinary events, artist-led workshops and interpretation materials for different audiences, the expectation is that staff question, reflect, change, redefine and remake as these programmes progress. Activities do not remain static but flex and develop in response to staff and participants' perceptions of their effectiveness and quality.

This methodology can be seen to resemble action research in some respects in that it involves a combination of action and research where the "action" takes the form of disciplined inquiry and reflection so as to inform and improve practice.[3] In line with that methodological approach, there is an expectation that the form and content of all programmes and activities are open to constant reappraisal and, where necessary, significant change.

Similarly this research-led approach resembles an understanding of artists' practice, in so far as both involve a process of questioning, analysis, reflection and the development of new meanings. Artists' practice underpins Learning programmes at Tate. On

one level the art object in the gallery can be understood as a manifestation of artists' practices, hence engagement with such objects is supported through connecting with the creative processes that engender the work. More concretely, practising artists play a central role in facilitating activities across all programmes. For example, in collaboration with Learning curators, artists lead the workshop programmes with schools, devise professional development sessions for teachers, create drop-in activities for families, contribute to mass-participation events for young people and work on digital and in-gallery interpretation. Research-led practice, as adopted at Tate, draws on the recognition that artists have the ability to take risks, experiment and feel comfortable with ambiguity and uncertainty and that artists are involved in "experiential learning"[4] which takes place through the connection of past experiences with new phenomena, and moves from reflection to active experimentation. By implementing the best aspects of this rich and complex creative process within the planning and execution of Tate's learning programmes and activities, the teams seek to facilitate high quality learning experiences that address the needs of all users.

## THE DEVELOPMENT OF VALUES-LED EVALUATION PROCESSES

A further correlation between art practice, research and the learning programmes to be implemented in the gallery that is relevant here is the understanding that all three are purposeful; they involve production, but also evaluation and rationalisation, so that ideas are realised coherently. And a key element of developing the research-led reflective culture involved rethinking evaluation. It was vital to move away from old models that were generally seen to be unsatisfactory and to avoid replicating mechanisms that were too cumbersome and prescriptive, and hence inappropriate to the practice itself, or to implement approaches that failed to provide insights that were useful, either in terms of accounting for the activity or informing better practice going forward.

The approach to evaluation that has been adopted involves the department moving through five interconnected stages. These stages are flexible and have been refined through the experience of implementing them. They begin with each team identifying what their core values are and what they consider are the necessary conditions for learning.[5] This is followed by an examination and articulation of how these values are manifest in practice; in other words what the learning activity entails, and what does it look like. The third stage involves identifying the processes and methodologies that need to be in place to understand what is happening and to account for the experience of those participating; i.e. putting in place mechanisms for data collection. The final two phases involve drawing together and analysing findings in order to develop broader understandings and to build theory and ensuring that what emerges through this process feeds back into practice and is disseminated appropriately.

The process of implementing research-led reflective practice alongside the values-led evaluation is ongoing. However what is evident is that adopting this approach allows the teams to be accountable to their values and to embed rigour and reflexivity within their programmes. Furthermore the process is supporting the development of a research culture within the department. Staff are more aware of what it is they need to be evaluating; they work more collaboratively with partners and participants, ask the right questions at the right time, keep track of what is happening and are better able to identify why things take place. They are devising more appropriate data collection methods for each activity and are in a better position to share what they are trying to do with others. This approach enables teams to take ownership of the process, ensuring that it is effective and sustainable. In particular evaluation becomes a vital part of learning, rather than the boring task to be completed at the end of a project.

## WHAT ARE THE BARRIERS TO DEVELOPING A RESEARCH-LED REFLECTIVE CULTURE?

Whilst the benefits of adopting this approach are becoming more apparent, its adoption has not been without difficulties. Reflection is at the heart of this process, yet carving out time for very busy team members, whose priority has to be developing and facilitating learning activities for users, to step away from their programming tasks to share ideas and think deeply continues to pose a challenge. Initially this was resolved by inserting regular mandatory slots into the departmental schedule for all the teams to come together. More recently, as reflection and research has become more embedded, the approach has been to offer continuing support to teams to reflect within their regular team meetings for example.

A second issue concerns the level of research skills and knowledge within the department. To begin with not everyone in the team was familiar or felt confident with undertaking reflection and research. Pre and misconceptions existed in relation to reflective and research-led practice and there was resistance to the implementation of evaluation, largely based on the co-workers' negative experiences of the latter in the past. These issues have been addressed primarily through conversation and the sharing of experiences as well as continuous professional development (CPD) in various forms.[6]

Recognising that this process requires the input of key internal and external supporters has helped in addressing the challenge of what to prioritise. Implementing the reflective research-led process has taken longer than originally anticipated, however working with colleagues across Tate, critical friends, peers, colleagues in universities and independent researchers has assisted in maintaining momentum and ensuring that

the systems and structures put in place are manageable and sustainable. For example, we have established a group of supportive experts who are committed to examining notions of quality in relation to cultural and creative learning.[7]

Critical friends have also helped to address a further fundamental concern, namely that this process of questioning, reflection and action remains authentic. Ensuring that the data collection and analysis is implemented and that the findings emerging from the research and evaluation are acted on – particularly if they reveal something that challenges a cherished idea or practice – requires commitment and discipline. Having the support of internal and external champions who can prompt, guide and enrich each team does a great deal to assist in maintaining momentum and rigour.

## THE TATE RESEARCH CENTRE: LEARNING

Over the last four years it became apparent that a further hurdle to overcome – not only at Tate – concerns the dissemination of research processes and findings. Learning activity in galleries involves complex and cross-disciplinary practices and Learning practitioners connect with multiple disciplines, practitioners and scholars to work with a variety of users, including informal users of all ages, community groups, and across the formal education sector. However, historically there has been a lack of options available for the dissemination of research findings that emerge from the sector but would benefit from reaching beyond it to the wide range of audiences in the various relevant disciplines.

The Tate Research Centre: Learning (TRC: Learning) was established in June 2014 to address this perceived gap.[8] The TRC: Learning exists to promote research and knowledge exchange and inform practice in the field of learning in galleries. The ambition for the Centre is to be co-created, conversational, speculative and propositional. It sees value in openness and risk and has creative practices at its core. The TRC: Learning organises symposia and conferences, research-led practice sharing sessions and professional development events. As well as hosting researchers and instigating and managing research projects within Tate, the Centre also disseminates research news and information relevant to learning in galleries and provides a forum for research from across the sector in the UK and internationally to be shared and developed. In doing so, the aspiration is for the TRC: Learning to generate dialogue and debate and support innovative and sustainable practice; ultimately the aim is to ensure that research becomes integral to gallery learning at Tate and beyond.

## THE VALUE OF ADOPTING A RESEARCH-LED REFLECTIVE CULTURE

As the quotation cited at the start of this paper suggests, research has the potential to make a profound impact on how we operate in the world. The experience of Tate London Learning over the last four years indicates that adopting a reflective research-led approach can contribute to the development of work of high quality that is well planned, responsive to the needs of users and more strategic. Developing a reflective culture has been positive in terms of developing team members' skills and knowledge, which in turn impacts on morale and motivation. Staff acknowledge that "enquiry" is more interesting, albeit harder work, than "delivery".

Furthermore, the impact is not only on the Learning team but has reached beyond to inform institutional working practices; most noticeably it has allowed for collaborations with colleagues in new and fruitful ways. For example the programme for the "Art in Action" festival for The Tanks at Tate Modern in 2012 was developed as a collaboration between the Curatorial and Learning teams. This process was helped by being framed around a series of research questions which each team investigated through their respective programme strands.

Crucially this process and philosophy is helping Tate Learning be resilient in times of change. The funding climate is changing rapidly in the UK and Tate, alongside other cultural organisations within the UK, needs to develop alternative business models. Through this work to date the department is in a strong position to flex and develop programmes strategically going forward. It is helping to make practice sustainable. The process is without doubt ongoing and more challenges remain but what is now in place is an agile and thoughtful practice that responds to the changing priorities and constraints of the institution and wider education and cultural contexts and goes further to address the needs of users and partners.



### ENDNOTES

1   Cohen, L, Manion, L & Morrison, K. (eds.): *Research Methods in Education*. 2002, London: Routledge, pp. 226.

2   Hooper-Greenhill, E. (ed.): *The Educational Role of the Museum*, 1999, London: Routledge.

3   Ebbutt, D. (1985). cited in Cohen, L, Manion, L & Morrison, K (eds.): *Research Methods in Education*. 2002, London: Routledge, pp. 226.

4   Kolb, D.: *Experiential Learning: experience as the source of learning and development*, 1984, New Jersey: Prentice Hall.

5   The overarching value for the Learning department has been identified as 'love', which is understood to comprise curiosity, generosity, openness and risk. Individual teams locate their specific values in relation to this. For example, the Schools and Teachers Programme's values are: trust, thoughtfulness, generosity, desire and risk.

6   For example the department has initiated a Learning Research Secondment scheme, collaborated on a Writing for Publication training course and offered workshops on research skills (e.g. how to undertake observation). In addition every team member has an allocated research budget.

7   Details of this 'Positively Disgruntled' group can be found in the 'Transforming Tate Learning' publication (http://www.tate.org.uk/download/file/fid/30243).

8   See www.tate.org.uk/research/research-centres/learning-research

3

# WHY TRANSFORMATIVE PROCESSES?

MIKKEL BOGH
& BERIT ANNE LARSEN

A change in the approach to museum users is inseparably bound up with an organisational change and a rethinking of the institution's collaboration interfaces. In order to change its perception of museum users, the museum has to change itself.

# WHY TRANSFORMATIVE PROCESSES?

Most people will agree that artistic and cultural production adds value to society. However, the value concept often covers a confusing variety of meanings when used in connection with art and culture. Currently, the value of art and culture is verbalised by many different parties. Right from art museums, that use the staggering market prices of art and insurance sums to promote topical exhibitions, to politicians on value political missions, as e.g. Copenhagen's newly appointed Mayor of Culture and Leisure[1], who describes himself as a 'value mayor'.

At the National Gallery of Denmark, we also have many angles of approach regarding the issue of the value of art. However, we will limit ourselves here to a discussion of the role that art and art museums can play for the Danish society's democratic foundation and progress, and we will therefore focus solely on what we have chosen to call 'the democratic value of art'.

## THE DEMOCRATIC VALUE OF ART

According to education philosopher Gert Biesta, "the moment when democracy is born [...] should not be understood merely as an interruption of the existing order, but as an interruption that leads to a reconfiguration of the order towards an order where new ways of being and acting exist, and where new identities emerge."[2]

In other words, Biesta sees democracy as a continual and never-ending experiment. What characterises democracy is the procedural and negotiating. Democracy is not about equality, but about embracing diversity. About being open to other citizens' contributions to a change in the existing order. It is characteristic of this perception of democracy that it outlines a movement away from the democratic society as a state in which a citizen is a member, and where attention is primarily directed at duties and rights, towards an understanding of democracy as a participatory community. Biesta considers active citizenship 'citizenship as practice' and a participatory culture. In this respect, Biesta is close to British sociologist Gerard Delanty, who stresses the cultural aspect of the active citizenship concept

in particular.[3] Delanty argues that common cultural experiences and structures of meaning are key to a democratic society. That is, a movement away from the citizen as a disciplined subject towards a critically reflected active citizen.[4]

In our view, such a view of democracy forms the basis for some of the most promising changes that art museums are currently undergoing. The art museum is a place for meetings and exchanges, as well as a setting within which creative processes take place and cognition is created, something to which both the institution's staff and users contribute. As such, the art museum has the potential to become the starting point and the setting for a continual conversation between many voices and players about how we as citizens can use visual art to create (re-)orientation in our society. Relevant questions in this connection may include anything from how the language school can be a way into Danish culture, to how art and research can participate in new, innovative exchanges and contribute to new ways of organisation. Museums can thus play a part in the expansion of the understanding of democracy, and they can create a setting where cultural democracy can unfold and active citizenship can be practised.

Biesta narrows down the main functions of general and formal education to the following concepts: 'qualification', 'socialization' and 'subjectification'. The qualification function is about education's contribution to knowledge, skills and attitudes that qualify the citizen to act or do something. The socialization function is about how individuals become a part of the existing sociocultural, political and moral order, directly through the concrete teaching's content, and indirectly through working methods, norms and values that are appreciated in the community. And exactly this indirect education is crucial to fellow citizenship, as often it is the silent codes that are decisive for a community. The third dimension is often called individualisation, but Biesta prefers to talk about subjectification, because this word points at everybody's need to be the subject in their own life. With this function, Biesta focuses on the opportunity the individual is given to develop as a unique, distinctive, independent and responsible person in an existential sense. And here, Biesta introduces a very interesting concept of community, i.e. 'communities among those who have nothing in common'. When meeting the other, you get to know the possibilities of recognition and respect, and you can act and be shaped as an individual who rests in himself/herself by virtue of these possibilities.[5] In this meeting, according to Biesta, we come into the world. This is where the political person is born, in Biesta's view, as an active participant in communities of diversity. The individual can act in partnership with others and 'bring new beginnings into the world', while others can act and take initiatives at the same time. Modern education thinking, then, implies openness towards

new and different ways of being human. And – in our context – other ways of being a museum user. The latter certainly requires openness on the part of the museum institution towards new ways of occupying the museum space. After all, the museum is also a space for new ways of doing and being.

## CULTURAL ACTIVE CITIZENSHIP

The inter-museum project 'Museums and cultural institutions as a space for active citizenship' focuses precisely on what museums and institutions can offer in relation to the development of cultural active citizenship, examining the institutions' self-image in a socially responsible societal perspective.

The project's vision is that museums and cultural institutions are to:
- Play a stronger role as democratic educational institutions
- Be reinforced as spaces for learning and democratic education
- Improve their educational role through an updated knowledge and learning concept
- Work purposefully at creating relevance for a wider group of citizens

The qualification of the institutions' active citizenship potential happens via interdisciplinary collaboration, competence development for the institutions' staff and collaboration with user groups and international researchers.

By working with input from a variety of contributors, participation and self-reflection, the active citizenship project has been exploring the concept of cultural active citizenship. The individual institutions are now working on embedding the realisations and experience, which came out of the project, in their organisations.

## PROFESSIONS AND ORGANISATIONS RETHOUGHT

Ten institutions have collaborated on the active citizenship project, and the practical implementation will therefore vary from institution to institution.[6] However, the project is characterised by one common realisation, i.e. that a change in the approach to museum users will bring about or rest on a rethinking of or a change in the organisation and its collaboration interfaces. In order to change the perception of museum users, the museum has to change itself.

Several strategic action areas at the National Gallery of Denmark are based on an ambition to cross the boundary between user and museum and make the users the undisputed focus of the museum experience:

- Development of the National Gallery of Denmark as a welcoming experience space
- More (non-)users at the National Gallery of Denmark
- Strengthening of a user-including practice

In order to edge closer to this ambition, we believe that as a museum we have to change several key aspects of our working procedures. In the current strategy and framework agreement, which is valid for 2014-17, the active citizenship effort plays a very central part. However, in order to implement it fully in the organisation, we need to negotiate a common understanding: We must move from experiment and laboratory to integration into the museum's entire organisation – from local and peripheral recognition to full presence in the museum's work.

## EXPERIMENTAL ZONES

In concrete terms, during our latest rethinking of the collection presentation at the National Gallery of Denmark, we have worked with experimental zones in the permanent exhibition. Here, the basic forms of active citizenship as a variety of views, participation and self-reflection, among other things, can be tested and challenged. The idea with the zones is also to provide space for a study of communication measures without breaking up and changing the entire hanging sequence. The zones make it possible to experiment and research special staging and works compositions based on formal equivalence, thematic correspondence or lighting trials. Furthermore, the zones allow us to investigate and explore the needs of specific target groups. Later on, the ideas in these zones can be scaled up. This was the case, for instance, with the *The Studio* (Tegnesalen) in the collection, which was converted into a complete drawing workshop for the exhibition 'Flowers and World View'. This seemingly small experiment is used to create familiarity and learning that can later be applied to the museum's exhibition practice.

At the seminar *'Art and the Public'* (Kunst och Publik), held in September 2012, the main theme was to reflect and possibly rethink the relation between contemporary art and the public/users. A variety of presentation formats were used, including a performative study circle, a lecture by artist Marie Kølbæk Iversen about taste communities, where the participants at the seminar – as former users at Nikolaj Kunsthal – were able to acquire knowledge of art philosophy in intimate and completely unfiltered reading sessions. At the seminar, associate professor at Copenhagen Business School Søren Friis Møller acted as moderator and summarised the seminar's studies of and approximations to new transformative formats for dialogue between users and organisations. In the article *The able Other. Re-*

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*flections on KOP's workshop*, he presents a model for change and transformation.[7] The possible path for transformation that Søren Friis Møller indicates is to work with a synchronicity between the individual learning cycle described by learning theoretician Kolb (1984) and the organisational learning cycle described by Dixon (1994). By combining the two dimensions, the individual and the organisational/ collective learning cycle, we get a model for change or an action approach for launching change in our organisation.[8]

Kolb's learning cycle rests on the notion of *small wins* as the supporting basis for experience and cognition. The first step in Kolb's learning cycle is the concrete action and experience – the experiment. The second step in Kolb's model is the reflection on the experience. In the third step in Kolb's model, the individual draws conclusions based on his reflections on the experience.

Dixon works with the same cycle for change and learning in an organisation. With Dixon, the first action is the generation of knowledge and information. The organisational learning happens when the collected information and new knowledge are integrated into the organisation – step two. When it comes to organisational learning, this interpretation has to take place collectively – Dixon's third step. This collective interpretation poses demands on the organisation in earnest. Different points of view and perspectives must be able to interact. When a collective interpretation has been reached, the final step, as in Kolb's model, is to act on its basis; acting means testing the interpretation. The action also generates new information, which in turn requires integration and interpretation, and the circle continues. The learning aspect and the experimental action become that which creates a transformation in the user experience and in the way things are organised.

## NEW DISPLAY AS A DIALOGUE

Rune Gade writes that an exhibition is the sum of many layers, and that all of the layers in the exhibition potentially contribute to structuring the exhibition experience.[9] Thus, the exhibition's rhetoric is generally strongly polysemic or composite; a choir of different voices, which can be brought to a greater or lesser harmonic concord by means of various control tools, verbal anchoring, scenographic organisation of the body's and the view's movements through the space. The educational challenge is how the 'experienced' exhibition, i.e. the felt, sensed, reflective encounter between user and exhibition can be considered and incorporated into the exhibition planning. Furthermore, it is a challenge to make the many voices clear and, not least, relevant to our users, so that the answers we give are in correspondence with the questions the users pose.

## THE NATION

One of the experimental zones in our presentation of the collections is the hall *The Nation*, where we show photos and a video of the artist duo J&K, which take their starting point in the duo's performance at the National Gallery of Denmark in the autumn of 2013.

J&K want to introduce the public to a creative and alternative view of art history, where the two artists freely interpret works from the museum's collection of Golden Age art. Should we take such a relatively new structure as the nation state for granted? And what would happen if the nation state ceased to exist? These are some of the questions the two artists would like the users to reflect on. "We would like people to zoom out and see the big picture – that the world as we know it will look completely different in 100 years' time," says Kristine Agergaard, one half of J&K. J&K add an artistic interpretative voice to the collection section 'Danish and Nordic Art 1750-1900'.

## THE STUDIO

In another zone, *The Studio* (Tegnesalen), active participation has been a key element. The objective with The Studio is to expand the experience of sculpture through drawing. The idea has also been to create a right setting for social interaction, which is an important part of the museum experience. This is why you will see a more playful design and an unpretentious atmosphere in the room. This is a gamble that is strongly inspired by the enhanced focus, the User Survey for the state-owned and state-approved museums has given us in relation to the social interaction situation that the facilitator is to release at the museum.

## MATCH SMK

A third zone is the game 'Match SMK' (SMK is the Danish abbreviation for the National Gallery of Denmark). In a long piece of wooden furniture placed in one of the museum's largest exhibition spaces, the users can play a board game with each other. The board game has been developed for families with children aged 6 to 10. The game is about telling good stories with art as the starting point. With this zone, we would like to test whether our users, given a clear framework setting in the form of a game with rules, will participate and compete about telling stories.

## KNOWLEDGE ABOUT USERS

Working with the incorporation of the active citizenship idea at museums requires solid knowledge about the museum's users. Not only in relation to basic data, such as ethnicity, but also in relation to their attitude to and use of the museum. The User Survey is key to this.

The crux of the matter has been how we implement data from the User Survey in our work. Simplicity, model character and visualisations have been decisive, as they often ensure a far greater degree of assimilation among all of the museum's staff who are involved in exhibition production and planning. The use of John Falk's and Lynn Dierking's motivation and learning behaviour types has been of great significance, but so have other segmentation tools. Most recently, we have worked with a target group tool that can build bridges between the principal material from TNS Gallup compass, which communication in particular is based on, and behaviour patterns and motivations that are more characteristic of the user approach among mediators. Using these surveys and segmentation tools, we can start to bring the users into consideration during the actual exhibition planning from the initial concept preparation.

## NEW TEAM CREATION AND NEW DOGMA

A survey must have an organisational context to work within in order to create learning and organisational cognition. In our exhibition planning, we have worked over the past two years with the creation of teams, where the concept for an exhibition is prepared by a researcher, an art mediator, an architect and a communication worker. A mediation and communication group ensures that the exhibition is drawn up with a clear user perspective, working from the concept that each exhibition must contain an experiment, e.g. in relation to participation or a user group that we rarely address.

This organisation first outlines a movement towards the museum as a joint transmission interface – a movement away from a distinction between activities/events and exhibitions towards a view of the National Gallery of Denmark as a jointly conceived range of programmes, clearly based on the museum's strategy with a programme that has been prepared across departments and co-workers, taking its starting point in the museum's users.

In order to increase focus and ensure that new knowledge from user surveys is incorporated, we have chosen to place the editorial responsibility for user surveys with one co-worker. The effort to attract more users is also inextricably linked to a continual analysis work and the gathering of knowledge about the museum's many different types of users and non-users, which is to form the basis for our choice of channels and prioritisation of experiences in future. Research and empirical knowledge are essential. It has also been crucial for the change in the approach to users at the National Gallery of Denmark that Mette Houlberg Rung has conducted research on mediation in the form of her PhD dissertation *Negotiating Experiences. Visiting Statens Museum for Kunst,* (2013) at Leicester University.

As an epilogue – a *finissage* – to large exhibitions at the museum, the most important behaviour patterns and learnings that we have found through the user surveys are presented at a general meeting for all of the museum's co-workers. We are still in the process of finding the different types of organisation that provide and ensure a meaningful and good incorporation of cognition and knowledge acquired through the User Survey and other empirically based knowledge.

And here, we have experienced most recently that great inspiration can be found at the British Museum in London, where they study the users' 'dwell time' and apply this as a key focal point for their way of studying and planning exhibitions and collections. The tool uses a target group tool to place the user experience centrally in the museum's planning and organisation. Another approach used there is digital comment cards: "Please tell us what you think?" A small measure that makes it possible to load data directly for further processing in the museum's target group work.

## DO YOU HAVE ANY CULTURAL AFFILIATION WITH ONE OR MORE COUNTRIES OTHER THAN DENMARK?

This is the question in the User Survey. And what is the user actually asked via this question? Between 4 % and 7 % of the users at the National Gallery of Denmark indicate that they have a cultural affiliation with a country outside the western world.

We see cultural affiliation outside the western world as a continuous dialogue situation, which includes the conception of the National Gallery of Denmark's entire strategy from a position of input from a variety of contributors. When we define active citizenship as involvement in a cultural community, naturally, it becomes interesting to reflect on the following question: Whose culture (cultural heritage) is included in the cultural spaces that feed democracy? The question is asked by trailing researcher and evaluator of the active citizenship project Claus Haas.[10] We do not get an answer through the User Survey.

When former Minister for Culture Brian Mikkelsen introduced free admission in 2006, this came with a clear political wish that the cultural institutions should reflect the population composition of Denmark to a much higher degree than what was the case at the time.[11] The role model was the development in the British museum sector in the 1990s. Since this initiative was launched, no comprehensive survey of cultural habits with a focus on cultural affiliation has been conducted in Denmark. The attitude behind this political measure, the introduction of free admission, can be seen as a part of the strong culture-political strategy for democratisation of culture in Denmark.

Another strategy has been to work for the object field at the museums to represent and reflect the population to a higher degree. A strategy that the Museum of Copenhagen in particular, perhaps, has been saturated by.

With Biesta, we see the possibility of a third path or position. Here, the key issue is to bring dialogue between users and cultural institutions beyond the market economical aspect, where the cultural institutions' task is to give the users what they want and to use democratisation strategies as a control tool that aims to legitimise the government subsidy.

## PROSPECTS

With the right approach, museums, like libraries, can help release the enormous potential that makes culture valuable to all active citizens. The museums can expand the users' conscience and, not least, allow their own experts to be challenged and enriched by beneficial feedback from the users. After all, the museums are not static cultural institutions, but organisations, communities and meeting places for exchanges that surprise and change, not only the users who participate, but also the people who work at the museums. We see this, for instance, when an upcoming band chooses to re-design an artwork, which has been made freely accessible in a high resolution on the Internet, for a record cover, or when young people choose to remix a canonical work by Christoffer Wilhelm Eckersberg (1783-1853) into a spectacular Metro fence by the Marble Church in Copenhagen. Then art and the museum are given new wings and a new form of relevance.

However, this calls for those of us who work at museums to view and apply mediation and digitisation as a participation tool that turns us into better citizens: co-creators of a different reality where culture is the locomotive for cultural creation and democracy. Where we are open to the democratic conversation and a high degree of inclusion, and where we stake on creativity and diversity.

In the 21st century, this will mean, for instance, that you share ideas, use the right tools for the right challenges, consider social media presence and work openly, collaboratively, proactively, adaptably and in constant beta. Exactly as Biesta's view of democracy; as a continual and never-ending experiment.

We fully understand why there is currently a talk about the value of art. Because with the right mindset, cultural life holds the key not only to the distribution of culture and potentially the creation of a sense of community, but also to a chance to take the lead, strap on the seven-league boots and open the gates for a participating and engaging democracy for all.

## ENDNOTES

1   Mayor of Culture in the City of Copenhagen, Carl Christian Ebbesen, the Danish People's Party.

2   Biesta, G. J. J.: *Demokratilæring i skole og samfund,* 2013, Aarhus: Forlaget Klim (back translation from the Danish translation)

3   Gerald Delanty: 'Citizenship as a learning process: Disciplinary citizenship versus cultural citizenship'. In: International Journal of Lifelong Education, 2003, pp 597-605.

4   Biesta's view of democracy is a key part of PhD student Lise Sattrup's coming dissertation and thus of Lise's clarifications of cultural fellow citizenship at art museums.

5   Biesta, Gert: Læring retur – demokratisk dannelse for en menneskelig fremtid, 2009.

6   The project has been concluded with the publication: Rum for Medborgerskab, 2014, published by the National Gallery in collaboration with ARKEN, Designmuseum Danmark, the Royal Danish Theatre, J. F. Willumsens Museum, Museum of Copenhagen, KØS – Museum for art in public places, the National Museum of Denmark, Nikolaj Kunsthal (Copenhagen Contemporary Art Centre), Skoletjenesten Musik and Thorvaldsens Museum.

7   Søren Friis Møller: *The Able Other. Reflections on KOP's workshop,* 24-25 September 2012 in Copenhagen.

8   Dixon, N.: *The Organizational Learning Cycle. How can we Learn Collectively,* McGraw-Hill Book Company, UK, 1994; Haslebo, G. & Nielsen, K. S.: *Konsultation i organisationer – hvordan mennesker skaber ny mening,* Dansk Psykologisk Forlag, Denmark, 1997; Kolb, D. A.: *Experiential Learning. Experience as the Source of Learning and Development,* Prentice-Hall Inc., US, 1984.

9   Gade, Rune: 'Hvad er Udstillingsanalyse? Bidrag til en diskussion af metodiske strategier i forbindelse med analyser af Kunstudstillinger'. In: Udstillinger – Mellem Fokus og Flimmer, 2006, multivers.

10  Claus Haas: 'Kulturelt Medborgerskab – Men I/Med Hvilke Forestillede Fællesskaber?'. In: Rum for Medborgerskab, 2014, the National Gallery of Denmark.

11  In 2006, the Danish centre-right government introduced free admission to the National Gallery and the National Museum as well as free admission for all children and young people under the age of 18 at all national and government approved museums in Denmark.

# SUSTAINABLE WINGS

## – A POST FEMINIST APPROACH TO MUSEUMS

CARLA PADRÓ

I KNOW, I KNOW

YOU MAY BE ABLE TO SUSTAIN WITH YOUR WINGS.

I SEE, I SEE

IT MAY OR MAY NOT BE ATTAINABLE.

NEVERTHELESS, LET US SEE

ARE WE TALKING ABOUT WINGS OR WIGS?

ARE WE SO USED TO HAVING WINGS

THAT WE FORGOT TO SWING?

LET US WHISPER A BIT

AT LEAST.

The concept of feminist positioning indicates that there is no gender neutral or independent way in which to speak. It means that each of us finds herself in an individual context, where our ideas about this context, our experience, fixed perception etc. are born, and that, no doubt, the concrete context is yet another standpoint, just as intertextuality is a context-dependent phenomenon.

IN ALL ABOUT LOVE: NEW VISIONS, I DEFINED LOVE AS A COMBINATION OF CARE, COMMITMENT, KNOWLEDGE, RESPONSIBILITY, RESPECT AND TRUST. ALL THESE FACTORS WORK INTERDEPENDENTLY. THEY ARE A CORE FOUNDATION OF LOVE, IRRESPECTIVE OF THE RELATIONAL CONTEXT. EVEN THOUGH THERE IS A DIFFERENCE BETWEEN ROMANTIC LOVE AND THE LOVE BETWEEN TEACHER AND PUPIL, THESE CORE ASPECTS MUST BE PRESENT FOR LOVE TO BE LOVE.[1]

BELL HOOKS

# SUSTAINABLE WINGS
## – A POST FEMINIST APPROACH
## TO MUSEUMS

In this text, I will argue that sustainability in the museum field is not only a question of changing the mandate – the mission, the vision, the objectives, the results and the resources – or of planning from a more or less locally based starting point. It is not only about a functional or operative aspect. It is not only about 'reducing, reusing, recycling', to use an ecological maxim, or to care about controlling the environment and saving energy, or about working in green buildings. This is the case, for instance, at *the California Academy of Sciences*, which is considered one of the most sustainable museums in the world because they reuse almost 80% and work with user inclusion. Another example is agriculture where they reuse manure to produce fuel and thereby alter the production cycle.[5]

Transferred to a museum context, this practice would lead to the reuse of exhibition cases, furniture and fixtures, a reinterpretation of ideas, the reuse of resources found in basements or archives, and an examination of objects that have been covered in a thick layer of dust from a desire to achieve equality or a more socially just perspective. It would also mean the reuse of recycled paper, both in offices and for pamphlets, in advertising banners and in catalogues, and that the noise from tweets, Facebook and Instagram would stop, because they have a cold signal value.[2]

Here, I would like to focus on sustainability in relation to emotional communication. Emotional communication is related to internal organisational changes, and it starts with the staff. The museum should be understood as a living organism, and not as a factory where communication rests with the experts and in their procedures, which do not only have lucrative purposes. The users experience the balance that emerges when changes start with themselves. This is sustainability in the organism as a healing factor.

Two Catalan psychologists, Mercè Conanglia and Jaume Soler, have defined the concept of emotional ecology, the emotions as ecological landscapes.[3] They defend creativity as a source of positive energy that can be renewed continually, and as a way to improve ourselves and our relations to other people. In addition to this view, I would like to comment on some ideas and questions that arise when we start examining the balance

in the professional work as another sustainability point in the museum organism, and not only the relations to the local communities, but also the emotions of and the consequences for the system's co-workers.

> I JUST KNOW THAT I DON'T WANT CHEATING.
> I REFUSE. I DEEPENED MYSELF
> BUT I DON'T BELIEVE IN MYSELF BECAUSE MY
> THOUGHT IS INVENTED.[4]

### THE THIRD PLACE

I have left my job as an associate professor at the university. The situation was unbearable. I now realise that it all began thanks to the postfeminist theories that subsequently led to themes about spirituality, positive psychology, literature, poetry and the creativity in writing, which also make me want sustainability within my profession. The postfeminist ideas make it possible to adopt a non-static identity concept, because they see us as individuals who are continually being shaped, and believe that our identity changes with the context and with the concepts that we apply.[5] I am still interested in the relational aspect of the museums' context, which is, in reality, more complex than this text can explain. If you change the mindset about this, if you search for other theories that reflect parts of the experience, maybe we can do more, something new or something that is not always locked within an understanding of the museum, based on a productivity perspective.

Postfeminist pedagogy emphasises the subjective, the differences in subjective attitudes, and the contexts of the individuals who learn. The crucial element here is the reflection on relationships – on the power balances that emerge. Everything is in constant motion; everything is dynamic. You leave something to become somebody else. You get that recurring sense of transience. In the words of Zen master Shunryu Suzuki Roshi:

"THE FACT THAT THINGS CHANGE IS THE REASON FOR YOUR SUFFERING IN THIS WORLD, AND FOR YOUR LOSING HEART. BUT WHEN YOUR UNDERSTANDING AND WAY OF LIVING CHANGE, YOU WILL ENJOY YOUR LIFE TO THE FULL, EVERY SINGLE MOMENT. THE TRANSIENCE OF THINGS WILL BECOME THE REASON YOU ENJOY LIFE."[6]

In museums, transience can be sensed in behaviour details, little changes in relation to the users, e.g. the shift from a post-industrial productive concept of time – in an hour, in an hour and a half, and with some objectives – towards a creative time, where time is neither wasted nor gained, where you are simply in a third place because there are other types of time, such as agricultural seasons, maternity periods and nature's circadian rhythms.

The transitions are wings that help you cleanse other, hidden, parts of your spiritual side, sometimes in your shadow or deeply buried.

Sustainability is also stopping and noticing the balance between offices, exhibition rooms, archives and storerooms, between the people whose work facilitates user programmes and those who actually visit, because, basically, everything is connected. It

        I WANT THE FOLLOWING WORD: SPLENDOR.
     SPLENDOR IS FRUIT IN ALL ITS SUCCULENCE.
   FRUIT WITHOUT SADNESS. I WANT VAST DISTANCES.
        MY SAVAGE INTUITION OF MYSELF.[7]

would be interesting to carry out an analysis of stress levels in museums. This would include a survey of work processes, the pace, fast and slow, the creative times and the times where we work efficiently. It is also important to look at the emotional climate, the sense of the place, the spaces, the chromatic aspect, the cycles, the intuitive element, the senses, and how we reveal and hide certain feelings, both in our workplaces and in connection with what the users think. This means to direct focus at the emotional intensity. Within some spiritual traditions, they say that 'it's the same at the bottom as at the top' to indicate that the mood must be considered in both a micro and a macro perspective. Within Iyengar yoga, it is necessary after a number of head-down positions – where the organs are allowed to hang upside-down to take the pressure off them – to use a transitional position to get back to the normal position and thus create balance.

## WHEN THE HENS ARE HAPPY, THE EGGS TASTE BETTER

Classical music for hens. That's how to make them produce more. You reduce the stress level and facilitate a larger production than before. Sometimes we lose touch with others and with ourselves, and we only listen when everything explodes, or we hide behind deep-rooted perceptions. It is important to look after yourself. Take care of your staff and pay attention to results so that things do not turn too technocratic.

It can be a positive thing to improvise as in jazz music. It is the same music, but in different versions. Sometimes, it is like that with exhibition work. It depends on how well we adapt in relation to the users. It is worth analysing whether we spend our resources on remaining locked in the inertia of our know-how. Maybe we miss the opportunity to take a fresh look at ourselves and change routines that open up for new, unknown practices. Sustainability is also about not trying to control everything, about being less operative.

For many years, I thought that museum experiences were about promoting learning that appeals solely to cognitive processes. I hid my personal experience and my inner protesting voice. When teaching, I would control my body language, my way of speaking and expressing myself, as well as other forms of performance or repetition.[8] I kept doing this until I realised that it is possible to create a concrete pedagogical practice based on the fact that knowledge is not something that is given from the communicator's perspective, but rather something that operates from other starting points, such as performance – understood as the constant repetition of culturally based activities and interruptions of these – emotions and care.

In order to avoid only relating to that which is immediately visible, I started to work with the contextual circumstances, based on my ethnographic observations in connection with teaching. We conducted various experiments to show that in learning activities, there will always be a number of elements that are not visible. We also worked with the element of wondering. In groups of three, and during various sessions, we observed the attitudes of those present during the classes, their laughter and silence, their language when speaking about personal experiences and when speaking about something theoretical, their use of feminine and masculine expressions. We drew what happened, made a note of the noise when someone interfered; we noticed the words that were used repeatedly, and we put together a list of words. We became aware that there would always be things that are not given consideration, but which are sensed, repressed, forgotten or not considered proper or worthwhile. There is a need for an archive consisting of hidden aspects of pedagogical relations in the museum area, which can serve as a guideline for professionals and thus open for the winds of change.

## THE PERFORMATIVE SPACE AND PERFORMATIVITY

In any case, performance always relates to ways of doing things, acting, seeing and believing, regardless of whether it is a question of maintaining status quo, reacting to it or changing it. On the other hand, many theorists believe that performance produces, creates or constitutes identity, be that a birthday party, a picnic, a graduation, an outing with the company, a political protest rally, a celebration, a ritual etc.[9] Another concept defined during the 90s by Judith Butler is performativity. This refers to "the socio-culturally conditioned use of specific rules and regulations for each of the genders that are mentioned repeatedly to represent one gender or the other by means of the stylisation of the body".[10] This means that visitors are also defined from a performative and critical perspective:

"In conclusion, I reiterate my main point. There is no such thing as *a* visitor. The people who visit the museum bear differences of many sorts. Our task is to talk to them in person, through comment cards, and over the World Wide Web, and to design multiple possible entry points for their interests. Of course, within our own experimentation, some projects do this more successfully than others. In that sense, the museum is a laboratory of constant experimentation. The points of inquiry, the learning tasks, the personal narratives, and the insecurities that people bring to the environment of the Art Gallery of Ontario are all of interest to us, and we seek to provide as many opportunities as possible to hear from and respond to our various publics. Unlike the curator's task of creating an exhibition – a task much beleaguered by exhibition critique – the task of the educator is to bridge the gaps between inquiry and authority, between desire and satisfaction, between length and attention span and volumes of potential information. In relation to the ways people seek knowledge."[11]

## SITTING IN THE GARDEN

In 2012, I met a conservator from the National Museum of Ancient Art in Lisbon in connection with a doctoral dissertation at the University of Evora. On a tour of the capital, she told me that working at the museum during the summer was a nightmare for everybody. The museum has the most amazing and enchanting view across the Tajo River. It looks across a garden with marble sculptures. The conservator told me that many of her colleagues wanted to work in the garden during summer. They wanted to sit there with their computers, and they would probably work more efficiently that way. However, the management did not like the idea, as they felt that working with a view to the river and in the open air would be a waste of time. During summer, it gets unbearably hot inside the museum, and you get more and more drowsy. They could not afford air conditioning in the offices. Catarina[13] felt invisible. "And so, we sat there, locked inside a cupboard, waiting for the clock to strike five," I wrote subsequently in an essay I called 'El mirador del Tajo' (The view of the Tajo).

> **"KNOWING AND DOING ARE INTIMATELY RELATED AND IT IS IMPOSSIBLE TO WRITE ABOUT ONE WITHOUT CONSIDERATION OF THE OTHER."** [12]

I presume the management felt that it would be a disgrace if the museum's users saw the staff out in the garden. It would be like being in a zoo where they mix species that do not fit well together. The story made me think of the importance of the space and what constitutes optimum working conditions for people to be able to concentrate, feel comfortable and have the opportunity to wake up, as when you need to go to a café to write an article or go for a walk to get the numbness out of your bottom. I think that it would be more beneficial for all to offer the staff different spatial conditions, in concrete and mental terms. If people are happy to write in the garden... If we need to go for a walk to finish thinking about that heading... At times, it would be much better to be able to break loose from endless brainstorming sessions that leave us all a bit dizzy, when someone keeps beating about the bush.

Another example is the renovation of Barcelona's Maritime Museum. In this connection, a public architectural competition was held, and various proposals were to be presented. I was invited to participate in an event with some 'top' people – by this I mean PR people, creative people, managers from the music industry and marketing people – from across Europe. We were asked to brainstorm to generate a new basis for the proposal for a new museum. They dealt with a museum project as if it were an advertisement or the development of a new product. Following a lot of thinking in a glass hall – in my language it would be a fish tank – they ended up proposing the same themes that they worked with in the education department, for which I had been a consultant a few years before. I was therefore familiar with their approaches and policies. No one started with that. The creative people never thought that the key to it all could be found in the pedagogical discourse.

I have attended conferences where we never had the time to go for a walk on the beach or just to cross the town square, because we had to be well-structured and sit and listen or 'think' and stick to a logocentric order.

## CREATIVE FIELDS

In the non-Catholic school that I went to, we started each day by reading literature. Just for 30 minutes. Some would start the day out in the open, and unintentionally, this gave us a breather in relation to the demands and the effort that learning imposed on all of us. At last, I am able to resume that routine, but now it has become a key element in my life. For years, I was unaware of the fact that literature helped me get rid of my burdens and worries, and that it enabled me to work in a more natural way when teaching because I started noticing the rhythm of words and how you can play with them. To others, there may be a different creative field.

If I worked in a museum, I would love to have the opportunity to move about in a creative world during working hours without thinking that this might be risky. I think that this would generate more energy and flexibility, and reduce the fear of not being ready on time and the grumpiness that comes from being under pressure from numbers or from having to please. So much so that you would be able to document the changes in people's mood, dedication and the order of the museums' discourse.

Another option could be to learn from the creative times where you absorb everything: the senses, the activities, the question mark at the end of a sentence, the subtleness of the uncomfortable or the carefree, and all of the impressions that you come across without really taking them in. I refer to days where you used to feel a burning pressure from control and a demand for perfection. An exhibition room that is ready for the users. An educational programme that is to be converted into an endless string of educational events. An educational programme where you listen for the profundity of the intuitive.

## THE OLDEST AND STRONGEST TREES MAKE ROOM FOR THE SMALLEST AND WEAKEST THROUGH LITTLE FIRES. THIS IS HOW THE FOREST REGENERATES.

At museums, you often get the impression that nobody really knows what a learning process is, what connections there are between the institution, the surrounding world and the present, or how you can find and fulfil your role in the world.[14] For bell hooks, the 'radical opening' is a path to new learning and knowledge perspectives that explore our way of thinking. With a quote from Judith Simmer-Brown, bell hooks proposes that one way of opposing an authoritarian pedagogy – where learning is understood on the basis of results and certainty – is to start to learn from uncertainty and ambiguity, and not consider any theories or concepts as lasting. Placing greater emphasis on the study of the process and being led by that which you do not know, without succumbing to the fake 'control' – at times tacit – of the official, the artist or the explanatory text, or the orchestration of the display as the only statement.

Elizabeth Ellsworth believes that every educational activity should create something new, as we are talking about meetings with individuals in motion – individuals who do not settle for that which we already know.[17] In connection with the book *Voices with Critical Wings. Museological Mediation in Spain*, I looked for museum educators who presented themes that were not exactly conventional.[18] If you want to change the pedagogical practice, you need to start by changing yourself, because the personal is political. You can accept that in your position as a cultural producer, it is your responsibility to look at yourself from the outside, to liberate yourself and be in constant motion without buying into conventional norms. Instead, you should realise how partial a view you, and therefore other people who are with you, have, because there are also personal policies. It is a question of beginning to desanctify what we do. It means to stand in the gap. It is about getting used to listening with the ear that does not hear and seeing with the eye that does not see.

It might be interesting to have an educational archive where experts' practices would be documented in order to highlight the differences and not the similarities to create a version culture. It would also be interesting to document the relation with users based on how they participate in and know the museums' internal processes. I.e. how the museums integrate the knowledge that the users contribute. The users have special competences, and it might be possible, for instance, to develop improvised talks aimed at sharing what goes on at the museum. It could be a case of comparing a conservation process with a cooking process, comparing some of the processes related to the publishing of a catalogue with dancing the tango, or comparing the process of user dialogue with dancing etc. This would entail inviting the users to help develop new creative ways of experimenting with the formats.

## A BATH WITH SEA SALT CHANGES THE BODY'S OSMOSIS

If we want a museum practice that is compatible with human life, we need to work with the balance between too much and too little. This applies not only to the personal level, but also to a structural and systemic level. If we want our profession to be in harmony with our surroundings – the exhibition organisation, the influx of different citizens with an interest in participating in our programmes, the long-term objectives – excess is the worst partner. Excess, or overspending, generates shortage, shortage generates meaninglessness, and meaninglessness generates fear of losing something and dissociation, and the sense of being lost generates turbulence. The turbulence generates ups and downs, and the ups and downs generate a lack of connection to the organism and to who we are, and at the same time we force everything. You start to force deadlines, the daily work and the social saturation, the feelings, even though it

Burning the old in order to position oneself anew and thus make room for ideas, strategies, methodologies and resources that do not affect the ecology of the place. If we think that, "a public is a pure form of relationship with the unknown"[15], with which you share certain cultural expectations and a certain, manifest view of the world, it would be interesting to analyse how we tackle disagreement in the museum sector. Learning does not come from educational structuralism, nor does it come from critical constructivism. In this connection, Warner makes an interesting point:

"A PUBLIC APPEARS TO BE OPEN TO THE UNKNOWN AND UNDEFINED IN EVERY SENSE, BUT IN REALITY, WHO IS TO BE A PART OF IT IS DETERMINED BY COMMON CRITERIA ABOUT SOCIAL SPACE, HABITS, INTERESTS, SUBJECTS, INTERGENERATIONAL REFERENCES AND INTELLIGIBLE WAYS OF CIRCULATION."[16]

THE MUSEUM DISCOURSE IS POMPOUS AND SELF-IMPORTANT.
AWAY WITH THE TOXINS.
SPEED IMPEDES THINKING.
LOWER EXPECTATIONS.
WORK WITH OUR OWN FLAWS.
ZEN AND EMPTY.

seems like these are not involved, and that this could create a distance between the organisational body, the individual and the staff groups. Overspending generates a waste of energy – and shortage.

The book *Voices with Critical Wings. Museum Mediators in Spain*, which was published in connection with the European project *Museum Mediators*[19], started as a research project, which was to study conflicts and paradoxes in museum education:

"Over the years in which we have worked as educators in different museums, we have struggled to conceive museum mediation in a different way; to introduce long-term learning policies into the centers; work dynamics based on collaboration with communities; critical approaches to museology; new pedagogic methods, etc. We have also fought to dignify and claim for the profession the status as an intellectual job and the occupational stability that other work areas had within these institutions."[20]

An excess of work that you cannot handle, neither within normal working hours nor by postponing it for weeks or months, creates a lot of anger, anxiety and fear, because it is urgent and there is no time. If there is no time for the processes and relations with the users to bear fruit, the result is discouragement, because you feel that you cannot control the process, that everything has to be done at once. Nor do you think that at times it is good to sow seeds and wait and hope or adapt so that something will happen next year. Like olive trees that bear fruit every two years.

"Throughout all my years in this profession, I've observed that all that is learned in formal education are certainties. Playing with uncertainties, frustration, variable conditions, that which is outside the rules, creativity and imagination are a constant in my educational challenges. And it's very costly. In formal education, there is no place for ambiguities. Breaking down these barriers and other deeply rooted resistances is part of my daily work. I attempt to provide the tools necessary to build meanings before artistic realities, thus generating new narrative realities that distance us from the hegemonic, and the universal.

I don't believe in affirmative discourses or the neutrality of intentions. This is despite the fact that in our society, everything seems to indicate that there is nothing 'problematic'. Furthermore, it would appear that others think for us, and this is evidently also taken up in education. That is why I think that everything must be analyzed critically to make us thinking, responsible individuals with our own ideas to share with others. The superhuman effort that I make on a cross-cutting basis in my work is for our students to be autonomous citizens with creative, critical minds. Everything matters, anything goes, anything that can be learned can be unlearned, and begun again."[21]

If you do not recognise your staff's work and do not participate in phrasing their proposals, their processes, their implementation, if you do not respect everybody's work and your own as another piece in the puzzle, discouragement will build up and generosity will turn into suspicion, and suspicion into disrepute, and disrepute will cost you – even if it does not seem like it – because it will spark a flood of gossip – if not actual destruction – hatred. Anger will become evident little by little – even if you think that it gives you more power to be seen as a monster or as the rigid superior. And just imagine the degree of addictive contamination that inflicts your staff – and yourself – from insomnia, sleeping tablets, lack of exercise and colds to muscular pains, stiff limbs etc. If you do not comply with the ethics of feminist care – keep an eye on the time, the spaces, relations, emotions – but choose to follow the patriarchal maxim of letting work be all that matters, people will go off the rails, as will you.

If everybody feels that they have too much responsibility, or somebody feels that it is not worth trying so hard, the system lacks balance: some give too much, others receive too much. And you do not even know who it is, because everybody is hiding something.

Obviously, not everything is the way I have described it here. There are also potatoes with two arms, or stones from the river in the shape of birds. In order to change the body's osmosis, you would do well to take a bath with sea salt. If your eyes hurt, because everything is too centred, too brilliantly white, you need a shock treatment where you touch rough textures, or you simply need to cover your walls with your own photos. Not everybody in the museum profession has the same mindset or is satisfied with working in one particular way. If you are the visual and connecting type, you will feel yourself dying in neutral spaces; if you are spatial and volumetrically aware, you will die in a place that is always sterile; if you are the quiet and eccentric type, you will die in a place with lots of stimuli, and so on. At times, it is more convenient not to think of ergonomics in the workplace, apart from a good industrial design. The same applies to the users. I mean, it is a question of manoeuvring in the situation, exploring it.

FEMINISM AS A CULTURE OF JOY... HUMBLE EXPERIENCES... FEMINISM... JOINT EFFORT OF CRITIQUE AND CREATIVITY... BEING OPPOSITIONAL WITHOUT BEING NEGATIVE.[22]

## STORIES CAN ALWAYS BE TOLD IN A DIFFERENT WAY

For me, the idea of being a performer has often helped me consider how activities can be produced in a different way, in critical and reflective ways. To identify acquired discourses, see yourself from the outside, fight the lacking understanding of history, see the antagonistic aspect of the gender and race discourses, and not always want to shut off history at a circular level, and give consideration to power relations and your own power. Performance is never one thing only, nor is it ever the same thing twice; it always changes because the public context or elements from the place where the activity unfolds come into play.

Maybe it would be relevant to find out what it means to do things badly. I.e. share the mistakes from the daily work in the museum organisation with other specialists or with other local communities, so that the users will also notice that there is more than one model. Or you could experiment with hybrids when developing exhibition scripts or programmes for the museum's users: Why not write an outline for an exhibition as if it were a theatre play? Or write about a visit as if it were a recipe?

Of course, there should be variations of everything. Then maybe something new will happen.

HE STRIVES, AS ALWAYS, FOR PERFECTION AND, BECAUSE HE IS PLAYING AND LISTENING WITH SUCH FIERCE CONCENTRATION, DOESN'T NOTICE THE COLD IN THE CELLAR AS HE THOUGHT HE WOULD, AND HIS FINGERS FEEL NIMBLE AND SUPPLE.[23]

## WINGS AND NO FAKE PRETENCE
## WINGS AND NOT A BEAUTIFUL WIG

I am in the middle of a transformation process at both a personal and a professional level. This is a positive development, which liberates me from many frozen ideas that have been accumulating over a long period of time, freeing me to withdraw from a multitude of tasks, where one has led to another. I have spent far too much energy trying to find a balance in it all. I am transforming that which was fake and artificial, the masquerade[24], and the symmetry between my two body parts, between my body and my brain. I am discovering that the wings are not so far away. Within Iyengary yoga, the armpits are considered the access to the windows of the soul. I am also making a physical effort, which is spiritual at the same time. Opening solar plexus and being able to feel my muscles again. The postfeminist ideas helped me get used to my own sustainability – to take better care of myself and have more empathy for myself, allow myself to go with the flow and let go, even if I am not sure what the best direction is. I am allowing myself to miss the target – in the double sense of being able to make mistakes and to roam about.

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22   *'Rosi Braidotti met Pussy Riot in Oslo', May 2014, www.rosibraidotti, retrieved 18 November, 2014.*

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24   Masquerade is a concept defined by psychoanalyst Joan Rivière in 1929 in a book entitled *Womanliness as a Masquerade*, in which she argues that intellectual women, who were considered far too masculine by the patriarchal system, often choose to mask their behaviour behind extremely feminine manners in order to defend themselves against possible reprisals. In this way, they avoid appearing threatening and being punished. This writer also argued that gender is a way of conduct, which is why some postfeminists have brought her up again. For further information, see Amigot, Patricia, 2007: 'Joan Rivière, *la mascarada y la disolución de la esencia femenina' (Joan Rivière, The Masquerade and the Dissolution of the Feminine Essence)*. Athenea Digital, 011, pp 209-218.

# MUSEUM MERGERS: USER-DRIVEN TRANSFORMATION

INGEBORG SVENNEVIG
&
ESKIL VAGN OLSEN

The Cultural History Museums in Holstebro Municipality and West Zealand Museum are recently merged museums. But whereas the first is the result of three museums' efforts, the latter is a merger of no less than five museums across six municipalities with a total of 11 visiting sites. It applies to both museums that it is a challenge for them to gather a sufficient amount of completed questionnaires for the User Survey. At the same time, they supplement with qualitative surveys, which in combination with a number of other measures give the museums useful knowledge. Both in the eastern and the western part of Denmark, this new knowledge means that the foundation has been laid for a more direct and pro-active application of user surveys.

# MUSEUM MERGERS: USER-DRIVEN TRANSFORMATION

In most regards, the two museums are unequal children. This is reflected in the assessment of the museums' strategic ventures and development perspectives, taking their starting point in the user surveys that have been concluded.

The Cultural History Museums in Holstebro Municipality[1] were formerly independent and very different museums in the municipality. West Zealand Museum[2], in turn, is a fusion of no less than six municipalities' state-approved cultural history museums. These museums, however, are more alike. The way in which we view the significance of the user surveys at our museums is of great importance. User surveys can be useful, provided a sufficient number of users can be bothered to participate.

## CRITICAL MASS IN EAST AND WEST

Organisationally, the mergers, which are a couple of years old, have been a demanding task, both in Holstebro and in West Zealand, but by now, the museums are beginning to reap the benefits. As regards the User Survey, achieving a critical mass remains the problem. The surveys are organised as surveys of the individual branches, and the mergers have not changed this. It therefore continues to be a challenge to secure an adequate number of replies for the individual branches in order to gain data that are more valid. However, the great benefit of the merger in relation to the User Survey is not actually higher response rates, but the possibility of a more lasting and strategic action based on the results from the User Survey. To a great extent, user surveys and analyses are not 'eureka experiences', as we know a lot of the things in advance. Even so, it is very important that we address these things. Our focus and attention are sharpened in this way, because the user surveys remind us of reality.

## DIFFERENCES AND SIMILARITIES IN WEST ZEALAND

West Zealand Museum consists of six cultural history museums and an art museum with a total of 11 visitor sites. Before the merger, Odsherred Art Museum was not a state-approved museum, and therefore it has not been included in the User Survey.

Surveys have only been conducted at the large, manned visitor sites, which are all cultural history museums. This means that there are many similarities between the survey results from the individual museums, but also many differences. Kalundborg Museum, Holbæk Museum, Sorø Museum and Ringsted Museum and Archive have, with some variation, the same profiles for the typical museum user as any other cultural history museum – i.e. a Danish woman in her late 50s with a medium-length or long higher education. By contrast, men make up a larger proportion of the users at Slagelse Museum in relation to the average at West Zealand Museum. This is no doubt correlative to the exhibitions, which in Slagelse primarily deal with commerce, skilled trades and industry with a focus on tools and machinery.

In Odsherred, which has Denmark's largest holiday cottage area, the proportion of users who live outside the municipality is, not surprisingly, clearly higher than the national average for the User Survey. It is also clearly the branch of West Zealand Museum that has the largest number of foreign tourists among their visitors. This is obviously also due to the fact that Odsherred is a holiday cottage area, but it is worth noticing that Odsherreds Museum is the only branch of West Zealand Museum that has consistently translated all texts in their permanent exhibition into English and German. Although the other museum branches do not have the same tourism basis, it would probably be possible to increase the proportion of foreign tourists if the museums were to start presenting their exhibitions in a language that users who live abroad can understand.

## THE MOTIVATION FACTOR IS IMPORTANT

One of the elements of the User Survey that is of great interest to us in West Zealand is the part that focuses on users' motivation and learning behaviour. This gives us an insight into what the users are looking for. Some users practically always visit with the same motivation, while others have different motives for each visit. It is not least here that we asses that we can find a new growth layer over the next few years. In popular terms, you might say that based on the User Survey, we are trying to ascertain what the users want. Whether people visit e.g. as 'facilitator', 'tag-along' or 'explorer' is of relevance to how we can organise both the physical settings and the content.

## NONE OF YOUR BUSINESS

Our use of TNS Gallup's compass segmentation is less ostentatious. This has nothing to do with it being an uninteresting tool. On the contrary. The problem is simply that in general, our users are not inclined to answer the questions. Our front staff report concurrently that people find it difficult to understand what their attitude to refugees has to do with their museum visits. They are also reluctant to answer a number of the

other questions and generally feel that it is none of anybody else's business what they think about more or less political and value-laden questions. At the same time, we cannot in earnest use the results from TNS Gallup's compass segmentation. We are not of a size, nor do we have the finances to allow for an actual analysis department, which, based on data from TNS Gallup's compass segments, could target our marketing at the different segments.

## THE THORSMINDE CASE

The case of Holstebro Municipality is quite different from that of West Zealand when it comes to the active use of the User Survey. We hardly benefit from the motivation and learning behaviour part at all, as the three museums are almost as different from each other as they can be. On the other hand, the User Survey gives us a valuable insight into who our users are and where they come from. It tells us how they experience our exhibitions and how different they are. It is interesting to see how different museums also attract very different users. Whereas the pattern at Holstebro Museum is the classical one with a predominance of highly educated woman aged above 50, the Shipwreck Museum in Thorsminde is characterised by having equal numbers of male and female users. We also know that the men are interested in technical matters. This is a rare group at Danish museums. The St George Shipwreck Museum is also characterised by having a predominance of users who are on holiday – and by about half of the museum's users being foreigners. The complete opposite is the case at the open-air museum Hjerl Hede, which does not have many foreigners among its users. Users here are primarily from Denmark. And only relatively few users to Hjerl Hede have a long higher education. All in all, the differences mean that to us, it does not make sense to stake on a joint, uniform communication and marketing strategy. However, the User Survey has given us the opportunity to compare users and communication strategies internally. You gain a clearer image of whom you are addressing in your communication when your colleague at another site is working with a different target group. In Holstebro Municipality, we therefore believe that over time, we will become better and more precise at addressing our users – on the Internet, with marketing material and, in particular, in the museum space. We are not there yet, but we are getting closer. A colleague who is used to addressing a well-educated, elderly user can become more aware of his communication when one day, he needs to keep a young man with a technical education in mind, because he is helping put together an exhibition at a different museum with a different category of users.





## WE WANT TO HAVE A GO OURSELVES!

The User Survey has been running for almost six years now. At the six cultural history museums in West Zealand, it has often been a struggle merely to get the number of responses required in order to receive the annual reports. The museums have rarely had the time and resources to act purposefully on the survey results. However, the museums have worked specifically with the results of the User Survey, also before the merger.

When it was time to renew the somewhat dated archaeological exhibition at Holbæk Museum, the museum approached the users in earnest for the first time to hear their opinions and find out what they wanted, before the planning work for the exhibition began. The museum had many satisfied elderly users, as is the trend across the country, and scored low on the question about 'possibilities of active participation', as did the majority of the cultural history museums. The wish was therefore to have an exhibition that addressed children and young people to a much higher degree, and which would preferably include the possibility of more active participation than the museum's exhibitions did in general. Taking its starting point in the results of the User Survey, the museum applied for and was granted funds from the Danish Agency for Culture in 2010 for a qualitative user survey. The survey, which ran across six months, was conducted in collaboration with the museum's mediator and expert staff. Pupils from a fifth form, a class from an upper secondary school and selected parents and teachers participated in the survey, which was carried out via interviews, museum visits and workshops. Although there were different attitudes to the concrete design of the exhibition, the basic view among the participants was reasonably clear. They did not want to look at axes and potsherds in glass showcases. They wanted to hear more about how archaeologists work. The most distinctive message was: "We want to have a go ourselves!" In addition, a number of concrete proposals were put forward by the users, and through this qualitative user survey, the museum gained invaluable knowledge about the wishes and needs of exactly the target groups the museum wanted to address through the new archaeological exhibition. The result was 'ArchaeoLAB' – Archaeologist for a day', for which the museum subsequently managed to raise funds for further development and execution. ArchaeoLAB opened in February 2013 and is not really an exhibition, but an archaeological laboratory where users can dip into the work of an archaeologist in the field and at the office. Apart from teething troubles with dust from the three tons of gravel in which digging is eagerly carried out, ArchaeoLAB has been received very positively by the users.

## ARE WE GOOD ENOUGH, THEN?

On the whole, we have to say that the users are often very polite and positive in the User Survey. They are definitely not stingy with their 8s and 9s. The thing is, though, that this is not of any great use to us. This is why at the museums in Holstebro Municipality, we have applied a number of other, supplementary measures, including both qualitative user surveys and commercial surveys. The Alexandra Institute has carried out a so-called attraction analysis of Hjerl Hede. The analysis is financed with funds from the Danish Agency for Culture's pool for qualitative user surveys in museums. The analysis uncovers the users' experiences at the museum in a qualitative way – for instance how the users move around the museum. Are they able to take in the experience and find the things that are of interest to them? Unfortunately, we were told that the users had difficulty in finding their way around the museum. The analysis also indicates that we have a problem in relation to the small rooms in our rural cottages. When a staff member or a volunteer is to talk about something, there may not be enough space for all of the users who want to listen. This is why we are currently developing the animation of the open-air museum so that more activities are moved outside the houses and to a much higher degree motivate the users to participate in the activities, instead of just using their ears and eyes.

## A PUNCH IN THE STOMACH

The attraction analysis also included some interviews with non-users. Of course, this is always an interesting category, especially when you can find people who fit within the museum's target group. A number of people leaving Den Gamle By 'The Old Town' – Open-Air Museum of Urban History and Culture in Aarhus were asked whether they had considered visiting Hjerl Hede, followed by a question as to why / why not. It came as a bit of a punch in the stomach when many of them answered that nothing ever happened there. We simply have to conclude that we have a communication problem, as many new things actually do happen there every single year.

At the Shipwreck Museum, the Alexandra Institute has conducted a small attraction analysis, which also rendered surprising information. If we take a look at a family with a dad, mum and children, who visit the museum, the pattern is that the dad walks around the museum, the children go to the playroom, while the mum stays in the museum shop. These movement patterns have given us food for thought, and as we are about to refurbish the museum, we can now make a deliberate decision as to whether we think it is quite all right to have a separate children's room, or whether we should do more to keep the family together, e.g. by locating play options across, near, and with relevance to the exhibition's different elements.



## YOUNG WITH THE YOUNG

One result of the User Survey is an increased focus on young people and their absence from museums. This is another issue that the merged museums have worked on.

At Holstebro Museum, we have tried to attract young people by means of games and technology. For instance, we have published the digital game, '*Jeg er arkæolog*'[3] (I am an archaeologist), which young people can play at school as a preparation for a museum visit, or they can play the game at the museum on iPads. For this purpose, we have created a 'chill out corner' with big beanbags. And it is evident to us that the young people feel at ease with an iPad in a beanbag.

The experience gained from the qualitative user survey in Holbæk made the museum target a group of young people who were severely underrepresented among the users, i.e. young people who were not ethnic Danes. In collaboration with a number of relevant partners, the museum carried out the project 'Holbæk Museum, more than nice', which took its starting point in rap workshops, breakdancing and a summer camp, concluding in an exhibition about, with and by the young people, who were subsequently hired to present the exhibition to the users.

In Odsherred, staff have also been working on making the museum more relevant to young people. The project 'Landed – should I stay or should I go?' was a collaborative effort between the museum, theatre and library. Just as in Holbæk, 'Landed' was created with and by young people who told their own stories. The project contained focus group interviews, a photo contest, video recordings, youth ambassadors in the individual local communities, and intensive use of social media. The end product was far better knowledge about the young people's lives, dreams and challenges, and an exhibition with a related performance that addressed issues in the young people's everyday lives.

The projects in Holbæk and Odsherred showed that when museums really endeavour to meet young people on their terms, staking time and resources on this, it is actually possible to get their attention and stir their interest in exploring what they can use museums for. However, in both places, the problem was how to follow up on the projects, maintain the collaboration and continue the work. In a busy everyday life, it proved impossible to maintain contacts, so the projects remained one-offs. However, the projects have not been in vain. They have given the museums far better knowledge about this target group's wishes and needs. With the merger, the museums now have the opportunity to work more purposefully with user groups, including young people, in future.

## ARE THE TOILETS CLEAN?

Taking a more commercial direction, the Open-Air Museum Hjerl Hede has collaborated with Danish Top Attractions to complete a quantitative user survey solely about satisfaction at a very operative level. Users are not particularly surprised by the questions, and they can quickly complete the evaluation electronically as they leave. This means that the analysis has a far higher response ratio than the User Survey. On the other hand, it is not based on a statistically justifiable selection of respondents.

The survey and the method were developed by the company Shoptimizer, whose purpose is clear from the company name. Users are asked whether the food was good, the toilets were clean, and whether they were happy during the visit. All in all questions

that are of immediate use when we want to create a better experience. But they are also questions that are difficult to apply to a long-term strategic development of a museum if you want to consult the users, as we do, both in West Zealand and in West Jutland.

## AFTER THE MERGER

One of the main arguments for museum mergers is the possibility of creating the basis for a better museum. This is to happen in the form of a professionally strong organisation, which can comply with increasing authority requirements on museum operation, but to at least an equally high degree, it is to happen through the creation of a better museum for the users. Both museums have an ambition about being museums for the many, and in order to achieve this, we must hold on to the many satisfied users that we have today, while at the same time attracting new users and new user groups.

One of the things we have discussed at West Zealand Museum is that we want to make exhibitions that people can be bothered to see. Internally at the museums, we have previously been good at explaining away failing visitor numbers for a specific activity or exhibition by referring to external factors, e.g. bad museum weather, lacking press coverage, or even clashing with popular TV programmes. However, it is entirely possible that a contributing reason for lacking success could be that in the concrete cases we have not delivered what the users demand. Often, what has happened is that we as museum people have produced communication based on our own assumption of what users required. If in future we want to create more and better museum experiences for more user groups, it is essential that we gain much better knowledge of what the individual user groups demand. In this connection, the User Survey can be an important tool, but it cannot stand alone.

## GERMAN CHILDREN IN THE VIDEO BOX

Throughout most of 2014, we have had a video box at Holstebro Museum, where users have been able to record their own wishes for tomorrow's museum. So far, it has not been a great success, but even so, it has been thought-provoking. The majority of those who have played with the video box have been German children on holiday. They have obviously not understood clearly what it was about, but they have been very interested in playing with the video media. What is interesting is partly that – according to the User Survey – we do not have many German users, but if we based statistics on the use of the video box, we would have to make the museum much more multilingual than it is today. And we can also conclude that children and young people from all corners of the world are drawn in by new technology – including in a classical, cultural history museum.

An attempt at using postcards, which users could send to us with good ideas, has not proved a great success either. We offered tempting prizes, but did not get anything truly useful in return. The result from a citizens' meeting held in Holstebro in September 2014 was different; here, we had a sound discussion with a number of citizens, which produced an abundance of ideas. The difficulty is, though, and this also applies to consequence reactions to many surveys, that wishes and ideas go in all kinds of directions. This is where it would be good to have a bright analysis department with time to interpret people's statements. As time passes after a citizens' meeting or a focus group, the points that we would most like to remember remain – and then we can act on them.

## USER PANELS

Both in West Jutland and in West Zealand, our attitude is that user-driven development needs to be energised further. In West Zealand, we continue to build on the good experience with qualitative user surveys, which we will also make use of in future to clarify our users' needs in connection with specific action areas. In addition to this, we are currently busy appointing user panels, which are to help us create tomorrow's exhibitions and activities in step and agreement with the user's wishes. Naturally, the objective is to have many more users, but we fully realise that this should never obliterate the expertise and authenticity that must be the foundation stone of the cultural history museum – also in the future. The reason we ascribe such great importance to the user panels in the future is that we hope they can point us in the direction of all those people who do not use us today. After all, even the best user survey among museum users will never be able to reveal why certain parts of the population never turn up at a museum. But in our zeal to attract new user groups we must not forget all the happy and satisfied users we already have. The user panels are to be composed of representatives for both the traditional museum users and the groups from which we would like to attract more users. Here, the TNS Gallup compass segments can prove useful after all, when we are to select and find the particularly underrepresented user groups.

## MOVING THE BOX

In Holstebro, we have not given up on using the video box as a source of gathering user-driven ideas for qualitative museum development. Next year we intend to move the box out to schools that offer youth education, as we have found that young people do actually see the point of museums. They can help provide us with the knowledge we need in order to make exhibitions that are also aimed at them. We also want to have a go at placing the video box at the library where other potential museum users go. And finally, the box is to be placed in the supermarket Bilka. Our purpose is to gain input that we would not have been able to think of asking for ourselves.
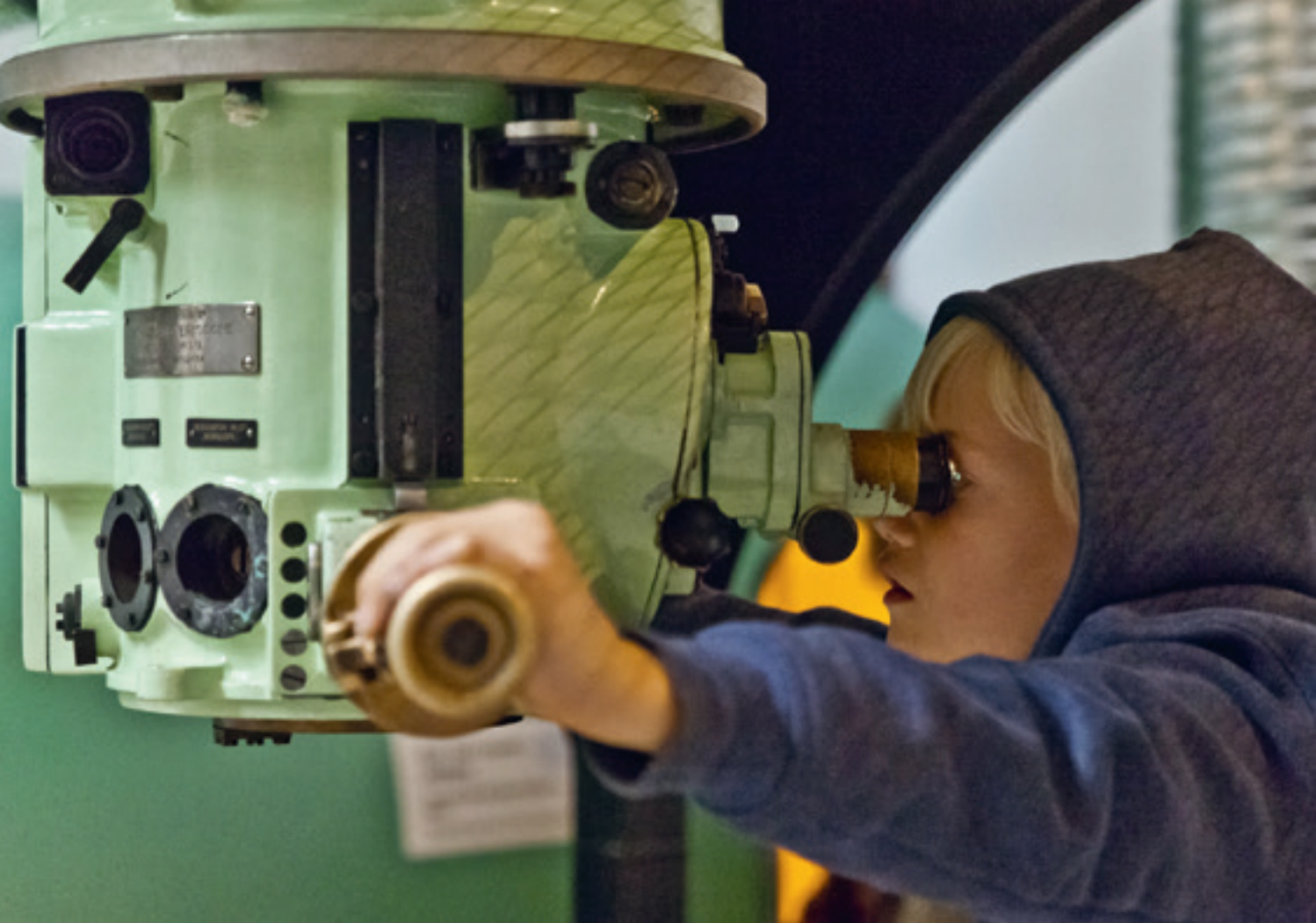
We expect to gain quality knowledge about users' needs and wishes through qualitative user surveys, user panels and conversations. This will make it possible to create differentiated and targeted communication, and thus, we can create better and more relevant museums for the users and increase our visitor numbers.

### ENDNOTES

1   www.kulmus.dk

2   www.vestmuseum.dk

3   http://www.historie-online.dk/nyt/holstebro-arkaeolog.htm

# RECOUNTING THE PAST, PRESENT AND FUTURE

## – ART, SENSE OF PLACE AND SOCIETY

### ALIA RAYYAN

The question of whether art should respond to social responsibilities is not new and has been addressed by innumerable artists and philosophers of note. Jerusalem has never been an easy address, now more than ever in the wake of growing tensions and violence in 2014. Presenting art in these circumstances has its own unique rules and framework, especially for a Palestinian organization. For Al Hoash, it has always been important to remain part of society in line with our founding mission to preserve and promote cultural heritage and art.

# RECOUNTING THE PAST, PRESENT AND FUTURE

## – ART, SENSE OF PLACE AND SOCIETY

Since the building of the Israeli separation wall, Jerusalem has been isolated from its natural hinterland and deprived of economic and cultural exchange with Palestinians from the West Bank. Most Palestinian organizations located in Jerusalem have shifted their offices to Ramallah to enable access to the public.

Although East Jerusalem has been the subject of political rhetoric stressing its significance to the Palestinian national cause, the reality on the ground is very different. Cultural and economic life remains concentrated in Ramallah and Jerusalem has become a satellite – not only culturally, but also economically and politically, cut off from development and the outside world.

### AL HOASH

The Palestinian Art Court – Al Hoash was established in 2004 in Jerusalem by a number of art enthusiasts and collectors. Their goal was to lay the foundations for a future Palestinian Art Museum in Jerusalem that would preserve and promote Palestinian art and cultural heritage. The creation of a Palestinian art museum in Jerusalem has not been an easy task as it depends entirely on external forces and political developments. Nevertheless, over the years, the Al Hoash has succeeded in establishing itself as an important art organization in Jerusalem, organizing many art exhibitions of Palestinian and international artists, publishing a number of works on Palestinian art and artists, and providing educational programs with workshops for youth, women and children.

Ten years later, the political situation has not improved and Palestinians are still far from full recognition, independency and equality. Witnessing the loop of destruction of basic living conditions and the ongoing fragmentation of Palestinian realities within designed patterns of occupation, Al Hoash's mission to preserve cultural heritage and art required reevaluation. What does it mean in a place with such harsh political realities to preserve cultural heritage? Is it sufficient to produce intellectual material and show art works in a white cube to fulfill our task of preserving knowledge and heritage for future generations, for them to remember their identity and origin? Or should there be a broader interpretation of the mission in light of the ongoing deterioration? What is the task of an organization in such a context, surrounded by people suffering under occupation and in despair?

### A MUSEUM IN A CONFLICT ZONE

In view of the fact that Al Hoash is located in Jerusalem, which is very clearly a conflict zone, it was not an option for me to work within the framework of art existing for its own sake. At the same time, I also acknowledged the need for a younger generation of artists and art students to have a body that presents their interests. The aim was to coalesce these needs without losing the original focus of Al Hoash to preserve art and cultural heritage.

After some investigation and evaluation of the situation, in 2013 we decided to concentrate our program and sharpen the profile of the organization. Instead of trying to fulfill many needs, we choose priorities with the aim of establishing connections between the separate programs.

### CHALLENGING FEAR AND INSECURITY IN PUBLIC SPACES

One method was to open up the space for greater interaction and to create a meeting place for visual culture, critical thinking and innovative formats. We repositioned ourselves from being simply a service point for art lovers and have attempted to become a center that engages with the public in a creative and participatory manner.

The level of skepticism, fear and reluctance by members of the community and social associations towards change or any attempt to challenge the current status quo is very high in Jerusalem. People tend to restrict themselves to the private space, which seems to be the only space offering personal freedom and security. Fear and insecurity in public spaces is huge and has, of course, increased throughout the years of occupation but also over the years of increased conservatism and religious dictates, which appear to have the answers to preserving identity and resistance to the existing status quo. What is needed is a spark that will revive the community and bolster attempts to liberate the Palestinian public in Jerusalem from its current passivity.

A comparison of the situation of Palestinian society with that of the art scene reveals the gap between them. The vibrant internationally connected art world can look back and see development of its excellence and art canon. We have today a number of art

organizations, foundations, galleries and educational entities in the field of visual art. The center of cultural interaction and exchange, nevertheless, has been transferred to Ramallah.

The improvements in the art scene have not impacted on its relationship with society; the value of art is still not recognized in society. Instead, we observe that artists tend to lose their connection with their communities and art centers are perceived as exclusive spaces for selected people.

## GAPS BETWEEN ARTISTS AND SOCIETY

Socially engaged art has always been part of the scope of Palestinian artists, peaking in the late 1980s to the end of the 1990s at a period when the solidarity and common interests of the first Intifada united a society no longer differentiated by origin or profession. With the Oslo agreement in 1994 and the relative increase of freedom in cities like Gaza or Ramallah, art was no longer forbidden by the occupying power and it became part of the movement to develop and establish infrastructure, education and civil rights.

Art organizations were established and inspiring art projects took place. Yet since then, society has faced many disillusionments and has been disappointed by the Palestinian government, the peace negotiations and the growing domination of neo-capital structures and regulations. The problems became complex and artists felt deprived of creating any changes. Instead, they discovered the international scene for their work, reflecting upon the problems at home in the hope of recognition and success. Artists' work became focused on the micro level, where their personal observations, questions of individual rights and an urge for greater freedom of expression are dominant themes. Today, the percentage of Palestinian art works shown outside the country is higher than ever and only a shrinking number of artists can or want to work with the local community.

In October 2014, Al Hoash initiated a discussion amongst artists, curators and art organizations on the growing gap between artists and society and the old dilemma of the division between art for its own sake and socially engaged art. Frustration over the fact that socially engaged art was unable to bring about change was common sense. This reaction is understandable and is a reflection of a worldwide phenomenon in our globalized world, but it cannot be the only response.

## ALTERNATIVE FORMATS

Al Hoash has prioritized the search for alternative formats for committed art and public space engagement to support social change, which in turn attracts both artists and the community. It was important for us to build up a program that serves artistic excellence in conjunction with the need to revitalize the community and support identity. Creative examples may be found worldwide. In 2013 we were introduced to alternative formats beyond classic structures and the understanding of outreach projects. The Cairo Lab for Urban Studies, Training and Environmental Research (CLUSTER), or the experience of 'Råderum', a project in Denmark, inspired us to create a new vision for our field of work. Examples need to be introduced to all local participants, communities and artists, to enable everybody to understand the positive long-term effects for the community, identity and the belonging to the city.

In Jerusalem, permission is needed for any gathering or activity in public spaces; this can only be issued by the Israeli municipality. A gathering of people can easily be qualified as political activity and requests have only a minimal chance of being permitted. The lack of public infrastructure and public spaces in East Jerusalem – in comparison to the developments in West Jerusalem – complicates all opportunities to design public engagement beyond the classical form of street festivals.

When the public, shop owners and other service providers were asked what they believe should be prioritized to revive the area, the most common answers have been to strengthen economic development and prosperity. While it is understandable that economic development would enhance living standards, it clearly cannot be the mission of an art organization to fulfill this desire. Moreover, I believe that positive steps towards social change can only be achieved with the participation of the people. Art can stimulate the community and provide new perspectives and innovations, challenging the familiar habitat. A successful program needs to be designed as a balance between stimulation, challenge and empowerment.

## TRANSFORMATION OF PUBLIC SPACES

In 2013, we started our initiative to reclaim a public park located at the end of our street, Zahra Street. The little park contains a few olive trees, patchy areas of grass and a neglected playground. Surrounded by an ancient wall, the park has long attracted criminals and drug addicts after dark and has developed such a bad reputation that it has been completely abandoned by the community. In view of the fact that East Jerusalem lacks public spaces, we decided to reclaim the only existing park in the area by choosing the garden as a prime example to introduce our public space engagement program to the district.

Our first interventions attempted to challenge public perceptions of the garden and art by engaging the community in collective positive experiences. Alongside smaller community activities, it was essential for us to attract families and children to break the first misperception. We therefore invited the Palestinian Circus School to the park, where they organized workshops with children of the neighborhood and performed part of their show. The event transformed the distorted place into a welcoming arena, full of creativity and joy. In parallel, we worked with social initiatives to reach out to the drug addicts, since it was never our intention to see them expelled, but rather to reunite the community and work together with marginalized groups to reintegrate them into society.

The second element was a series of garden talks that provided a space for civic, socio-cultural, and political discourse. In these talks, activists, professionals and academics addressed issues of public concern, helping to foster an understanding of the conflicting situations in Jerusalem. These discursive public arenas were the first step to reclaiming political ground in the public space and in promoting discussion of the importance of making it a potential space where each individual of the community has the right of engagement.

## ART INTERVENTIONS

Parallel to these community activities, we began to engage artists in art interventions in the park. The first event transformed the park into a fairy tale from Kalila Wa Dimmna, a famous collection of animal fables from the 3rd century BCE that mostly took place in the forest. The dialogue between cultural heritage and folklore was used to tempt neighbors to open up and express their memories of the garden, which were recorded and placed in the garden. Under the curatorial of Yazid Anani, a parallel art show was designed with videos of wild animals in combination with the recorded memories of the community. These installations were exhibited and placed within the park amongst the trees and green spaces. Suddenly, the garden became a magical place where visitors were invited to stroll and dwell.

Later, further art interventions were organized, such as a public picnic realized by artist Jumana Aboud, or a public cinema event in the garden organized by Oraib Toukan. Through these activities we established a strong relationship with neighboring youth clubs and shops, enhancing the interrelationship between the organization and the community. During this process, we continuously stressed the fact that change could only be achieved through the synergies and engagement of all parties. People tend to have huge expectations; this conflicts with the fact that change needs time.

## CREATING THE PLATFORM

Alongside this movement, major transformations took place within the Al Hoash space. Situated in a beautiful old Arabic house with high ceilings, a veranda with beautiful arched windows that give onto the street, and a small terrace, the space offers numerous different alternatives to increase usage by and for the public.

The former veranda was transferred into what is known today as the Platform, where we can hold meetings and discussions amidst the public art library and showcase for Palestinian design and production. A mixture of a contemporary and vintage interior invites visitors into a relaxed interior where they can admire the artifacts of young Palestinian artists and designers, browse Al Hoash publications, and indulge in our art library. High quality posters of Palestinian art works exhibited previously can also be purchased. Around the long narrow table, talks are easily held, and researchers have a place to study or conduct workshops. The effect has been immediate: more young artists are finding their way to Al Hoash, community members meet, and artists contact us to showcase their works. This is especially important to young Palestinian art students from the 1948 territories who do not have access to Palestinian resources and lack a connection to the Palestinian art scene in the West Bank and Gaza.

To support local handcrafts, we adopted the idea of working in the field of creative industry in which we attempt to bring artists engaged in traditional handcrafts together, connecting the Palestinian production of artifacts with contemporary art and design and allowing them to participate in a movement that has been realized in other locations.

## THE COLLECTORS' ROOM

The dream of establishing a Palestinian art museum has not been forgotten. Al Hoash has explored diverse possibilities for several years and has created a critical debate around the topic of museum art. However, it has not been possible to step closer to realizing this dream. A location for Palestinian art history is undoubtedly necessary to introduce society to its visual memory. Classical or more conservative interpretations of the nature of art museums are as important as the more experimental and participative formats. I believe that a society can only develop its own new alternatives to conservative interpretations in the presence of original formats.

Keeping the limitations and capacity of Al Hoash in mind, we came up with the idea to transform one room into an "art museum", showcasing pioneering Palestinian artists and their works in an atmosphere reproducing the style of classical art museums. This

room now includes a permanent exhibition of Palestinian art works loaned by Palestinian art collectors. The Collectors' Room opens the rich collections of private collectors to the public and builds a bridge between groups of different backgrounds and interests to serve both the community and art.

## VISUAL MEMORY

A little more than two spaces are then available for alternating exhibitions, alongside the topic of visual memory, formulating identity and history. This is currently depicted in the ongoing exhibition of Palestinian artists from Gaza, drawing on visual memory and recounting the past, present and future in the wake of the horrific war on Gaza in summer 2014. The theme will be continued in the upcoming photography exhibition by the young Gazan artist, Nidaa Badwan, who remained in her home for more than 100 days as a form of protest against the ongoing violence, deprivation of freedom of expression and despair. The result is colorful autoportraits of the young woman confined within her private walls.

## THE ALTERNATIVE CITY

On a positive note, Al Hoash established its place in society, but we still had to come to terms with the fact that higher visibility and public perception was greatly needed. Our search for a partner in Jerusalem to support our needs came up with the Jerusalem Tourism Cluster, which offers Palestinian initiatives to enhance tourism in Jerusalem, and whose goals are the similar to ours. Together we formulate a program for an *alternative city* that would connect the Old City of Jerusalem with Zahra Street and its surroundings through artistic and cultural events. Although we cannot take on the hefty responsibility of developing the prosperity of our neighborhood, we simply cannot stand by and dismiss the drastic economic situation as people struggle to make a living. This synergy stimulates local support and philanthropy, which are important factors to decrease the dependency on foreign donations and grants. The partnership between the tourism sector and culture can be beneficial for both parties. It will undoubtedly increase the number of visitors in the area and will connect different districts, creating alternative tourism experiences that promote and protect the interests of the citizens, including marginalized groups and deprived youth.

Our Alternative City program embraces the experiences of other countries and adapts them to our circumstances. Social change can only be achieved via long-term projects that gradually develop and increase the participation of the community and artists. This includes vocational measures and specialized training for artists, as well as providing a hub for local and international visitors.

In this context we include an artist residency and will welcome one artist from each country the UK and Denmark in 2015, who will work with youth and the community over a longer period, as well as with their Palestinian colleagues. Together, they will create art stations between Zahra Street and the Old City to highlight forgotten areas, engage youth in discovering the creative industry, and invite local and international visitors to stroll between the two districts.

## CREATIVE AND IMAGINATIVE INTERACTION

After 18 months of engagement we look back and feel confident that we chose the right direction that responds to the questions raised at the beginning of this essay. The preservation of cultural heritage and the strengthening of identity demand a wider interpretation in conflict zones. Art cannot alleviate the impact of a conflict or create a comfort zone, but it can nevertheless stimulate a space for creative and imaginative interaction beyond the current restrictions and oppression. Ensuring respect for people's needs and handling the programs with professionals are essential tools to enable the project to grow. The choice to begin in the neighborhood and to let the project gradually develop – parallel to people's will to increase their engagement with the public space and art – has been vindicated. A first giant step has been taken and we are excited to carry on this journey we have traced, despite the constant state of political disillusionment.

SENSE OF PLACE
AND METAMORPHOSES

# NATURAL HISTORY MUSEUMS AT A TURNING POINT

HANNE STRAGER

**N**atural history museums are reaching a 'tipping point'. Unless they manage to change, they risk becoming superfluous. Natural history museums' role and relevance are up for debate. One prerequisite for the natural history museums to be able to contribute to social development, and thus be relevant to children and adult citizens alike, is that they define and develop their fundamental values.

# NATURAL HISTORY MUSEUMS AT A TURNING POINT

For hundreds of years, the natural history museums have been bastions for the exploration of nature and for the collection and dissemination of knowledge about the origin and development of life, Earth's biodiversity, and biological and geological resources in the world. These topics have new relevance today: It is no longer merely a question of understanding and explaining the world. It is about contributing to preserving Earth so that we and a number of other organisms can continue to live here.

The natural history museums can play a unique role in this. Not only do museums across the world have the necessary expertise to shed light on and understand complicated phenomena such as global warming and climatically conditioned environmental changes, biodiversity crises, resource and food shortage, and the threat against a number of ecosystems such as rainforests, coral reefs and the Arctic. The natural history museums also have at their disposal the expertise to communicate this knowledge to a wide audience. Knowledge about and interest in these subjects are the prerequisites for citizens in any society to be able to participate in the political debate and dialogue about e.g. climate change and biodiversity. They are a prerequisite for being able to create the changes that are necessary to achieve sustainable development. However, the conclusion from a conference on the role of natural history museums in 2013 at The Smithsonian was that the natural history museums are squandering this chance. [1]

## PLACES FOR CHILDREN

When natural history museums fail to fulfil this important role in society, it is partly due to the image that natural history museums have in the public sphere. An increasing number of researchers and other observers of natural history museums point out that natural history museums, and in many cases also related institutions such as aquariums, science centres etc., lose their relevance for a large proportion of the citizens because they choose unilaterally to address children.

This is the conclusion that John H. Falk et al reach in their analysis of the informal learning sector within natural sciences in the United Kingdom. [2] In general, there are not enough offers aimed at adults, but the entire sector's image as 'a place for children' threatens the viability of the natural science institutions and their chance of getting adults involved in science subjects and issues. The same concern is expressed in the report 'Learning Science in Informal Environments'. [3] The report's authors see natural history museums and other informal learning institutions' image as places for children as a decisive reason for the way in which they are perceived and used by adults.

Several studies stress that when adults visit natural history museums, they are accompanied by children. Adults do not visit in search of knowledge on their own part. [4] This is also, in part, Charles F. Gunther's conclusion in his article 'Museum-goers: Life Styles and Learning Characteristics'. Here, he describes how adults' primary role at natural history museums is to support children's visits. [5]

## RETHINKING THE NATURAL HISTORY MUSEUM

A Danish study shows that this concern is well-founded. It is not only researchers and museum staff who are aware of the issue. A large majority of the people questioned in a survey think that natural history museums – in sharp contrast to art museums – mainly address children. [6] 80% of those questioned for the survey think that natural history museums should be places where you can learn something.

However, the museums' image is not the only problem. According to many observers, the museums' activities and research are also orientated to a too limited degree towards handling environmental challenges, e.g. the extinction of species, climate change and human activities' detrimental impact on biotopes and ecosystems. Director of the natural history museum at the University of Kansas Leonard Krishtalka and his colleague Philip Humphrey argue that natural history museums are stuck in the thinking of the 19th century, and that it will take a complete restructuring of their entire work to become able to be of use to society. [7]

Several people have suggested that the museums' knowledge about species and their way of life and distribution can be integrated with advanced analyses of large databases and large datasets, and be used for producing better predictions to assist decision makers. [8] This is not only about species and their distribution, but also about understanding how large systems work together and are affected by other factors. It will require a more interdisciplinary approach to the knowledge that, in many ways, can already be found at the museums.

## WHO USE THE NATURAL HISTORY MUSEUMS IN DENMARK?

Natural history museums vary greatly. The quiet halls with minerals in old showcases and gold-framed pictures of famous Danish geologists at the Geological Museum, which is a department under the Natural History Museum of Denmark, form a sharp contrast to a swarm of children watching a 'show' at Naturama. The settings vary a lot, as do the exhibition and communication forms and the types of users. Even so, enough things bind these museums together to make them stand out.

The User Survey conducted at the Danish museums has provided knowledge about who the users at the Danish natural history museums are, and it provides insight into why they visit. The users at the natural history museums differ from the users of other museums in several ways. They are younger, they often visit in groups, and they include more men than at the other museums. The largest group of users are in the age category 30 to 49 years. In the User Survey from 2013, this group makes up 48%. This is more than twice the proportion that the group makes up at the art museums, where they only account for 21% of the users.[9] Users visit the natural history museums in the company of others. In the User Survey from 2011, 77% of the respondents at natural history museums indicated that they were there as a part of a small group; only 48% of the respondents at art museums visited as a part of a small group.[10] Men constitute a minority of users at the natural history museums. They make up 41%, which is a larger proportion than at Denmark's art museums, where men make up 35% of the users.[11]

It is also worth noticing that more than a third of the users visit museums for the benefit of others. Either in order to be a 'facilitator' for others, typically a tour guide, a parent or a teacher, or because they are 'tag-alongs'. This means that they visit a museum with somebody else who has chosen to visit the museum.[12] In other words, the User Survey in Denmark confirms the observations and trends that are expressed above.

The User Survey provides an overview of who visit the museums. However, not all user groups are included in the survey. The respondents are users aged 14 or above. Children, including school groups, are thereby not included in the survey. At the Zoological Museum, which is the largest branch of the Natural History Museum of Denmark, school groups make up about 30% all users. It is therefore no surprise that the Zoological Museum and other natural history museums are considered museums that are primarily for children.

## BEING RELEVANT TO YOUNG PEOPLE AND ADULTS

Naturally, it is a privilege to belong to a museum category that children like, and where the halls and passages are always full of interested and happy children. At the same time, it is important to be aware of the possible consequences that a 'children's image' can have for natural history museums' possibilities of participating in and contributing to the public debate about big and significant nature and environmental questions. At the Natural History Museum of Denmark, we are aware of the issue about natural history museums' image as 'a place that is good for children – but not all that interesting for adults'. This is why about 10 years ago, we started implementing a strategy about also being relevant and interesting to young people and adults. At first, the strategy led to our starting to change the form and content of our exhibitions and the way in which we communicated. One example of this is the exhibition 'Bionics', which opened in 2004. The exhibition is about the way in which engineers, inventors, architects and designers find inspiration and solutions in nature for the development of new materials, structures and designs. Due to the exhibition, we saw an increase in the number of adult visitors and students from educational institutions, e.g. design and architectural programmes, the Technical University of Denmark and technical colleges. No doubt, that is a success, but we also learnt that changes take time. When the exhibition closed, the new users disappeared again.

The turning point came in 2009, the 200th anniversary of the birth of Darwin, when we opened a large permanent exhibition about Darwin and the theory of evolution. Coinciding with the opening of the exhibition, we launched a series of new educational offers aimed at the upper secondary school and a website about evolution (in collaboration with the Department of Cross-cultural Studies at Aarhus University); we published a popular science book about Darwin and the theory of evolution as well as a new translation into Danish of Darwin's 'On the Origin of Species'. Staking so highly led to our receiving 30% more users than the year before, and the adult/children ratio changed from 1.24 to 1.48.[13]

Museums can and should participate in the public debate and have the opportunity to contribute with new knowledge and information. Surveys about museums' presence in public media can therefore also be an indicator of museums' relevance. A survey of Danish media's treatment of the subject of evolution and Darwin in 2009 shows that the Natural History Museum of Denmark contributed to placing evolution on the agenda during the Darwin year. Out of the 180 articles about Darwin and evolution that were published in Danish newspapers in the Darwin year of 2009, 44% mentioned the museum. In Sweden, where the national history museum did not have similar activities, the 200th anniversary was marked by

a symposium for researchers. By comparison, only 68 newspaper articles were published about evolution, and out of these, only six mentioned the Swedish natural history museum.[14]

The return of the wolf to Danish nature is another example of how natural history museums can play a key part in social debate. The Natural History Museum in Aarhus is a key player that contributes information about new observations and publishes clear-cut presentations about the wolf's justification in an otherwise impoverished Danish nature. However, it is still rare that natural history museums help encourage a debate or contribute to the public debate about nature and the environment.

## BECOMING RELEVANT TO AN ENTIRELY NEW AUDIENCE

In order to bring the museum's knowledge into play and communicate better about the museum's research and research fields, the Natural History Museum of Denmark launched 'Wine and Science' in 2009, a new type of events targeted at adult users. The classical natural science talk has been replaced by a number of shorter presentations that shed light on a topic from different angles. An evening will include three to five talks by different people from different subject areas. The interdisciplinary perspective of a subject is important, not only to create variation and dynamics, but also because the fact that the topics are dealt with by various experts adds depth and insight. Accompanied by wine and candlelight, the atmosphere at the events is festive.

Preliminary surveys indicate that guests attend the events in the company of others, and that they are very much considered social events. Some attend with a spouse, some with neighbours, and others with a group of friends. They all attend to acquire knowledge, learn about current research and events, and to speak with experts and enter into dialogue with them. The events are so popular that most of them are sold out quickly, despite the relatively high ticket price of DKK 110 per person. Two of the events are recurring and very popular. One of them is the annual Science Gala, where the museum's most important discoveries through the last year are presented. The other is the Nobel Gala, where the Nobel laureates of the year are introduced by Danish experts and colleagues. About 5,000 people attend our Wine and Science evenings every year. The speakers at the events are the museum's own staff, but also include experts from the universities, journalists, debaters, nature photographers, environmentalists, artists and writers.

Over the last 10 years, the museum has attracted four centres for basic research, whose research has led to new possibilities of communicating relevant and interesting issues to the museum's users. Work at the centres for basic research is interdisciplinary, and the centres are creating entirely new research fields at the museum. For instance, DNA researcher Eske Willerslev uses existing research and the museum's collections to respond to new questions about man's migrations on Earth, about extinct animal species, and about the connection between climate change and the extinction of species.

## AN ENTRANCE INTO NATURAL SCIENCES AND RESEARCH FOR UPPER SECONDARY STUDENTS

Six years ago, about 200 upper secondary school students participated in teaching at the Natural History Museum of Denmark every year. Since then, teaching has been restructured, and parts of the museum's educational programme have been targeted at the upper secondary school. The evolution exhibition in 2009 included educational offers for the upper secondary school. Teaching was conducted by researchers and PhD students serving as 'bridge builders' to the university world and research. The educational offers were very popular and meant that the museum was suddenly recognised as a relevant and exciting partner for the upper secondary school.

The museum continually develops new offers and events that focus on current and relevant topics. The offers are often developed together with upper secondary schools, upper secondary school teachers and other partners, and they are often based on the museum's research. As a result, upper secondary school students can now work with 'environmental DNA' in a DNA laboratory at the museum in close collaboration with the researchers at the museum who discovered, just a few years ago, that it was possible to find DNA from aquatic animals in water samples from both freshwater and saltwater. Similarly, the museum's most recent educational project, 'Ice Frontiers' is linked to a research project at the museum, which follows the development of glacier ice in Greenland by studying and comparing new and old aerial photos from East Greenland.

In 2014, the museum taught approximately 15,000 upper secondary school students from across the country, or roughly a quarter of all Danish upper secondary school students per year. Thus, in the course of just a few years, the museum has become one of the largest 'suppliers' of teaching for the upper secondary school in Denmark.

## CAN NATURAL HISTORY MUSEUMS BECOME MORE RELEVANT?

The discussion at the conference at The Smithsonian in 2013, which was mentioned at the beginning of this article, is also taking place among colleagues at natural history museums across Europe. Most people agree that not only can natural history museums become more relevant, it is crucial that they do. Today, more than half of the world's population live in cities – in Denmark, the proportion is over 80% – and creating a better connection between people and nature is, perhaps, one of the most important tasks to which museums can contribute.

Among natural history museums, there is an increasing awareness about the need to be more relevant, both in relation to expert and research-related activities at the museums, and in relation to how the museums' activities are communicated to the users. A prerequisite for achieving this is that natural history museums define and develop the values that make them significant cultural institutions in society.

## ENDNOTES

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# HOW CAN MUSEUMS CONTRIBUTE TO SOCIAL AND CULTURAL CHANGE?

LORENA SANCHO QUEROL

& EMANUEL SANCHO

The Costume Museum of São Brás de Alportel is a local museum situated in the interior of the Algarve region, in the south of Portugal. Conscious of the structuring role of culture in integrated development, the museum activates a series of practices inspired on the principles of Social Museology, with the aim of contributing to the construction of a sustainable present for its community. Marked by the search for sustainability, by the freedom of action and the sharing resulting from the recognition and definition of new uses of local experience, the management model of the museum is based on the definition of "layers of cultural participation". Its evolutionary character, aware of the needs, objectives and desires of the local population allows us to reposition this Museology and this Museum at the wake of the construction of an alternative globalization.

# HOW CAN MUSEUMS CONTRIBUTE TO SOCIAL AND CULTURAL CHANGE?

In the 'global village' context which technology has thrown us into in recent decades, the valuation of identity and local synergies has gained specific relevance. In what ways can we, therefore, benefit from the advantages of this global process, minimizing at the same time, its negative impacts such as cultural homogenization and mercantilization? How is it possible to preserve the characteristic identities of each place, which are so important for the construction of integrated development? Is it possible that small communities have at their heart a suitable answer? And, above all, what is the role of museums in this process?[1]

The answer contains various essential ingredients which mix in unequal quantities, according to each case, the experience of those involved, and the prime-matter at hand. The objective is to contribute to the construction of alternative models of development which take as a starting point the creation of a relationship of respect and complementarity between the global dimension and the location where the process takes place, but also the construction of new equilibriums.

Doubtless, the base mixture is composed of an inclusive, multidimensional and evolving concept of culture to which we attribute a profoundly collective nature, as well as the role of catalysts of sustainability in their social, ecological and economic aspects. Along this perspective, the local scale acquires a central role, not only for being the location of production, of transformation and of the evolution of our cultures, but also for being the great source of cultural diversity of our planet.

As a consequence, the notion of 'local' has undergone various effects in recent years. So, if on the one hand, it has acted as a support for political discourse containing an air of collective and democratic commitment, on the other hand, it has been subjected to a broadening of uses and meanings which reflect the need to work with society on a more human scale.[2]

It is therefore, focused on this scenario, that the museum in the quality of a collective process of construction and learning of values and senses emerges with all its strength. This is where the local population takes hold of the museum, making it into a space of representation, of affirmation and cultural creativity.

It is within this scope that Social Museology, or Sociomuseology, finds its reason to be, providing answers to the needs and desires of those, who, along with its share territory, enable the museum to respond to the needs of a participative culture.[3]

In this framework, we have chosen the case study of the Costume Museum of São Brás de Alportel (MuT) to speak of the secrets and challenges of a Museology operated from a community core, on a daily basis, involving collective essence, or, in the words of Nina Simon, a Museology based on the "co-creative project" concept.[4]

Along this perspective, the management model of MuT, composed of layers of participation, has contributed to the exercise of a structuring cultural citizenship which allows us to reposition the museum within society, and society at the heart of the museum. 'Network', 'empowerment' and 'resilience', appear to be key words for the success of this species.

## A VIEW ON SOCIOMUSEOLOGY

Sharing some ideas about the field on which we are developing our project, let's begin with some essential questions.

What is Sociomuseology? Where does it come from and what does it set out to do? In what ways does it establish a direct link between society and the museum? What are the methods and objectives of this powerful symbiosis, in a phase of reformulation such as the one we are now crossing?

In our view, Sociomuseology is the Social Science resulting from the coming of age of a New Museology[5], meaning, a scientific field of teaching, research and performance which emphasizes the articulation of Museology, in particular, with the areas of knowledge covered by the Social Sciences, Development Studies, Services Science, and Urban and Rural Planning.[6]

This science emerged in the 90s of the 20th century, with the aim of contributing to the development of an alternative Museology capable of responding to the challenges related to the rising of the current phenomenon of globalization, the expansion of new

technologies and the development of cultural hybridization processes which are characteristic of a society in evolution. Therefore Sociomuseology focuses its line of action on a Museology of a local dimension, with the aim of strengthening the collective processes of defining identities, of self-knowledge and critical thought, but also the construction of collective's non-hegemonic subjects.[7]

This is why we understand the Museum as a political, poetic and pedagogical process in permanent construction, which develops from a deep and broad concept of participation, capable of contributing to the construction of a better present.[8]

Among its current objectives we can refer: the repositioning of the museum within the axis of the local development through the participation of the local inhabitants in the definition, management and socialization of the concepts (and its local uses) of Cultural and Natural Heritage; the recognition of culture – in its varied forms and meanings – as the key to the construction of new social balances by way of the valuation of diversity, but also through the evolution of participatory management models which are situated at the origin of New Museology, in the decade of the 70s.

From a practical perspective, for museums such as that of São Brás, these objectives have come to be translated into the following work methodologies in daily life:

- Contemporary recognition and use of local experience, as a potential of knowledge of the territory (its uses and resources), of the population (its values, traditions and knowledge) and the micro-history which results of the study of living collective memory.
- Inclusive and horizontal management, based on the daily interaction between museum professionals and local agents/inhabitants on an equal basis, but also in the shared construction of projects, processes and initiatives that gain life through the museum.
- Progressive achievement of financial autonomy, by means of creating sustainable cultural formulas based on ecological values, social justice and valuing culture in its local dimension, in order to give meaning to the concept of *free museum*, in the sense of freedom of action and opinion.
- Conformation of new museological rhythms, according to the characteristics and needs of those who, together with the Museum, inhabit the territory. This means prioritization of ideas and aims of inhabitants and local collectives, in opposition to the objectives and strategies of a Museology of political visibility linked to cultural cosmetic.

## THE COSTUME MUSEUM OF SÃO BRÁS DE ALPORTEL: A LABORATORY FOR SOCIOMUSEOLOGICAL PRACTICE

São Brás de Alportel is one of the 16 municipalities of the Algarve region, in the south of Portugal. It occupies an area of 150 km$^2$ and has about 40 dispersed sites around its territory, with currently 10,662 inhabitants, half of them living in the main town of the same name.

We are referring to a territory situated in a rural context, which throughout the 19th and 20th centuries developed around the cork activity and the production of dried fruit. We are talking about a highly active rural culture, which translates to quality living through the practice of small scale agriculture by a large ratio of the population. We also refer to a population composed of local families deeply knowledgeable of transformations taking place with living memory since the beginning of the 20th century, and of emigrants from different parts of the world who make of São Brás and its surroundings their place of living and working.



ALGARVE    São Brás de Alportel

PORTUGAL
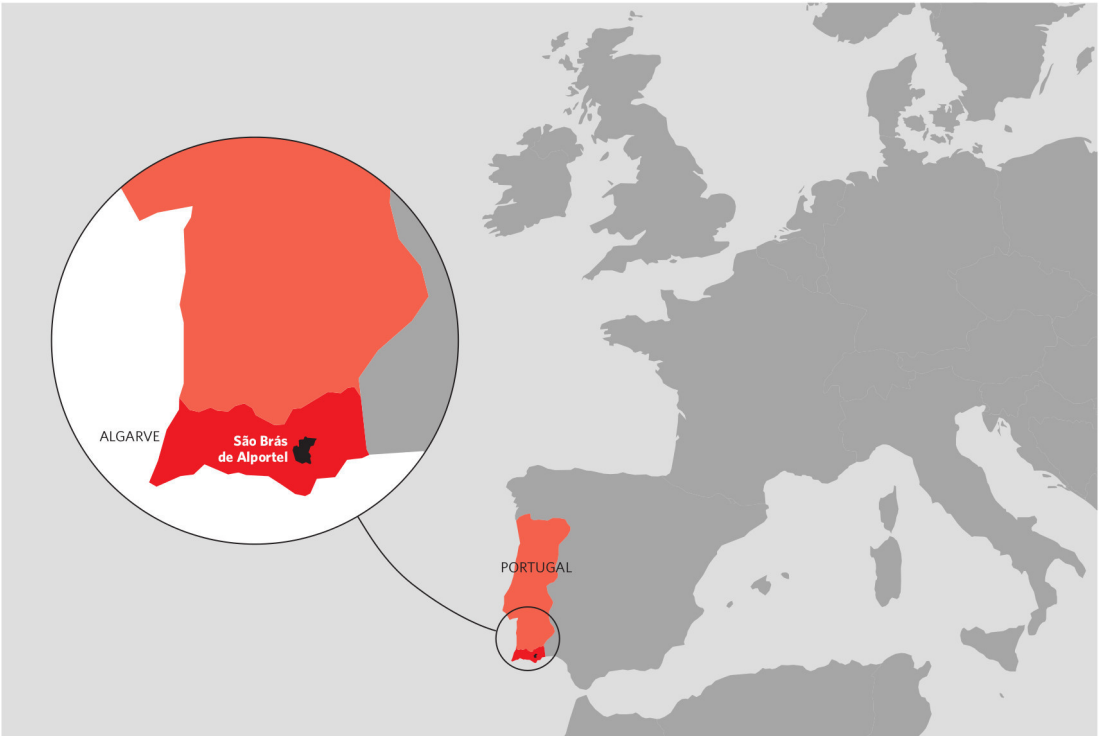
Within this context we witness two interesting phenomena:

1. The location of this territory in the interior of the Algarve, at the crossing point of two of the most important communication routes in the region, sufficiently removed from those areas that tourism devastated, but close enough to allow it to benefit from some of the advantages. These conditions allow São Brás de Alportel to maintain a stable social strata, where associations, clubs and local elites function regularly, and where traditions, rituals or celebrations maintain their characteristic vitality. Likewise, the way of life, the local architecture, the rural landscape and the mountain, preserve their characteristics in a balanced fashion.

2. The positive influence of a resident community originating in the north of Europe, around 15% of the total population, most of whom have retirement status. This intercultural mingling has come to slowly influence the local population into organizing cultural and artistic activities (theatre, singing, jazz, etc.) through the museum, but also for the implementation of good practices within the scope of the more traditional activities of the institution (thematic exhibitions, organization and maintenance of technical reserves etc.). These processes have come to be translated into a slow but gradual change in sociocultural habits in the village, whose original population is receptive to the external influence, integrating itself with ease into those foreign, but clearly enriching practices from a sociocultural point of view.

This set of ingredients, together with geographical location, the living standards of an area which has maintained many of the characteristics and rhythms of the rural world, easy access to the Algarve coast or the Algarve mountains, resulted in the inclusion of this region in the world network of "Cittaslow"[9] in the first decade of the 21st century. A set of requirements in the Village directly linked with the living standards of those who inhabit it, has been recognised. Among these it is worth noting the ability to:

- Encourage diversity at the expense of standardization.
- Support and encourage local culture and traditions.
- Develop a better environmental quality.
- Support and foster healthy lifestyles, especially among children, youth and older people.

For these reasons, since 2008, S. Brás of Alportel and three other towns of the Algarve region (Lagos, Silves and Tavira), have been awarded the diploma becoming founding members of the "Portuguese Network of Cittaslow".

## A MUSEUM HAND IN HAND WITH THE LAND AND ITS PEOPLE

In this context, and integrated within an institution of social welfare since 1983, the process of the creation of the current museum[10] started with the objective of documenting the traditions and ways of life that were beginning to disappear, as well as the specificities of local culture.

With this objective in mind, the process would develop around two central profoundly intertwined pillars: the collective construction of processes related to the life of the Museum (matching with life besides its own), and the definition of a central theme of study which allowed for the proximity of historical, geographical, social and cultural contexts of the region, the identity of the place explained through its main museological tool: the costume heritage.

In fact, the bases on which this project rested – lack of properly trained staff, the nature of its ownership, the self-management model, low budget and the "collective essence" of the museum origins and collection – did not allow for analogies with more conventional models. Due to the intrinsic characteristics of the territory, the bond with the locals became indispensable, for reasons of mutual recognition to further enrich the museological assets, while also to expand the technical team based on the diversity of knowledge and local experiences, and the self-sustainability of the project.

The experience shows a direct link between the financial needs of the museum and the level of community participation which goes much beyond the pro-bono work done by the volunteers. Besides, community participation is proportional to the level of use the museum has to the common citizen. To occupy the same soil and "to breathe the same air" is a fundamental concept.

Along these lines, in recent decades the Museum and its team have been growing based on these principles, focusing on a process of learning and mutual knowledge, envisioning the construction and deepening of a valuable relationship.[11]

In this sense, and along the lines of thought which are at the birth of New Museology, we believe that both, the origin and the evolution of the museum, should count on the permanent and broadened participation of local population, if not rising from it, rather than reaching conclusions as a result of political and cultural niches. This is why at MuT we frequently avoid constraints and compromises which are common to pre-established models. We are interested in constituting our own management model where the museologist is also an anthropologist, farmer, and lawyer of local interests and causes.

## MANAGEMENT INSPIRED BY NATURE

The cork activity[12] is intimately associated to history and to the identity of São Brás de Alportel. In the last 150 years, the region has been subject to the economic oscillations of the cork industry benefiting from the wealth generated during moments of greater prosperity, or looking for viable alternatives in times of crisis. As a consequence, the well-being this has brought to families along the years has left many marks of different nature on the territory. So today we find imposing buildings that reveal the force of the local industry, families which were able to provide their children with the schooling they never had, giving way to generations of people who left marks in all the Algarve region in the fields of politics, arts, literature and science. A matter of natural (the land, its geography and climate) and cultural (know-how and knowledge stemming from the experience of working the land in a sustainable way) resources in dialogue.

On a more scientific level, the cork oak is a tree of the "Quercus Suber" variety, stretching over the Algarve region since long ago, noticeable for its slow growth and because, with the passing of the years, it produces a valuable resource such as cork. In effect, following plantation, 40 years of care are necessary for the production of the first layer of cork with commercial value. This is the outer layer of bark of the bigger trunks. From then on, more cork will follow in 9 year cycles.

We can therefore say that the characteristics of the "Quercus Suber" connect us to the "long term action" where the farmer has to work for the benefit of future generations, and where each day represents one step in a long walk and a necessary gesture in the growth process.

From this perspective, and because Sociomuseology also works in "long term actions", which are defined through processes of daily and collective construction, we have opted to connect these two worlds to speak of the Museology practiced at MuT.

This idea is related with the characteristics of this Social Science, which since its beginning have been connected to the land, the people, its culture and heritage, but also to the process of construction and growth of MuT in layers of cultural participation, that involve local society in its diverse forms, through a long term action. Whether in the rhythms, whether in the forms, the layers of the cork oak and the layers of participation which bring to life the management model at MuT, seems to share their vitality.

In effect, MuT's Museology follows its own rhythms, is made of many voices and is in tune with the land, contributing to the social and cultural cohesion. With its all-inclusive management, it adds value to life in the village and that of its inhabitants, whose interaction with the museum brings to life diverse projects.

Like the cork oak, MuT's Museology, though resistant, also has its highs and lows. It requires human action to grow and produce its cork. The climate can have its effect on production, as can pollution in its many forms, or commercial manoeuvres which, in favour of higher levels of production, or visibility, try to subvert its natural rhythm of production or the colour of its bark. In the same way, the cork oak thrives on its soil and could never be transplanted to one different from its own.

Along the years, participatory management in layers has helped to consolidate the museological project, making it more productive under the role of the museum in local development, as referred to, at the beginning of our paper.

8


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## MAIN BODIES INTEGRATING INTERNAL NETWORK

1. Fixed team (a) at the front row, Technical team (b) at the back row.
2. The Friends of the Museum Group (c)
3. Aperitivo Dramatic Arts Group (c)
4. Alegria do Museu Leisure Activities Group (c)
5. The Museum Café (d)
6. Veredas da Memória Portuguese Folk Music Association (d)
7. Jasmin Traditional Ukrainian Music Group (d)
8. School at the Museum Group (e)
9. Photography, Memory and Identity Group (e)


1


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## INTERNAL NETWORK AS DAILY WORKING ESSENCE

To complement this line of thought, MuT works according to a concept of internal networking which activates transversal communication between different teams, groups of collaborators and local collectives. Inspired on the idea of Manuel Castells[13], this network is responsible for the production of a diversified and evolutionary museological project, defined by a horizontal management, where the directing board aids in the subtle orchestration of processes. In this way, the network contributes to the creation of bridges between worlds, ideas and strategies, leading to the realization of projects and to the empowerment of groups and organizations that make up the internal structure.

This network moves forward pushed by a diversity of individuals and collectives bodies with skills of variables natures:

a) **A fixed team** of 3 people, which guarantees the daily minimum functioning of the museum and the maintenance of its spaces;

b) **Two groups of technicians**, a total of 4 people, which rely on the financial support of local entities of social and territorial management[14] to complement the fixed team, providing answers in both the short and the long run, in areas related to the cleaning and keeping, of the museum expography, graphic design and communication, socio-cultural dynamization;

c) **The socio-cultural administration of the group of Friends of the Museum** (made up of approximately 800 members), relies on 1 fulltime worker, and a small team of 3 volunteer collaborators responsible for different tasks. In this case, and due to its cultural dynamics, its efforts, and the importance of its interaction with the museum, the *Friends* are responsible for: MuT cultural and recreational agenda, where we can find various autonomous groups in the areas of theatre, gardening, singing, photography, sports, history and bobbing lacework; several volunteer initiatives that nourish some of the traditional museological tasks, such as the inventory or the heritage education; searching for funding of different sorts.

d) **Small scale independent collectives or entrepreneurial initiatives** which take place at the museum due to the establishment of basic agreements. Here we can highlight *Veredas da Memória Portuguese Folk Music Association* and *Jasmin Traditional Ukrainian Music Group* in the first category, and the *Museum Cafe*, the *Museum Shop* or the museography enterprise *Museu à Medida* in the second category. Also, the development of micro-enterprises in the fields of antique restoration, design and communication, retrieval, digitalization and conversion of out-of-date video resources, etc.

e) **Museum initiatives and different collaborative independent volunteer projects** with their own challenges, objectives and development processes, all linked to the museum network, and all contributing to build MuT's socio-cultural dynamic and sustainability.



## THE MUSEUM MANAGEMENT
### IN LAYERS OF CULTURAL PARTICIPATION
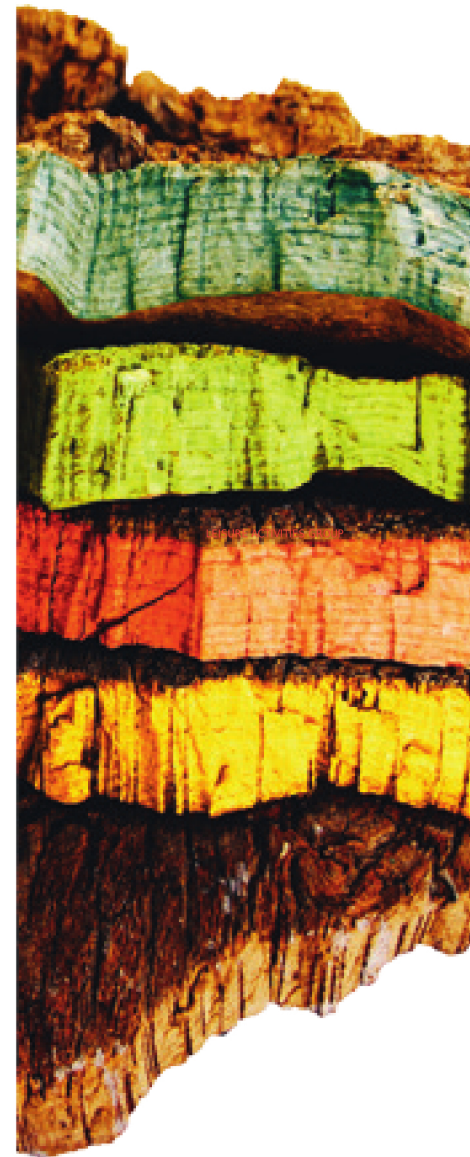
● **VISIBLE MUSEUM**
**TRADITIONAL MUSEUM FUNCTIONS**
- EXHIBITION
- MAINTENANCE OF BUILDINGS & GARDENS
- RESEARCH & PUBLICATION
- EDUCATIVE AREA
- TECHNICAL RESERVES, INVENTORY & CONSERVATION

● **DAY TO DAY MUSEUM**
**SOCIOCULTURAL DYNAMICS**
- FRIENDS OF THE MUSEUM
  - JAZZ CLUB
  - FRIENDS CHOIR
  - FADO & CLASSICAL MUSIC GROUPS
  - PHOTOGRAPHY CLUB
  - ART CLUB
  - APERITIVO DRAMATIC ARTS GROUP
- ALEGRIA DO MUSEU LEISURE ACTIVITIES GROUP

● **INTEGRATING MUSEUM**
**COLABORATIVE PROJECTS**
- DESIGN STUDIO GRAPHIC DESIGN ENTERPRISE
- MUSEU À MEDIDA MUSEOGRAPHY FREELANCE ENTERPRISE
- MUSEUM CAFE BAR MANAGEMENT FREELANCE ENTERPRISE
- MUSEUM SHOP HAND CRAFT & BOOKS FREELANCE ENTERPRISE
- VEREDAS DA MEMÓRIA PORTUGUESE FOLK MUSIC ASSOCIATION
- JASMIM TRADITIONAL UKRAINIAN MUSIC GROUP
- SÃO BRÁS IN TRANSITION INDEPENDENT GROUP FOR TRANSITION MOVEMENT

● **LONG TERM MUSEUM**
**VALUES, CAUSES AND ETHICS**
- GREEN MUSEUM PROJECT RESPONSIBLE BEHAVIOR FOR A SUSTAINABLE ENVIRONMENT
- PHOTOGRAPHY, MEMORY & IDENTITY PROJECT COMMUNAL MANAGEMENT OF VISUAL MEMORIES
- SCHOOL AT THE MUSEUM PROJECT HERITAGE EDUCATION
- 100 YEARS AFTER PROJECT PARTICIPATORY EXHIBITION
- ALPORTEL COMMUNITY MUSEUM COMMUNAL MUSEOLOGY
- ACCESSIBLE INFORMATION PROJECT DATA MANAGEMENT BY LINUX OPERATIVE SYSTEM

Along with the plan for exhibitions and research projects in course, MuT has a cultural and recreational agenda for which this collective "Friends of the Museum" is responsible and which because of its cultural dynamics, its efforts and the importance of its interaction with the institution, occupies a place of great relevance in the overall structure. The Friends are also responsible for a vast sociocultural agenda, for the running of various autonomous groups in the areas of theatre, gardening, song, photography, sport, history and bobbing lacework, as well as the many volunteer initiatives that nourish some of the traditional museological tasks, such as the inventory and heritage education.

Within this kind of structure, where a relative level of instability can represent an element of positive dynamics, the different organizations, collaborators, collectives and users that share the museum spaces, benefit from a guaranteed autonomy in free initiative and individual responsibility. These should regard MuT as a space of sharing which rests its grounds on the development of a sociocultural creativity and on the valuation of the natural human diversity that defines the network.

The construction of this network involves, not only the sharing of power and experience, but also the constructive management of very different worlds, be it due to the attitudes and ways of thinking culture and museum, as for its origins, life experiences and daily possibilities. In this sense, and perceiving itself as an experimental field of an alternative model of museological management, the team at MuT has learnt from experience that the construction and nourishing of the network involves: an intense and regular exercise in listening, a generous dose of understanding of the other and his/her world, and also a constant effort in the communication between the different groups.

### THE MODEL OF "MUSEUMS IN LAYERS"

For the reasons above, MuT has become an interesting case study, from the point of view of new practices related to Sociomuseology, as also from the perspective of new models of social and cultural development structured from the base to the top.

So, as to better understand MuT's collaborative networking, and above all, the socio-museological character of the project, we have created a graph which, taking as starting point the existing parallel between the rhythms and the growths of the cork oak and of the museum, allows us to approach each of the layers that are presently included in the Museum as it is today. Within it we have found 4 layers of participation according to the type of social, cultural and territorial outreach, but also that of the objectives, of the bodies and of the public that use it.

In this graph, the layer of the 'Visible Museum' takes as its starting point the museological practices which are today globally recognized as part of a Museum[15]; there we find the dynamics related to exhibitions and catalogues, research and publication, the collections and the activities of heritage education. This layer is especially directed towards the visiting public, who are looking for more information on local culture and realities and can be put to use with different ends and objectives according to the visitor profile, or that of the group that has come to develop the activity at the museum.

From here, and as we move down, the layers lose outer visibility, while gaining utility in what regards the valuation of local diversity and the improvement of living standards of the population that inhabits the Village, and its surroundings. Simultaneously, the groups, collectives and projects increase the level of commitment with local development and, consequently, the capacity to contribute to the construction of inherent values of Sociomuseology.

The second layer of participation, less visible to the visitor, brings to life the 'Day to Day Museum'. Similar to a club, it is in this layer that the *Friends of the Museum,* thanks to the autonomy provided by the management, as well as the meaningful relation with the locals, is able to provide cultural activities, information and socialization. The construction of this Day to Day Museum demands presence, attention and permanent listening to the needs and aspirations of those who co-habit the land with the Museum. It demands "living with" the people, meaning, identifying synergies capable of accompanying rhythms, making the most of knowledge, time and spaces, in order to make the Museum useful to everyday life. This process has been translating itself into a growing affluence of public and users, through a diversified, daily use of spaces and, consequently, through the increasing revenue that results in a stable functioning of this organization, allowing for the creation of the referred position of the Administrator of the Friends Association.

Yet in this layer, and due to the characteristics of the activities it develops, it should be stressed that, according to the nature and participative intensity, MuT establishes a difference between the visitors, i.e. the people inhabiting, or not, the territory of the Museum, use it in an sporadic and distanced way, and the users, i.e. those people who attend regularly and with whom MuT establishes a lasting social and cultural interaction enriching for both parties.[16]

From a deeper layer, which combines decreased outside visibility with a growing level of local utility, another museum emerges: one which integrates within its spaces long term projects, services, new businesses, ideas, dreams and local associations, taking on the role of an 'Integrating Museum'.

Within this framework, MuT performs yet another social function: that of supporting people and organizations in pursuing its individual and collective objectives, constructing

through proximity and complicity a collaborative community of individual interests, which complement each other and intersect on a daily basis. This interaction allows for the consolidation of a sociocultural facet of a museological project through new collaboration, diversity of experiences, cultures and skills, the creation of innovative competences, in short, the social renovation based on the axis of local cultural development.

At last, we find the layer of the "substratum", that is, the not so visible but still the most structuring in the construction of a long term sociomuseological strength of our cork oak, whether for its ethical implications – in its economic, ecological, social and heritage perspectives – as for its capacity to make the museological project sustainable, contributing to the recognition of the role of the Museum within the scope of local development. What we are referring to, is the 'Long term Museum', a layer of MuT where we find the initiatives and projects which, in the long term, are allowing, among other things:

- To broaden the DNA heritage in the Algarve interior with the participation of different local collectives, whose experiences and knowledge allow us to identify other forms of heritage community capital.[17] The project *Photography, Memory and Identity* (FMId)[18] can be considered an interesting example of collective research and broadening local DNA heritage.

- To contribute to the recognition of a social experience and local culture, and to expand from here to the construction of a solidary and inclusive knowledge, capable of responding to the challenges of contemporary societies.[19] Here we can refer the line of participatory exhibitions, as the one currently in construction "100 Years After", as also the revitalization of the cultural identities of the collectives included in the layer of the Integrating Museum: *Veredas da Memória* Portuguese Folk Music Association, *Jasmim* Traditional Ukrainian Music Group.[20]

- To transmit, through heritage education, the active and structured safeguarding mechanisms taking from processes of action-research that privilege alterity, intergenerational and multicultural dialogue, starting from the school-museum axis. A good example of heritage education is the *School in the Museum Project* (EMUs).

- To establish principles and good practices of sustainable Museology from environmental, economic, social and cultural perspectives. In this way MuT allows for the best use of local resources and the re-use of different capitals coproduced in collaboration with the Museum. *Green Museum Project* (MuVe) together with initiatives as the *Accessible Information Project*, can be here referred.

In this way, we can affirm that all of the bodies integrating the network are somehow involved in the functioning of each of these layers and, consequently, in the daily life of the museum. As a matter of fact, the concept of participation nurturing MuT's internal network, is based in the collaboration of all these diverse local worlds, but also in the daily interaction between them. Subjacent to this structure we find the foundations of a building that is the result of a constant effort in creating stability in the long term, in order to achieve the recognition as a space for self-determination and freedom, but also for sustainability in its most diverse forms.

## FINAL REFLECTION

MuT sees itself as an experimental exercise for an alternative management model in the area of community museums. Motivated by the pursuit of the financial autonomy and full sustainability in order to reach full freedom of action, the Museum is also an example of citizenship. Therefore, MuT currently counts on high levels of participation and involvement of the local population.

In this context, the team, collaborators, volunteers, collectivities, organizations and users, see the museum as a space for sharing, based on the development of sociocultural creativity and on the valuing of new uses of natural and cultural diversity characteristic of the region.

Recognized as the guardian of a collective past and present memory, and as the generator of plural dialogues committed to safeguarding diversity, MuT constructs itself as a Museum which is useful to the people, both in their daily lives, as well as in its relation with the local environment.

In answer to the question in the title, "How can museums contribute to social and cultural change?" we are now able to answer:

- By constructing a culturally powerful society.

- By establishing a relation of mutual cultural empowerment between society and museum. A relation which allows for the positioning of the museum in the daily life of people and places, with their problems, paths and desires. A relation which rests on the knowledge of history(ies), of heritage(s) and of identity(ies) capable of contributing to the construction of a better present and future where opinion, participation and involvement are an integrating part of the human condition.

In the end, what is Sociomuseology, if not, the total museological expression of a participatory culture committed to local development?

# ENDNOTES

1   The present article is a further improvement of the chapter Sancho Querol, Lorena; Sancho, Emanuel: "MuT: Connecting people, ideas and worlds to build a useful Museology", in Hugo Pinto (ed.), *Resilient territories: innovation and creativity for new modes of regional development.* 2015, UK: Cambridge Scholars Publishing, pp. 188-206. (ISBN-13: 978-1-4438-7230-0; ISBN-10: 1-4438-7230-X).. It is also a research product resulting from the post-doctoral project of the first author "Society in the Museum: study on cultural participation in European local museums" (SoMUS), co-financed by the European Social Funds through the Operational Programme of Human Potential, and by National Funds through Foundation for Science and Technology (FCT), in the context of the Post-Doctoral Grant with the reference SFRH/BPD/95214/2013.

2   Horlings, Lugmmina G. (2015, in press): "The worldview and symbolic dimension in territorialisation: how human values play a role in a Dutch neighbourhood. In Dessein, J., Battaglini, E. and Horlings, L.G. *Cultural Sustainability and Regional Development: Theories and practices of territorialisation.* Routledge (Series on Cultural Sustainability).

3   Meijer-van Mensch, Léontine; Tietmeyer, Elisabeth: Participative Strategies in Collecting the Present. 2013, Berlin: Berliner Blätter.

4   Simon, Nina: *The participatory museum.* 2010, Santa Cruz: Museum 2.0, p. 187.

5   For a closer knowledge of the creative process and evolution of the wave of New Museology, see the book chapter referred in note 1.

6   Moutinho, Mário: "Evolving Definition of Sociomuseology: Proposal for reflection", In Assunção dos Santos, Paula e Primo, Judite (org.), *Sociomuseology 4. To think Sociomuseogically, Especial edition 22ª ICOM General Conference, Shanghai (7-12 November 2010),* 2010, Cadernos de Sociomuseología, nº 38, 27-31, p. 27. Web site, last accessed 10.10.2014: http://revistas.ulusofona.pt/index.php/cadernosociomuseologia/article/view/1642/1307

7   Morales Lersch, Teresa; Camarena Ocampo, Cuauhtémoc: "El museo comunitario: un espacio para el ejercicio del poder comunal", In Arrieta Uritzberea, Iñaki (Ed.), *Activaciones patrimoniales e iniciativas museísticas: ¿por quién? ¿para qué?,* 2009, Spain: Universidad del País Vasco, 115-128., p. 117-120.

8   MINOM: *MINOM Declaration Rio 2013,* MINOM XV Internacional Conference, Rio de Janeiro, 8-10.08.2013. Web site, last accessed 10.11.2014: http://www.minom-icom.net/reference-documents

9   To learn more on the movement "Cittaslow" see: http://www.cittaslow.org

10  The history of the museum and the evolution of the project based on the line direction of Sociomuseology can be found in the book chapter referred in note 1.

11  Sancho Querol, Lorena; Sancho, Emanuel: "*Imagens que valem mil palavras*: A experiência do Arquivo de Memórias do Museu de São Brás", *Cadernos de Sociomuseologia,* Nova Série, 4:2014, 7-34, p. 12-23. To access English version enter: http://www.museu-sbras.com/docs.html

12  To know more about the cork culture consult one of the MuT projects at: www.rotadacortica.pt

13  Castells, Manuel: *A Era da Informação: Economia, Sociedade e Cultura. A Sociedade em Rede.* Volume I, 3.ª edição. 2007, Lisboa: Fundação Calouste Gulbenkian, Serviço de Educação e Bolsas.

14  *São Brás de Alportel Town Council* (CMSBA) and local *Job Center and Training for Professional Development* (IEFP).

15  See ICOM's Museum definition at: http://icom.museum/the-vision/code-of-ethics/glossary/#sommairecontent

16  Victor, Isabel: "Do conceito de públicos ao de cidadãos-clientes". In Isabel Vitor, "Os Museus e a Qualidade. Distinguir entre museus com "qualidades" e a qualidade em museus", *Cadernos de Sociomuseologia,* 23:2005, pp. 163-220. Web site, last accessed 05.11.2014: http://revistas.ulusofona.pt/index.php/cadernosociomuseologia/article/view/403/310

17  Varine, Hugues de: "O conhecimento do património", In Hugues de Varine, *As raízes do futuro. O património ao serviço do desenvolvimento local.* 2012, Porto Alegre: Medianiz, pp. 43-82, p. 45-46.

18  The structure, methods and objectives of FMId, EMUs and MuVe projects are described in the book chapter referred in Note 1.
    In the context of SOMUS research project, we have also written an article focusing on the process of creation and evolution of FMId, and above all, the way local population is creating and organizing their own Memory Archive, to better know their identities and better conduct actual societal changes (see Sancho Querol & Sancho, 2014).

19  Santos, Boaventura Sousa: "Para além do pensamento abissal: das linhas globais a uma economia de saberes", In Boaventura de Sousa Santos & Maria Paula Menezes (Orgs.), *Epistemologias do Sul.* 2009, Coimbra: Almedina-CES, 23-71.

20  A brief description of *Veredas da Memória, Alegria do Museu, Jasmim, Aperitivo or São Bras in Transition* projects *can be found at MuT´s web page in:* http://www.museu-sbras.com/

# RETHINKING THE ECOMUSEUM

KIM CLAUSEN
& PETER CARSTENSEN
& IBEN GRANUM MØLLER

Ringkøbing-Skjern Museum is run as an ecomuseum that links buildings, cultural environments and the surrounding landscape. After 25 years, it is time to rethink the ecomuseum in a contemporary context. The first step is to look back upon the experience - successes and challenges - that the museum has acquired. This article presents a number of recommendations for a rethink of the ecomuseum concept.

# RETHINKING THE ECOMUSEUM

The Western Jutland Ecomuseum became official in 1990 when the report 'Western Jutland's Ecomuseum – Landscape, Culture and Tourism' was published. Taking its inspiration from ecomuseums in France, Norway and Sweden, the report described how a Danish ecomuseum could be developed in Western Jutland around the southern part of Ringkøbing Fjord.

An ecomuseum sees buildings as objects that tell a shared story about the functions contained in these buildings, about the people who used to live in and around them, and, not least, the landscape that surrounds them. Therefore, it does not make sense for an ecomuseum to frame and glaze buildings, or for that matter to move them to turn them into a combined open-air museum.

The museum's 14 buildings are so much more than the bricks they were built from. Through these buildings and the many stories they represent, the museum is able to maintain a common Western Jutland memory. In other words, they constitute our cultural heritage – a picture rail from which we can hang our Western Jutland identity.

## THE ECOMUSEUM'S PURPOSE AND HISTORY

In 1990, the Ecomuseum's purpose was defined as follows:
- To tell the story of the cultural landscape's development around Ringkøbing Fjord
- To be an interesting museum and open-air experience for children and adults
- To be both a cultural institution for local residents and an attraction for the area's many tourists

As early as the end of the 1980s, the then Skjern-Egvad Museum, which had taken the initiative for the Ecomuseum, and the then Ringkøbing Museum discussed the possibility of joining forces to establish a communicative superstructure in the form of an ecomuseum around Ringkøbing Fjord.
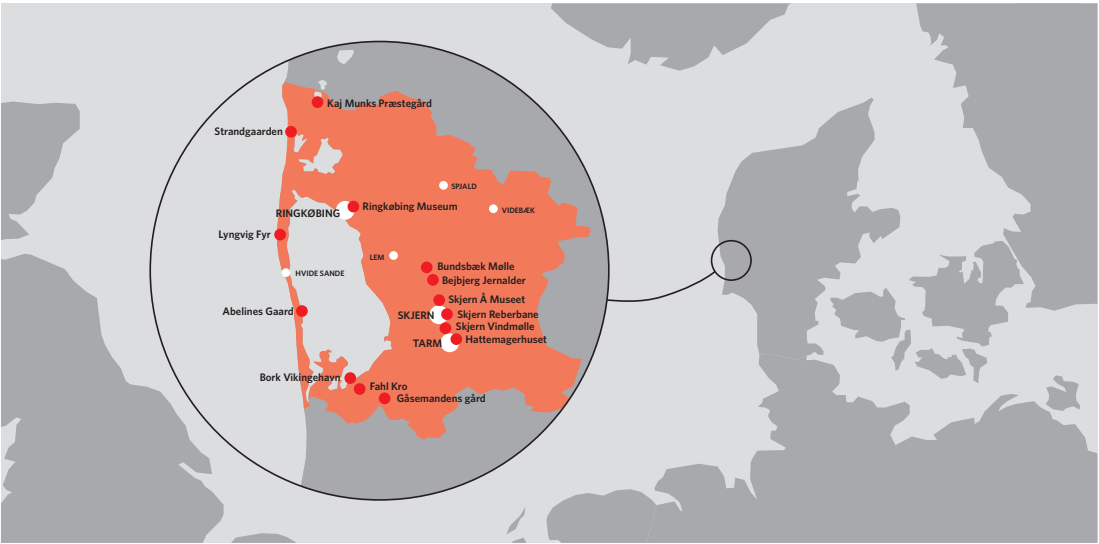


In 1990, Skjern-Egvad Museum had at its disposal Bundsbæk Mill near Bjørnemosen and Dejbjerg Heath, as well as Fahl Inn near Værnengene and Tipperne at the southern end of Ringkøbing Fjord. In Skjern, the museum had Skjern Windmill, Skjern Ropery and a market town museum located in some former train driver dwellings. In Tarm, the museum had the town's oldest house, the Hatter's House – a worker's cottage from ca. 1830.

In Ringkøbing, the museum was located in the old museum building with fine collections about the area's prehistory and the history of the market town. Ringkøbing Museum also ran the old receiver of wrecks' farm, Strandgården, north of Søndervig.

However, the only result of the discussions between the two museums was a joint tourist pamphlet, which was published for a couple of years. Both museums became preoccupied by their own development projects. Skjern-Egvad Museum received a substantial grant from The Labour Market Holiday Fund for the development of the ecomuseum idea in Skjern and Egvad Municipalities. Ringkøbing Museum, on the other hand, received funding from various foundations for the establishment of a shipwreck museum in Thorsminde based on the extensive finds from two English ships of the line, St George and Defence, which stranded off Thorsminde in 1811.

During the period from 1995 through to 2006, Skjern-Egvad Museum's visitor numbers increased significantly to around 110,000 visitors per year. The newly established Bork

Viking Harbour was the big driving force at the time, with almost 50,000 visitors. Ringkøbing Museum also experienced an increase in visitor numbers due to the opening of the shipwreck museum, *Strandingsmuseet*, in Thorsminde.

When in 2007, in connection with the local government reform, it was agreed to merge Skjern-Egvad Museum and Ringkøbing Museum, which were now part of the same municipality, it was important to Skjern-Egvad Museum that the Ecomuseum was written into the regulations for the new Ringkøbing-Skjern Museum. Further to the two state-approved museums, the foundation-owned museum *Abelines Gaard* was also included in the merger. *Strandingsmuseet,* by contrast, was handed over to Holstebro Museum. The 15 years old ideas about creating an ecomuseum around Ringkøbing Fjord now became a reality.

After 2007, more visitor sites have been added to the Ecomuseum. In 2010, Ringkøbing-Skjern Museum made an agreement with the Foundation for Kaj Munk's Vicarage in Vedersø about running the vicarage as a visitor site. The following year, the museum made a partnership agreement with Ringkøbing-Skjern Municipality and the Danish Nature Agency, Western Jutland, about the development and operation of Lyngvig Lighthouse. Thus, the new Ringkøbing-Skjern Museum has become one big ecomuseum with 14 visitor sites. In 2013, the museum reached its highest number of visitors so far, 182,000 visitors.

## THE ECOMUSEUM IS BASED ON THE LIVING HISTORY

At the Ecomuseum, the authentic buildings play an important role in their own right. Many of them are already listed or listed for conservation, and they serve as a link between the surrounding landscape, the indoor exhibitions and the people who used to live in them. The user surveys that have been carried out show clearly that the museum's users are pleased to be able to visit these authentic places. When this experience is enhanced through guided tours around the buildings that are brought to life – or through a combination with guided tours in the surrounding landscape, the users are particularly satisfied. As a result, the museum has been marketed under the brand 'Living History' over the last couple of years.

One example is the listed house of the receiver of wrecks, *Abelines Gaard*, south of Hvide Sande. In itself, it is a time capsule of the life of the receiver of wrecks and Abeline, who lived in the house. However, it is also a part of a greater story about living conditions on the dune isthmus of *Holmsland Klit* some 125 years ago. This is emphasised by the fact that the house remains surrounded by authentic cultural environments, including

a lifeboat station, a life-saving station with rocket appliances, a mission hall and Houvig Church. Here, guided tours of the buildings that are brought to life are combined with activities for children and guided tours in the landscape. When no live activities or other forms of personal communication take place, it is important that visitors can explore the buildings on their own, getting close to the buildings' history and the people who lived in them.

Another example is the link-up between the air-raid shelter exhibition, which has been shown at Ringkøbing Museum over the last couple of years, and guided tours to the Houvig Fortress. In 2008, an air-raid shelter was discovered, which had not been opened since it was abandoned in 1945. At the same time, the museum made contact with a man who had lived in that very shelter as a young man. Interest in this story has been enormous, and guests have expressed that they have had a very intense museum experience by being permitted to walk around the authentic, but abandoned and empty air-raid shelters, hearing the story, and then to step into the reconstructed air-raid shelter, which gives visitors a very vivid impression of life in the shelters when they were in use.

## THE ECOMUSEUM'S MODULES FACILITATE FLEXIBLE COMMUNICATION

The Ecomuseum can be split into modules, which can be combined in different ways, so that they can be adapted to the individual building's or landscape's story, the different types of users' experiences etc. In addition, external and dynamic parameters can be added, e.g. contemporary trends such as culinary experiences.

The static modules include buildings and the cultural landscape. The dynamic parameters are the communication forms, e.g. exhibitions, bringing the buildings back to life, guided tours etc. The external trends, such as culinary experiences, accessibility for people with disabilities etc. also help shape the museum's offers to the users over time.

During the 25 years that the museum has existed, the users' interest in culinary experiences has increased. Practically throughout its entire life, the Ecomuseum has held Danish omelette evenings, where users sit in the authentic taprooms, eating a dish that is characteristic of the history of the inn. The experience is enhanced through folk music and stories about the history of the inn. In recent years, the increasing culinary trend has meant that the museum has made a success of similar events where the guests enjoy regional food in the authentic buildings, e.g. 'Sitting in the place of honour in the Viking hall' and 'Hunting dinner at Provstgaard House'.

## THE USERS ARE MOTIVATED AND KEEN TO EXPLORE

The Ecomuseum's visitor numbers show that the endeavours to make the buildings come alive and recreate the past under the heading 'Living History' appeal greatly to both the local population and the many tourists who visit the area.

The User Survey shows that the museum's users are generally very satisfied with the museum's mediation.[1] The overall rating from the users is 8.7 on a scale from 1 to 10. This is slightly higher than the average for other cultural history museums, for which the average rating is 8.5.

The User Survey shows that half of the Ecomuseum's users are very interested in experiences with content, and they characterise themselves as 'professionals/hobbyists' and 'explorers'. It is our assessment that the 'experience seekers', who make up one fifth of the museum's users, are motivated to a great extent by the way in which the museum is brought to life, and that they would not have visited, if the museum only featured more traditional exhibitions.

The users' motivational and learning behaviour
- 12 % are professionals/hobbyists
- 40 % are explorers
- 20 % are experience seekers
- 12 % are rechargers
- 4 % are tag-alongs
- 2 % are facilitators

The User Survey also shows that the Ecomuseum's reconstructed Viking environment, Bork Viking Harbour, tops the list of Danish museums with the highest number of foreign users.[2] With a high score of 81%, Bork Viking Harbour manages to appeal to the many German tourists along the west coast of Jutland. The proportion of users who indicate that they are explorers is connected to the many users from Germany who characterise themselves as being explorers to a greater extent than Danish users do.

## THE USERS VISIT SEVERAL BRANCHES

The visitor statistics show clearly that the places where the museum is able to present interesting live activities are the places that receive most visitors. One of the things about which it would be interesting to know more is to how great an extent the museum's users visit more of the Ecomuseum's branches. Our best indicator of return visits is the sale of weekly and annual season tickets, which allow the users to visit all of the

Ecomuseum's visitor sites at a reduced price throughout the relevant period. Since the introduction of the weekly and annual season tickets in 2010, sales of these tickets have increased consistently and have now tripled. We are considering alternative initiatives that will make the users visit more of our museums.

## THE USERS APPRECIATE THE VIVID MEDIATION

In our rethinking of the Ecomuseum, we are considering how we can develop the personal mediation at the museum's visitor sites while at the same time utilising the mediation options of digital technology. One of the things that our users appreciate in connection with digital mediation is the possibility of watching recorded shows at the exhibitions. We are also considering the digital possibilities in connection with new ways of advertising by means of signboards out in the landscape.

However, the User Survey for Bork Viking Harbour in 2013 shows that the users are not requesting more digital mediation. Maybe it would be more appropriate in connection with Bork Viking Harbour to look at digital options that would enable our users to prepare better for the museum visit, or options that would be a secondary mediation form, considering that the interest in the Ecomuseum's live activities is so evident.

## VOLUNTEERS ARE AN IMPORTANT PART OF THE ECOMUSEUM

Originally, the Ecomuseum idea was intended as a mediation and preservation strategy aimed at the local population, where tourists from outside the area were an additional bonus. The inclusion of volunteers has therefore been planned from the outset as one of the means of including and involving the local population.

This approach has been a success. Not only, as shown earlier, for the users, but also for the volunteers themselves. Today, some 300 volunteers are associated with Ringkøbing-Skjern Museum, contributing with anything from live activities and cooking to distribution, car park attendance and much more. They contribute greatly, in collaboration with the museum's staff, to making it possible for the Ecomuseum to offer the extensive level of live activities that the users look for. In order to equip the volunteers to handle an even better way of bringing the museum to life, Ringkøbing-Skjern Museum has prepared a volunteer policy, as one of the first museums in Denmark. The museum has also been the driving force behind the establishment of the 'Volunteer Academy', which has been a great success. This may be significant for the Ecomuseum's vivid mediation in future.

As the museum's visitor numbers have gone up, the proportion of foreign visitors has also gone up. The same is the case within the volunteer area. For several years, German families have volunteered at Dejbjerg Iron Age and Bork Viking Harbour.

As the situation is today, it should be possible to maintain the Ecomuseum's local perspective and dedication in parallel with the international growth in the museum's experience economic significance. Our belief that these two things can be developed in parallel was confirmed during a visit to the British ecomuseum Ironbridge.[3] Here, they are able to maintain a fine balance between the museum's role as a local cultural institution and a big tourist attraction.

## THE ECOMUSEUM'S BUILDINGS CHALLENGE FINANCES

A more problematic aspect of the Ecomuseum is that the maintenance of the many buildings absorbs many resources. This issue is particularly conspicuous after the formation of the new Ringkøbing-Skjern Museum in 2007 where the museum expanded rapidly within a very short period of time. The old buildings require constant maintenance to prevent decay, and often special demands are posed on the tradesmen's expertise, as the buildings should preferably be restored gently, using traditional methods.

The museum itself has tried to compensate for decreasing public funding through increased own earnings from entrance fees and other revenues. Since 2008, the museum has increased its own earnings, so that they have gone from making up one third of the overall turnover to making up half of the turnover in 2014. Unfortunately, the museum has been unable to produce sufficient profits to be able to transfer further resources to building maintenance. The museum works continually to resolve this problem, but it should be considered an important factor in the rethink.

In addition to applying for foundation and sponsor funds, the museum aims to involve more volunteers in the maintenance of the buildings. This might be a possibility in the future, as can be seen at many British and American museums.

## THE ECOMUSEUM'S INFRASTRUCTURE IS CRUCIAL

Originally, the Ecomuseum was to be joined together by means of the historic bike route '*Drivvejen*', which connects Fahl Inn and Bundsbæk Mill. The establishment of Drivvejen turned out to present great challenges. In several places, the then Skjern and Egvad Municipalities had to work hard to make plot owners accept the path and allow access for visiting tourists. Despite the great effort to complete Drivvejen, a number of challenges remained, which prevented the final realisation of the path. In several

places, bicycle tourists had to ride on the country road, where there is no bike path, which sparked complaints from many families with children. Similarly, people would have to make a big detour in order to cross the Skjern Å river.

These things have now changed. Good bike paths have been established around the majority of Ringkøbing Fjord, and in connection with the nature restoration of Skjern Å, some very popular rope ferries have been put into operation by the river's delta. The entire infrastructure for bicycle tourism around Ringkøbing Fjord has improved in recent years, and today, it is much better than it was when the Ecomuseum opened 25 years ago. Ringkøbing-Skjern Museum aims to work closely with Ringkøbing-Skjern Municipality when preparing information about the universe of nature, cultural and historical experiences that the Ecomuseum offers along the newly established bike path.

Another possibility is to launch Lyngvig Lighthouse as an entrance point to the Ecomuseum around the fjord. From the top of Lyngvig Lighthouse, you have a view around the entire Ringkøbing Fjord. This will also be considered in the rethink of the Ecomuseum. In 2014, Lyngvig Lighthouse had 45,000 visitors, which makes it one of the most frequently visited sites in the area, and it will be an obvious choice to exploit this great contact with the users.

## THE ECOMUSEUM'S THEMES ARE BASED ON RESEARCH AND MEDIATION

When the Ecomuseum was launched, eight themes were phrased, which were to form the framework for the museum's research, mediation and preservation.

The themes were:
- Agriculture – the history of the transformation of the Western Jutland landscape
- From settlement to market town – an outline of the development history
- The daily bread – the history of bread and the history of the subsistence level
- Hunting and fishery – fjord fishery and recreational fishing
- Birds
- Water and windmills – yesterday and today
- Scavengers – a minority group in Western Jutland
- Faith and superstition

Together, the themes were to provide a comprehensive image of the Skjern-Tarm region's natural and cultural history and give visitors the inclination to explore the museum's exhibitions, participate in nature schools and guided nature walks or make nature trips of their own.

The themes were based on Skjern-Egvad Museum's research within archaeology and recent times. They were to include past, present and future nature and cultural contexts as well as the international perspective, and they were to be inclusive.

However, it has proved difficult to activate all themes at once. Furthermore, new themes have been added to the agenda. In recent years, Ringkøbing-Skjern Museum has initiated strategic collaboration with Varde Museum. The collaboration includes joint phrasing of four overall research and mediation themes, which both museums would like to work with. We call these themes 'the Western Jutland super themes'.

The four Western Jutland super themes are:
- The Iron Age and the Viking Age in Western Jutland
- World War II in Western Jutland
- The history of tourism on the west coast
- Landscape and identity in Western Jutland

The super themes are subjects in which both museums have great research and mediation-related potentials, which combined make it possible to build up both extensive knowledge and experience economical offers. The two museums have agreed to share knowledge and support each other in the communication of these themes. The museums also collaborate on archaeology in the joint archaeological unit *ArkVest* and the joint yearbook *Opdatering* (Update). We are also in the process of finding out how we can develop a joint educational department.

It looks as if it is still necessary to revise the themes that the Ecomuseum should work with on its own, and which consider all the buildings and stories that the museum is to cover. In a rethink of the Ecomuseum, it would be an advantage to prepare a new thematisation and categorisation of both buildings and museum expertise in order to take current needs and conditions into account.

## FROM VISITOR SITES TO MUSEUM CLUSTERS

The physical and historical connection that was evident between the original buildings in the old Skjern-Egvad Museum does not immediately apply to the buildings that the museum owns and runs today. It is therefore important to consider what their connection is and how it would be most appropriate to view Ringkøbing-Skjern Museum in 2015.

As the Ecomuseum stands today, it probably looks more like the so-called 'hub museums' in the UK and the USA. This means a museum that has a common hub from which a number of visitor sites originate. At the hub museum, it is not necessary to

have a thematic connection between the different visitor sites. It might be a good idea to view the Ecomuseum in this way, as there may be quite a 'thematic distance' from an authentic ropery, via a reconstructed Viking harbour to the vicarage in which the playwright and pastor Kaj Munk used to live.

However, as the desire is to expand the vision about the Ecomuseum, it might be an advantage to think of the combination of themes and visitor sites in a new way. In 2008, the museum prepared a proposal in collaboration with Mollerup Designlab A/S about how to profile the museum in clusters with a related overall identity, without stifling the individual visitor sites' peculiarity.[4]

Several forms of clusters are possible:

- **Geographical clusters.** Concerted planning and action for visitor sites that are located close to each other, even if they communicate different themes. For instance, marketing the authentic watermill Bundsbæk Mill, the reconstructed Iron Age village Dejbjerg Iron Age, the scavenger house and Bundsbæk Nature Park under the joint designation 'Bundsbæk History Land'.
- **Thematic clusters.** Concerted planning and action for visitor sites based on their themes. Based on a thematic approach, visitor sites that are located far apart geographically can be a part of the same thematic cluster. In this connection, the cluster becomes a more abstract concept.
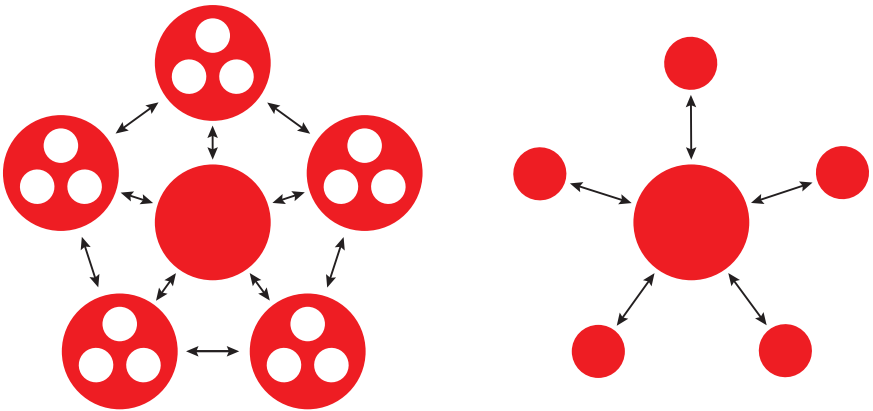


ECOMUSEUM with buildings gathered in clusters and the documentation centre in the middle. The buildings form part of a whole, both within the individual clusters and as related clusters.

HUB MUSEUM where the buildings are only related to the documentation centre.

A division of the visitor sites into clusters – regardless of their type – may have several advantages. Internally, the clusters can serve as the basis for the definition of new and more appropriate organisational divisions. In this relation, we are thinking of increased cohesion in the collection policy, communication, administration and operation. Externally, the clusters can also lead to new possibilities of marketing the Ecomuseum's core stories and buildings more purposefully and clearly. This applies both to the marketing that is to generate visits, and to the marketing that must take place at the individual sites in order to contribute to a greater understanding for the users, and, hopefully, to more return visits.

The phrasing of the thematic clusters also makes it possible for the Ecomuseum to be apart of thematic contexts along with e.g. Varde Museum about the Western Jutland super themes, with Museum Midtjylland about Skjern Å river, or with all the museums along the west coast of Jutland.

The advantage of the geographical themes is that they make it easy for users to move around among the visitor sites that are located within the same cluster. This already happens, to some degree, between the visitor sites today, through dual tickets that give access to two visitor sites located side by side, even if they do not share a theme.

However, it would be interesting to continue working with the possibility of dividing the many visitor sites into thematic clusters. One proposal could be that for each cluster, a number of relevant branches are defined, along with a list of traces in the landscape, historical themes that match, and key objects or object types that are related to the theme. As a result of the experience with bringing the visitor sites to life and the fascination factor that the users experience in places such as Abelines Gaard and Gerhard Saalfelt's air-raid shelter, it would be interesting to personify each theme. The personifications could be factual people to the extent that this is possible. And otherwise, they could be archetypes, e.g. the nobleman, the lady of the house, the servant etc.

Considering that the Ecomuseum focuses on the connection between landscape, buildings and people, it might be beneficial to focus on life as it has been lived in various nature types within the museum's coverage area. It is possible to imagine clusters that could potentially contain all of the Ecomuseum's 14 visitor sites. This concretisation of possible clusters might lead to a greater awareness, both internally and externally, about which primary stories the Ecomuseum tells in 2015.

## SUMMARY

Our experience with the Ecomuseum over 25 years has mainly been positive and useful both for users and for the museum-related work. In practice, operation of the Ecomuseum has been made up of a number of static and dynamic parameters. The static parameters are the buildings and traces in the landscape. The dynamic parameters are the mediation, which has focused primarily on the living history, supported by more traditional exhibitions that are marked by contemporary trends.

The Ecomuseum concept means that we focus a lot on volunteers, which in many ways makes this a pioneering museum in this field. New challenges related to limited funds for restoration of the many buildings may lead to an expansion of the voluntary work, so that this will also include maintenance.

The User Surveys show that the users are very satisfied and pleased to be able to experience the authentic buildings, the link to the landscape and the 'encounter' with the people who used to live there.

The infrastructure around Ringkøbing Fjord today is much more ideal for an ecomuseum, but it would be an advantage to stake on a clearer linking of the branches through the development of infrastructure. However, the constantly increasing sale of weekly/annual season tickets shows that the users already experience the museum as a whole.

## RECOMMENDATION FOR A RETHINK

Over the years, the Ecomuseum has worked with different themes. However, maybe the time has come to reconsider the themes in relation to a new definition of the visitor sites in a number of thematic or geographical clusters. The experience gathered forms the basis for proposing that the coming rethink of the Ecomuseum, which has been started with this article, should take its starting point in the following statements:

- **Retention of the authentic buildings and related cultural environments.** Use the process of defining the clusters to assess whether some of the buildings may no longer fall within the Ecomuseum's 'field'.

- **Retention of the extensive tradition for bringing the sites to life.** Consider whether the digital mediation can support mediation in the cases where for various reasons, it is not possible to carry out the primary, live mdiation.

- **Further development of the physical, thematic and digital infrastructure.** Consider whether it is possible to use Lyngvig Lighthouse as a mediation centre that binds together all the threads.

## ENDNOTES

1   The National User Survey, 2014, Ringkøbing-Skjern Museum's branch reports.

2   Lundgaard, Ida Brændholt, and Jacob Thorek Jensen (eds.), 2014: *Museums – Knowledge, Democracy and Transformation*: Danish Agency for Culture, p 215.

3   www.ironbridge.org.uk

4   Per Mollerup: *Ringkøbing-Skjern Museum. Markedsføring som klynge (Marketing as a cluster)*. 2008. Unpublished report.

5

# THE ROLE OF MUSEUMS IN SOCIETY

CHRISTINE BUHL ANDERSEN
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The Association of Danish Museums (ODM) is the interest organisation for museums in Denmark, representing, among others, 170 museums and conservation centres. ODM is a national, professional museum network for museum-political matters and competence development. The organisation considers it an important task to work for the qualification of the museum world and its staff for changing times and the surrounding world's extensive requirements on museums.

# THE ROLE OF MUSEUMS IN SOCIETY

The *Review of the Museums' Mediation1* from 2006 established a need for adequate and valid museum statistics. The knowledge of the museums' users proved to be founded on individual museums' own surveys and impressions and on the annual, rigid reporting of visitor numbers to Statistics Denmark. There was a need for knowledge about the users, their level of satisfaction with the visit, and their particular wishes about content and involvement. This applied not only to the frequent users of Denmark's museums, who constituted almost half of the Danes, but also to the citizens who did not use the museums in Denmark.

## USER SURVEYS AND MUSEUM STATISTICS

ODM supports any meaningful quality development that would focus on ensuring an optimum task solution. In this perspective, relevant and reflected data collection is of great significance for acquiring knowledge about the museums' users and non-users. Data collection makes it possible to improve and develop the multitude of offers that museums present. Pure visitor numbers alone will not do the trick, and this is why ODM in previous years has contributed actively to the development of the User Survey.

It is no secret that the design of the User Survey has given rise to criticism from the museums. The criticism has not been about user surveys as such. Obviously, Danish museums are keen to understand and discover what their primary stakeholders, the users, think and experience in relation to the museum visit – where they come from geographically, their social and age-related status, and, not least, what could be done differently in order to make the museum visit even better. The complaint has primarily been about the parts of the User Survey that include TNS Gallup-Kompas' segmentation.[2] Many users have complained about being asked to consider questions that are essentially political and completely irrelevant to the museum visit, when in fact they were out to enjoy themselves, experience art and culture, and *several people have found the questions directly transgressive.*

Others have criticised the validity of the User Survey in relation to the frequency systematics and the number of people who have completed the questionnaires at the museums. The museums' management groups have thus, under instruction from the Danish Agency for Culture, forced their organisations to complete the survey, but they have also passed on the complaints in the hope that the survey can be redesigned for future use.

ODM certainly agrees that it is important to acquire good statistical data. Despite the mentioned problems with parts of the User Survey's question frame, it is largely a positive thing that due to recent years' data collection at the museums, we now have an extensive material that covers the entire country. This means that both the museums' users and the non-users 'have been given a voice'. In ODM, we also know that countries around us are envious that in Denmark, centrally controlled museum statistics are gathered. These statistics contribute, like other documentation, to enabling the museums to argue more relevantly and satisfactorily for their significance and societal role. This is key to our endeavour to have content and experiences available for the users and all citizens in Denmark.

## ALL CITIZENS

The museums are facing a huge and almost impossible task in terms of reaching the citizens. The Museum Act states:

"THROUGH THE MUTUALLY CONNECTED TASKS, COLLECTION, REGISTRATION, PRESERVATION, RESEARCH AND EDUCATION, AND IN A LOCAL, NATIONAL AND GLOBAL PERSPECTIVE, THE MUSEUMS ARE TO:

UPDATE KNOWLEDGE OF CULTURAL AND NATURAL HERITAGE AND MAKE THIS ACCESSIBLE AND MEANINGFUL; DEVELOP THE USE AND SIGNIFICANCE OF CULTURAL AND NATURAL HERITAGE FOR CITIZENS AND SOCIETY, AND SAFEGUARD CULTURAL AND NATURAL HERITAGE FOR FUTURE USE."[3]

In other words, the target group is no less than all citizens and society, including people who visit Denmark.

The museums are on the case, taking the task of working from a user perspective to develop the museums seriously. This is evident in the clear rise in the museums' visitor numbers. A success that now places Denmark among the museums in the world that have most users per inhabitant.[4] In May 2014, the weekly *Søndag Aften*

(Sunday Evening) was thus able to announce under the headline '*Museer i vild vækst*' (Rapid growth at museums) that since 1984, the visitor numbers at Danish museums have increased by 56%, and that since 2009 alone, the influx has gone up by 22%. In 2013, the Danish museums thus had 13.8 million visitors.[5] The User Survey also shows that the museums' visitors are generally very satisfied with the content and outcome of the visit, and that the users' assessment of information and service at the museums' ticket sales and information desks is very good. This core service receives an average rating of 8.93 out of a possible 10. This is sharply in contrast to the bad measurements in the area that have been carried out by the mercantile part of the service industry, for instance hotels and restaurants.

In the fervour to interpret statistic figures and trends, it is therefore important to take note of the overall conclusion, i.e. that Danish museums are definitely not a crisis-ridden area. In addition to the steadily increasing visitor numbers, this is also reflected by the significant financial investments that not only Danish municipalities – not least after the local government reform in 2007 – but also Denmark's non-profit foundations have made in the development of the museum area. This is something that we should be both grateful for and proud of, as it shows confidence that Danish museums are both taking their many roles in Danish society seriously and showing social relevance.

## THE MUSEUMS ARE IMPORTANT SOCIAL PLAYERS

In recent years, the whole idea about which users to reach, how this is to happen, and why this should take place, has changed. Over the last few years, ODM has worked purposefully at reading international trends in the museum area, and what leaps out is that currently, there is a high degree of focus on the museums contributing to giving citizens better opportunities for active citizenship. This trend gives the museums a greater actual social responsibility in the relation between the museum and the users – and it gives the museums a social dimension in the task handling in general. Based on the diversity of the Danish museum world, ODM has defined that museums should see themselves as important social players who contribute actively to the development of society – and who need to demonstrate social responsibility. We also stress that museums can contribute to enhancing active citizenship and actively contribute to creating social and geographical equality. Museums are also to contribute to motivating citizens to reflect on society's challenges and provide equal access and opportunities for all citizens and all social groups.

In this light, exciting results and trends are revealed for the museums in the statistical material from the user survey. How well are the museums doing in their attempts at creating this active citizenship?

## INTERNATIONAL TRENDS

In the identification of international trends, two countries in particular stand out as places where Danish museums can find statements and attitudes that are useful for the development of tomorrow's Danish museums. ODM is thus inspired by both the Dutch initiative 'More Than Worth It – the Social Significance of Museums'[6] and the British development perspective 'Museums Change Lives'[7]. Together, these two future scenarios form the framework for a development that also serves as a perspective for the Danish museums.

A quote from 'Museums Change Lives' puts the museums' role into perspective:

> "MUSEUMS CHANGE PEOPLE'S LIVES. THEY ENRICH THE LIVES OF INDIVIDUALS, CONTRIBUTE TO STRONG AND RESILIENT COMMUNITIES, AND HELP CREATE A FAIR AND JUST SOCIETY. MUSEUMS IN TURN ARE IMMENSELY ENRICHED BY THE SKILLS AND CREATIVITY OF THEIR PUBLIC."[8]

Based on this, a course is set towards a development where by 2020, the British museums can contribute to creating inclusion and greater social change, regardless of how the museums are funded, and regardless of the type of museum in question.

The Dutch publication about tomorrow's museums describes five social values that museums add to society.[9] In the Dutch perspective, all museums by definition generate social value. The fundamental value has been designated 'collection value', as all museums collect, preserve and exhibit objects from society's common cultural heritage, which is seen as the key to society's collective memory, identity and self-perception.

Further to this fundamental value, according to the Dutch, the museums have the opportunity to bring another four key social values into play to a greater extent to increase their social responsibility. The first of these is called 'connection value', and it refers to the museums as meeting places, which as social hubs serve as a platform and safe setting for a democratic exchange of points of view and debates.

The museums are also meeting places that establish connections across generations, cultures, religions, sciences and opinions. Thus, the museums work in a multitude of networks of people, ranging from the immediate local community to the scientific environment, and nationally as well as internationally. At the same time, museums collaborate with other parts of social life, e.g. libraries, educational institutions, grass root organisations, businesses and municipalities. In this way, the museums facilitate a form of active citizenship, which is of great social value. The inclusion of volunteers in the museum work in particular gives citizens the chance to contribute actively to society, also, for instance, once they have left the labour market.

## THE EDUCATIONAL VALUE

One of the most important social values offered by the museums concerns learning and education, the 'educational value'. In interaction with the school system, the museums can serve as alternative learning spaces, which offer children and young people unique insight into their own culture and history. The museums can also constitute alternative learning spaces with a focus on collaboration, informal learning and creative practice that is not possible in the classroom. This means that museums can supplement the formal educational system and create a framework for a greater variety of learning forms and inclusion of different children and young people, regardless of what strengths and weaknesses they may have. Through the work with the museums' collections, and the associated stories, pupils develop greater intercultural understanding. For adults and elderly citizens, the museums constitute an offer of lifelong learning, which is often emphasised in surveys of why people visit museums. Here, a need is met for gathering information and learning about oneself and the world.

## THE EXPERIENCE VALUE

The heading 'experience value' covers the opportunities for adventure, experience and fun that the museums also offer. From inspiration, relaxation, enjoyment and wonder to intellectual challenge. A value that stimulates people's imagination and their sense of freedom, and thus a space for critical, free reflection, which can potentially shift people's view of the world in a busy everyday life with limited breathing spaces for peaceful reflection. 'Experience value' is closely related to 'economic value'. They are both associated with the tourist industry. Concrete income is generated, both for the museums and for their surroundings, when visitors are attracted by the museums' experience offers. Furthermore, the museums can contribute to giving an area, a country or a region a brand and an identity.

## MUSEUMS CHANGE LIVES

The British museum organisation's recent policy statement, 'Museums Change Lives', goes even further by expecting museums to reach out and actually contribute to resolving some of the social problems that society is facing. This is a case of social justice as a key result of what the museums are doing for society. Museums are to safeguard people's quality of life and wellbeing, regardless of people's social background. This means irrespective of whether they are unemployed, homeless or belong to privileged or neglected groups. Another challenge is the increasing proportion of senior citizens. The museums should do more to make elderly people's lives better. It is evident in the British context that museums cannot resolve the problems on their own, but that through partnerships with social organisations, the museums can supplement their own organisations with the competences they lack.

The museums are also encouraged to upskill their staff in order to equip the museums to undertake social tasks. In other words, museums are to make the world a better place by creating understanding between different people groups and cultures and by participating actively in the local community where they are located. Efficient museums facilitate active participation, just as co-creation is a keyword, regardless of whether you are an art museum, a cultural history museum or a natural history museum. The task is to inspire people, create meaning, reflection and space for critical thinking. The museums are to take society's current problems into consideration and encourage citizens to reflect on them:

"THE BEST MUSEUMS USE THEIR POSITION OF TRUST TO ENCOURAGE PEOPLE TO REFLECT ON SOCIETY'S CONTEMPORARY CHALLENGES. THEY PROMOTE SOCIAL JUSTICE AND HUMAN RIGHTS, CHALLENGE PREJUDICE AND CHAMPION FAIRNESS AND EQUALITY."

It may seem like there is a long way to go from questionnaires and derived spreadsheets at the ticket sales of a Danish museum to these museum trends from the Netherlands and the United Kingdom, respectively. However, if museums are to secure political legitimacy, increased quality in their offers and the joy of reaching new user groups and citizens while endeavouring to play a more active and relevant role in society in future, the collection of statistical data and documentation about the citizens and users who are the focus of all this is crucial.





### ENDNOTES

1   The Danish Ministry of Culture: Udredning om Museernes Formidling (Review of the Museums' Mediation), 2006, The Danish Ministry of Culture.

2   See more about GallupKompas in the article 'Museums' Users and Users' Museums' in this publication.

3   The Museum Act www.retsinformation.dk

4   Data from Statistics Denmark

5   www.søndagaften.dk

6   www.museumvereniging.nl

7   www.museumsassociation.org/museums-change-lives

8   'Museums Change Lives', Museums Association, London, 2013

9   'More Than Worth It. The Social Significance of Museums', 2011

# BIG DATA, PRACTICE AND POLICY

PAUL MOORE

Most cultural organisations do not exploit fully the potential of data to strengthen both their presence as an important community asset but, more crucially, their significance as creators of both economic and social capital. The following analysis aims to show how the examination and utilisation of museums-based visitor data can be used to make important policy and strategy decisions grounded in 'Data Driven Decision-Making' (DDD).

# BIG DATA, PRACTICE AND POLICY

This paper has developed from an initial policy provocation written by Paul Moore and Anthony Lilley and funded by National Endowment for Science, Technology and the Arts (NESTA), called Counting What Counts.[1] Most organisations working in the cultural sector can be placed somewhere on what Counting What Counts terms, the Data Maturity Spectrum. This spectrum allows institutions to place themselves in relation to the use of data in planning. This is not merely, however, about measurement and accountability to funders, although it will of course enhance this and offer greater force to discussions about quality and reach. The Data Maturity Spectrum offers a tool for assessing where any given body is in terms of data maturity. The model has three stages which are not mutually exclusive:

### Data 1.0

Data exists about core operations (e.g. ticket sales) but is used mainly for marketing and sales, often in relatively unsophisticated ways.

There is very little data-driven decision-making (DDD).

### Data 2.0

Data specific to the digital domain is added to the mix. There is little integration with Data 1.0 material. Many organisations struggle with the quantity and meaning of data and with data quality. Inconsistent approaches within and between organisations are common.

"Digital" data (e.g. web traffic) is most often used to consider "digital" issues which are often considered separately from the rest of the business.

There is little data-driven decision-making (DDD)

### Data 3.0

Characterised by an integrated, customer-centred approach to all data from both the physical and digital domains. Over time, measures of impact begin to supplement and even replace measures of activity and output (such as "hits"). DDD is a key tool of management decision-making and board governance.

## MOVING BEYOND ACCOUNTABILITY

The key aspect of this model is that, in its application, it allows organisations to move away from systems of measurement and data collection which are dominated by technological determination and statistical analysis and into an analysis realm which is driven by the users and participants experiencing the artistic/visitor experience.

Such a move also necessitates a new form of writing and a new model for explaining the information collated, in order to maximise its impact and facilitate its use for policy planning and real practice. Two strategies are available for this. The first is the representation of raw data as pictorial infographics, or data visualisation. As Heller and Landers illustrate this is not just a matter of applying greater computing power to larger bundles of data.[2] Infographics is in itself an artistic activity, grounded in a profound understanding of cultural context and hence perfect for the representation of arts-based data.

It is significant that the museums sector in Denmark has already started to utilise the effective application of designer-driven infographics in its reporting, as is evidenced by the range of visuals used in the publication *Museums: Knowledge, Democracy, Transformation*.[4] The nature of infographic practice as described by Heller and Lander of course makes it perfect for art-based bodies.

The second strategy which complements these accessible visual representations, is the development of a means of articulating the data which allows it to tell the "story" of the organisations rather than simply report its statistical basis. Most recently the authors of Counting What Counts have been developing new strategies around the concept of "thick data" to facilitate this articulation.

"VISUALISING DATA IS NOT SUPPOSED TO BE AN EXPRESSIVE OPPORTUNITY, BUT THE BEST DESIGNERS ARE CAPABLE OF MAKING AN ARTFUL COMMENT WHILE PRESENTING THE DATA CLEARLY AND EFFICIENTLY." [3]

The concept of the "story" is vital to "thick data". If data is to have an ethnographic and qualitative dimension which can make it useful to an arts audience it is essential that users are able to construct the necessary narratives, grounded in the data. Fortunately this is a process which is being recognised and accepted by those associated with data as science. For instance Schonberger and Cukier assert:

"BUT WHERE MOST PEOPLE HAVE CONSIDERED BIG DATA AS A TECHNOLOGICAL MATTER, FOCUSING ON THE HARDWARE OR THE SOFTWARE, WE BELIEVE THE EMPHASIS NEEDS TO SHIFT TO WHAT HAPPENS WHEN THE DATA SPEAKS."[5]

Undoubtedly the most significant commentator on this notion of telling the story of culture is Clifford Geertz. Geertz argued in his seminal text *Thick Description – Toward an Interpretative Theory of Culture* that all cultural comment must illuminate by making the minute detail explicit through a forensic analysis of the semiotics of the ethnographic interview, and a contextual understanding of the most complex workings of the culture(s) in which these codes operate.[6] For Geertz, therefore, all ethnographic outcomes should be a detailed blend of narrative and analysis.

However, the advent of networked technologies shifts this emphasis, creating communities of interest and virtual cultures which may not be subject to the same conventions, the replacement in certain circumstances of cultural context with data being one such example.

In addressing this issue "digital" ethnographers have developed the concept of "thick data". This term is advanced most eloquently by Tricia Wang in a blog article Big Data Needs Thick Data. In this article Wang argues that a concentration on the quantitative data can leave organisations asking the wrong questions in the wrong way, a process which alienates their partners and employees:

It should be noted that when the term story is used in relation to data it is not used in any casual sense. There is a difference between an anecdote which is casual and a research story which is intentionally gathered and systematically sampled, shared, and analysed in order to inspire new knowledge. As Wang points out in her blog post, "great insights inspire design, strategy, and innovation."

"WHEN ORGANIZATIONS WANT TO BUILD STRONGER TIES WITH STAKEHOLDERS, THEY NEED STORIES. STORIES CONTAIN EMOTIONS, SOMETHING THAT NO SCRUBBED AND NORMALIZED DATASET CAN EVER DELIVER. NUMBERS ALONE DO NOT RESPOND TO THE EMOTIONS OF EVERYDAY LIFE: TRUST, VULNERABILITY, FEAR, GREED, LUST, SECURITY, LOVE, AND INTIMACY. IT'S HARD TO ALGORITHMICALLY REPRESENT THE STRENGTH OF AN INDIVIDUAL'S SERVICE/PRODUCT AFFILIATION AND HOW THE MEANING OF THE AFFILIATION CHANGES OVER TIME. THICK DATA APPROACHES REACH DEEP INTO PEOPLE'S HEARTS. ULTIMATELY, A RELATIONSHIP BETWEEN A STAKEHOLDER AND AN ORGANIZATION/BRAND IS EMOTIONAL, NOT RATIONAL."[7]

## DATA: HUMAN LEARNING NOT MACHINE LEARNING

So what actionable insights can data analytics offer which statistical analysis cannot? The key difference in emphasis has to do with seeking the human connections evident in the patterns and articulating these as explanatory stories from which action can evolve rather than seeing them as historical causes of behaviour in an organisation.

Essentially then the use of data by cultural organisations offers three new possibilities: the opportunity to analyse at both the micro and the macro level; the opportunity, crucial for those involved in museums work, to not merely measure, but to curate; and the opportunity to move from causality to a more nuanced identification of pattern and correlation.

The data emerging from the Danish museum sector suggests there is already a recognition that statistical analysis for measurement is not in itself enough to offer insight from which policy might be formed. Hence the museum users are already being grouped into "types". This typological grouping is the first step towards a "thick" description of the user experience since it begins to introduce personality aspects to the numerical discussions, what the survey designers call "motivation and learning behaviour". The creation of groups such as 'recharger', 'facilitator', 'explorer', and so on, recognises that those curating cultural heritage need to know why users make the decision to visit a particular cultural space.[9] These designations are constructed from a pattern analysis of raw data. Immediately we can identify from this pattern analysis that for users who live in Denmark, across all museum types, the 'explorer' and the 'experience seeker' are by far the most significant categories making up 51% of the users, with the 'explorer' being the most dominant group at 28%. By cross-referencing we can also see that these categories also dominate in the users who live abroad making up a total

of 69% of the user population. For these users the 'explorer' grouping made up 53% of the visiting population from other countries. Although this insight now allows for data driven decision-making it needs to be accompanied by an extension of the data sets being accessed and analysed since there is a good deal of information still missing which this statistical data cannot explain. For example, while we know which groups were accessing the venues we do not necessarily know how they felt about their experience. The statistics as offered do include some attempt to enter this sphere of discussion by asking users what they thought of their experience. The categories used, however, tend to rate the venue rather than illuminate how the users actually felt about their experience asking them to rate the exhibitions, the space, the atmosphere and so on. The kinds of sentiment analysis which could enhance this survey could be found by accessing social media data sets, Facebook, Twitter and other relevant platforms.

The network dominance of social media is without question – social networking reaches 22% of the global population and accounts for 19% of all time spent online and 50% of all mobile internet traffic.[10] Social media is changing our expectations of media, transforming it into a participatory event. Organisations therefore should regard social media as a value delivery system and not merely a digital noticeboard; we speak with our users, not to them. In business terms, a 12 point increase in Net Promoter Score[11] (NPS) correlates approximately to a doubling of growth.[12]

The various social media platforms (forums, blogs, social networks, Wikis, podcasts, bookmarks, comments etc.) capture the opinions and behaviours of millions of people. The traditional web was quite static whereas the social web is dynamic and in real-time. Since 2011 we have seen a rapid development of social media tools within both existing web analytics platforms – which are now moving more towards online or digital analytics – and new applications. Social media analytics is quite different to web analytics as the conversations mostly take place within third party platforms and organisations will not have the same level of access and control. Social media tools crawl the various networks and sites listening for mentions of keywords and then report back on each instance.

Not only would this data indicate simple 'likes'; it could then be used to construct a formula for assessing real impact. In other words an analysis of social media data would allow an organisation to move from hits to likes, from likes to links, from links to impact, and hence to a sophisticated measurement of social, cultural and economic capital.

The statistical data available as to place of origin for users from other countries indicates quite clearly that the largest majority of users, 72%, come from European countries. Initially this might suggest that the design and creation of exhibits should address this demographic.

The assumption one might make is that international visitor numbers are small because of the limited numbers of tourists coming from Africa, Australia, or South America for example. This may not be the case and the users from these countries may be spending their time at other attractions. Again in order to test this, triangulation with other data sets would be necessary, data sets such as the numbers of visitors entering the country as noted in passport data, the times of the year these people were entering, data from other attractions such as theatres or cinemas or even, the weather statistics for the period of visiting since this could indicate whether good or poor weather has an impact on visitor numbers.

While the numbers of women visiting venues continue to be larger than men (62.5% against 37.5%) a more significant figure might be the increasing number of young people in the age group 14-29 accessing the full range of museums. Similar figures are to be found for visitors who live abroad but in their case they are tending to access art museums much more than their Danish counterparts. A comparison with the figures from 2012 and 2013 indicate that this growth in youth participation has been constant, if not spectacular. From the data available, however, three observations, three stories, can be made regarding this increase and the nature of youthful participation in heritage/exhibition activities. Many, if not all, of the interactions these young people will have with these organisations will be driven by mobile technologies. John Naughton has written recently of how the intellectual space between mobile and the interweb has now disappeared:

Clearly such a shift has profound consequences for institutions trying to attract a youthful population to their events and exhibitions.

Secondly, public institutions will have to accept some responsibility for ensuring that these young people can use the technologies at their disposal with competence and in a safe and secure environment. Danah Boyd in a recent study of teenage use of social media technologies puts it thus:

> "RATHER THAN RESISTING TECHNOLOGY OR FEARING WHAT MIGHT HAPPEN IF YOUTH EMBRACE SOCIAL MEDIA, ADULTS SHOULD HELP YOUTH DEVELOP THE SKILLS AND PERSPECTIVE TO PRODUCTIVELY NAVIGATE THE COMPLICATIONS BROUGHT ABOUT BY LIVING IN NETWORKED PUBLICS."[14]

Nowhere is this more important than in understanding the history and heritage of the nation one is destined to become a citizen in.

Finally these figures indicate that the operations of key institutions will have to, if they have not already done so, begin to design exhibits and galleries with interaction in mind since this is a generation which will not accept passive engagement with any external information. Interestingly, if this is placed beside the information about 'explorers' one again begins to identify a pattern which underlines the necessity of interactive, immersive engagement. It is not, perhaps, insignificant that two of the museums which have made interactivity the key aspect of their visitor experience with the related rise in visitor attendance figures are to be found in the Nordic region, the Rijks Museum[15], Amsterdam, and the Abba Museum[16], Stockholm.

## POLICY AND PRACTICE

It is important to underline that while this paper argues strongly for the importance and centrality of data in the contemporary cultural ecology it is not suggesting that it is some kind of "silver bullet" in its own right. Data is only of significance and consequence when used to enhance other forms of knowledge and understanding, identifying patterns of practice such as that outlined above, through which the crucial work of museums and public exhibition spaces can be progressed, underlined, enhanced, and shown empirically to be a key factor in the economic wealth of the nation.

For this to happen a rolling model of policy initiatives has to be set in motion. The first element is that institutions have to identify which external data sets are of most use to them and create a strategy for accessing them. External data sets might include anything from weather, as suggested earlier, to traffic and overseas travel data, each of which could have a bearing on visitor numbers. The global Open Data movement, and access to public data sets, is key to ensuring that really useful data can be accessed by those who need it.

Applying the Data Maturity Spectrum to the Danish case, it would appear that the museums/exhibition sector in Denmark is strongly embedded in the Data 2:0 phase of development. In order to advance to Data 3:0 a number of stages should be applied. Firstly, a data audit is necessary to identify the data sets most useful to the particular institution in question. This audit can then form the basis for building understanding amongst practitioners and institutional staff in order that the cultural landscape is altered from within through cultural and behavioural change at the institutional level. Ongoing work being undertaken by the Counting What Counts authors with both smaller and larger national cultural providers in the UK, again funded by NESTA, would suggest that a two-pronged strategy of data analysis and ethnographic interview gives an important blend of qualitative and quantitative data on which strategies can be constructed.

When the strategies for data access and usage have been developed two approaches can be taken simultaneously. An attempt can be made to prototype tools which can be available to those working in the institutions in order that data accessing and referencing becomes part of the everyday lived experience of those working in a cultural space.

However, in order for this to be successful decision makers and institutional leaders, as well as funders, need to accept the importance of data in decisions about programming, artistic direction and collection acquisition, not as a replacement for experience and intuitive artistic knowledge but as an empirical enhancement, underlining the efficacy of the artistic decision(s) made.

What is not in doubt is that the time to develop these strategies is now. The work already undertaken by the museums sector in Denmark indicates a user population committed to understanding the history and heritage of their country. Data-led decision making about how this population can be best served will ensure the growth and security of the sector, while illustrating that the creative and cultural industries cannot be starved of funding if the national economy is to thrive and remain internationally competitive.

"THERE ARE NO FOOLPROOF WAYS TO FULLY PREPARE FOR THE WORLD OF BIG DATA: IT WILL REQUIRE THAT WE ESTABLISH NEW PRINCIPLES BY WHICH WE GOVERN OURSELVES. A SERIES OF IMPORTANT CHANGES TO OUR PRACTICES CAN HELP SOCIETY AS IT BECOMES MORE FAMILIAR WITH BIG DATA'S CHARACTER AND SHORTCOMINGS."[17]

## ENDNOTES

1  Lilley A. and Moore P.: *Counting What Counts*, 2013, London: NESTA

2  Heller S. and Landers R.: *Raw Data*, 2014, London: Thames and Hudson

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4  Brændholt Lundgaard I. and Jensen J.T.: *Museums – Knowledge, Democracy,* Transformation, 2014, Copenhagen: Danish Agency for Culture.

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# PEOPLE AND POLITICAL MUSEUMS

## – BATTLEGROUNDS AND OPPORTUNITY SPACES FOR CULTURAL HERITAGE

METTE SKEEL

"THE CHANGE OF SYSTEM IN 1989 WAS WITHOUT BLOOD. AND A CHANGE OF SYSTEM WITHOUT REVOLUTION AND WITHOUT BLOOD IS NOT POSSIBLE."

This is what a Hungarian man told me in 2008 when I first visited Budapest on a field trip. Now I'm back. Meeting him. He is happy. Others are angry and waiting for a revolution. He says that the current mass demonstrations are a sign that left-wing people are angry. Changes have taken place. A political shift from the left to the right. Not everybody thinks things are going well. Parts of the population still feel that they are not being heard. Some are demonstrating on the street and in city squares right now. Against the government. The falsification of history. Corruption. Or something else. They all have different memories, experience and demands. Conflicting. What should be remembered? What should be changed? How? And what is a revolution?

# PEOPLE AND POLITICAL MUSEUMS

## – BATTLEGROUNDS AND OPPORTUNITY SPACES FOR CULTURAL HERITAGE

Is a revolution needed? In Danish and foreign debates, people air their concerns about a democratic deficit, hierarchies, a distrust of authorities, a lack of active citizenship and a sense of community – both in society and at museums. The concerns are about distance, resistance and retention of conditions. About order. The issues and the way they are handled cannot be based solely on facts and figures. We also need to be attentive to and able to accommodate complex and conflicting emotions and feelings. The lived life's diversity and worries. Chaos and disorder.[1] But how? What do we mean by the words diversity, users and user involvement? Despite the focus on co-production and sharing of power, there are still hierarchies and authorities in play, which practice overt as well as 'covert' power.[2] How can power be shared?

Many museum researchers and museum employees point out that museums do not live up to their responsibility, neither in relation to objects nor in relation to people. Collections and users are often seen as difficult elements that need to be controlled, rather than interesting and relevant partners. It would seem that it is still hard to cede authority. When we speak *so* much about trust and diversity-based management, a willingness to take risks and flat structures, is it simply to cover up the lack of a practice? What do the words outreach, inreach and co-creation mean? Who is it that enters into relations and collaboration – and how do they do it? Which internal and external distinctions are in play? And what are categorisations, positioning and hierarchisation used for when we deal with museums and people's complexity? To reduce or expand? To assimilate or integrate? To activate or interact? Are we close? Are we still far off? Is user involvement just a phase to get over and done with? Or is it a lasting practice?

User surveys are strategic tools for development of museum work based on particular ways of understanding users. The surveys can be used in many ways. And people can be asked and understood in many ways.

Data from the User Survey show a remarkable enthusiasm for the museums in general.[3] Can it really be true that the users are *that* satisfied? And who is it that is satisfied and completes the questionnaires? Are the users *too* satisfied? What characterises the

responses, apart from figures? How do they qualify the museums' work? How do the museums use the user surveys? How do the museums use the users? How do the users use the museums? And why are there still so many people who do not use the museums? Are the museums not relevant? Noticeable?

The core service that is given the lowest rating in the User Survey is 'the possibility of participating actively'. This is a problem, if user inclusion is significant. Exhibitions cost many resources. But most users visit an exhibition once for 20 minutes. What do the users gain from that? And what do the museums gain from it? The forms of activity that the museums offer and believe to be relevant only match the users' understanding of 'being active' in part. Perhaps museums do not create settings for experiences of inclusion, relevance, affiliation and reflection, considering that the users do not come back. Maybe the museums need to stop activating and instead start working with new ways of integrating and interacting? Some museums are already doing this, but find it hard. The explanations for this are a lack of competences, time and resources. Maybe it also requires a rethink of practice and of the five columns of the Danish Museum Act. In other words, how we will collect, register, preserve, share and research in new ways in the future. We must expand, burst the boundaries and create more space. By ceding authority, ownership, control and a right to maintain order, museums can become important facilitators and at the same time preserve their integrity. It will take reciprocal, hard work if we are to join forces to become relevant to each other and be sustainable. We can start by sharing experience and concerns and by creating new connections to new opportunity spaces and places. Based on the lived life.

### HIERARCHIES AND POSITIONS

In Budapest, authoritarian and citizen-generated activities co-exist, marked by polarisation. Contending parties fight for space and to marginalise each other. Conflicting attitudes are aired, and experience and memories are visualised. Items are used as 'social objects' to bring people together.[4] A lot can be learned from the budding civilian projects and forms of 'participatory culture'.[5] However, they do not have many opportunities to unfold, and they only have a few or no resources and institutional anchoring.

I am currently working at street level. I am surrounded by controversies, hatred and love, resignation and hope. People point at distance, polarisation and marginalisation.[6] A missing debate culture and connection between the political, social, cultural and everyday life level. To them, the hierarchies, the positions and the power are not hidden. The power is political. It is personified in the government, and particularly in the Prime Minister, Viktor Orbán, who decides who will partake in power and resources. That

"Jews under everything"


"Yes/No"


"Remember Trianon!"

goes for everyday life, social and cultural life. This means the people's individual and collective memories and institutions, such as the museums, which are in- and excluded.

At the museums, the staff are replaced based on political conviction. Resources are allocated to projects that can be used politically. The daily practice is characterised by self-censorship and paranoia. Some museum staff choose to follow the strict guidelines of the authorities. In agreement. Out of fear. Or a mixture of both. Some choose not to participate. Quit. Move away. Others protest and let their resistance materialise in banners or counter-monuments and living memorials. Physical presence. Some are allowed to stay. Others are removed physically by the police. Or in the workplace, by means of a dismissal notice without any explanation. Many are overlooked and overheard.

Some speak about a 'majority democracy', which excludes minorities and all forms of resistance and alternative practices. Others call the system of government 'elitist', 'totalitarian' or 'illiberal democracy'. Many point out that it is merely a particular variation of democracy, and that the majority wants a strong father figure, an authority, who will lead them in the right direction. They are afraid of the future and think there is only one way. The path that is charted by the government right now is drawn up as 'sovereign, independent Hungarian', stressing specific 'Hungarian values' and a special delimitation of 'the Hungarian people', which is believed to have historical roots. In a sense, there is nothing new in this – and this strategy has been and is widespread.

In Hungary, the national strategy is currently being linked to a dissociation from 'the West' and a course towards Putin and 'the East'. And with a reminder about the right to 'the lost Great Hungary', which people believe was unjustly lost after World War I due to the Treaty of Trianon. There are many who point at other paths. This creates confusion. Great expectations. Infinite possibilities. A lot of it familiar, and at the same time unknown and alien. Pessimism, passivity, uncertainty and fear characterise the

civilian society in Hungary. This condition is also historically determined. The citizens are emerging from 'the fog', becoming aware of their freedom. It is a mental revolution. It is about the right to be heard in a democracy, and the duty to take responsibility for tomorrow's opportunity spaces.

## FROM USER-GENERATED TO CITIZEN-GENERATED OPPORTUNITY SPACES

It is nighttime at the Kossuth tér square in front of the Parliament building. Something is missing. I hear music and see a small gathering of people who have lit a big candle on a column and smaller candles around the column, on the paving stones. It is 'the burning flame', which is missing. A monument commemorating the uprising in 1956. The government removed the monument two years ago in connection with a renovation of the square. Without a public hearing. The people who are here this evening want to be heard.

A few days later, the temporary memorial is gone. An elderly couple light candles. One of them was a freedom fighter in 1956. After the bloody resistance against the Russians,

Kossuth tér
2008 and 2014

he was first condemned to death, and after nine months given a life sentence for his activities. He was 23 when the uprising started. He has seen and heard a bit of everything. Has had a sense of loss after the uprising. And of winning with the change of the political system in 1989. Winning the fight for freedom. His experience has been ambivalent. Now, he feels a sense of loss again. But still believes in freedom. A flame that is lit over and over again. Fights that must be fought continually. He sees opportunities. In the young who gather across interests. But he also sees fear. As a dangerous thing. Because it creates polarisation and isolation.

At a mass demonstration against corruption, I meet a woman who is hopeful. She mentions that people live in isolated bubbles of tunnel vision where your own life and perspective are all you concentrate on. She says that it is also a question of lacking initiative and self-confidence. But that people were not born like that. She laughs. And says that people 'learn' to be passive. At school, in the educational system, from the family and history. From a lack of continuity. She says that life in Hungary has been and is broken up into separate life spheres and periods. This makes it difficult to learn from experience and create connections between lives. Therefore, people just do what is appropriate here and now. She says that the same thing is happening in relation to 'the human policy'. That they replace people at the museums so that they fit in with the current systems and views of life. This is why people are desperate and divided. She talks about a 'gesture of erasure'. Says that the government, for instance, has removed the last 70 years, as if nothing had happened in Hungary. She laughs. And calls it a 'cultural dictatorship', which can be felt every day. Every day, something happens that shocks people. She thinks that this is also a strategy for keeping people occupied. They keep replacing the lived life with new laws, regulations and surveys. This creates alienation and a fear of not fitting in. So people isolate themselves. Or move away. After the uprising in 1956, 200,000 people emigrated. Now, 500,000 have already left the country. Young people. The sound of a demonstration approaching right now. Shouts such as 'dictator', 'we will not let this happen', 'Orbán resign'. She brightens up. Gets teary-eyed. They sing the national anthem. She does not join in. Afterwards, she complains that there were so few of them. And that it is always the same ones. That nothing happens. Some are folding up an EU flag.

In Liberty Square, there has been lively activity since January. Two of the organisers have been protesting here for 10 months along with a group of other civilian citizens. The group has made a 'living memorial' in the square. A response to the monument that the government erected this year 'in memory of the victims' of the Holocaust in Hungary in 1944. One of the activists calls it a 'falsification monument', as it turns all Hungarians into victims without blame.

The government's 'victim monument' and the activists' 'living memorial' in Liberty Square

Standing between the two monuments creates strong emotions. On one side, Gabriel and the Eagle. On the other side, the stones, the photos, the shoes, the lamps, the lights. He says that he has seen many tourists and locals walk around the square, looking at the objects. Trying to find out what is going on, what it is about, and deciding what to think of it all. The objects have a sort of power. The activists provide information. People can agree or disagree. Should different ideas and points of view have been integrated into an exhibition or into the monument? Many are afraid of disagreement. And there are many who do not want to participate in the debates in the square. They are afraid of taking a risk. It is easier to take a step back. When you are dependent on the existing structures. Worry about your family, losing your job, or about not being able to pay your debts. And this is all very real.

Liberty Square is monitored by cameras and microphones. And there are always police around. Some people ask the activists or the police why that heap of rubbish is there. How can people think that information, family stories, photos, notes, memories and personal items are rubbish? To the activists, the square is a special place. They have invited people to contribute. They have not registered who has brought which items. It is a 'sporadic, not organised method', that reflects the name, 'living memorial'. People contribute and react differently. Some tear something down and vandalise the place. Sometimes they also find fascist documents, or inscriptions on the documents saying 'lie'. The activists remove these.

An elderly Jewish man in Liberty Square. He is happy about the living memorial and often visits it. To remember and contribute, share concerns and participate in the events. He hopes for responsiveness and time. He fears oblivion and denial. He says, "Come along". Walks slowly, using a walking stick. But determined and purposeful. Stops. Points at a piece of paper with photos and text. "My wife's grandfather and grandmother, great grandmother and uncle, great grandfather and mother."

There are many traumas and taboos in Hungary. He was 50 before he discovered that he had a Jewish background. Usually, people do not want to talk. They would rather forget. Or they do not know anything. But he believes that the third generation will ask questions. As his own daughters do. He finds that people are becoming more open to tales and real stories. But that they have to do what they do here. He also thinks that the victim monument is a falsification that pins all blame on the Germans and makes the Hungarians innocent. But he points out that elderly people know that the Hungarians participated actively. He says that unfortunately, many children and young people do not know this, because it is not mentioned in the Hungarian history books that are used in schools. And that the number of Holocaust deniers in Hungary increases day-by-day. That the extreme right wing has increased its activities over the last five



Demonstration in front of the Parliament, Kossuth tér

years. Since the current government came into power. That the situation in Hungary is becoming more and more like the situation under Hitler. We have to do something. But cannot. The pictures and the stones are dead women, children and men. We have to create memories for our victims, because the government does not do this. The civilian resistance that is taking place here has stopped the government's attempt at having an official opening ceremony. One person from the American embassy comes here often. Maybe there is hope.

On my way to the big demonstration in front of the Parliament that everybody is talking and writing about, and many have great expectations for, I hear a group of loud protesters. A young man says that they want a new system – not Orbán, and not the left wing, but a completely new one. I see a Hungarian flag. And an Árpád flag, which the extreme right wing often uses. One of the people in the group ran for election for the right-wing extremist party, Jobbik, in the last elections. The loud group moves towards

the Parliament. An elderly lady says that she is a Holocaust survivor, and that she lost both of her parents. The group screams again. She ducks, but then straightens her back and smiles. Joins in the singing of the national anthem and the EU anthem. Shouts along with the others, "Orbán resign". There are many different flags in the crowd. A few Hungarian, a great deal of identical orange flags with a drawing of Orbán and Putin together, and many EU flags. A protester says that these are very important messages for them, but also for the surrounding world – that they are pro EU and 'the West' and *against* the approximation to Putin. There are many banners and signs, e.g. with the inscription '1848, 1956, 2014?', which refers to what the sign writer considers fights for freedom. And maybe 'revolution'. 1989 is not included on the sign.

An activist says that the demonstration is now about the *entire* situation in Hungary. He thinks it is a problem that many of the speakers talk about a need to forget the last 25 years. That what is needed is an entirely new system. That is a dangerous idea. After all, 1989 brought about a big change. There were more political parties, more freedom, more democracy. It is easy enough to shout about how *not* to do things. But it is hard to find out *what* to do in order to change the situation. There are solutions. How can we move on from the existing structures? It should not be a revolution, but an evolution. Starts doubting. Points out that the presence, the presence of the demonstrations, the presence of the civilians, is one way. Everybody who is interested in their future should get out onto the street. Discuss in different places with different people. They should come out into the light and say what they think about society, their finances, their situation, their neighbours and other countries. New connections must be created between the civilian society and the political life. We must join forces and contribute that which we know something about. In order to make decisions about life together.

## BATTLEFIELDS, BATTLES FOR SPACE AND OPPORTUNITY SPACES

With a sense that many of the things that are happening here also happen in other places. That the questions from the current Hungarian battlefields are relevant questions to ask more widely, also in this context and in relation to the museum sector. Because it is about positioning, polarisation, a democratic deficit, power and lacking spaces. Chaos and order. About competition and fights for spaces. How is it possible to create special and diverse opportunity spaces that do not limit, but expand and create new connections? Which are not calculated as pro and contra, winners and losers, success and measurability. But as perceptibility. In the sense of relevance, enriching collaboration and presence. How can we together become sustainable in the sense that preservation and sharing happen based on diversity and renewal? Will it take blood? Sweat and tears? It will, at any rate, take courage.

## ENDNOTES

1    I have been inspired by, among others: De Certeau, Michel: *The Practice of Everyday Life*, 1984, University of California Press; Latour, Bruno: *Ting. Hvorfor er dampen gået af kritikken? Fra kendsgerninger til anliggender*, 2007, The Royal Danish Academy of Fine Arts, School of Architecture; Latour, Bruno: *En ny sociologi for et nyt samfund. Introduktion til Aktør-Netværk-Teori*, 2008, Akademisk Forlag; Deleuze, Gilles and Guattari, Félix: *Tusind Plateauer. Kapitalisme og skizofreni*, 2005, The Royal Danish Academy of Fine Arts Schools of Visual Arts; Law, John: *Organizing Modernity: Social Ordering and Social Theory*, 1994, Blackwell Publishers; Law, John: *After Method. Mess in Social Science Research*, 2004, Routledge; Law, John and Mol, Annemarie (eds.): *Complexities: Social Studies of Knowledge Practices*, 2002, Duke University Press; Mol, Annemarie: *The Body Multiple: Ontology in Medical Practice*, 2002, Duke University Press; Haraway, Donna J.: 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', in Donna J. Haraway: *Simians, Cyborgs, and Women. The Reinvention of Nature*, 1991, Free Association Books. What these writers and works have in common is their focus on process, practice, performativity, connections, planes, spaces, disorder, hybridity, multiplicity and complexity. They can be described as a part of the complexity and multiplicity research, but they do not or only rarely work specifically with the museum field. But take a look at e.g. Latour, Bruno and Weibel, Peter (eds.): *Making Things Public: Atmospheres of Democracy*, 2005, MIT Press, ZKM/Center for Art and Media in Karlsruhe and Robert Janes, *Museums and the Paradox of Change*, 2013, for interesting and very different ways of working with complexity in relation to museums. See also e.g. Smith, Laurajane: *Uses of Heritage*, 2006, Routledge; Falk, John H. and Dierking, Lynn D.: *Learning from Museums – Visitor Experiences and the Making of Meaning*, 2000, Altimara Press and Simon, Nina: *The Participatory Museum*, 2010, Museum.0 for inspiring reading with a focus on use.

2    For empirically based problematisation of these conditions and inspiration in relation to the organisational level at museums see e.g.: Lynch, Bernadette: *Whose Cake Is It Anyway?: A Collaborative Investigation into Engagement and Participation in Twelve Museums and Galleries in the UK*, 2011, Paul Hamlyn Foundation and Janes, Robert: Museums and the Paradox of Change, 2013, Routledge.

3    See the article 'Museums' users and users' museums' in this publication.

4    Simon, Nina: *The Participatory Museum*, 2010, Museum.0

5    Simon, Nina (2012), video from museum opening: http://www.youtube.com/watch?v=aIcwIH1vZ9w

6    Some of my contacts want to be anonymous, as they fear the consequences of expressing their views. Others insist on not being anonymous. In this context, I have chosen to let everybody be anonymous and sometimes speak all at once in order to ensure that everybody continues to have the opportunity to speak up and do what they believe in.

# APPENDIX

## PARTICIPATING INSTITUTIONS

**Aarhus University**
Museum of Ancient Art

**Arken – Museum of Modern Art**

**ARoS – Aarhus Art Museum**

**Art Centre Silkeborg Bad**

**Billund Museum**
Karensminde Farm Museum

**Bornholm Museum of Art**

**Bornholm's Museum**
Cultural History Museum
Hjorth's Factory
Melstedgård Agricultural Museum

**Brandts**

**Christiansborg Palace**
Christian IV's Brewhouse
Christiansborg Palace – Ruins
Christiansborg Palace – Staterooms
Royal Stables

**Coastal Museum of Northern Jutland**
Bangsbo Fort
Bangsbo Museum
Sæby Museum
Skagen Urban and District Museum

**DAC – Danish Architecture Centre**

**Danish Agricultural Museum**

**Danish Jewish Museum**

**Danish Fisheries and Maritime Museum, The**

**Danish Museum of Hunting and Forestry**

**Danish Museum of Industry,
The – The Museum for Working-Class,
Tradesman and Industrial Culture**

**Danish Museum of Nursing History**

**Danish Museum of Science and Technology**

**Danish Police Museum**

**Danish Postal Museum**

**Danish Railway Museum**

**Danish Royal Collections, The**
Amalienborg Museum, The
Rosenborg Castle

**David Collection, The**

**Den Frie Exhibition building**

**Den Gamle By – 'The Old Town'
– a Danish Open-Air Museum**
The Occupation Museum

**Design Museum Denmark**

**Energy Museum, The**

**Esbjerg Art Museum**

**Faaborg Museum (of Paintings from Funen)**

**Fredericia Museums**
City Museum

**Frederiks Værk Museum of Industry**
Arsenal, The
Gunpowder Mill Museum, The
Knud Rasmussen's House

**Frederiksberg Museums, The**
Storm P. Museum, The

**Fuglsang Art Museum**

**Furesø Museums**
Danish Immigration Museum
Mosegaarden

**Gammel Estrup, the Manor Museum**

**Give Museum**

**Gl. Holtegaard**

**Gl. Strand**

**Glud Museum**

**Greve Museum**

**Heart – Herning Museum of Contemporary Art**

**Helsingør Municipality's Museums**
Helsingør City Museum
Museum of Flynderupgård, The
Shipbuilding Museum, The
Skibsklarerergaarden

**Hirschsprung Collection, The**

**Historical Museum of Northern Jutland, The**
Aalborg Historical Museum
Hals Museum
Lindholm Høje Museum

**Holstebro Art Museum**

**Holstebro Cultural History Museums
in Holstebro Municipality**
Holstebro Museum
Open-air Museum Hjerl Hede
Shipwreck Museum St. George, The

**Horsens Art Museum**

**Horsens Museum**
Prison Museum in Horsens, The

**J. F. Willumsen's Museum**

**Karen Blixen Museum, The**

**Kastrupgård Collection, The**

**Koldinghus Museum**

**KØS – Museum of Art in Public Places**

**Kronborg Castle**

**Kroppedal, Museum for Astronomy,
Modern History and Archaeology**

**KUNSTEN Museum of Modern Art Aalborg**

**Kunsthal Aarhus**

**Kunsthal Charlottenborg**

**Læsø Museum**
'På Lynget' Museum Farm

**Lemvig Museum**
Jens Søndergård's Museum, Lemvig

**Limfjordsmuseum and the
Maritime Experience Centre, The**
Limfjordsmuseum, The

**Louisiana – Museum of Modern Art**

**M/S Maritime Museum of Denmark**

**Marstal Maritime Museum**

**Middelfart Museum**
Psychiatric Collection

**Moesgaard Museum**
Odder Museum

**Morsland Historical Museum**
Dueholm Priory
Mo Clay Museum, The
Skarregaard

**MUSERUM**
Fur Fossils
Krydsfelt Skive
Spøttrup Medieval Castle

**Museum Amager**
Amager Museum, The

**Museum Jorn**

**Museum Lolland-Falster**
Old Grocer's Shop, The
Open-Air Museum, The
Reventlow Museum Pederstrup, The

**Museum of Contemporary Art**

**Museum of Copenhagen**

**Museum of East Zealand**
Geomuseum Faxe
Stevns Museum
Stevnsfort Cold War Museum

**Museum of Southern Jutland**
Archaeology Haderslev
Brundlund Castle Art Museum
Cathrinesminde Brickyard
Cultural History / Art Tønder

Cultural History Aabenraa
Hjemsted Oldtidspark
Højer Mill
Natural History Gram
Sønderborg Castle

**Museum Østjylland**
Djursland's Museum and the Danish
Fishery Museum
Håndværksmuseet Kejsergaarden
Randers Museum of Cultural History
Town Hall and the Siamese Collection, The

**Museum Southeast Denmark**
Danish Castle Centre, The
Helligåndshuset

**Museums in Brønderslev Municipality, The**
Dorf Mill and Millhouse

**National Gallery of Denmark**

**National Museum of Denmark**
Brede Works
Open-Air Museum, The
Prince's Mansion
Royal Danish Arsenal Museum, The
Royal Danish Naval Museum, The
Sea Captain's House, The

**Natural History Museum**

**Natural History Museum of Denmark**
Geological Museum
Zoological Museum

**Naturama – Modern Natural History**

**Nikolaj Kunsthal, Copenhagen Contemporary
Art Centre**

**Nivaagaard Collection of Paintings**

**North Zealand Museum**
Gilleleje Museum
Museum in Frederiksgade, The
Museum in Hørsholm, The

**Ny Carlsberg Glyptotek**

**Odense City Museums**
Carl Nielsen Museum, Odense

**Odense City Museums**
Funen Village, The
Hans Christian Andersen's Childhood Home
Hans Christian Andersen's House
Media Museum, The
Møntergården Urban Museum

**Odsherred Museum of Cultural History**

**Øhavsmuseet (South Funen Archipelago
Museum)**
Cold War Museum Langelandsfort
Østergade
Skovsgaard – Carriage, Forestry and Servant Museum
The Jail

**Ordrupgaard**

**Østfyn Museums**
Johannes Larsen Museum
Ladby Viking Museum
Nyborg Castle

**Overgaden – Institute of Contemporary Art**

**Photographic Centre**

**Randers Art Museum**

**Ribe Museum of Art**

**Ringkøbing-Skjern Museum**
Abelines Gaard
Bork Viking Harbour
Bundsbæk Mill

**Rønnebæksholm**

**Roskilde Museum**
Frederikssund Museum
Købmandsgården Lützhøfts
Main exhibition, Skt. Olsgade
Tadre Mill, Hvalsø

**Rudersdal Museums**
Mothsgården

**Samsø Eco Museum**
Welcome Centre / Samsø Museum

**Science Museums**
Steno Museum

**Silkeborg Cultural History Museum**
Blicheregnens Museum
Silkeborg Museum

**Skagens Museum**

**Skanderborg Museum**
Øm Priory Museum

**Skanderborg Museum**

**Skovgaard Museum, The**

**Sønderskov Museum**

**Sorø Art Museum**

**South West Jutland Museums**
Esbjerg Museum

**South West Jutland Museums**
Museum Ribe's Vikings, The

**Struer Museum**

**Svendborg Museum**
Forsorgsmuseet Viebæltegård

**Sydhimmerland Museum**
Viking Centre Fyrkat

**Theatre Museum at the Court Theatre, The**

**Thorvaldsens Museum**

**Thy and Vester Hanherred Museum**
Heltborg Museum

**Trapholt Art Museum**

**Varde Town and District Museum**
Amber Museum in Oksbøl, The
Nymindegab Museum
Tirpitz Position
Varde Museum

**Vejen Art Museum**

**Vejle Museums**
Vejle Museum of Art

**Vendsyssel Historical Museum**

**Vendsyssel Museum of Art**

**Vesthimmerland Museum – Museum Centre Aars**

**Viborg Municipality / Kunsthal Brænderigården**
Kunsthal Brænderigården

**Viborg Museum, Viborg**

**Viking Ship Museum in Roskilde, The**

**West Zealand Museum**
Holbæk District Museum
Kalundborg Museum
Ringsted Museum and Archive
Sorø Museum
Trelleborg Viking Fortress

**Women's Museum in Denmark, The**

**Workers' Museum, The**

*Hvad mener du?*
Du kan hjælpe os med at gøre vores kulturinstitutioner bedre, hvis du udfylder spørgeskemaet

*Was meinen Sie?*
Sie unterstützen uns dabei, unsere Kultureinrichtung zu verbessern, indem Sie den Fragebogen ausfüllen.

*What do you think?*
By completing the questionnaire, you can help us to further improve our cultural institutions.

**How to complete the questionnaire**
(Please, use a ballpoint pen)

✉ Correctly ticked
▭ Amended tick

[2][8] Correctly written numbers

---

**1    Give an overall assessment of your experience on a scale from 1 to 10**

*'1' means Very poor and '10' means Very good.*

| Very poor | | | | | | | | | Very good |
|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| ▭ | ▭ | ▭ | ▭ | ▭ | ▭ | ▭ | ▭ | ▭ | ▭ |

---

**2    Evaluate your experience today on a scale from 1 to 10**

*'1' means Very poor and '10' means Very good.*

| | Very poor | | | | | | | | | Very good | Don't know/irrelevant |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
| The exhibitions | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| The atmosphere | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Suitability for children | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Offering ways of learning new things | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| The exhibitions' topics | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| The exhibitions' presentation | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Offering ways of active participation | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Events | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Room for reflection and immersion | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Variation in communication | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Service | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |
| Information at the box office | ▭₁ | ▭₂ | ▭₃ | ▭₄ | ▭₅ | ▭₆ | ▭₇ | ▭₈ | ▭₉ | ▭₁₀ | ▭₁₁ |

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**3    Which description best sums up why you attended the exhibition venue today?**

*Choose the description that comes closest.*

▭ **Recharger** – I am here to recharge my batteries and to find peace and quiet and time for introspection.
I am seeking aesthetic experiences in the exhibits, architecture and surroundings of this exhibition venue.

▭ **Professional/Hobbyist** – I am here because I have a specific professional interest.
I am taking a critical look at the exhibition(s) and the professionalism of the presentation.

▭ **Experience seeker** – I am here to experience and concentrate on what is most eye-catching.
I do not have to see everything to get to know the place.

▭ **Facillitator** – I am here to give those I am with a good experience.
The most important thing is that the people I am with find it interesting to be here.

▭ **Explorer** – I am curious and interested. I am here today to gain new knowledge and inspiration.

▭ **Tag-along** – I am here because I am accompanying others.

---

**4    How extensive is your knowledge of the field that you have been occupied with today?**

▭ I know nothing
▭ I know only a little
▭ I'm interested in this field and have some knowledge
▭ I know quite a lot
▭ I have profound knowledge at a professional level

---

**5    Would you recommend others to come and see what you have experienced here today?**

▭ Yes
▭ No
▭ Don't know

---

**6    Did you arrive at the museum from a holiday destination address?**

▭ Yes
▭ No

---

**7    How old are you?**

[  ][  ]

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**8    What is your gender?**

▭ Male
▭ Female

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**9    What is your highest level of completed or current education?**

▭ Primary or Lower secondary school (< 9 years)
▭ Upper secondary school (< 12 years)
▭ Basic/final vocational training
▭ Higher education, less than 3 years
▭ Higher education, 3-4 years
▭ Higher education, 4 years +

---

**10    Where is your home address?**

▭ Denmark
▭ Norway
▭ Sweden
▭ Germany
▭ Other European country
▭ Other

---

**11    Do you have any cultural attachment to one or more countries outside Denmark?**
If so, which area(s)?

*Multiple answers allowed.*

▭ Africa/Sub-Sahara
▭ Asia
▭ Australia
▭ Arctic
▭ Pacific Ocean
▭ Europe
▭ Middle East and Maghreb
▭ North America
▭ Scandinavia/Nordic region
▭ Russia
▭ South America

# PHOTO CREDITS

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Page 268: Aros. Ron Mueck, Boy, 1999. Photo Poul Ib Henriksen

Pages 278-279: ARoS, Inclusion/Exclusion. Hanne Nielsen & Birgit Johnsen: installation photo, 2014. Photo: Erik Zappon and Ole Hein Pedersen

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Page 292: ARoS, Olafur Eliasson, Your Rainbow Panorama, 2011. Photo Lars Aarø

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Page 304: Natural History Museum of Denmark, fish herbarium. Photo MajaTheodoraki

HOW DO MUSEUMS CONTRIBUTE TO A SUSTAINABLE DEVELOPMENT OF OUR SOCIETY? TAKING THEIR STARTING POINT IN THE USER SURVEY AT THE MUSEUMS IN DENMARK, MUSEUM LEADERS AND RESEARCHERS PRESENT THEIR VIEWS OF WHAT SUSTAINABILITY IS IN A MUSEUM CONTEXT. THE ARTICLES REFLECT AND ANALYSE HOW MUSEUMS WORK BASED ON AN INTEGRATED AND COMPLEX UNDERSTANDING OF SUSTAINABILITY THAT BUILDS ON CULTURE IN INTERPLAY WITH SOCIAL, ECONOMIC AND ENVIRONMENTAL PARAMETERS. THIS MEANS THE DEVELOPMENT OF HORIZONTAL ORGANISATIONS, RECOGNITION OF PEOPLE'S DIFFERENT GENDER, AGE, EDUCATION, ETHNICITY, SPIRITUALITY AND SEXUAL ORIENTATION, AND THUS THE UNFOLDING OF THE POTENTIALS THAT ARE INHERENT IN DIVERSITY. THIS IS AN INTEGRATED PRACTICE THAT EMBRACES CULTURAL AND NATURAL HERITAGE AS WELL AS LOCAL AND GLOBAL PERSPECTIVES. SOCIAL MUSEOLOGY BUILDS ON A VARIETY OF CONTRIBUTORS' INPUT AND INTERDISCIPLINARITY, AND IT CONSTITUTES A FRAMEWORK FOR THE DEVELOPMENT OF ACTIVE CITIZENSHIP COMPETENCES.

"WE HAVEN'T INHERITED THE LAND OF OUR FATHERS, WE ARE BORROWING IT FROM OUR CHILDREN"