

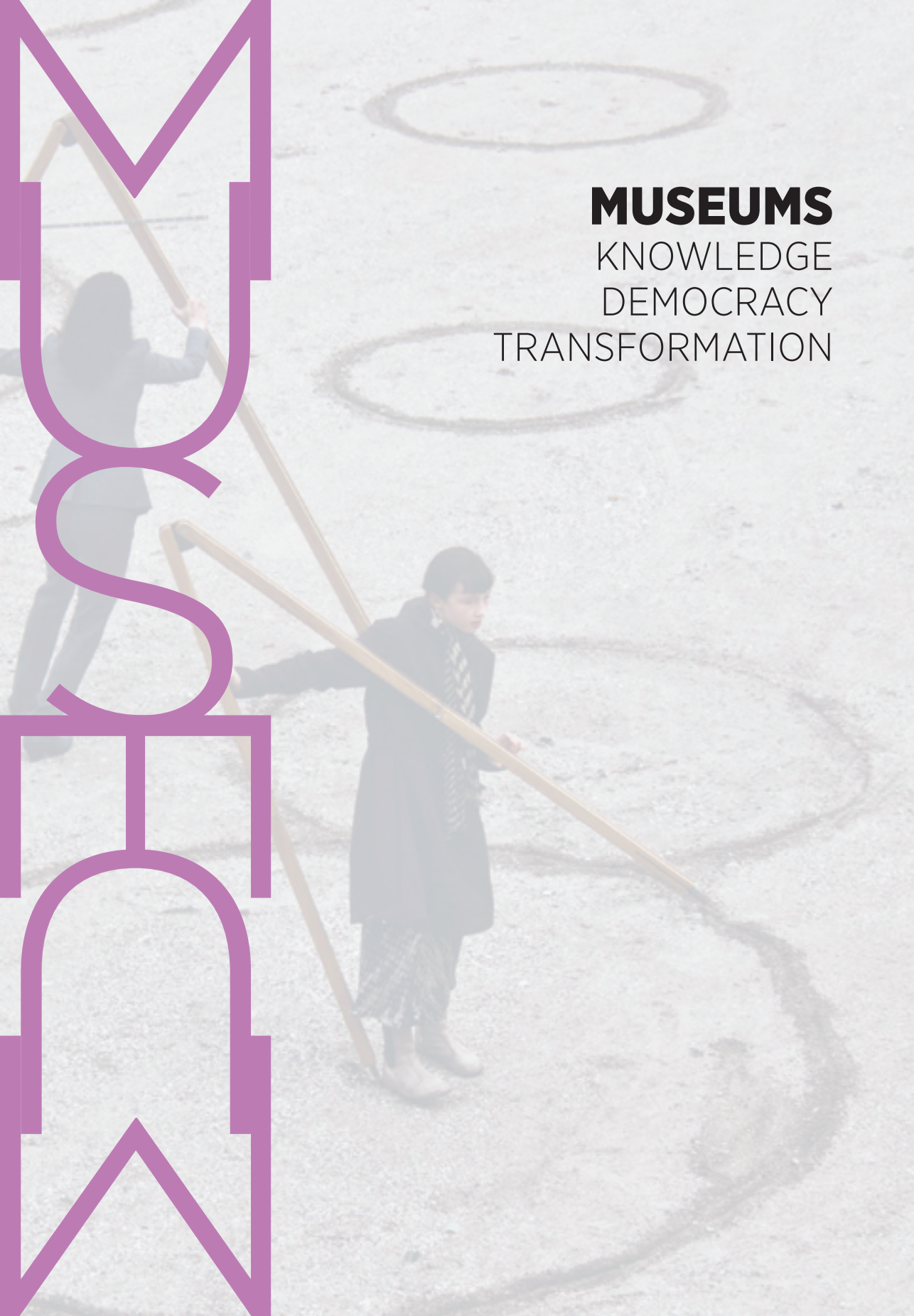
MUSEUMS

MUSEUMS

KNOWLEDGE

DEMOCRACY

TRANSFORMATION



KNOWLEDGE, DEMOCRACY AND TRANSFORMATION

MUSEUMS AS MEDIATORS OF CULTURAL DEMOCRACY
JACOB THOREK JENSEN

METHOD FOR THE USER SURVEY 2013

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READING GUIDE

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MUSEUMS

KNOWLEDGE
DEMOCRACY
TRANSFORMATION

IDA BRÆNDHOLT LUNDGAARD
& JACOB THOREK JENSEN


STYRELSEN
DANISH AGENCY FOR CULTURE

PREFACE

PREFACE

In Denmark, we have developed a tool that makes it possible continually to keep our fingers on the pulse in relation to how users in Denmark experience their museums. This joint User Survey, in which more than 200 museums and cultural institutions participate, is a unique tool, which continually identifies directions for museum development, both at sector level and at institution level in developing cultural democracy. It is the museums individual reports that demonstrate the professional development of each institution. While the national result expresses the condition of the whole sector, and to less extent can produce annually mind blowing changes. I would like to thank you the co-workers at each museum who make an effort to hand out and collect the questionnaires analogue and digitally. This persistence forms the basis to continue to develop Denmark's museums.

The Danish Agency for Culture marks the annual release of the National User Survey with a publication and a conference, at which the Danish museums along with colleagues from Denmark and abroad discuss how they each can and will use the results of the survey.

Statistics Denmark shows an increase in visitor numbers in Danish Museums. But equally as significant this year's User Survey shows that the users' level of satisfaction with the museums has gone up. And most importantly, we can see a rise in the proportion of young people's use of the museums. This is a key development, and it marks the great efforts into developing museums for young citizens, which is now a reality for the whole sector.

Danish museums continue to be of a high standard, and we are very pleased that our museums are competent knowledge centres and learning environments. Therefore we find it decisive to invite international experts to Denmark to consider and reflect present challenges. However, when we look at the users' educational background, we still face a great challenge in terms of creating museums that will also be used by the part of the population who do not have a long higher education. The User Survey also goes on to show that women make up almost two thirds of all museum users. Therefore, gender equality is an issue that the museums must keep on their agendas.

This is the first year where we can see how great a proportion of the users' experience that they have a cultural affiliation with a geographical area outside Denmark. A third of the Danish users indicate that they have such an affiliation. At the same time, one in every four users at the museums comes from abroad. These are results that confirm the need for intercultural competences and practices at the museums if they are to include an increasing number of foreign users and at the same time reflect a population composition that features increasing cultural diversity.

The Ministry of Culture's international strategy and the Danish government's growth plan set out an international agenda, also for the museums. It is essential that we ensure a sustainable development that will continue to have the citizens at the centre and create frameworks for intercultural dialogue. The User Survey is a tool that can identify the challenges that the museums are facing, and which we need to meet together.

OLE WINTHER

Danish Agency for Culture



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MUSEUMS AS MEDIATORS OF CULTURAL DEMOCRACY

JACOB THOREK JENSEN

The article presents the main results of the User Survey 2013. Young users in the age group 14 to 29 constitute an increasing proportion of the museums' users. In 2013, young people make up 16% of the users, which is an increase of 33% since 2009. Women make up 62% and thus an increasing proportion of the museums' users. Users with a long higher education are clearly overrepresented and now make up 28% of the museums' users. Overall, users rate the museums' core services highly, giving their entire museum experience an average rating of 8.41 on a scale from 1 to 10. 32% of those of the museums' users who live in Denmark indicate that they have a cultural affiliation with another country than Denmark. 25% of the museums' users live abroad.



MUSEUMS AS MEDIATORS OF CULTURAL DEMOCRACY

The data basis for the main results is the museums' and the cultural institutions' users¹ who live in Denmark. The results are presented combined as well as distributed across the three museum categories: art, cultural history and natural history.

WHO ARE THE USERS?

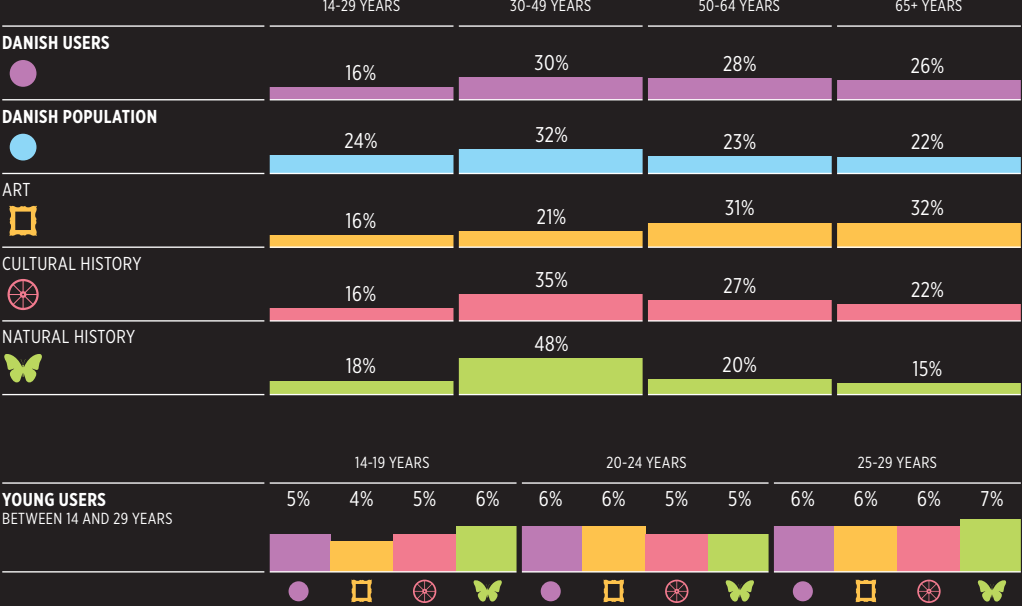
The gender distribution at the museums and the cultural institutions in 2013 is imbalanced. Women make up 62% of the users who live in Denmark, while men make up 38%. The gender distribution varies in relation to the three museum categories. Women are most overrepresented at the art museums, where they make up 65%, while men are least underrepresented at the natural history museums, where they make up 41% of the users.

The age distribution among the users is divided into four categories: 14 to 29 years, 30 to 49 years, 50 to 64 years and 65 years and older. The proportion of users in the age group 14 to 29 constitutes 16% of the total number of users who live in Denmark, while users in the age group 65 years and older make up 26% of the users. This means that the young users are underrepresented in relation to the Danish population as a whole, of which they make up 24%.² However, the proportion of young users is rising, as this group made up 12% in 2009. This means that in relation to 2009, the proportion of young users at the museums has gone up by 33%. The distribution of users within the age group 14 to 29 is even. 5% of the museums' users are between 14 and 19 years old, 6% are between 20 and 24, while 6% are between 25 and 29.³

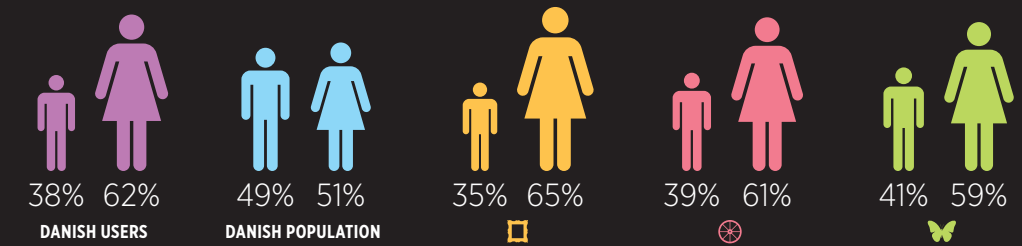
The overall age distribution varies in relation to the three museum categories. The age group 30 to 49 shows particularly great variations. Users in this age group make up 21% of the users at the art museums, while the group makes up almost half of the users at the natural history museums, i.e. 48%. At the art museums, users in the age group 65 and over make up 32%, whereas this group only makes up 15% of the users at the natural history museums. The age distribution at the cultural history museums is more or less on a par with the overall results. However, there is a difference in the proportion of users in the 30 to 49 age group, which makes up 35% of the users at the cultural history museums, while the group makes up 30% of the museums' users overall.

The users' educational background is distributed in relation to the users' ongoing or last completed education.⁴ Users with a medium-length higher education make up the largest proportion, i.e. 33% of the total number of users at the museums. By comparison, citizens with a medium-length higher education make up 15% of the Danish population. The picture is even more askew in relation to users with a long higher education. At the museums, this group makes up 28% of the users, while they only make up 8% of the Danish population in general. Users who have

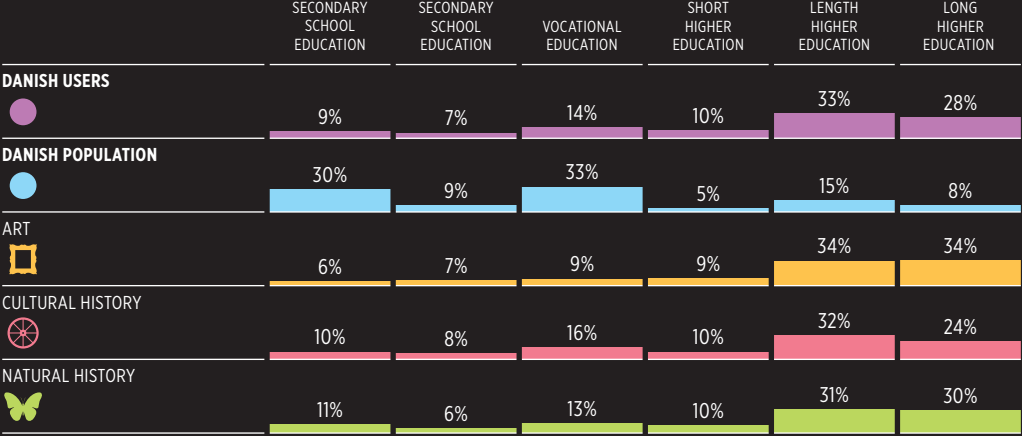
AGE DISTRIBUTION



GENDER DISTRIBUTION



EDUCATIONAL LEVELS



a medium-length or long higher education are clearly overrepresented in relation to their proportion of the Danish population. There are twice as many users with a short higher education in relation to their proportion of the Danish population. Users with a short higher education make up 10% of the museums' users, while the group makes up 5% of the Danish population as a whole.

The educational background of users who do not have a higher education is very disproportionate in relation to their proportion in the Danish population. Users with a vocational education make up 14% of the museums' users, while this group makes up 33% of the entire Danish population. The same disproportion can be seen among users with a lower secondary education. This group makes up 9% of the museums' users, while they make up 30% of the Danish population as a whole. These two educational groups are clearly underrepresented at the museums in relation to their proportion of the Danish population. Users with an upper secondary education make up 7% of the museums' users, while this group makes up 9% of the Danish population as a whole. The results show that users with a lower secondary or vocational educational background are particularly underrepresented at the museums in Denmark.

By distributing the users across the three museum categories in relation to their educational background, variations appear. Users with a long higher education are least overrepresented at the cultural history museums, where they make up 24%, while they are most overrepresented at the art museums. Overall, users with a short, medium-length or long higher education make up 71% of the users at the natural history museums, 66% at the cultural history museums, and 77% at the art museums.

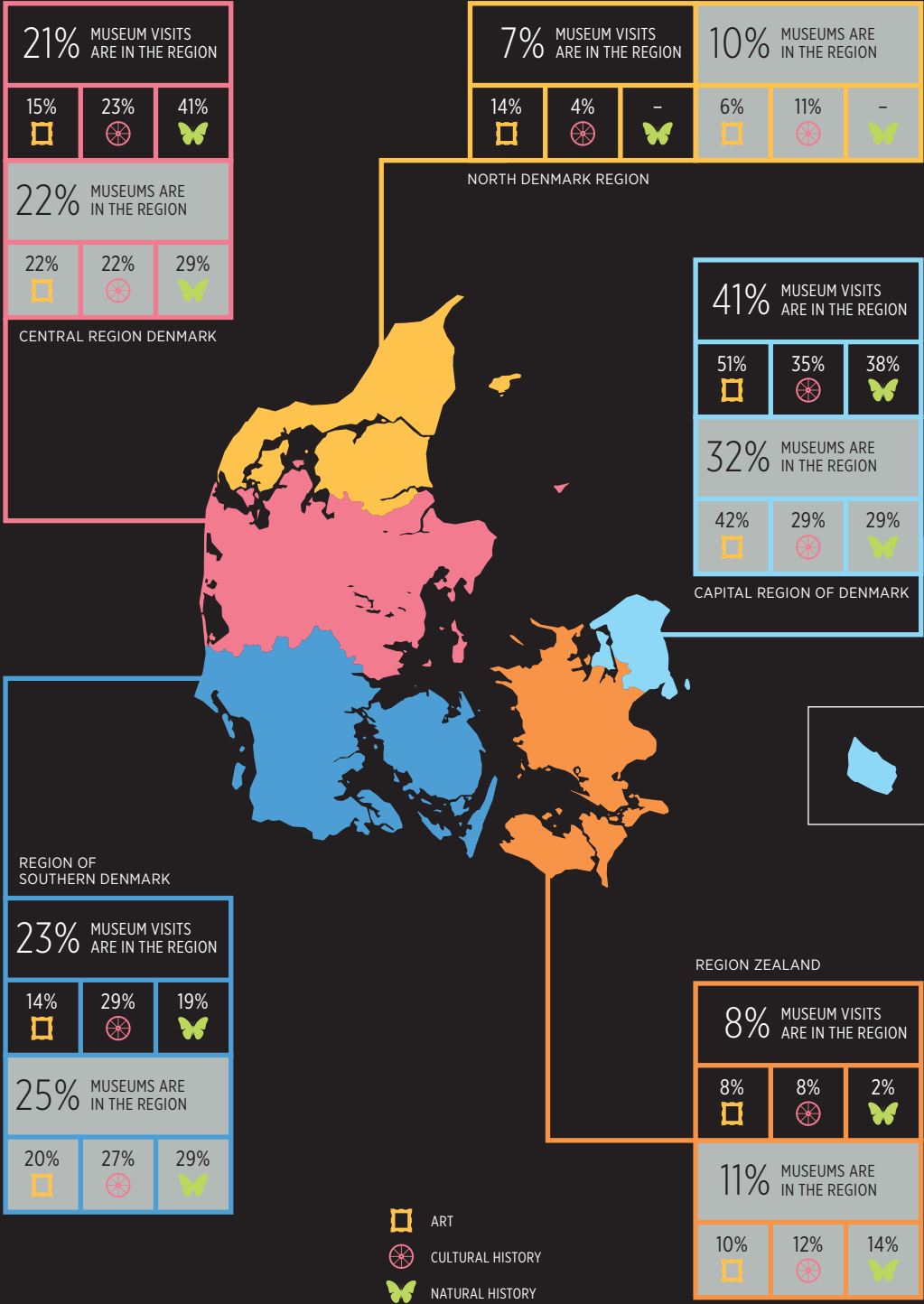
WHERE DO THE USERS COME FROM?

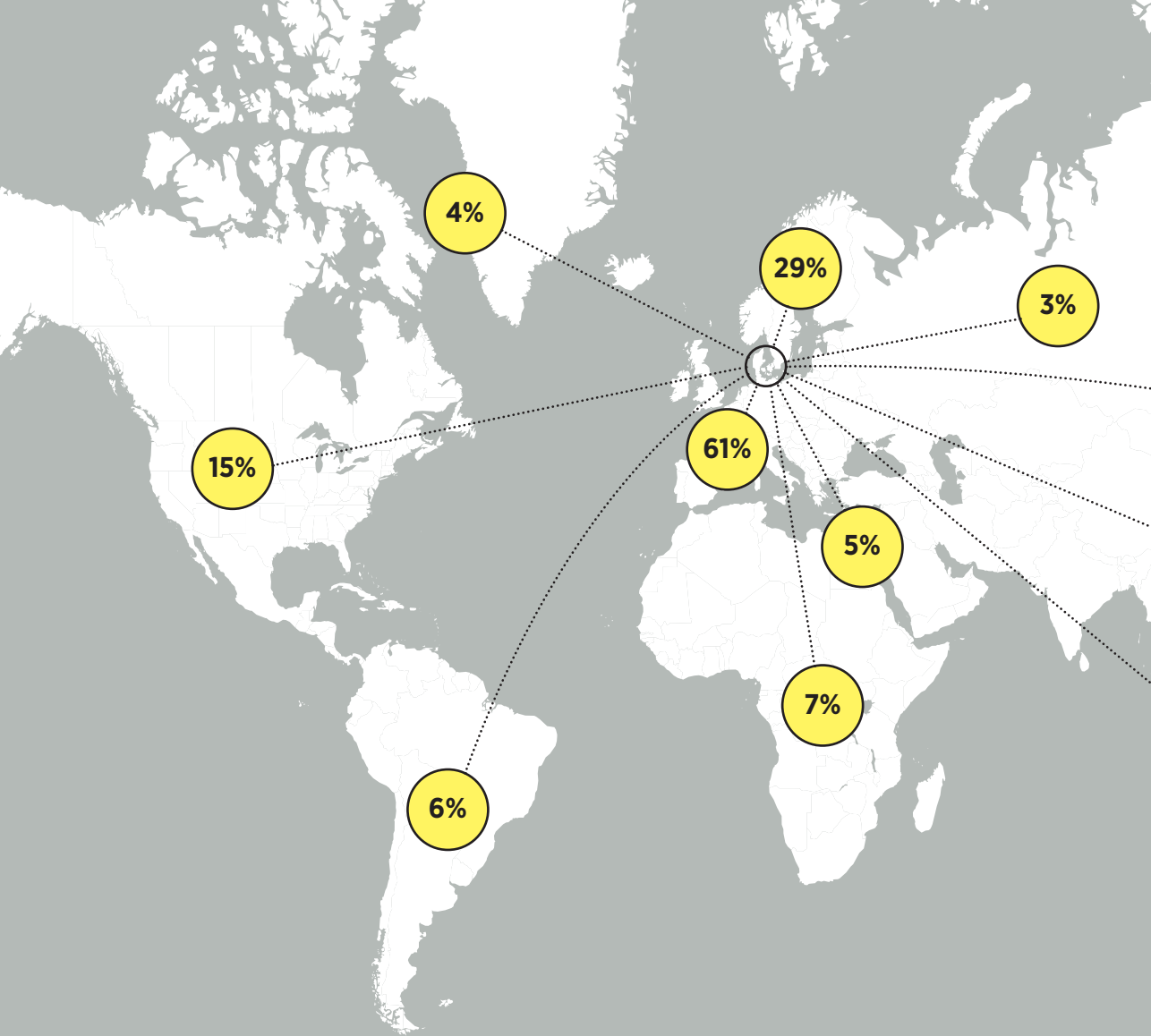
The users' museum visits are distributed unevenly across the five regions of Denmark. 41% of all museum visits are in the Capital Region of Denmark, while 7% of the visits are in the North Denmark Region. 23% and 21% of the museum visits are in the Region of Southern Denmark and the Central Denmark Region, respectively, while 8% of the visits are in Region Zealand.

51% of the museum visits at art museums are in the Capital Region of Denmark, while 14% of the visits are at the art museums in the North Denmark Region. In relation to the cultural history museums, the largest proportion of museum visits, i.e. 35%, are in the Capital Region of Denmark. The Region of Southern Denmark is also relatively well represented with a proportion of 29% of the overall museum visits. Visits at the natural history museums are distributed with 38% in the Capital Region of Denmark and 41% in the Central Denmark Region.

25% of the museums' users live in a country other than Denmark. 30% of the users who live outside Denmark come from Germany, while 4% and 7%, respectively, come from Norway and Sweden. 36% come from other European countries, while 22% of the users who live abroad come from countries outside Europe.

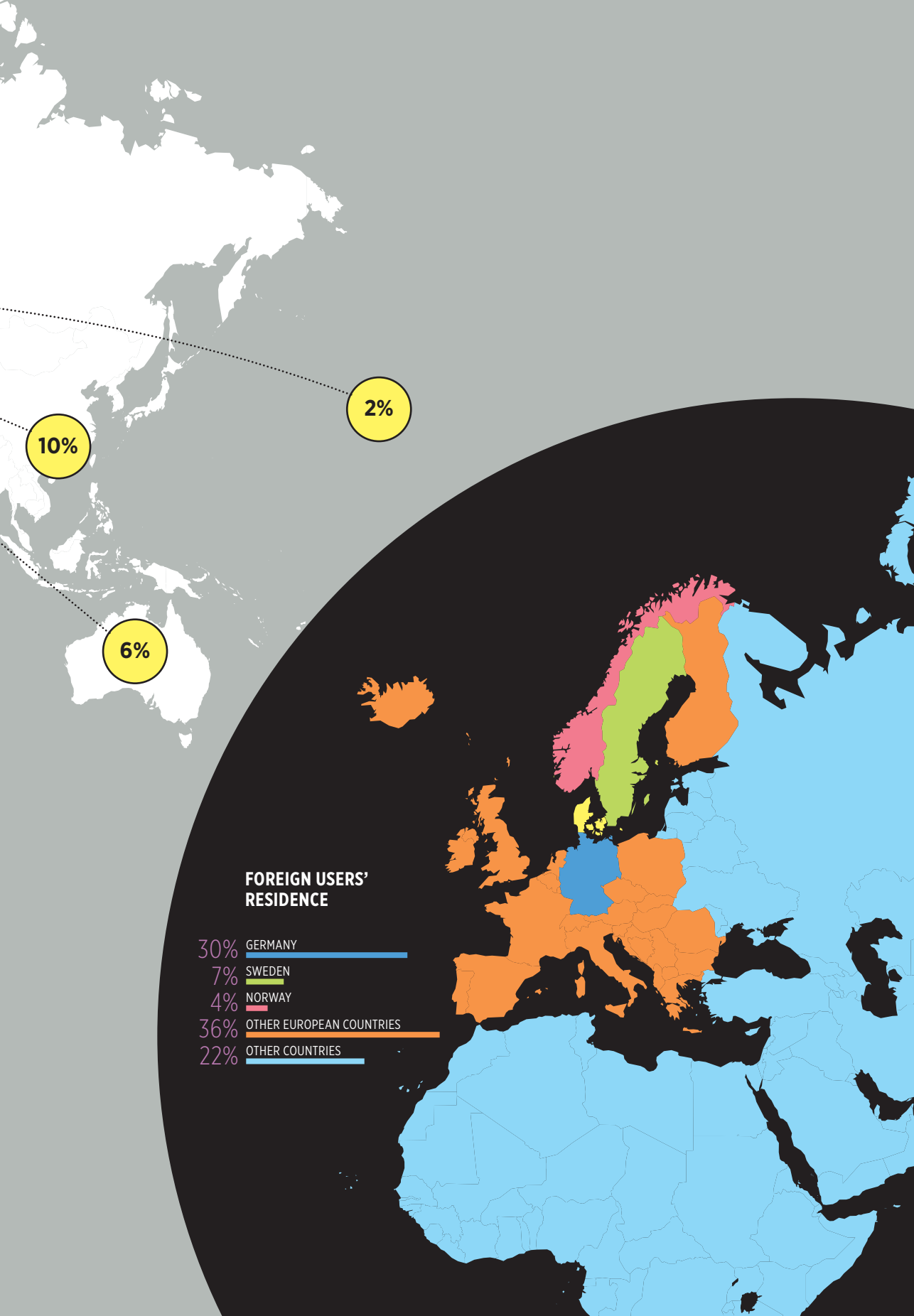
REGIONAL DISTRIBUTION OF MUSEUM VISITS AND MUSEUMS



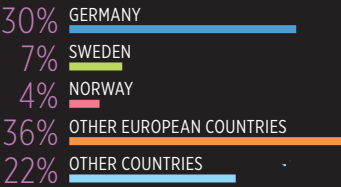


CULTURAL AFFILIATIONS AMONG DANISH USERS

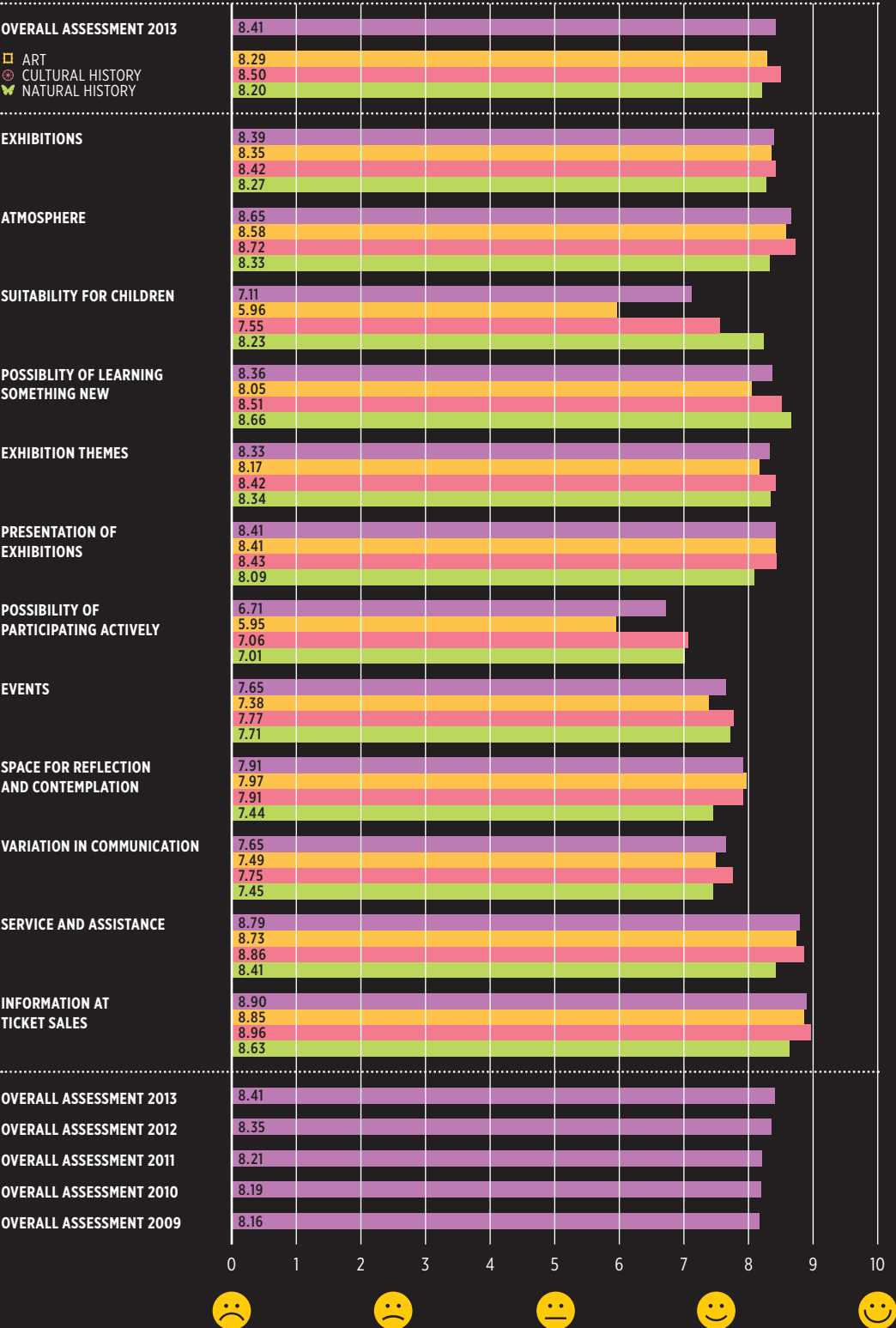
THIS ONLY APPLIES FOR THOSE, WHO RESSPOND THEY HAVE
A CULTURAL AFFILIATION TO ANOTHER COUNTRY (32%)



FOREIGN USERS' RESIDENCE



ASSESSMENT OF THE MUSEUMS' CORE SERVICES



WHAT DO THE USERS THINK?

Overall, the users rate their museum experience at 8.41 on a scale from 1 to 10, where 1 is worst and 10 is best. The natural history museums get the lowest average rating, i.e. 8.20, while the cultural history museums are rated highest at 8.50. On average, users rate visits to art museums at 8.29. Users of the Danish museums are generally very satisfied with their museum experience.

In addition to their assessment of the overall museum experience, users also assess the museums against a number of core services. When the users rate their museum experience highly, they prioritise the core services in the following order, which can be grouped in three areas: exhibitions, activities and service.

For the users' assessment of exhibitions, the following conditions are considered: exhibitions, atmosphere, possibility of learning something new, exhibition themes and presentation of exhibitions. Among these conditions, the users give the museums' atmosphere the highest rating, i.e. 8.65. The natural history museums get the lowest rating of the atmosphere, i.e. 8.33, while the cultural history museums get the highest rating, i.e. 8.72. The users rate the atmosphere at the art museums at 8.58. The museums' exhibitions are rated at 8.39. No significant variations are seen in relation to the three museum categories. The possibility of learning something new is given a rating of 8.36 by the users, but this aspect shows variations in relation to the three museum categories. The natural history museums are given the highest rating, i.e. 8.66, while the art museums are rated lowest at 8.05. The cultural history museums receive a rating of 8.51. The users' assessment of the presentation of exhibitions results in an overall rating of 8.41. No significant variations are seen in relation to the three museum categories, although the users' assessment of the natural history museums is slightly lower at 8.09. The users' assessment of the exhibition themes is lowest within this field. The users give the exhibition themes an overall rating of 8.33, with the art museums being given the lowest rating at 8.17, while the cultural history museums are rated highest at 8.42. The exhibition themes at the natural history museums are rated at 8.34. The users' assessments of the above conditions are generally high, and none of the parameters is given a rating below 8. These conditions are also the core services that the users consider most important in connection with their museum visits.

The assessments of the core services that include activities are the area that the users rate lowest. The users assess the museums based on the following parameters: suitability for children, possibility of participating actively, events, space for reflection and contemplation, and variation in communication. The possibility of participating actively is given the lowest rating at 6.71. There are significant variations in relation to the users' assessments of the possibility of participating actively within the three museum categories. The cultural history museums are given the highest rating at 7.06, while the art museums are given the lowest rating at 5.95. The users' assessment of the natural history museums results in a rating of 7.01. By contrast, space for reflection and contemplation is given the highest rating. Overall, the users rate this core service at 7.91. No significant variations

THE USERS' PRIORITY OF CORE SERVICES

1 EXHIBITION

- Exhibitions
- Atmosphere
- Possibility of learning something new
- Exhibition themes
- Presentation of exhibitions

2 ACTIVITY AND REFLECTION

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

3 SERVICE

- Service and assistance
- Information at ticket sales

are seen in relation to the three museum categories. The greatest variation in relation to the three museum categories is seen within the parameter suitability for children. Overall, the users rate this core service at 7.11. The variation in the rating of suitability for children is particularly evident between the art museums and the natural history museums. The art museums are rated at 5.96, while the natural history museums are given a rating of 8.23. The users' assessment of the cultural history museums results in a rating of 7.55. Within the core services events and variation in communication, no significant variations are found. The users' overall assessment of events is a rating of 7.65, and the users overall assessment of variation in communication is also given a rating of 7.65. Activities are the core service that the users give the lowest rating, although these are the second most important conditions to the users who give the museums the highest rating overall.

Questions about the museums' service are also included under the museums' core services. Here, the users consider two parameters: service and assistance and information at ticket sales. Overall, the users rate service and assistance at 8.79. Small variations can be seen in relation to the three museum categories, where the cultural history museums are given the highest rating at 8.86, while the natural history museums are rated lowest at 8.41. The users' assessment of service and assistance at the art museums gives a rating of 8.73. Information at ticket sales is the parameter that gets the users' highest overall rating, i.e. 8.90. Again, the cultural history museums receive the highest rating, i.e. 8.96, while the natural history museums are given the lowest rating, i.e. 8.63. The art museums are rated at 8.85. The museums' service is the area that gets the highest rating among all the parameters against which the users assess the museums. These conditions are least important to the users' overall assessment of their museum experience.

The users also indicate whether they would recommend the museum to others. Here, 93% of the users respond that they would recommend the museum to others, while only 1% say that they would not recommend the museum to others. 6% do not respond. The variations in relation to the three museum categories are very small. In all three museum categories, the percentage is very high, which indicates that the users generally like the museums a lot.

THE USERS CULTURAL AFFILIATION

From 2013, the User Survey has included a question about the users' cultural affiliation with other countries than Denmark. The results show that 32% of the users who live in Denmark have a cultural affiliation with another country than Denmark. Among the 32% of the users who indicate that they have a cultural affiliation with another country the distribution is as follows: 29% of the users have a cultural attachment with the Nordic countries, while 61% have an association with Europe. 15% indicate that they have a cultural affiliation with North America, 10% indicate Asia, 7% Africa/Sub Sahara, 6% Australia, 6% South America, 5% the Middle East/Maghreb, 4% the Arctic, 3% Russia and 2% the Pacific.

THE USERS' MOTIVATIONAL AND LEARNING BEHAVIOUR AND KNOWLEDGE LEVEL

The users have identified their own motivational and learning behaviour in connection with their museum visit. 27% of the users indicate that they come because they are *explorers*. 23% describe themselves as *experience seekers*, while 15% state that they are at the museum to recharge and immerse themselves and identify themselves as *rechargers*. 14% have professional interests; *professionals/hobbyists*, 14% are *facilitators*, and 7% are *tag-alongs*.

There are clear differences in the motivational and learning behaviour types across the three museum categories. The cultural history museums are close to the overall picture. The art museums have the largest proportion of *rechargers*, i.e. 24%, and *professionals/hobbyists*, i.e. 15%. The cultural history museums have the largest proportion of *explorers*, i.e. 26%. At the natural history museums, 27% are *facilitators*, while this group only makes up 6% of the users at the art museums. The natural history museums have the smallest proportion of *rechargers*, i.e. 5%, and the smallest proportion of *explorers*, i.e. 22%.

The User Survey gives indications of the users' knowledge level. Only 4% of the users state that they do not know anything about the field that the museum works within, while 38% indicate that they only know a little, i.e. that they have some understanding of the museum's field of work, and overall, 37% say that they have an interest in the field and know something about it. 18% know quite a lot, and 3% have knowledge at a high professional level. No significant variations are seen in relation to the three museum categories.

THE USERS' MOTIVATION AND LEARNING BEHAVIOUR

TAG-ALONG

"I am here today because I am with others who wanted to visit this place today."



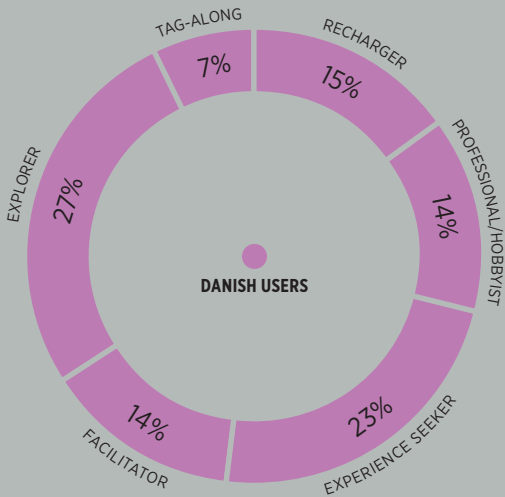
EXPLORER

"I am curious and interested, and I am visiting the museum to gain new knowledge and inspiration."



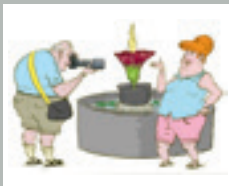
RECHARGER

"I am here today to recharge my batteries and to find peace and time for contemplation. I am looking for aesthetic experiences in the exhibition, architecture and surroundings."



FACILITATOR

"I am here to create a good experience for the people who are with me. The most important thing is that the people who are with me find the museum interesting."



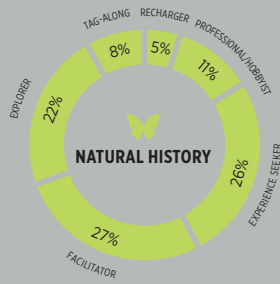
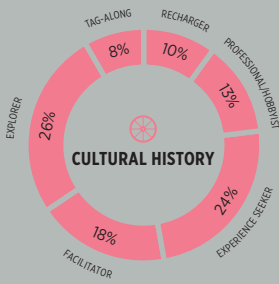
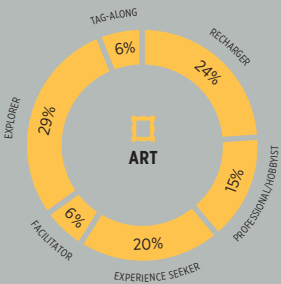
EXPERIENCE SEEKER

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



PROFESSIONAL/HOBBYIST

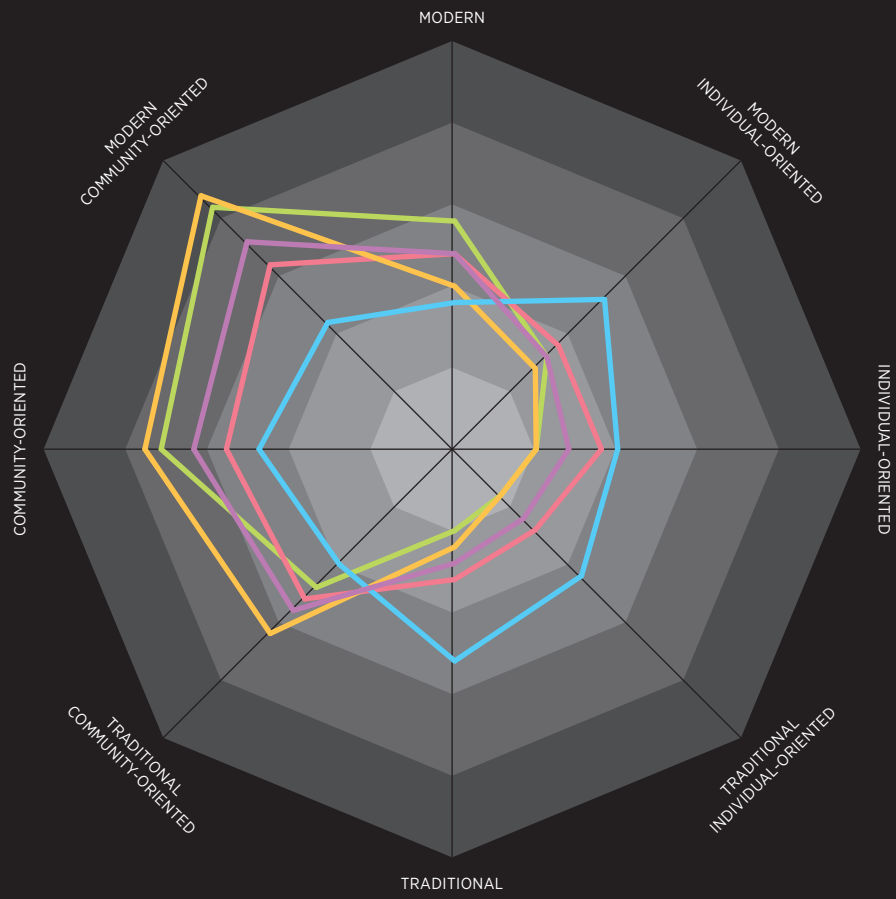
"I am here today because of a specific professional interest. I assess the exhibition and the professional communication critically."











THE USERS' DISTRIBUTION IN GALLUP COMPAS



- DANISH USERS
- DANISH POPULATION
- ART
- CULTURAL HISTORY
- NATURAL HISTORY

					
MODERN	12%	9%	10%	12%	14%
MODERN INDIVIDUAL-ORIENTED	8%	13%	7%	9%	8%
INDIVIDUAL-ORIENTED	7%	10%	5%	9%	5%
TRADITIONAL INDIVIDUAL-ORIENTED	6%	11%	4%	7%	4%
TRADITIONAL	7%	13%	6%	8%	5%
TRADITIONAL COMMUNITY-ORIENTED	14%	10%	16%	13%	12%
COMMUNITY-ORIENTED	16%	12%	19%	14%	18%
MODERN COMMUNITY-ORIENTED	18%	11%	22%	16%	21%
CENTRE GROUP	12%	11%	11%	12%	12%

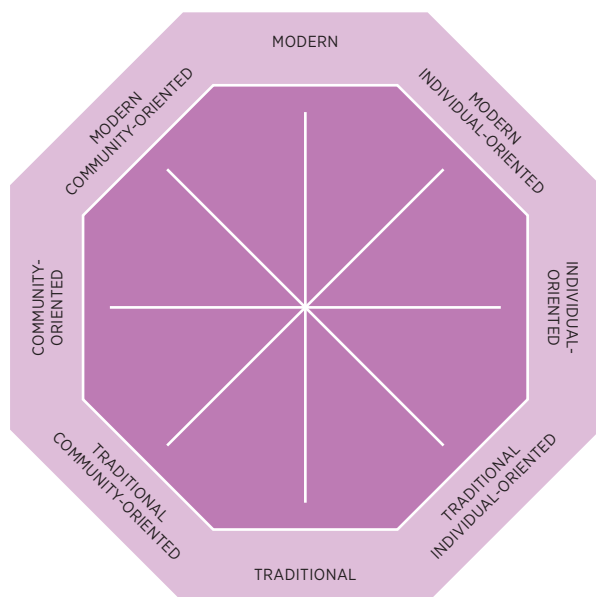
GALLUP KOMPAS

Gallup Kompas is a lifestyle segmentation tool that divides users living in Denmark into nine different lifestyle segments.⁵ The segmentation is based on the users' relation to a number of value and attitude questions. The compass is built around two axes: *modern* contra *traditional*, and *individual* contra *community*. The users are placed in one of the nine lifestyle segments based on their responses to a number of attitude and value questions.

The *community-orientated* and the *modern community-orientated* segments are the largest with 16% and 18%, respectively. The *modern* are particularly well represented at the natural history museums with 14%, while the *modern community-orientated* are particularly overrepresented at the art museums with 21%. The users in the *traditional individual-orientated* segment are the most underrepresented segment at the museums, making up just 6% of the users. The largest proportion of this segment is found at the cultural history museums.

	TOTAL	Modern	Modern Individual-Oriented	Individual-Oriented	Traditional Individual-Oriented	Traditional	Traditional Community-Oriented	Community-Oriented	Modern Community-Oriented	Centre Group
Man	49	58	70	59	52	40	33	40	47	43
Woman	51	42	30	41	48	61	67	60	53	57
14 - 29	24	36	41	30	13	11	9	19	24	31
30 - 49	32	41	40	36	27	22	19	30	47	30
50 - 64	23	16	12	20	26	26	29	32	22	23
65+	22	8	7	15	33	42	44	19	8	16
Lower Secondary School Education	30	16	16	18	22	24	17	10	6	21
Upper Secondary School Education	9	17	19	15	8	7	9	11	14	11
Vocational Education	33	20	25	43	54	49	36	24	14	34
Short Higher Education	5	7	9	7	4	3	3	5	3	7
Medium-Length Higher Education	15	22	16	12	10	13	26	34	30	20
Long Higher Education	8	18	14	5	3	3	9	16	32	7
Capital Region of Denmark	31	37	31	25	21	22	30	36	47	29
Region Zealand	15	13	14	15	15	18	17	15	11	14
Region of Southern Denmark	21	21	21	24	29	26	22	17	14	20
Central Region Denmark	23	20	23	25	22	23	20	23	20	24
North Denmark Region	10	9	10	12	13	11	11	9	7	12

COMPASS SEGMENTATION OF THE USERS



THE MODERN SEGMENT

This segment makes up 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 makes up 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. The segment consists of 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 makes up 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 makes up 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 makes up 13% of the population and 7% 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 makes up 10% of the population and 14% 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 makes up 11% of the 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 makes up 12% of the 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 GROUP

This segment makes up 11% of the 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.



CONCLUSION

Young users in the age group 14 to 29 make up 16% of the users, which is an increase of 33% since 2009. The clear increase in the proportion of young users is the result of a strategic effort to involve young people at the museums, where the Danish Agency for Culture's education pools have given priority to supporting projects at the museums that have young people as their target group. The Education Plan's funding pools have given priority to projects that are based on learning partnerships between youth education and museums and between museums and teachers' training programmes. This strategic effort has been instigated due to the alarming results of the User Survey. However, young users are still underrepresented in relation to the Danish population as a whole, of which they make up 24%. It is therefore still relevant for the museums to involve young people in the development of their institutions and practice.

The overrepresentation of female users at the museums must also give rise to the museums' focusing on creating a more balanced gender distribution among their users. Here, it is relevant to include the recommendations about gender mainstreaming that were phrased by the International Council of Museums (ICOM) in 2013.

The museums are still facing a great challenge in relation to being relevant to citizens who do not have a higher education. It is therefore relevant to direct a strategic focus at the development of initiatives in collaboration with citizens with vocational educational backgrounds. It is also a question of creating room for intercultural dialogue, a variety of views and a diverse view of knowledge.

It is important to stress that the museums' users are very satisfied with the Danish museums, and that the number of users is increasing. However, it is also important to continue to consider that large parts of the population still cannot relate to and identify with the museums' learning environments.

25% of the museums' users live abroad. This is a good reason to look at the growth potentials in relation to cultural tourism with a view to ensuring that the museums are accessible to foreign users.

In 2013, the art museums, the cultural history museums and the natural history museums in Denmark had approximately 13.5 million users. This is an increase of about 3.5 million since 2010.⁶ In other words, Danish museums continue to attract an increasing number of users while at the same time users continue to rate their overall museum experience highly. The results of the User Survey also show a tendency towards increasing diversity in the group of users, where young users, for instance, constitute a growing proportion.



ENDNOTES

- 1 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.
- 2 The data stem from Statistics Denmark and analyse users aged 14 years and above, just as the statistics in the User Survey. Data calculated on 1 January 2014.
- 3 The numbers add up to 17% as the percentages are rounded off to whole figures. Young people in the age group 14-19 make up 4.5%, while young people in the age group 20-24 make up 5.5%.
- 4 Reservations should be made for the fact that the User Survey and Statistics Denmark do not analyse citizens' educational level in the same way. The User Survey registers users aged 14 and above considering their ongoing or last completed education, while data from Statistics Denmark for the entire Danish population represent citizens aged between 15 and 69 based on their highest completed education.
- 5 For further information about the nine segments, please see: Bruun, Sofie; Jensen, Jacob Thorek & Lundgaard, Ida Brændholt (eds.): *User Survey 2012*, Danish Agency for Culture, 2013.
- 6 Data from Statistics Denmark.













METHOD FOR THE USER SURVEY 2013

The following presents the method behind the User Survey 2013, i.e. the questionnaire's structure and the history behind the current survey concept. The article also presents the data basis and the collection principle for the survey and the participating institution types.

QUESTIONNAIRE

The questionnaire for the 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, a question has been added to the questionnaire about the users' cultural affiliation.

The survey focuses on the users':

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

The questionnaire can be completed in a printed paper 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 this publication, only museums that have collected more than 100 questionnaires are included in the top 10 lists.

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 2013 are 51,854 completed questionnaires. The User Survey's data basis is of a size that means that even minor differences are an expression of real development trends.

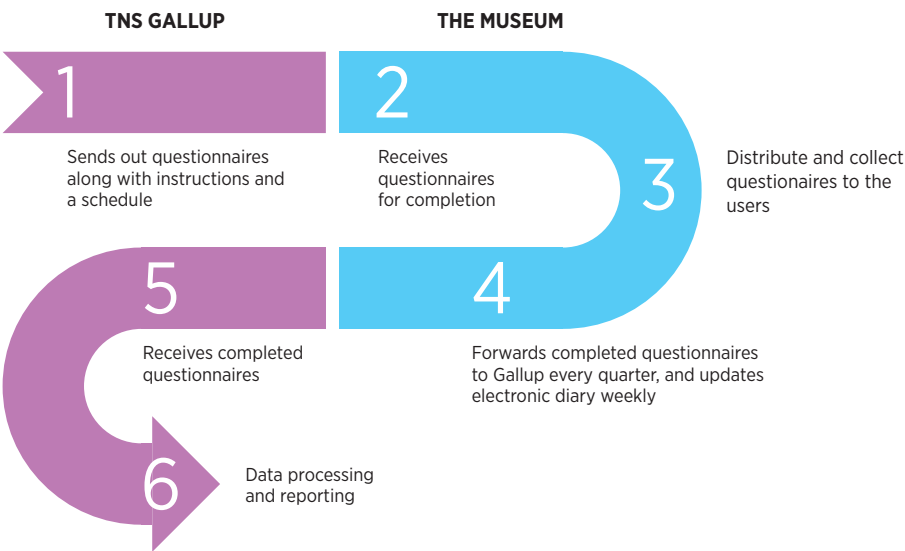
The User Survey includes data from Statistics Denmark that were updated in January 2014. Reservations must be made for the fact that Statistics Denmark’s specification of citizens’ educational backgrounds differs from the specification in the User Survey. In the User Survey, users aged 14 years and above are registered against their ongoing or completed education, while Statistics Denmark’s data for the Danish population are based on users aged between 15 and 69 years who are registered against their highest completed education.

PARTICIPATING INSTITUTIONS

In the User Survey 2013, 208 cultural institutions participate. These are all state owned and state-approved museums in Denmark as well as a number of museums and cultural institutions that have not previously formed part of the User Survey. Participants include, for instance, several 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.

SYSTEMATIC RANDOM SAMPLING

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.



Based on an individually calculated frequency, the participating institutions have collected between 100 and 800 questionnaires depending on their number of users. 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 users 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 user 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 opening day in the week; the second collection day is on the institution's second weekly opening day, and so on. 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.

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.

ENDNOTES

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





2750000000

DANISH SHIPS
ENTER PORT
50,000
TIMES A YEAR

50,000,000
YEAR



THE MUSEUM IS A BUTTERFLY

IDA BRÆNDHOLT LUNDGAARD

The User Survey 2013 gives rise to the following question: How can museums, as democratic educational institutions, create constructive input for social and cultural change? The question can be answered by asking a second question: How can museums reflect a diverse view of man that recognises people's different gender, race, ethnicity and spirituality as the framework for relevant museum experiences? This leads to a third question: Which competences, experts and methods are needed in the museums' cross-disciplinary staff teams?



THE MUSEUM IS A BUTTERFLY

The User Survey shows that the people who use Danish museums and cultural institutions are extremely satisfied, and that the overall satisfaction is increasing in step with visitor numbers. At the same time the User Survey identifies that we in Denmark still need a progressive museum practice, if museums should contribute to change social and cultural inequality.

The demands and expectations that are directed at museums today call for a focus on professional research and education standards. New complex knowledge paradigms are up for negotiation with a view to making the museums' research-based knowledge an active resource in society. The Danish Museum Act emphasises that museums are to be sustainable, relevant and topical, and the preamble to the Act states that museums are to contribute to the development of citizenship.¹

The Danish Museum Act is influenced by The International Council of Museums' (ICOM) definition of a museum, which was revised in 2007 when it was extended explicitly to increase intangible cultural heritage.² ICOM's definition of museums is wide and it does not consider current societal challenges. These, on the other hand, are reflected in ICOM's *Diversity Charter* and in the latest resolution, which was approved in connection with ICOM's triennial in Rio de Janeiro, Brazil, in 2013, which addresses, among other things, the issue of gender mainstreaming.³ The Danish Museum Act and ICOM's guidelines can be met with the user survey.

The User Survey is a tool for changing the social and cultural imbalance among museum users. The User Survey identifies a need for the museums to learn to handle complexity and diversity with the purpose of releasing potentials that build on collective intelligence. It is necessary for museums to create a framework for the development of a horizontal practice that produces cultural democracy.

SUSTAINABLE GROWTH

Sustainability is at the top of museums' agenda today – but what does that mean? When it comes to sustainable museums, it is about a holistic practice in which museums deal with environmental challenges, as well as with political and cultural issues related to social change that contributes to the development of sustainable societies. This means an inclusive museum practice with people at the centre.

A very concrete example of such a current practice is the exhibition *Remembering is not enough* at MAXXI in Rome – National Museum of XXI Century Arts. The museum's artistic director, Hou Hanru, writes the following about the exhibition concept:

"Remembering is not enough emphasizes the necessity to embrace a more open vision and dynamic approach to develop and manifest the collection of the museum: not only conserving and presenting some excellent works from history and contemporary times, but moreover activating a living process in which the memories of history are continuously reconstructed in order to provide new vitality that keeps the work alive. The collection continues to produce meaningful inspiration for us to understand our own time. [...] Eventually, it seeks to open further discussions on the reinvention of art museums in our time. Important issues related to urbanity, public space, political history and reality, body, soul, spirituality, as well as environmental future have been raised from the rich and multifaceted ensemble of the collections, revealing the great potential of their public interest [...]."⁴

The approach of the museum to the collection builds on a continuously interdisciplinary reconsideration, which both includes the professional staff of the museum as well as local and international users. This is about a collective knowledge producing process.

Transnational cultural tourism has become an essential parameter for growth. But how can museums contribute to creating ambitious and sustainable development of cultural tourism with local anchoring? A development that does not contribute to the uniformity and exclusion that can be identified in relation to many European cities at the moment, and which also characterises the profile of museum users in Denmark who come from abroad.

French geographer Anne Clerval recently criticised the development in Paris.⁵ She describes how the working class has been driven out of Paris through social violence. This has happened in favour of making room for a segment of young people who have a high level of cultural as well as financial capital. She describes how Paris has taken on a social uniformity. This means that everybody looks alike and that the city and its inhabitants resemble the duty-free zone of an airport. She thinks that Paris has become a dead museum city without real life and thus a stage-like city, which according to Anne Clerval can be described as a giant reserve for the benefit of tourists who are not interested in anything but the past.

This description of Paris is not hard to recognise and transfer to other localities. The object must be to develop museums that create a framework for the participation and involvement of local people along with those who come from outside with new and different perspectives based on mutual respect and learning. This is one of the points made in UNESCO's publication *World Heritage Beyond Borders*, which uses examples of sustainable development of World Heritage Sites to demonstrate how this mindset can be practised.⁶

SOCIAL POETRY

Modern day museums face a cross-disciplinary challenge that includes a whole string of expert subject areas that are relevant to bring into play. These include anthropology, psychology, sociology, pedagogics, aesthetics, history, archaeology, geography and philosophy. The response is an interdisciplinary approach that embraces socialisation theory, psychology, network theory and material culture studies with the intention of identifying aesthetic learning processes and experience-based learning as these take place in time and space. This means studies of the significance of museums' spatial, material structures in experience-based learning. The museums should focus on the interplay between individual and collective memories and amnesia and identity-formation based on *spirit of place* and *social poetry*.⁷

Social poetry can emerge when people's differences and ways of living are recognised as a premise and a strength. The prerequisite for *social poetry* is intercultural dialogue. This means the ability to see the world from different positions and perspectives, in other words – empathy and imagination. It does not mean to reduce the other to something that is recognisable and looks like yourself. Danish poet Niels Frank⁸ has phrased what it is all about in just a few words:

Meet someone else

and start from the beginning, right from the very beginning,
on your image of yourself.

The concept of *social poetry* can be related to German artist Joseph Beuys' concept *social plastic*, and it has been revived, for instance, in a modern practice through the Occupy Movement.⁹ Joseph Beuys developed the concept *social plastic* in an attempt to expand the traditional art concept, demonstrating how plastic is not merely a term that describes physical form, but also a view of life that is connected to a spiritual level and a recreation of subjectivity and social structures.

American philosopher and professor of law Martha Nussbaum has suggested how museums can contribute to *social poetry*. In her topical book *The New Religious Intolerance – Overcoming the Politics of Fear in an Anxious Age*, she warns that if the attempt to overcome fear of religious and cultural diversity fails, the constitutional and ethical foundation of liberal democracies is at risk. Nussbaum stresses the importance of curiosity and empathic imagination. These are decisive factors when aiming to avoid cultural chauvinism. She also stresses that fear is more narcissistic than other emotions, and that greater understanding and respect will enable us as human beings to rise above political solutions based on fear and thereby develop open and inclusive societies.¹⁰ Nussbaum's analyses draw on philosophical, historical and literary sources, and she advocates consistent universal principles for the recognition of cultural and spiritual diversity.

Democratic societies must be able to embrace the freedom of religious association for all. This is an objective to which museums can contribute by being public social knowledge centres and learning environments that promote intercultural competences. This means empathy, curiosity and friendships with others than those who are like ourselves.

DIVERSITY AND CITIZENSHIP

What happens to culture in the age of globalisation and digitisation? And what does citizenship mean today? The education concept is changing and has been given new content. It is now about developing knowledge and competences for navigating in a complex society and a globalised world. Today, education includes not only intercultural awareness, but also competences such as empathy and social intelligence, media knowledge and the ability to communicate. Education is citizenship that presupposes participation and the individual citizens' obligation to reflect critically. Education is the prerequisite for us to be able to handle the challenges we face as individuals and as a society.

The User Survey's results call for continual expert museum discussions that focus on a renegotiation of the museum as an educational institution based on contemporary conditions of life, approaches and theory formation. What does the museum look like when citizens are co-creators of knowledge producing processes, the premise for the museums' practice is social and global complexity, and the starting point is diversity? How can museums form a framework for active learning processes that are situated and contextual? And what are the consequences for the collection, research and curating practice when museums form the framework for negotiations about conflictual material, attaching importance to dilemmas and critical thinking?

It is necessary to challenge perceptions of a linear view of history in order for museums to consider their authoritarian knowledge and a backward-looking view of contemporary challenges and future solutions. What is needed is a reflective museological practice and thus a continual debate about what a museum is, and which function museums should have in society. How can museums reflect modern, professional content and thereby generate value, including by being institutions for the development of citizen competences? These practices cannot be unfolded unless museums start to analyse their spatial distribution of power relations and their asymmetrical knowledge hierarchies, on which narratives about memories and history are built. Ian Chamber, professor of cultural studies and post-colonial studies, addresses this question:

"These considerations alert us to geography and place, to the spatial distribution of power and the asymmetrical exercise of knowledge. Any object, monument or museum, just like any memory or history, is inevitably caught and suspended in these networks. [...] This means to re-propose and re-present the historical past -its framings and explanations - as an apparatus of power, and render critical the institutional labels of history, culture, tradition and identity that it sustains."¹¹

IDENTITIES AND EQUALITY

ICOM focuses on gender mainstreaming in the museum area through a number of recommendations. The statistical material from the User Survey and the rest of the Danish society confirms the necessity of this. The reality is that museums are run by men. Museum boards are primarily occupied by men; museum exhibitions are dominated by masculine narratives and art collections, and acquisitions are over-represented by male artists, while at the same time, the proportion of female users at museums continues to rise. The museums' reality reflects our society where women have less influence than men, despite the fact that increasing attention is given to the advantages of social, political and financial equality between men and women. In Denmark this has been addressed by KVINFO (Danish Centre for Gender, Equality and Ethnicity)¹². Nobel Prize winner in economy Amartya Sen addresses these conditions in his book *Development as Freedom*:

"No longer the passive recipients of welfare-enhancing help, women are increasingly seen, by men as well as women, as active agents of change: the dynamic promoters of social transformations that can alter the lives of both women and men. [...] Nothing, arguably, is as important today in the political economy of development as an adequate recognition of political, economic and social participation and leadership of women. This is indeed a crucial aspect of 'development as freedom'."¹³

In her topical feminist book *LEAN IN*, Facebook chief executive Sheryl Sandberg stresses the need for more women to take on leading positions from which they can draw attention to their needs and interests. She encourages men and women alike to revitalise the fight for equality by having both institutions and individuals assume responsibility. She has great faith in young women and writes as follows:

"I hope you find the balance you seek, and that you do so with open eyes. I also hope that you – each and every one of you – are sufficiently ambitious so as to compete for every opportunity in your career and to help lead the world. You should know that the world is just waiting for you to change it. Women across the world are counting on you. So therefore, ask yourselves: What would I do if I dared? And then go and do it."¹⁴

The challenge to young women in the name of equality is also a challenge that includes the museums' staff and the museum institution.

If museums are to reflect people's subjective experience and strengthen identities, it is topical and relevant to explore different positions and conditions and to create frameworks for spaces where many voices can be heard. Cosmopolitan Edward Said confirms this when phrasing his experience of his own self in the following way in his autobiography *Out of Place*:

“I occasionally experience myself as a cluster of flowing currents. I prefer this to the idea of a solid self, the identity to which so many attach so much significance. These currents, like the themes of one’s life, flow along during the waking hours, and at their best, they require no reconciling, no harmonizing. They are ‘of’ and may be out of place, but at least they are always in motion, in time, in place, in the form of all kinds of strange combinations moving about, not necessarily forward, sometimes against each other, contrapuntally yet without one central theme. A form of freedom, I’d like to think, even if I am far from being totally convinced that it is. That scepticism, too, is one of the themes I particularly want to hold on to. With so many dissonances in my life I have learned actually to prefer being not quite right and out of place.”¹⁵

Said describes a human condition, which is characteristic for a contemporary globalised society.

THE MUSEUM IS A BUTTERFLY

Taking the User Survey as a starting point, it is reasonable to question whether in Denmark, we can speak about successful cultural politics in relation to creating equal access to culture for all. In this context, it may also be relevant to discuss whether we can create better conditions for strengthening the relation between research and practice and cultural politics, both in Denmark and the EU and at a global level, as it appears to be the same systemic challenges that affect museums throughout the world.

Researchers have started identifying a new phenomenon that has manifested itself as a loss of long-term memory and thus a lacking ability to immerse oneself.¹⁶ This is a result of the advent of digital and social media. It does not make the museums less relevant and it places a greater responsibility on them to unfold *the spirit of place* carefully based on the atmosphere. Thus, it speaks to the part of the human brain that is currently shrinking because no places or media are speaking to it. It is necessary to rethink the museum institution, prioritise and acknowledge museums as public social knowledge centres and learning spaces. Museums need to create a framework for flexible and dynamic platforms for a practice that challenges the institutional framework. This means hybrid institutions that develop *social poetry* based on *the spirit of place*. This article therefore concludes with yet another question, followed by a quote from Danish poet Inger Christensen’s poetry collection *Butterfly Valley*¹⁷, a sonnet sequence that demonstrates the question’s complex and challenging character, and, not least, refers to the metamorphosis that is the prerequisite for becoming a butterfly. The question is: What is characteristic of *the spirit of place* as a cross-disciplinary and intercultural concept in relation to museums and cultural heritage sites that include tangible culture and intangible cultural heritage, and how can *the spirit of place* contribute to *social poetry*?

A life that does not die like anything?
How so, if in all our creation,
In nature's last, self-absorbed leaps, we see
Ourselves in what is lost from the beginning.

We see the smallest particle of love,
Of happiness, in a pointless process
Enter the image of humanity
As grass, the very grass upon a grave.

What do we want with the great atlas moth
Whose wingspan spreads a map of all the earth
Resembling the brain-web of memories

That we kiss as our icons of the dead?
We taste death's kiss that carried them away.
And who has conjured forth this encounter?

ENDNOTES

- 1 See the Museum Act (in Danish) at *retsinformation.dk*: <https://www.retsinformation.dk/Forms/r0710.aspx?id=144939>.
- 2 ICOM's definition goes like this: A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.
- 3 <http://icom.museum/the-governance/general-assembly/resolutions-adopted-by-icom-general-assemblies-1946-to-date/rio-de-janeiro-2013/>.
- 4 Hanru, Hou, Artistic Director at MAXXI, Rome. Concept for the exhibition REMEMBERING IS NOT ENOUGH – MAXXI Permanent Collection, 20 Dec 2013 – 28 Sep 2014. "The exhibition of MAXXI collection, titled Remembering is not enough, emphasizes the necessity to embrace a more open vision and dynamic approach to develop and manifest the collection of the museum: not only conserving and presenting some excellent works from history and contemporary times, but moreover activating

a living process in which the memories of history are continuously reconstructed in order to provide new vitality that keeps the work alive. The collection continues to produce meaningful inspiration for us to understand our own time. MAXXI is an institution that experiments. Its curatorial efforts are driven by collective intelligence. As a result of these efforts, the current project brings art and architecture collections together, intends to put forward the dialogues and interactions between both fields in order to create a new cultural context for innovative debates and exchanges about the significance of contemporary creation and democracy. Eventually, it seeks to open further discussions on the reinvention of art museums in our time. Important issues related to urbanity, public space, political history and reality, body, soul, spirituality, as well as environmental future have been raised from the rich and multifaceted ensemble of the collections, revealing the great potential of their public interest. The works in both the art and architectural collections, with new and specific interventions by invited artists, are recognized into several sections deploying an entire and complex body in active and critical actions: the brain (the fantastic world of imagination of the creators), the skeleton, the muscles, the veins and the movement (the performative elements and mechanic structures), the city (urban visions and urban planning), the human dramas (mimic, tragedy and comedy), the social and political actions (war, revolution, geopolitics, ecology and social projects), critical reflections on history and spirituality (church, colonialism and institutional critiques). The project is also one that evolves in time and opens up public interactions. The artworks are not just put in critical dialogue with the specific architectural context. More remarkably, they are also triggers for further activities of research, public engagements and expansions, including diverse models of supporting the institution, with civic passions and participatory actions. On this perspective depends the rich program of related learning activities and initiatives for the audiences you are welcome to join."

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- 8 Frank, Niels: *Genfortrylleslen – Erindringsdigte*, extract from the poem *Replica*, Gyldendal, 1988 (translation).
- 9 Biddle, Erika: 'Re-Animating Joseph Beuys' 'Social Sculpture': Artistic Interventions and the Occupy Movement', *Communication and Critical/Cultural Studies*. Volume 11. Issue 1. 2014, Routledge. Special issue: Occupy Communication and Culture.
- 10 Nussbaum, Martha C.: *The New Religious Intolerance – Overcoming the Politics of Fear in an Anxious Age*, The Belknap Press of Harvard University Press. 2012 US/UK.
- 11 Chambers, Iian: 'Ruins, Archaeology and the Postcolonial Archive' Professor of Cultural and Postcolonial Studies based on interdisciplinary and intercultural analyses at the Orientale University in Naples. In *REENACTING THE PAST – Museography for Conflict Heritage*, Eds. Brassanelli, Michelela – Gennaro Postiglione. Lettera Ventidue, 2013.
- 12 <http://forside.kvinfo.dk/>
- 13 Sen, Amartya: *Women's Agency and Social Change*, p 189 in 'Development as freedom', 1999, Oxford US.
- 14 Extract from Sheryl Sandberg's speech in 2011, on commencement day at Barnard College, liberal arts foundation for women in New York. Quote from Sandberg, Sheryl: *LEAN IN – Women, Work and the Will to Lead* (back translation from Hanna Lützen's translation: *BRYD IND – kvinder, karriere og viljen til lederskab* from 2014). Rosinante, 2013.
- 15 Said, Edward W.: *Out of Place – A memoir*. p 295. Granrata Books, UK (1999) 2000
- 16 Bjerg, Kresten: 'Digitaliseringen dræber det autonome individ' (Digitisation is Killing the Autonomous Individual), *Weekendavisen*, 28 March 2014.
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READING GUIDE

KNOWLEDGE, DEMOCRACY AND TRANSFORMATION

The main results are presented in the article *Museums as Mediators of Cultural Democracy*, which shows the results from the 208 participating cultural institutions. The users rate the museums' core services highly. The proportion of users who have a long higher education is notable. The proportion of young users is increasing, while at the same time, female users are overrepresented. It is also remarkable that one third of the users who live in Denmark indicate that they have a cultural affiliation with a country other than Denmark, and that one in every four users of the Danish museums lives abroad. In continuation of the main results, the User Survey's methodological basis is presented.

The article *The Museum Is a Butterfly* opens by asking the following question: How can museums, as democratic educational institutions, create constructive input for social and cultural change? The article places the User Survey's results in a societal, political and legislative context. It covers both local conditions and international trends that substantiate the four thematic angles that address current challenges for the museums. These are the users' identity and learning behaviour, museums as spaces for intercultural dialogue, gender equality and cultural tourism.

IDENTITY AND LEARNING BEHAVIOUR

The chapter starts with the article *Social and Professional Learning at Museums*. Why do people visit museums, and how do they use museums? People's use of museums is related to education. This means social and professional learning that is identity-related. Museums are socialisation institutions that can contribute to individual and collective learning and identity formation. The article contributes knowledge that can be used to qualify and develop museums as knowledge centres and learning environments in a wider societal perspective.

This is followed by the article *The Natural History Museum as Knowledge Centre and Learning Environment*. The world is full of knowledge, media platforms and social communities. New technologies come forward, in many cases outshining impressive collections and expensively designed museum scenography. Which role do museums play in society? In what way do museums manage to fulfil the role as knowledge centres and learning environments, while setting the agenda for public debates and creating relations to nature, our common heritage and origin?

The chapter concludes with the article *You Can't Always Get What You Want: An An-archic View on Education, Democracy and Civic Learning*. The article discusses the relation between education, democracy and learning. It argues for a political, rather than a social understanding of citizenship and for an 'an-archic' rather than an 'archic' perception of democracy. This entails that democracy is a process that can change our individual desires into something that can col-

lectively be considered desirable. Democracy is not a process through which we can maximise our desires, but rather a process that poses critical questions about and disturbs our desires. The learning that is involved in this is not about the acquisition of knowledge, skills and attitudes that are necessary if you want to be a 'good' citizen. It is a far more complicated process, through which we find out how much we need to let go of and give in to in order to facilitate a common life with room for multiplicity and diversity.

SPACE FOR INTERCULTURAL DIALOGUE

This chapter starts with the article *Cultural Affiliation and Embedding Diversity across the Museum*. One in every three of the users who live in Denmark indicates that he/she has a cultural affiliation with a country other than Denmark. In 2013, the question about the users' cultural affiliations was implemented in the User Survey. The objective is to gain greater insight into the users' cultural affiliations in order to develop new tools for working strategically with the involvement of users with different cultural backgrounds, and thus to develop museums as spaces for intercultural dialogue. In other words, anchoring of cultural diversity in museums.

This is followed by the article *Intercultural Practice at Cultural History Museums*. Intercultural practice at a museum is not about national contrasts, but about the great differences, we see in the different population groups' use of museums. Half of the population do not consider museum visits an option. The Museums of South-West Jutland's two main exhibition sites in Esbjerg and Ribe, respectively, are different. The result is a different composition of users, but basically, both museums are relevant to traditional museum users. On the other hand, the museum runs a whole string of initiatives that spread communication to new user groups, and over the coming years, the museum will undergo great changes in order to become relevant to a larger part of the population.

This chapter is concluded with the article *Museums and Human Rights: The Inside Exhibition and Forgotten Australians*. The article reflects on the museums' responsibility to address the human rights issue, thereby ensuring representation of all population groups in the museums' collection, research and exhibition practice. In Australia, a research and exhibition project, launched by the Australian government, about The Forgotten Generation of forcibly removed children has caused both silence and great debate. The project is an example of how museums can address issues about human rights and accept responsibility for representing a multi-voice, controversial subject as a part of a national identity perception.

GENDER MAINSTREAMING

The first article in this chapter has the title *Gender Perspectives at Museums*. It reviews what the results of the User Survey show about users who live in Denmark as seen from a gender perspective. Women continue to be overrepresented among the users, and to an even higher degree among young users as compared to older users. At the same time, men are dominant at the museums'

management level. A gender imbalance is rife at Danish museums. But why are there so many women among the users at the museums? And what should the museums pay attention to if the gender balance among users is to become more equal in the long term?

Then follows the article *Gender and Identity at Art Museums*, which focuses on the mainstreaming concept in relation to art museums, art history and contemporary art. In which context should the mainstreaming concept be considered? How has it been expressed? And how can we work with it within the museum institution?

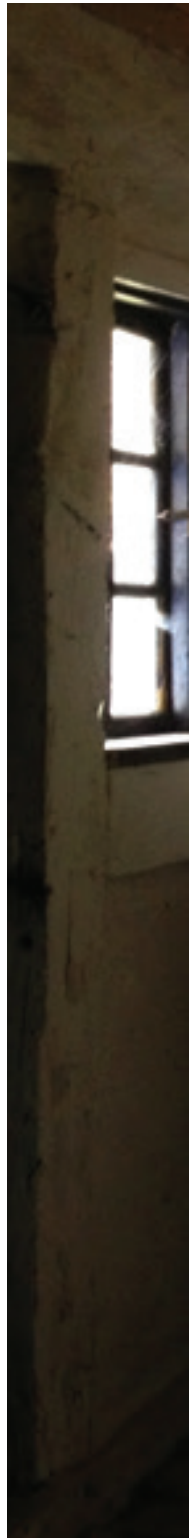
The article *Does Gender Need To Be Higher On The Museum Agenda?* aims to highlight why gender needs to become a higher priority for museums, galleries and arts and heritage organisations. The main objective is to outline the contemporary gender issues at museums as a springboard for proposing recommendations that are aspirational, yet feasible. The key issues can be ascribed to three core functions of museums; (1) the buffering institutional structures responsible for its operational activities, (2) the institution's ideology; the *raison d'être* of the collections and programme, and (3) the public interface/visitor engagement. The action plan in the conclusion section is a distillation of key issues that permeate across all spheres that are ring-fenced for further elucidation. The mirroring recommendations are provocations for deeper reflection and investigation, thus acting as a draft tool-kit towards a change framework.

CULTURAL TOURISM

The publication's final chapter starts with the article *One in Every Four Users Lives Abroad*. The typical foreign user is a European man/woman aged 30-49 with a long higher education, who is visiting a cultural history museum in the Capital Region of Denmark with his/her travel partner(s) because they are interested in knowing more about Danish culture. However, there are significant regional variations in relation to the typical foreign user.

The article *Strategic Management in a Local and Global Perspective* reflects the transformation from a musty cultural history specialist museum to a modern attraction on experience economy terms. Following a turbulent process in connection with the M/S Maritime Museum of Denmark's future operating economics and a complicated construction process, balance has been created in the finances, and the new museum has had an overwhelming reception. The museum now faces the challenge of getting to know its new users – users who are found both in the immediate local area and on the other side of the world.

Then follows the article *Museums and Cultural Tourism: Which Way From Here?*, in which the museums' multifaceted potentials and challenges are identified and new directions for museums are pointed out. The article discusses the museums' development potentials in relation to culture policy and strategic planning with a focus on museums in a societal, technological and knowledge perspective.









CONTRIBUTORS

ADELE CHYNOWETH

Adele Chynoweth is a Visiting Fellow at The Australian National University where, in 2012, she received a Vice-Chancellor's Award. She co-curated the National Museum of Australia's current touring exhibition *Inside: Life in Children's Homes and Institutions*. Adele was also the researcher and writer of the Memory Museum, an official event in the programme of the Celebrations for the Centenary of Federation, South Australia, 2001. Adele trained as a theatre director, and her professional theatre directing credits, in Australia, include work for State Theatre SA, Vitalstatistix – National Women's Theatre, the Centre for Performing Arts and the Street Theatre, Canberra. In addition, Adele was awarded a PhD degree for her dissertation concerning contemporary Australian drama. Adele is currently curating, for the Hawke Centre at the University of South Australia, an exhibition of art works by Australian-New York artist Rachael Romero, depicting the artist's incarceration, when she was aged 14, in a Magdalene laundry in South Australia.

BO SKAARUP

Bo Skaarup is Director of the Natural History Museum in Aarhus and is known as one of Denmark's best nature interpreters with solid experience within management and media when it comes to science communication and experience economy. He is a marine biologist and has been involved in as different tasks as that of exhibition pilot at Experimentarium in Copenhagen, Head of Exhibition and shark expert at Kattegatcentret Grenaa, Head of Exhibition at the Aqua Freshwater Centre in Silkeborg, Head of DGI's Nature and Open Air Centre Karpenhøj as well as Head of the Fuglsø Centre's Course and Conference Centre in Mols. In addition, Bo Skaarup has contributed to the development of Mols Bjerger National Park. As a TV host and presenter at Danish Radio and Television, Bo Skaarup has opened up the Danish' zoos and aquariums for the nation's TV viewers, and in addition, he is known as an active and entertaining speaker on the topic of Danish nature and landscapes. He has also authored books on Denmark's beaches and the Frigate Jylland.

CAMILLA MORDHORST

Camilla Mordhorst holds an MA in Communication and European Ethnography from the University of Roskilde, and has written a PhD thesis about the preserved objects from Ole Worm's Museum at the National Museum of Denmark. Camilla has worked in museums for more than 20 years, often with communication as a central focus point. During the last 10 years, she has worked as Head Curator at the Medical Museion (2004-2009) and as Head of Public Outreach at the Museum of Copenhagen (2009-2013). In June 2013, she was appointed Director of the M/S Maritime Museum of Denmark. In addition, she has written several books and articles on the interpretation of objects, the theory of material culture and the analysis of exhibitions.

DITTE VILSTRUP HOLM

Ditte Vilstrup Holm holds an MA in Art History from the University of Copenhagen and Goldsmiths College. She has previously worked for museums, publishing houses and the university, and she has written numerous contributions to books and catalogues about contemporary art. She is currently employed as an industrial PhD at The Danish Agency for Culture and Copenhagen Business School with a research project entitled *The Poetics of Participation* that focuses on the participation of users in art projects.

FLEMMING JUST

Flemming Just has been the Director of the Museum of South West Jutland in Ribe/Esbjerg since 2011 and Honorary Professor at the University of Southern Denmark. From 1982 to 2011, he worked in the university sector, and in 1992, he was awarded the title of D.Phil. based on a dissertation about the relationship between organization and state. In 1998, he became Pro-rector of the University of Southern Denmark, and the following year, he was appointed Professor in Contemporary History at the same university. At the university, he has served as Head of various research centres and departments within the fields of history and social economics. In addition, he has been engaged in international collaborations and is now heading a Danish consortium that will open a large exhibition at the Suzhou Museum in China in 2015. The Danish Minister for Culture has appointed him to chair the ministry's advisory board for museums: the Strategic Panel.

GERT BIESTA

Gert Biesta is currently Professor of Educational Theory and Policy as well as Head of the Institute of Education and Society at the University of Luxembourg. He has previously worked at universities in Scotland, England and the Netherlands and has held visiting professorships in Sweden and Norway. His work focuses on the theory and philosophy of education and educational and social research, with a particular interest in questions about democracy and democratisation and young people's democratic practices in non-formal contexts. Three of his most recent books were translated into Danish: *Beyond Learning* (Læring retur, 2009, Unge Pædagoger); *Good Education in an Age of Measurement* (God uddannelse i målingens tidsalder, 2011, Forlaget Klim); and *Learning Democracy in School and Society* (Demokratilæring i skole og samfund, 2013, Forlaget Klim). His latest book, *The Beautiful Risk of Education* (2014, Paradigm Publishers) recently won the American Educational Research Association 2014 Outstanding Book Award (Division B: Curriculum Studies) and will appear in a Danish translation with Klim later this year.

IDA BRÆNDHOLT LUNDGAARD

Ida Brændholt Lundgaard holds a Master's degree in Art History and Nordic Literature and Languages from the University of Copenhagen. She is Senior Advisor for museums at the Danish Agency for Culture, where she is project managing the Educational Plan for Danish Museums. Before that, she worked as Head of Education at Louisiana – Museum of Modern Art. She lectures at the University of Copenhagen and Aarhus University as well as internationally and has an extensive publication list, which includes the recently published book *Museums – Social Learning Spaces and Knowledge Producing processes* (2013, with Jacob Thorek Jensen). She has specialized in developing the educational role of museums in society, intercultural learning, and culture and education policy. Her work is focused on cultural democracy, active citizenship and by promoting participatory practices, multivocality and critical reflection.

JACOB THOREK JENSEN

Jacob Thorek Jensen holds a Master's degree in History with electives in Cultural Heritage and Museum Theory from the University of Copenhagen. He is Advisor for museums at the Danish Agency for Culture, where he is involved in projects related to the Educational Plan for Danish Museums, especially the User Survey. Previously, he has worked at the Workers' Museum in Copenhagen, the Danish Museum of Science and Technology and the National History Museum at Frederiksborg Castle. He has specialized in museum history, focusing on the foundation of public museums in Denmark as part of a democratic turn and the development of the nation state. He is the editor of the book *Museums – Social Learning Spaces and Knowledge Producing Processes* (2013, with Ida Brændholt Lundgaard).

LOUISE EGHOLM BURCHART

Louise Egholm Burcharth holds a Bachelor's degree in sociology from the University of Copenhagen. She works at the Danish Agency for Culture's Museum Office, where she handles a variety of communication and administration tasks. Furthermore, she works for KulturGuiderne (the Culture Guides), an organisation of volunteers that gives exposed children and young people better access to cultural life. She has worked in particular with sociological issues in relation to gender and young people, and has extensive experience with quantitative and qualitative methodology. She has also worked with journalistic communication, and in her work, she has focused specifically on uniting academic and journalistic communication practices.

PIER LUIGI SACCO

Pier Luigi Sacco is Professor of Economics and Deputy Rector for International Relationships at IULM University, Milan. He is also the Director of the bid of Siena for the European Capital of Culture 2019 and the Scientific Director of Campus Foundation, Lucca. Writes for *Il Sole 24 Ore*, *Arttribune* and *Flash Art* and has published many papers in top journals and in books with major publishers on cultural economics, cultural policy design, game theory and economic theory. He is often invited as keynote speaker in major international conferences and consults widely for national and regional governments, organizations, and cultural institutions. He is member of the Warwick Commission, of the European Expert Network on Culture, is in the board of Ujazdowski Castle Museum Warsaw, and is a member of the European House for Culture.

SANNE KOFOD OLSEN

Sanne Kofod Olsen is Director of the Museum of Contemporary Art in Roskilde. She holds an MA in Art History and wrote her thesis on the topic of performance art and body art from the 1970s. She was previously Rector at Funen Art Academy (2005-2009) and employed at the Danish Art Agency and Centre for Contemporary Danish Arts. Since the middle of the 1990s, she has been a freelance curator and writer and, in addition, an external lecturer and external examiner at the Department of Art History, the University of Copenhagen. Sanne Kofod Olsen has also been a member of the Danish Arts Council (2011-2013) and is, among others, a member of the Novo Nordisk Foundation Committee on Art History Research, a board member at The Danish Centre for Culture and Development as well as at SNYK – a genre-organization for new experimental music and sound art.

YASMIN KHAN

Yasmin Khan is an Independent Curator, Cultural Advisor and Freelance Writer. Her multi-disciplinary work practice stems from a deep interest in the cultural intersections of science, art and identity. She originally trained as a bio-scientist and has a Master's degree in Science and Culture from Birkbeck College, London. Yasmin was previously the Project Leader for the touring '1001 Inventions' exhibition, which aims to highlight the Muslim contribution to science, technology and engineering. Prior roles at the Science Museum include being Exhibition Co-ordinator and Curator Team Manager. Yasmin was also Interpretation Manager at the British Library where she helped develop major exhibitions to engage diverse audiences. Yasmin was awarded the Wellcome Trust Creative Fellowship on the Clore Cultural Leadership Programme, which included a secondment to the London 2012 Festival. Yasmin is the founder and producer of Sindbad SciFi, a grassroots movement that aims to re-imagine Middle Eastern narratives via science fiction.

2

IDENTITY AND LEARNING BEHAVIOUR

SOCIAL AND PROFESSIONAL LEARNING IN MUSEUMS

IDA BRÆNDHOLT LUNDGAARD

Why do people visit museums, and how do they use museums? The starting point for this article is the results about users' motivational and learning behaviour compared with their assessments of the museum experience, their knowledge level and prior understanding of the museums' areas of responsibility and object fields, the users' educational background and compass segmentation. The article reflects the motivational and learning behaviour types that have been identified by John H. Falk and Lynn D. Dierking in their research. The analyses show that museums are primarily relevant to people with a medium-length or long higher education. The use of museums is related to education. This means social and professional learning that is identity-related. Museums are socialisation institutions that can contribute to individual and collective learning and identity formation. The article contributes knowledge that can be used to qualify and develop museums as knowledge centres and learning environments in a wider societal perspective.



SOCIAL AND PROFESSIONAL LEARNING IN MUSEUMS

The results in this article are based on responses from the users who live in Denmark. In connection with their museum visit, the users have identified their own motivational and learning behaviour by choosing among six different statements.¹ The same applies to the question about knowledge level, which is based on the users' own experience of what they know and at what level. By contrast, the compass segmentation is based on the users' responses to value and attitude questions.

A RELEVANT MUSEUM EXPERIENCE

Users express unambiguously that the museums are relevant and meaningful when they create possibilities of learning something new in relation to relevant exhibitions, a good atmosphere at the museum and a well-designed exhibition. In continuation of this, the users attach importance to possibilities of active participation, differentiated learning options, learning across generations, possibilities of knowledge sharing and experience exchange, and space for reflection and contemplation.

The User Survey gives indications of the users' knowledge level. According to the results, the majority of the users know a little or have an interest in and know something about the field within which the museum works.²

Results about the users' assessments and prioritisation of the museums' core services should be considered in relation to the results from the User Surveys from 2009 to 2011, which show that visiting a museum is a social event. 7% of the users visit the museum on their own, while 93% are together with others – a partner, family or friends, in relation to their work or with a group in connection with education or leisure activities.³ It is therefore important to focus on how museums can create a framework for social learning spaces. American museologists John H. Falk and Lynn D. Dierking have researched and addressed these conditions in *The Museum Experience Revisited*.

“In order to fully understand the sociocultural context of museums, one must not only step back and think of museums as societal institutions but also understand this context at a micro-level. What do visitors actually do while visiting and interacting within museums? Naturally, these interactions are shaped by visitors' perceptions of museums as societal institutions, but because most people visit museums in a group, and those who visit alone invariably come into contact with other visitors and museum staff, analyzing what actually happens as visitors interact with one another and staff in museums helps to further enhance and clarify an understanding of the sociocultural context.”

“Visitors in groups, be they school groups, families, or all-adult groups, arrive as members of an existing learning community, and because of the social nature of these visits, the content, exhibitions, programs, and media are often in the background, providing an interesting backdrop that supports visitors’ social interaction.”⁴

Museums’ spatial and material staging of movement patterns and actions is crucial to the role they can play in contemporary society. The socio-material practice relates to experience, time and space as well as physicality, where the interplay between the material and the immaterial establishes the framework for new spaces for social processes. Movement, diversity and emergence can contribute to an understanding of how knowledge can be developed within the materially cultural field.

MOTIVATIONAL AND LEARNING BEHAVIOUR

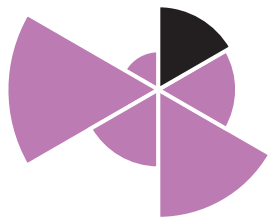
The following section reviews the characteristics of the six motivational and learning behaviour types based on the User Survey’s results.

Falk and Dierking attach importance to how museum users’ motivational and learning behaviour depends on the ideas and expectations we as individuals have of the museum experience and how the value that we ascribe to the experience depends largely on whether our expectations are satisfied. This means that the memory of our museum experience is also a key element.

“Each visitor’s experience is of course unique, as is each museum. Both are likely to be framed within the socially/culturally defined boundaries of how that specific museum visit affords things like exploration, facilitation, experience seeking, professional and hobby support, and leisure-time rejuvenation. [...] All such categories are fluid and likely to vary as a function of institution, place and situation. The key idea embedded in this model of identity-related motivations is that it is really important to deeply understand why individuals choose to visit your museum.”⁵

When users identify their motivational and learning behaviour, the largest proportion, i.e. 27%, indicate that they come because they are *explorers*. The desire to explore is the most dominant motivation factor for using museums. This is followed by 23% *experience seekers*, 15% who state that they are at the museum to recharge and immerse themselves, 14% who are *professionals/hobbyists*, 14% who are *facilitators* and 7% who are *tag-alongs*.

There are clear differences in the motivational and learning behaviour types across the three museum categories. The cultural history museums come close to the overall picture. The art museums have the largest proportion of *rechargers*, i.e. 24%, and *professionals/hobbyists*, i.e. 15%. At the natural history museums, 27% are *facilitators*, while this group only makes up 6% of the users at the art museums. The natural history museums have the smallest proportion of *rechargers*, i.e. 5%, and the smallest proportion of *explorers*, i.e. 22%.



WHO ARE THE RECHARGERS?

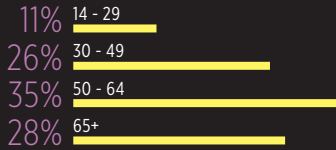
I am here today to recharge my batteries and to find peace and time for contemplation. I am looking for aesthetic experiences in the exhibition, architecture and surroundings.

The people who intend to use the museum to recharge their batteries want to experience the museum as an oasis away from everyday life or as a confirmation of their religious convictions. *Rechargers* do not like places with many people and do not want to be disturbed. They seek spiritual and aesthetic experiences, beautiful surroundings, and architecture that facilitates peace and contemplation. *Rechargers* use the museum for mental relaxation and inspiration.

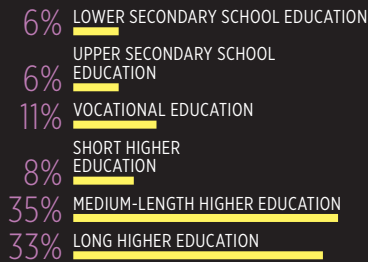
Rechargers make up 15% of the users at museums in Denmark. The typical *re-charger* is older than 50 years and has a long higher education, is a woman and most often visits an art museum. *Rechargers* rate the museums' core services highly, and they are the group that appreciates the museums' atmosphere most, along with service and assistance as well as information at ticket sales. *Rechargers* are interested in and know something about the fields that they immerse themselves in at the museum. They belong to the *modern community-orientated* segment, the *community-orientated* and the *traditional community-orientated* segments. At the cultural history museums, the group of users aged between 30 and 65 has the largest proportion of *rechargers*, while the *rechargers* at the natural history museums stand out by being younger than 50. *Rechargers* are familiar with the museum they visit and they feel at home there.

THE RECHARGER

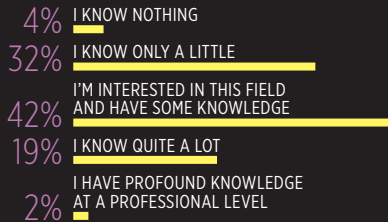
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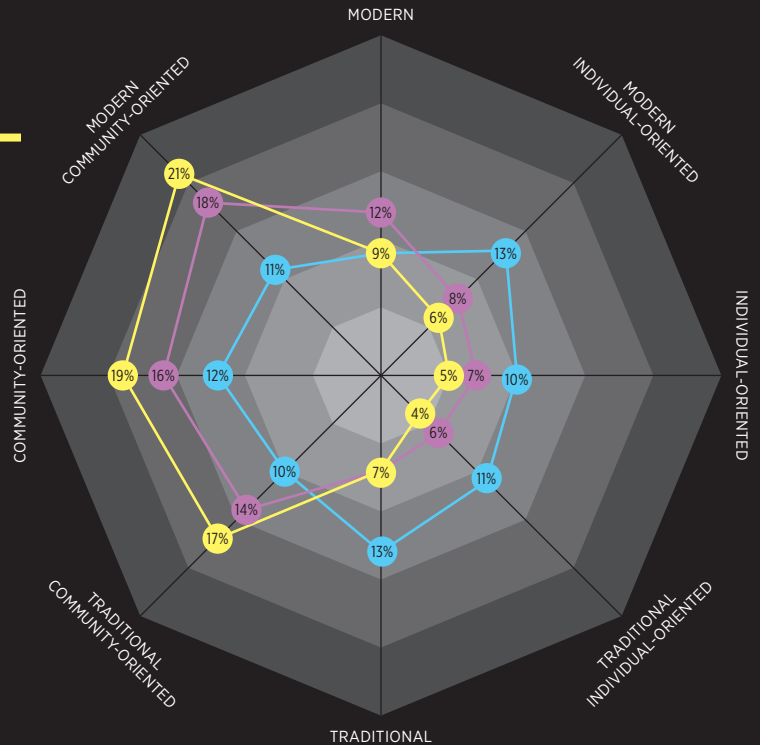
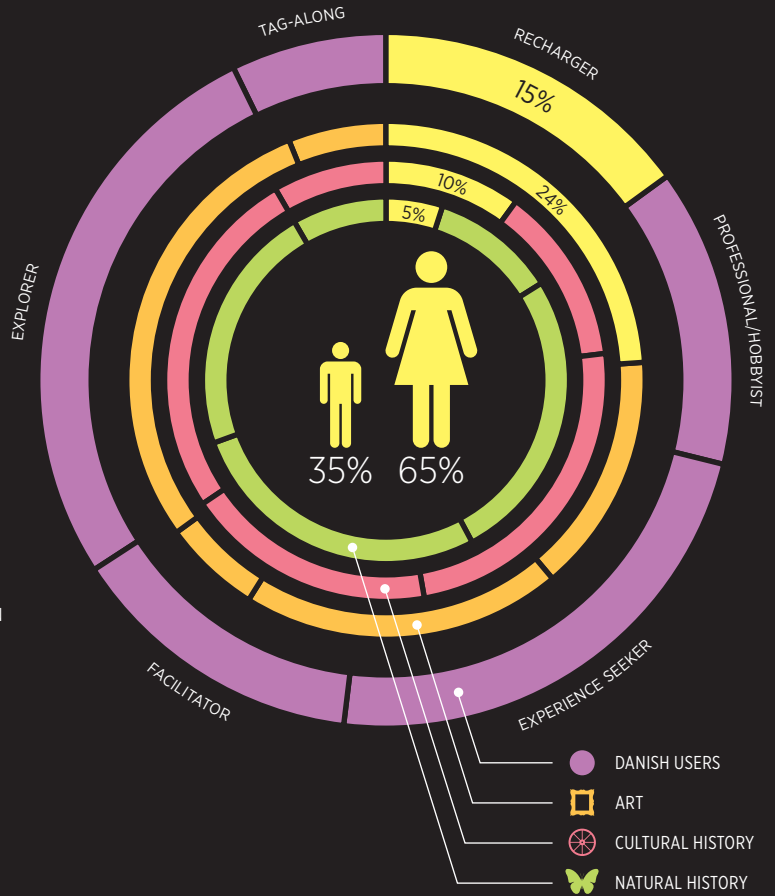
EDUCATIONAL LEVELS



KNOWLEDGE LEVEL



CENTRE GROUP



THE RECHARGER

Users who characterise themselves as *rechargers* are the type that has the greatest overrepresentation of women, i.e. 65%. 67% of the *rechargers* at the art museums are women, while 51% of the *rechargers* at the natural history museums are men.

Rechargers are clearly overrepresented among senior users, as 63% are more than 50 years old. Significant variations are seen between the three museum categories. 69% of the *rechargers* at the art museums are older than 50, which places this group close to the overall picture. This is quite different from the cultural history museums, where the largest group of *rechargers*, i.e. 33%, are users aged 30 to 49 years. This group combined with the group of users aged 50-64 make up 55% of the *rechargers* at the cultural history museums. At the natural history museums, 45% of the *rechargers* are between 30 and 49 years old. This age group is therefore clearly overrepresented and stands out when compared to the other museum categories. At the same time, 21% of the *rechargers* are young people aged 14-29, twice as many as compared to the other museum categories.

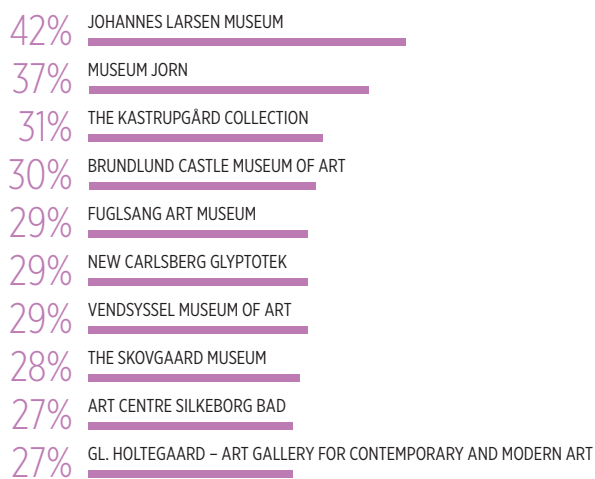
77% of the *rechargers* have a short, medium-length or long higher education. People with this educational level make up 28% of Denmark's population as a whole. At the art museums, 37% of the *rechargers* have a long higher education, while the proportion at the cultural history museums is 27%. 39% of the *rechargers* at the natural history museums have a long higher education.

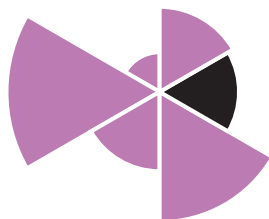
The *rechargers* are positive about the museums' core services, giving these an overall rating of 8.69. The atmosphere at the museums is rated highest, along with service and assistance and information at ticket sales. *Rechargers* at the cultural history museums are most satisfied with these core services. The museums' suitability for children and the possibilities of participating actively are given the lowest rating by the *rechargers*. The natural history museums' *rechargers* are most dissatisfied, while the cultural history museums get the highest ratings.

42% of the *rechargers* express that they are interested in and know something about the subject area that they immerse themselves in at the museum. 45% give this response at the art museums. 39% of the *rechargers* at the cultural history museums indicate that they know a little. The proportion of the natural history museums' *rechargers* who indicate that they know quite a lot add up to 24%, which means that the natural history museums have the largest proportion of *rechargers* who state that they have great knowledge about the subject area.



MUSEUMS WITH MOST RECHARGERS





WHO ARE THE PROFESSIONALS/ HOBBYISTS?

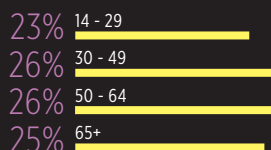
I am here today because of a specific professional interest. I assess the exhibition and the professional communication critically.

Professionals/hobbyists visit museums with a specific goal and the search for professional knowledge in mind. They relate to the museum in a critical and reflective way. As users, they often visit museums alone and when there are no other users at the museum. They experience a close connection between the museum's content and their passionate interest or professional expertise.

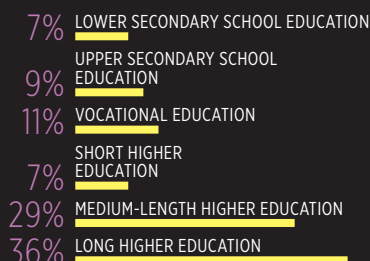
14% of the users of museums in Denmark are *professionals/hobbyists*. The age distribution follows the general age distribution for citizens in Denmark. At the art museums, there are more female *professionals/hobbyists* than male. At the natural history museums, there are more young *professionals/hobbyists*, while the proportion of senior users is smaller. The *professionals/hobbyists* at the museums are users with a long higher education. The users are generally satisfied with the museums' core services, and they indicate that they are interested in the subject area and know something or they state that they know quite a lot. The *professionals/hobbyists* belong to the *modern community-orientated* segment. This means that they choose to seek individual professional immersion in a public, social space. The distribution of the *professionals/hobbyists* indicates that a limited view of professional expertise and knowledge prevails at the museums. This means that the majority of Denmark's population do not experience that they can recognise and reflect the staging presented by the museums. The results of the survey can therefore give rise to a reconsideration of how the museums together with citizens with a vocational educational background can recognise, involve and create new knowledge based on trade-related, material-related and locally anchored knowledge systems and skills.

THE PROFESSIONAL/ HOBBYIST

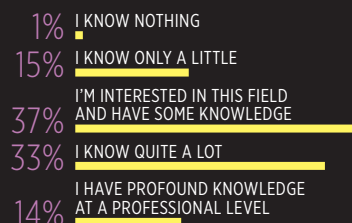
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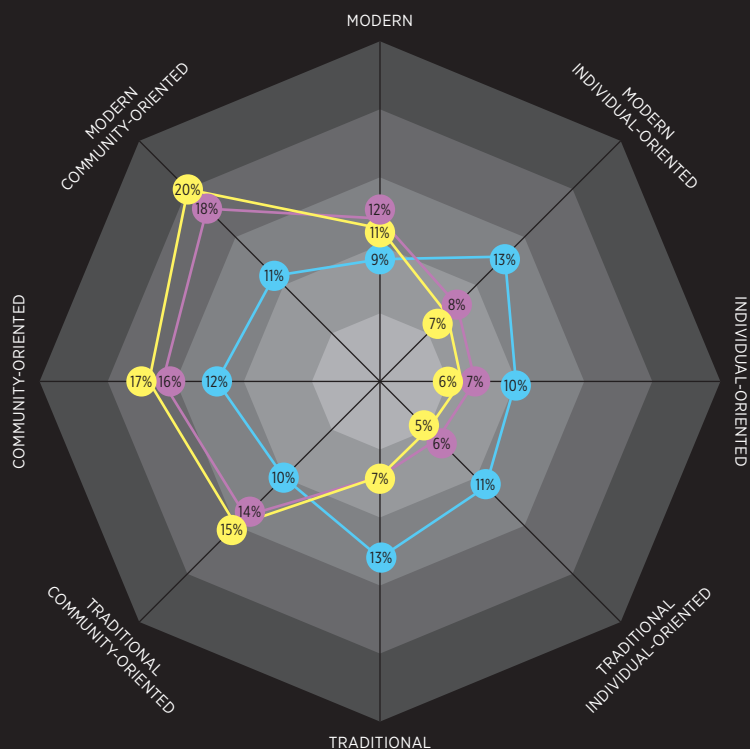
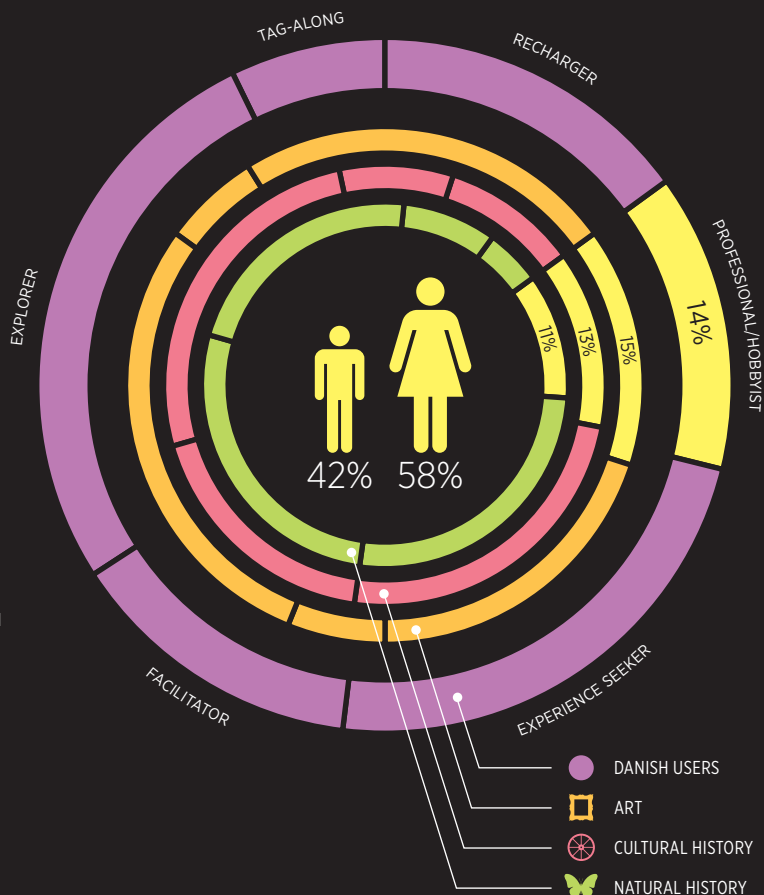
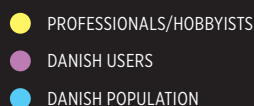
EDUCATIONAL LEVELS



KNOWLEDGE LEVEL



CENTRE GROUP



THE PROFESSIONAL/HOBBYIST

The gender distribution among the *professional/hobbyist* users comes out as 58% women and 42% men. This is particularly due to the gender distribution at the cultural history museums, where 53% are women and 47% are men. The art museums stand out with 64% *professional/hobbyist* women.

The age distribution among *professionals/hobbyists* is even, but the natural history museums stand out. Here, there is an overrepresentation of young *professionals/hobbyists*, i.e. 39%, whereas the proportion of young *professionals/hobbyists* as a whole is at 23%. The 30-49-year-olds make up 36% of the *professionals/hobbyists* at the natural history museums. The natural history museums also have significantly fewer senior users who are *professionals/hobbyists*. Only 14% of the *professionals/hobbyists* are aged 50-64, and users aged 65 and above make up 10% of the *professional/hobbyist* users at the natural history museums.

The *professionals/hobbyists* at the museums are overrepresented among users with a long higher education. Only 16% of the *professional/hobbyist* users have a lower or upper secondary school education, while 11% have a vocational education. Variations can be seen in the composition of the *professional/hobbyist* users' educational background across the three museum categories. The art museums stand out, as 46% of the *professional/hobbyist* users here have a long higher education. The cultural history museums have the largest proportion of *professionals/hobbyists* with a vocational background, i.e. 15%, and the lowest proportion of people with a long higher education, i.e. 30%. The natural history museums have the largest proportion of *professional/hobbyist* users with a lower or upper secondary school education. This may be because the natural history museums generally have a larger proportion of young users than the art museums and the cultural history museums do.

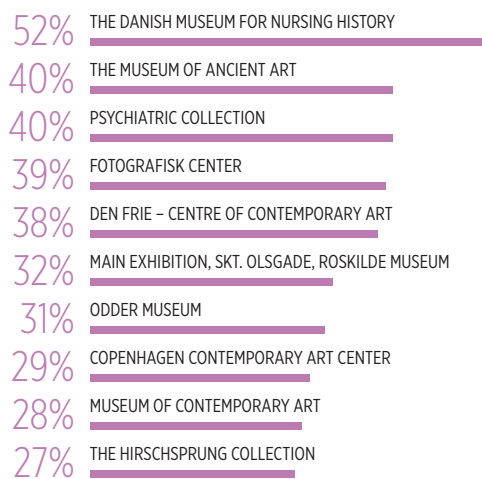
The overall rating across the three museum categories is 8.32. There is a tendency for the *professionals/hobbyists* at the natural history museums to be less satisfied with the museums' core services than the users at the cultural history museums and the art museums.

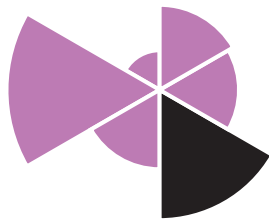
The distribution of *professionals/hobbyists* in relation to knowledge about the subject area shows that 37% are interested in the area and know something about it, and 33% indicate that they know quite a lot. 15% know a little, and 14% have knowledge at a high professional level. This tendency is evident at the art museums and the cultural history museums. The natural history museums have a more even distribution among the *professionals/hobbyists*. Here, 22% say that they know a little, 32% are interested in the field and know something about it, 28% know quite a lot, and 18% state that they have knowledge at a high professional level.





MUSEUMS WITH MOST PROFESSIONAL/HOBBYIST





WHO ARE THE EXPERIENCE SEEKERS?

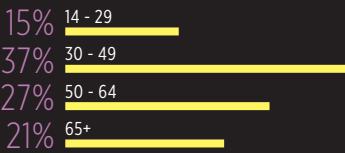
I am here to experience and concentrate on whatever is most eye-catching. I do not need to see everything to get to know the place.

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 specific and popular objects, buildings and environments based on a desire to be able to say, 'been there – done that'.

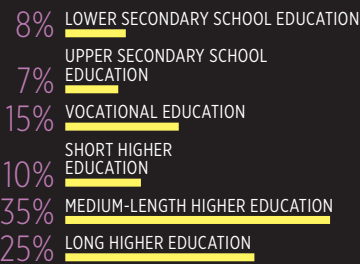
23% of the users who live in Denmark identify themselves as *experience seekers*. *Experience seekers* are typically women aged between 30 and 49 who are found particularly at the natural history museums. They are characterised by having a medium-length higher education and are generally satisfied with the museums' core services. The greatest proportion indicate that they know a little, but another large proportion say they are interested in the field and know something about it. At the art museums, the typical *experience seeker* is a woman who is older than 50. A connection can be seen between the *experience seekers*' educational background and their stated knowledge level. It is characteristic of the *experience seekers* that generally, they do not have as long an educational background as users of museums in Denmark as a whole. The *experience seeker* generally has a shorter educational background than the other motivational and learning behaviour types. Although the proportion of *experience seekers* is high among the museums' users, there is a potential for the museums to work strategically with this target group who is interested, knows a little and is very positive.

THE EXPERIENCE SEEKER

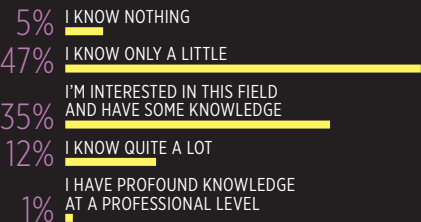
AGE DISTRIBUTION



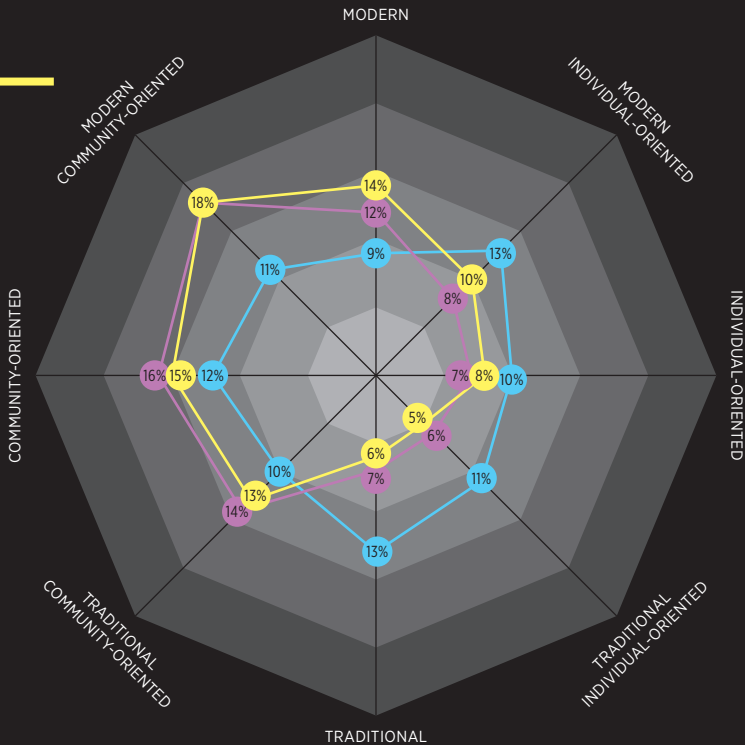
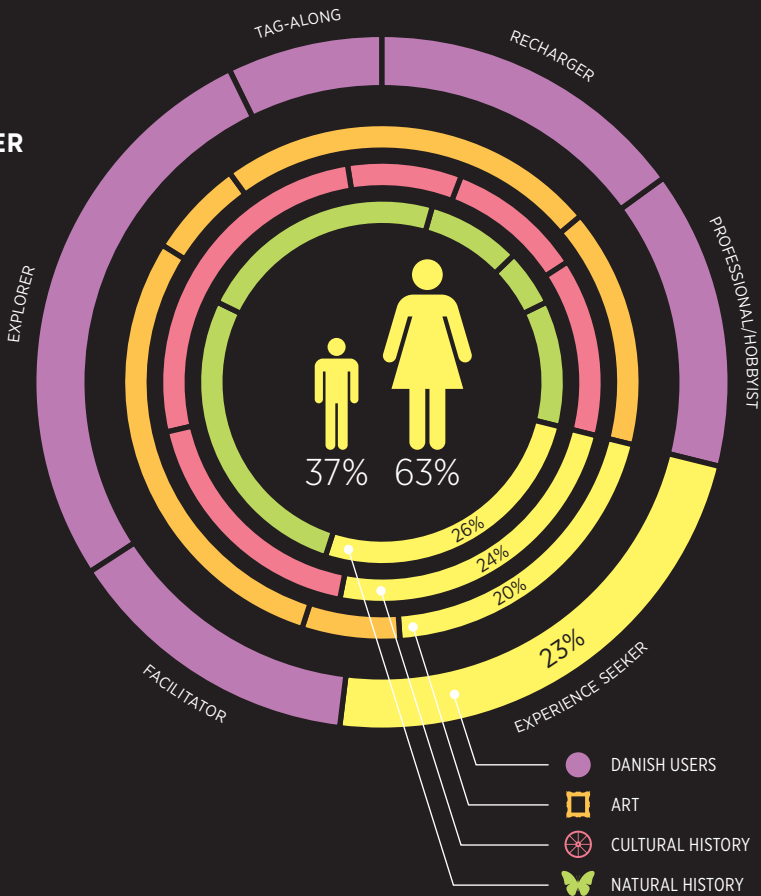
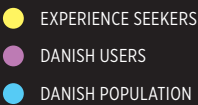
EDUCATIONAL LEVELS



KNOWLEDGE LEVEL



CENTRE GROUP



THE EXPERIENCE SEEKER

The gender distribution among *experience seekers* corresponds to the gender distribution among all museum users, i.e. 63% women and 37% men. The art museums have 64% women, and the natural history museums have 60% women.

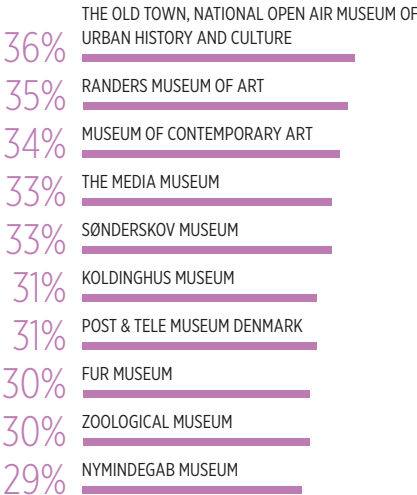
As regards the age distribution, the users aged 30-49 make up the largest group of *experience seekers*, i.e. 37%. The age distribution at the art museums stands out, as users aged 50-64 make up 30%, while users aged 65 and above make up 28%. At the cultural history museums, 42% are aged between 30 and 49, and at the natural history museums, this age group makes up 60%.

45% of the *experience seekers* have a short or medium-length higher education. The natural history museums have the largest group of *experience seekers* with a long higher education, i.e. 32%.

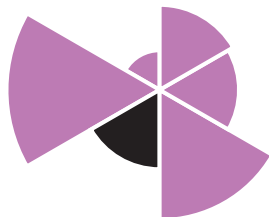
The *experience seekers* at the cultural history museums are those who are most satisfied with their museum experiences. The *experience seekers* at the natural history museums are more satisfied with the core services suitability for children and the possibility of learning something new.

47% of the *experience seekers* say that they know a little, while 35% indicate that they are interested in the field and know something. 12% state that they know quite a lot.

MUSEUMS WITH MOST EXPERIENCE SEEKERS







WHO ARE THE FACILITATORS?

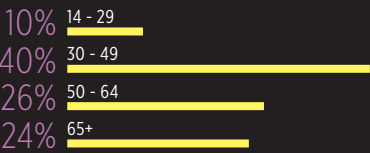
I am here to create a good experience for the people who are with me. The most important thing is that the people who are with me find the museum interesting.

The *facilitator* is motivated by a social learning process. The *facilitator* visits the museum to create a good experience and learning process for others. The motivation of the *facilitator* is to create a social event that works. The *facilitator* is not personally interested in seeking knowledge.

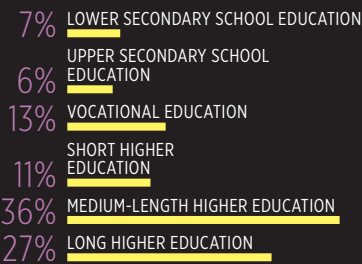
14% of the users characterise themselves as *facilitators*. The *facilitator* is typically a woman aged between 30 and 49, who primarily visits a natural history or cultural history museum, while the typical *facilitator* at art museums is 65 years or older. The results indicate that *facilitators* at cultural history and natural history museums are parents with children, while *facilitators* at art museums are grandparents with grandchildren. *Facilitators* have a medium-length or long higher education. They rate the museums' core services highly. They know a little about the subjects they will be dealing with at the museum. This would indicate that *facilitators* are interested in creating a good experience for others and that they learn something themselves through this experience. This means that *facilitators* create a framework for interaction in a safe social context. *Facilitators* belong to the *modern* and *community-orientated* segments. The results in relation to the age group distribution of *facilitators* across the three museum categories show that there are many families with children in this group, and that there might be potentials related to the development and strengthening of frameworks for interaction across generations.

THE FACILITATOR

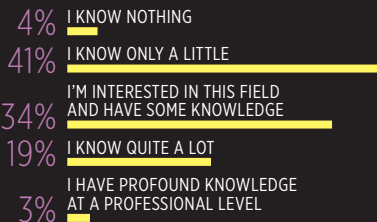
AGE DISTRIBUTION



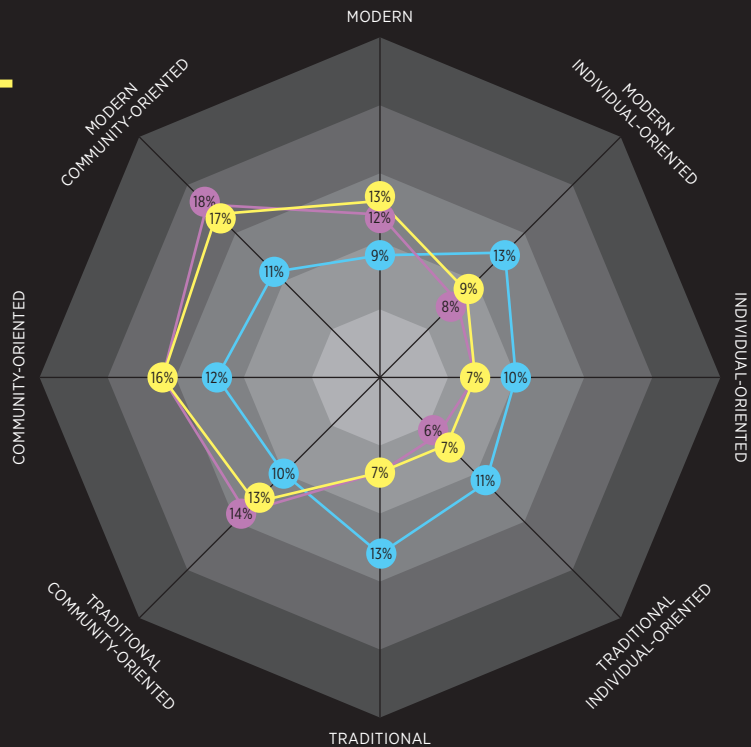
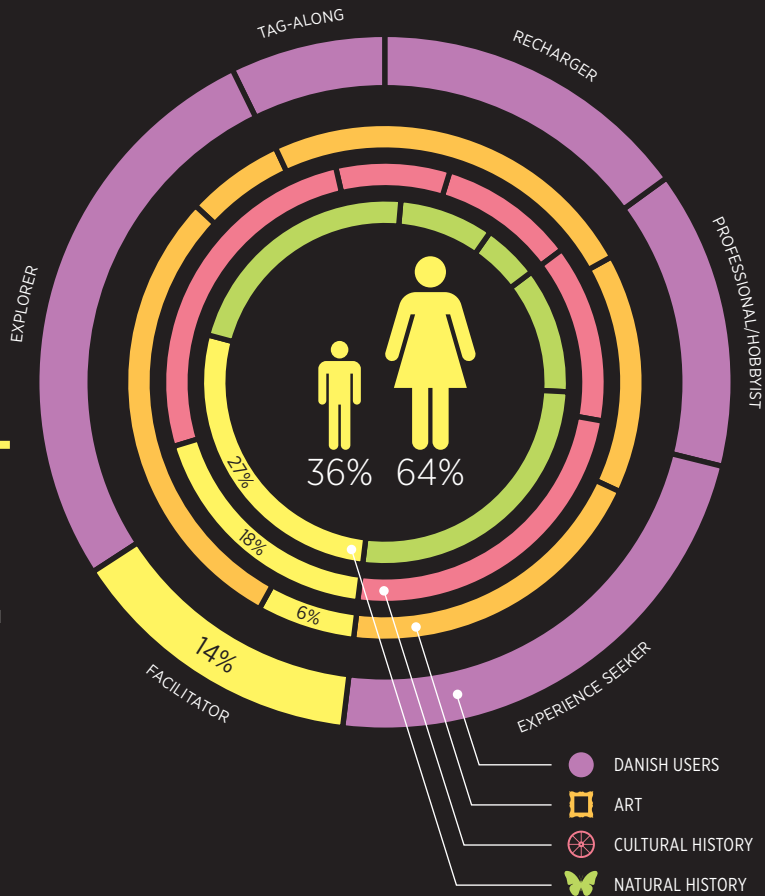
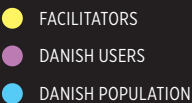
EDUCATIONAL LEVELS



KNOWLEDGE LEVEL



CENTRE GROUP



THE FACILITATOR

The gender distribution for *facilitators* is 64% women and 36% men. This distribution applies to all three museum categories.

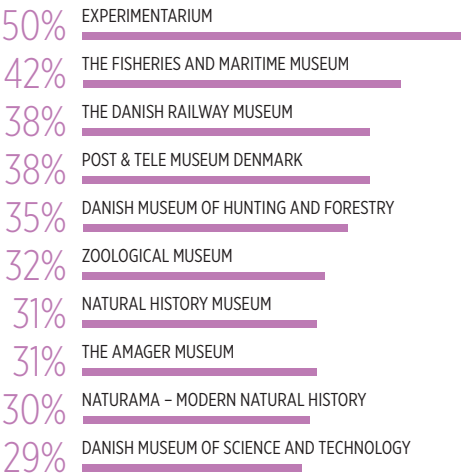
40% of all *facilitators* are aged between 30 and 49. There are great variations between the three museum categories. The largest proportion of *facilitators* at art museums, i.e. 36%, are aged 65 and above. The proportion of *facilitators* at the art museums who are in the age group 30-49 makes up 25%. At the cultural history museums, the proportion of *facilitators* aged 30-49 is 42%, and at the natural history museums, this group accounts for 53%.

Facilitators with a short or medium-length higher education make up 47%, while 27% have a long higher education. This distribution is characteristic of all three museum categories.

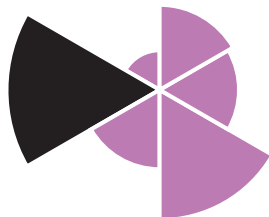
Facilitators rate their overall museum experience highly at 8.52. *Facilitators* at the art museums give suitability for children and the possibility of participating actively the lowest rating.

41% of the *facilitators* say that they know a little, 34% indicate that they are interested in the field and know something, while 19% know quite a lot. This distribution is characteristic of all three museum categories.

MUSEUMS WITH MOST FACILITATORS







WHO ARE THE EXPLORERS?

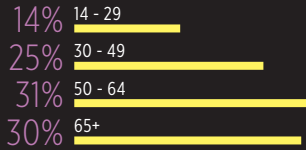
I am curious and interested, and I am visiting the museum to gain new knowledge and inspiration.

The *explorer* typically visits out of a general interest in the materials found at the museum. The *explorer* is driven by curiosity and would like to know everything. The *explorer* is interested in learning and seeks new knowledge. *Explorers* are 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.

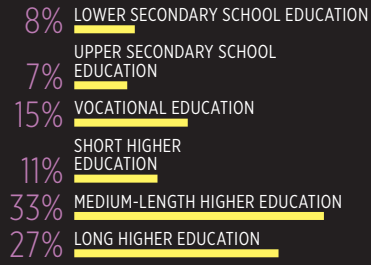
27% of the users characterise themselves as *explorers*. *Explorers* are typically women who are older than 50, who have a long or medium-length education and who visit art museums. The gender distribution is even at the natural history museums, while *explorers* are overrepresented among users who are younger than 50. They are satisfied with the museums' core services. They give the possibility of active participation and suitability for children the lowest rating. They indicate that they are interested in the field and know something about it. *Explorers* belong to the *modern* and *community-orientated* segments. There is a potential for museums in relation to approach *explorers* with a vocational or lower or upper secondary school background.

THE EXPLORER

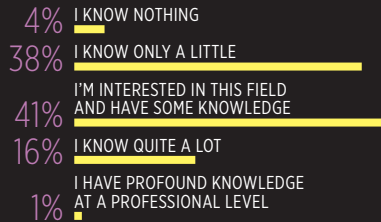
AGE DISTRIBUTION



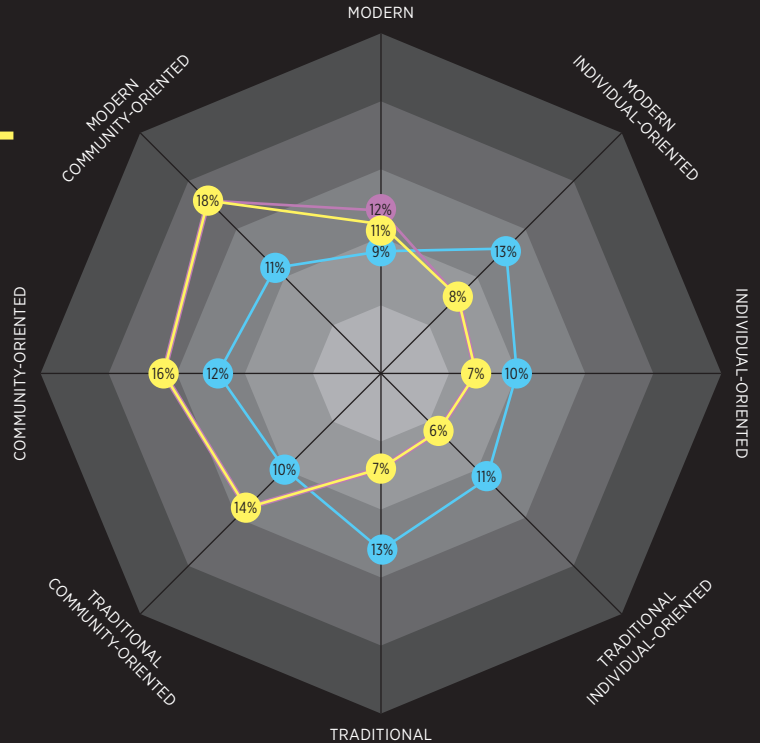
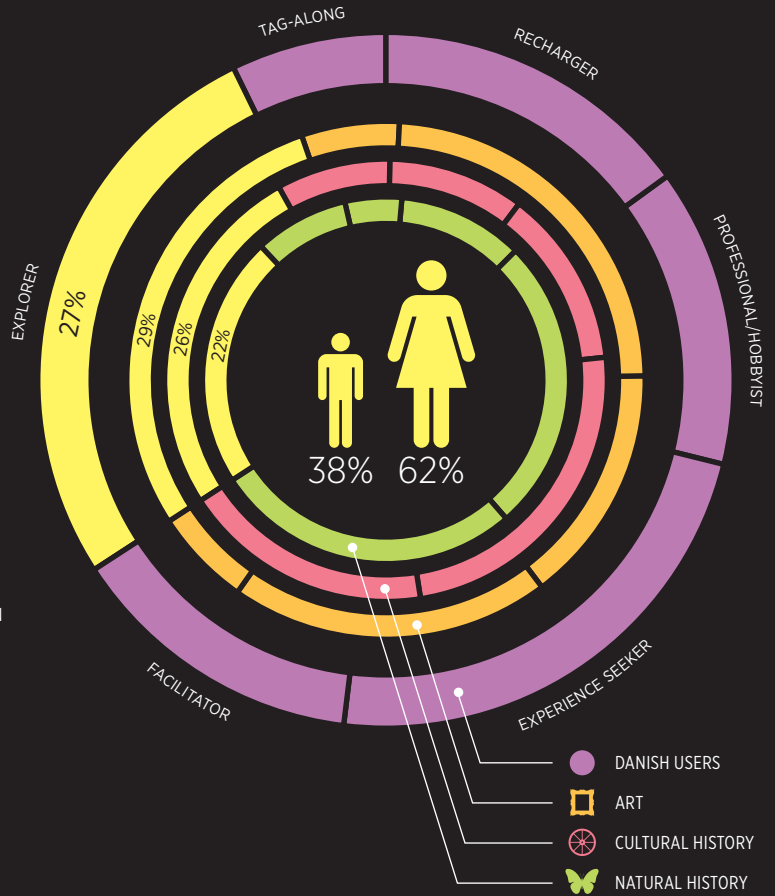
EDUCATIONAL LEVELS



KNOWLEDGE LEVEL



CENTRE GROUP



THE EXPLORER

The gender distribution among *explorers* corresponds to the distribution of all museum users, i.e. 62% women and 38% men. Art museums have 67% women, while the proportions at the cultural history museums are 60% women and 40% men, respectively. At the natural history museums, 51% are women and 49% are men.

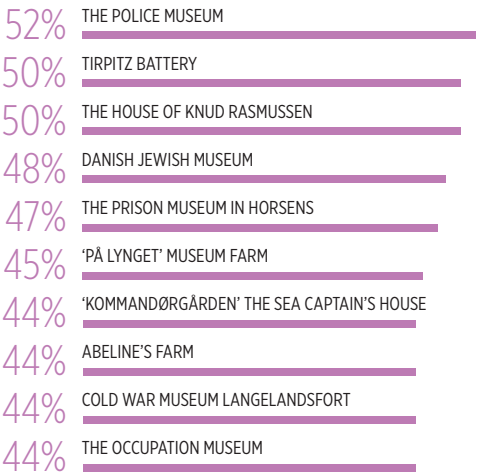
Young people aged between 14 and 29 make up 14%, while people aged 30-49 make up 25% of the *explorers*. 31% are between 50 and 64 years old, and 30% are 65 years old and above. When it comes to *explorers* at the art museums, the proportion of young people is lower, while the proportion of *explorers* aged 65 and above is at 38%. As regards the natural history museums, the opposite is the case. 18% are between 14 and 29 years old, and 38% are aged 30-49. 22% are in the 50-64 age group, and 21% are 65 years or older.

The educational distribution of *explorers* is characterised by an overrepresentation of users with a long higher education, who make up 27% of the group. 44% have a short or medium-length higher education. 15% have a vocational education, and 15% have a lower or upper secondary school background. At the art museums, 34% of the *explorers* have a long higher education.

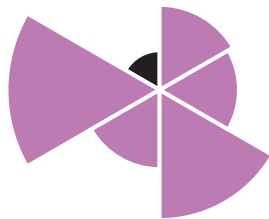
Generally speaking, the *explorers* are satisfied. They give the overall museum experience a rating of 8.49. Suitability for children and the possibility of active participation are rated lowest by everybody, although the ratings given by *explorers* at art museums is clearly lower, as they give these services ratings of 5.86 and 5.91, respectively.

38% of the *explorers* say that they know a little, while 41% indicate that they are interested in the field and know something. 16% state that they know quite a lot. This trend is evident in all museum categories.

MUSEUMS WITH MOST EXPLORERS







WHO ARE TAG-ALONGS?

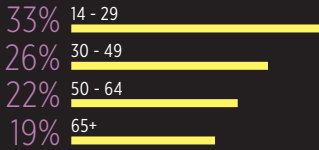
I am here today because I am with others who wanted to visit this place today.

The citizens who visit museums as *tag-alongs* come because others bring them along. They are not particularly interested in the exhibitions' content or the institution. They have been added as a type to the Danish User Survey because Danish museum employees come across them every day at Danish museums. This type stands out clearly from John H. Falk and Lynn D. Dierking's other five motivational and learning behaviour types.

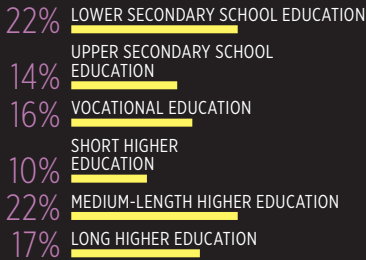
7% of the users at Danish museums are *tag-alongs*. *Tag-alongs* are typically young women aged between 14 and 29 with a lower or upper secondary school background. It is characteristic of *tag-alongs* that to a greater extent, they are young citizens. *Tag-alongs* give the museums' core services and the overall experience the lowest ratings among all types. They indicate that they know a little about what the museum has to offer. *Tag-alongs* are *modern, community-orientated*, but a significant proportion belongs to the *centre group*. The results for the three museum categories indicate that a number of women who are interested in art invite men to join them on visits to art museums, while the opposite is the case for the natural history museums, where men invite women to join them for their museum visits. The composition of tag-alongs is close to that of the composition of the Danish population. For this reason, museums have learning potentials in addressing this target group.

THE TAG-ALONG

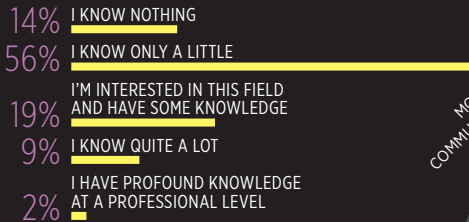
AGE DISTRIBUTION



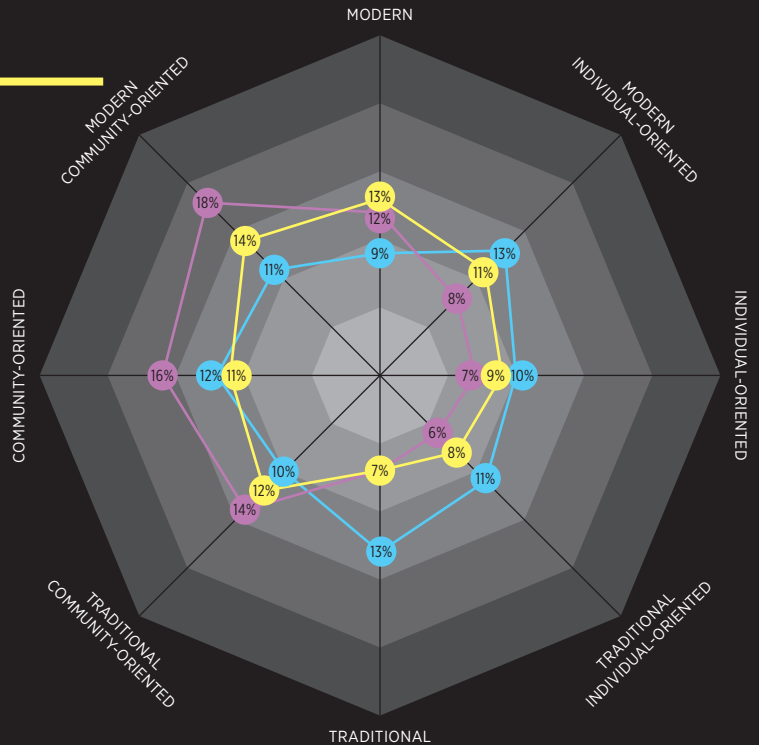
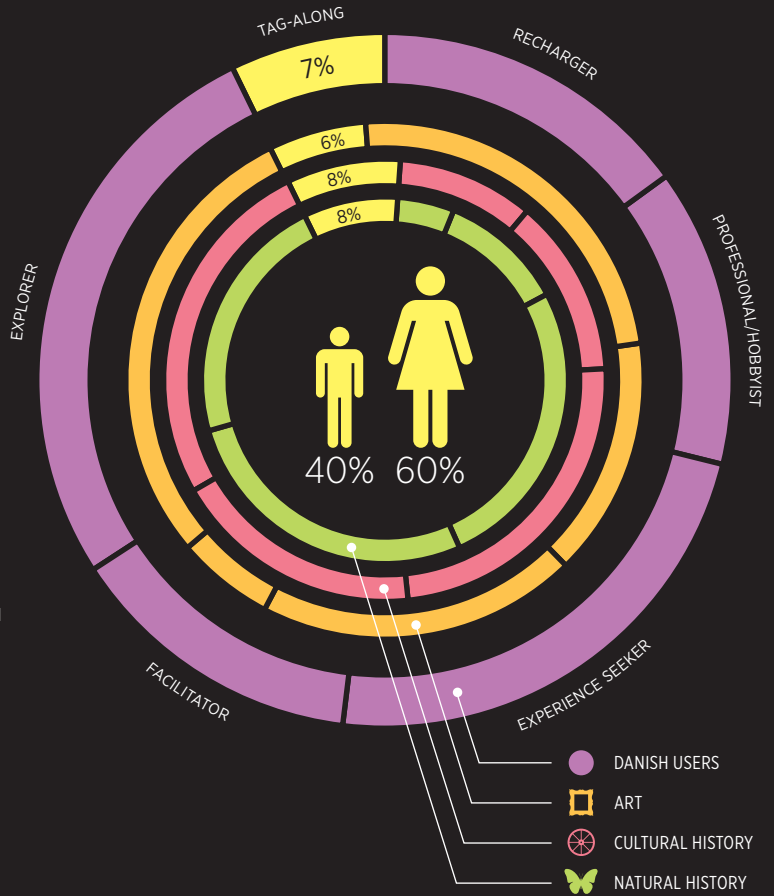
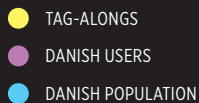
EDUCATIONAL LEVELS



KNOWLEDGE LEVEL



CENTRE GROUP



TAG-ALONGS

60% of the users who identify themselves as *tag-alongs* are women, and 40% are men. Significant variations are seen in relation to the three museum categories. At the art museums, 45% are men and 55% are women. At the natural history museums and the cultural history museums, the proportion of women is 62%, while men make up 38%.

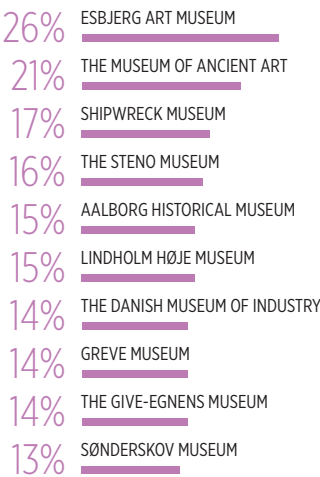
The largest age group is the 14-29-year-olds, who make up 33%, while the second-largest group of *tag-alongs* are between 30 and 49 years old. 19% are aged between 14 and 19, 8% are between 20 and 24, while 6% are between 25 and 29 years old. There is no difference between the art museums and the cultural history museums in this respect. The natural history museums have a different age composition among their young users. Here, 10% are aged between 14 and 19, 4% are between 20 and 24, while 13% are between 25 and 29 years old.

In relation to education, the two largest groups are the group of users who have a lower or upper secondary school background and those who have a short or medium-length higher education.

Tag-alongs give the museums the lowest rating, but they are still positive, as they assess their museum experience with a rating of 7.68. The art museums get the lowest rating. When it comes to suitability for children, the average rating is as low as 6.57; the possibility of participating actively is at 6.18, events are at 6.77, and variation in the communication is at 7.03.

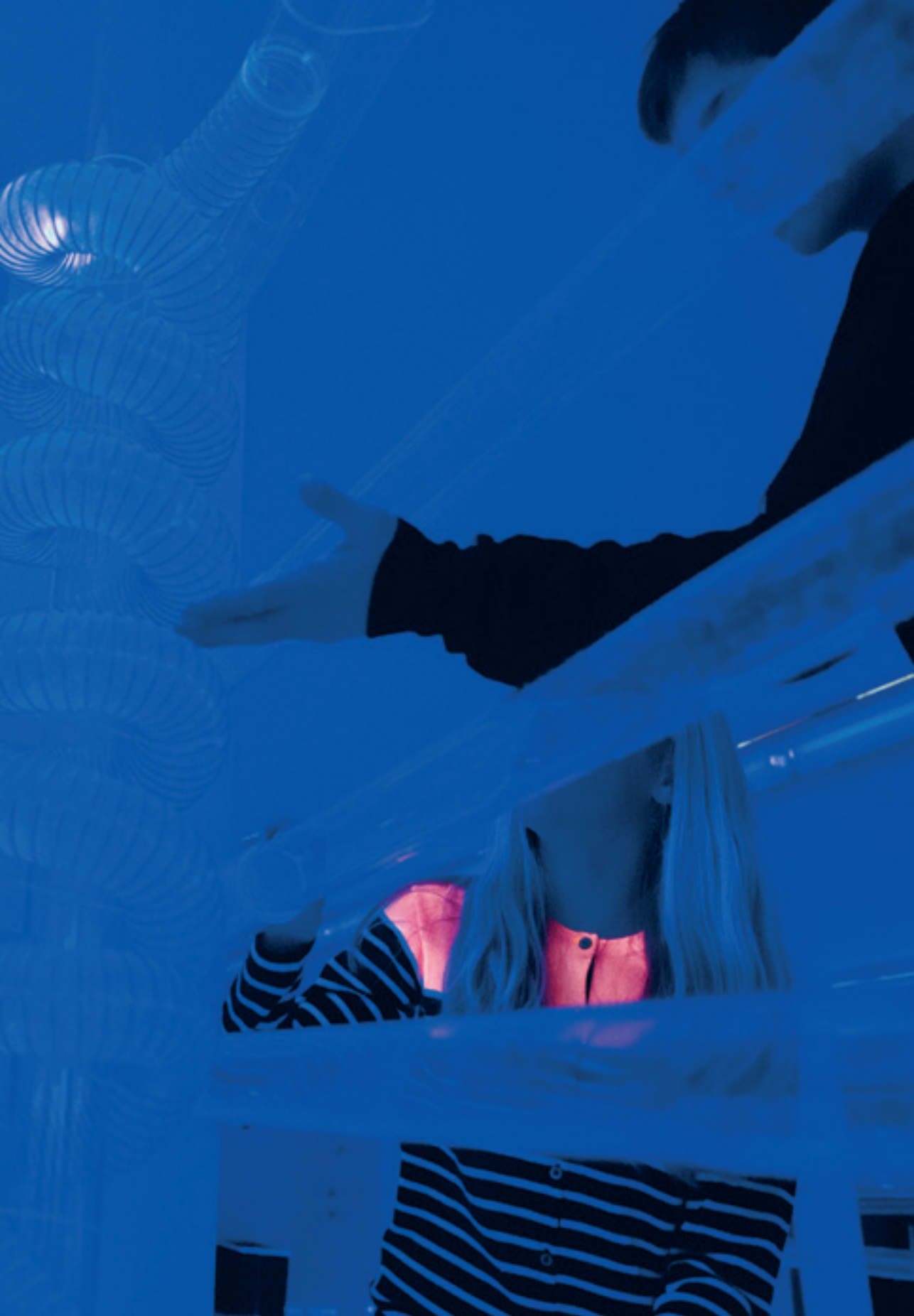
The clearly dominant response category for *tag-alongs* is those who say they know a little about the field that they have come to give their attention to. A total of 56% give this response, and this trend is characteristic of all museum categories.

MUSEUMS WITH MOST TAG-ALONGS









CHALLENGES AND POTENTIALS

Both in Denmark and internationally, the user perspective is a crucial new starting point for museum practice. It contributes to the museums taking up new roles in society so that they become relevant institutions for more citizens, while at the same time, new groups of citizens start using the museums. The clear rise in the proportion of young users at Danish museums, among other things, is an example of this.

However, museums remain an exclusive institution type, which primarily makes sense for users with a medium-length or long higher education. This group of citizens makes up 61% of the users, while the group constitutes 23% of Denmark's population. The User Survey shows that citizens with a lower or upper secondary school background and citizens with a vocational educational background generally do not consider the museums relevant places for learning and identity formation.

The users' motivational and learning behaviour documents that the more knowledge users have about the museums' areas of responsibility and object fields, the more relevant and meaningful their impressions of and experience with the museums. In this context, it is important to remember that the motivational and learning behaviour types are not fixed elements, but context-defined, and that they represent the behaviour forms that the public perceives as the right reasons for visiting museums.

"[...] these five identity-related reasons for visiting museums are a direct reflection of how the public currently perceives the attributes and affordances of museums; in other words, what the public perceives are the right reasons for visiting museums."⁶

The User Survey is a tool for changing social inequalities among museum users and for promoting development of cultural democracy. The results of the User Survey point unambiguously at clear challenges for the museums in relation to the creation of frameworks for social interaction and differentiated learning options, and thus a recognition of various knowledge paradigms and living conditions. These challenges require new methods and practice forms, organisational development and a rethinking of the museums' physical settings and digital presence in combination with a desire and a will to bring about change.

Citizens are society's potential, and the population composition's diversity is a premise for societal development today. Museums therefore need to make sure they have a representative section of the population composition in their user groups and in their staff composition. Interdisciplinary and cross-institutional experts and partnerships are crucial as sounding boards for complex transformative processes. This means inclusion that forms the basis for new challenging ways of working in relation to collections, research and exhibition and curating practice with opinion-forming user perspectives.

“Surely Denmark wants not just more people coming and learning in its museums, but more people actually collaborating together there to improve society and increase wellbeing. Learning is about knowledge, knowledge creation is collaborative, and interdisciplinary approaches are essential to 21st century problem-solving – for this we need everyone, not just the few. Open doors – open minds.” ⁷

ENDNOTES

- 1 Lynn, Dierking D. & Falk, John H.: *The Museum Experience Revisited*, Left Coast Press, 2013.
- 2 For further information about the core services and the users' knowledge level, see the article in this publication: “Museums as Mediators of Cultural Democracy”.
- 3 Andersen, Janice Bille; Jensen, Jacob Thorek & Lundgaard, Ida Brændholt (eds.): *National User Survey 2011*, Danish Agency for Culture 2012.
- 4 Lynn, Dierking D. & Falk, John H.: *The Museum Experience Revisited*, Left Coast Press, 2013.
- 5 Falk, John H.: ‘Understanding Museum Visitors’ Motivation and Learning’, in Jensen, Jacob Thorek & Lundgaard, Ida Brændholt (Eds.): *MUSEUMS – Social Learning Spaces and Knowledge Producing Processes*, Danish Agency for Culture, 2013.
- 6 Ibid.
- 7 Fleming, Martha: ‘Open Doors – Open Minds’, in Jensen, Jacob Thorek & Lundgaard, Ida Brændholt (Eds.): *MUSEUMS – Social Learning Spaces and Knowledge Producing Processes*, Danish Agency for Culture, 2013.

THE NATURAL HISTORY MUSEUM AS KNOWLEDGE CENTRE AND LEARNING ENVIRONMENT

BO SKAARUP

The natural history museums' role as cabinets of curiosities, with a patent on the encounter with the wonderful world of nature in safe and well-organised settings, has long since vanished. The world is full of knowledge, media platforms and social communities. New technologies come forward, in many cases outshining impressive collections and expensively designed museum scenography. Which role do museums play in society? In what way do museums manage to fulfil the role as knowledge centres and learning environments, while also finding opportunities to set the agenda for public debates and create relations and debate about nature, our common heritage and origin?



THE NATURAL HISTORY MUSEUM AS KNOWLEDGE CENTRE AND LEARNING ENVIRONMENT

This article is a call for natural history museums to throw themselves in at the deep end, reconsider dogma and tradition-bound ideas about museums' strong and weak sides and 'set the museums alight'.

It is everywhere; it can be searched for on the Internet; it can be seen and heard in every conceivable form, on mobile phones, computer screens, on tablets – whether we are out and about or at home – but it cannot be lifted, turned over, felt, tasted or smelt in cyberspace. Nor does it immediately anchor itself as unforgettable aha experiences and lyrical images. It is presented, but only settles vaguely in our memory.

The subject here is knowledge and learning. That which we recognise, demand and seek, and that which we are not sure exists, or of which we do not understand the context and dimensions. The formation of a cohesive world image in our minds, an understanding of ourselves and the world that we are a part of, dependent on – well, actually live off, although so often, we forget this in our everyday lives.

The world is full of knowledge, accessible as never before, but is it remembered and understood? How does knowledge become enrichment, education and change in our inner and collective conscience in a democratic society where citizenship and enlightenment remain sustaining societal values? When does knowledge break barriers and create a lasting memory? When does the Internet's enormous knowledge universes fill us with 'empty calories', making us tone deaf and blind? Do digital media platforms devalue the value of the moment, that which cannot be repeated, that which happens here and now, and often together, you and I?

When do natural history museums in a world that is undergoing rapid change manage to remain and develop as socially inclusive knowledge centres and learning environments? Have the museums outlived themselves, or are their role and possibilities in society just in motion? And if so, in what direction are they moving?

MUSEUM DEVELOPMENT UNDER PRESSURE?

Within just a few days, the wolves that crossed the borders into Denmark during the winter of 2013 had more than 300,000 unique hits on the Natural History Museum's facebook site. Overnight, the museum came under siege by curious museum visitors, concerned sheep breeders and sensation-hungry journalists. We could have cowered, but we chose the opposite. Went out into the media and spoke on behalf of the wolves as protected predators within the EU, which have

a statutory right to stay in Denmark. Not everybody agreed, but we refrained from allowing special interests to dominate the debate, spoke out for the wolves and stuck to the common sense of having a diverse nature with room for both animals and humans.

About one year later, all hell broke loose again. This time in the form of a giraffe called Marius at Copenhagen Zoo, which had to be put down due to a surplus of breeding animals in the old zoological garden. A subsequent public dissection of the animal in front of an astonished audience caused demonstrations in front of the zoo. Once again, a media barrage was set off, and soon, both national and international media people found their way to the Natural History Museum's planned winter holiday activities, which featured daily animal dissections. Quite unexpectedly, dead animals and bloody holiday experiences placed Danish knowledge and communication culture on the agenda, not only in Denmark, but also on an international scale. *Der Spiegel*, *the Wall Street Journal*, Russian, German and Danish television broadcasters fought for the seats in the museum's auditorium, while the museum's biologists carried out the announced dissections as planned in front of a packed auditorium. No child was heard complaining, but bloody pictures showing the audience's fearsome looks went out across the world. Once again, the museum came under media pressure and deliberately dealt with its role as a knowledge institution and communicator of nature, for better or worse.

While journalists from across the world were focusing on the Natural History Museum's and Copenhagen Zoo's animal dissections, one of the museum's clever young biologists was standing on the 1st floor of the museum in Aarhus, dressed as Darwin in the year 1859. In close dialogue with a curious family, he presented animals, records and maps from the Galapagos Islands, providing related explanations about the variations in the rich bird life on the islands. Darwin's interesting and controversial theories were unravelled, and the conversation with the family stretched on.

155 years ago, Darwin changed the international community's perception of the origin of species. The resistance he encountered from religious groups lives on today. Yet he dared to think along new lines!

FROM SIMPLE CABINET TO SIMPLY SPECIAL

For generations, the natural history museums have played a societal role as knowledge and experience cabinets for nature's wonderful forms, colours and functions. Most of the museums have their origin in natural science academies or university study collections. The oldest stem from the specimen cabinets of the 17th and 18th centuries, or from the private natural object collections of princes and rich men. This is also the case for the Natural History Museum's collections in Aarhus, which were originally founded based on private collections from, among others, the teaching staff at the Cathedral School. They served as a particularly attractive asset in the 1920s, when during the university battle, local forces wanted

to convince the government and the University of Copenhagen that Aarhus would be a better home for a future university than Viborg, Kolding or Sønderborg. The mission was accomplished, and currently, some 45,000 students are attending and gaining an education at Aarhus University.

A natural history collection in the 1920s, temporarily located at the Læssøesgade School at the heart of Aarhus, was not only a significant university asset for the city, it also allowed inquisitive and curious citizens from all layers of society to have a rare glimpse into the surrounding world's wonderful zoological and botanical creations. At the time, objects that had been brought back home from South America, for instance, by Aarhus poet Hans Hartvig Seedorff Pedersen constituted important parts of the rapidly growing collection. Private donations from Frederik Lausen, Director of Aarhus Oil Factory, made it possible to acquire an abundance of other foreign objects. Originating from private initiatives and dedicated citizens with an interest in natural history, a natural history museum was born from humble beginnings. Carried on the wings of enthusiasm, it survived!

The development in Aarhus is not unique. Following the ideas of Linné, and concurrent with extensive, often private, collection journeys to far-off lands, natural history collections and museums developed across Europe and North America in the course of the 1800s and the beginning of the 1900s, turning into important knowledge centres with systematically acquired and documented collections and publications of own scientific journals.

Exhibitions of exotic specimens and objects, brought home from far-flung corners of the world, created the foundation for an influx of a curious and inquisitive audience. The possibility of having a rare insight into nature's diversity fuelled knowledge and an interest in natural history, as well as captivating dreams about adventures for those who had to settle for the systematically organised exhibition cases, specimens and scientific reports. For these people, dreams remained dreams about the distant and unknown.

YOU MAY LOOK, BUT NOT TOUCH

When the natural history museums opened their doors to audience-targeted exhibitions, they opened up to a wider world of knowledge and opportunities to be fascinated and to explore.

As visitors, people were free to contemplate and be amazed by nature's wonderful creations, get to know about species and communities, acquire fingertip knowledge and find answers to big and small questions about the cohesion of nature. Museums were physical entities, but behind the facades, they were relatively closed, academic universes of professionals and experts. Even so, they were recognised and respected in society as knowledge institutions of public utility on the border between the universities' contemplation environments and society's more naked curiosity. The museums battened, so to speak, on the exclusive

right to present the unique, the peculiar and the outstanding, communicating knowledge to the people, monologue style.

If they wanted to experience nature first-hand, the public had to visit these 'sacred halls' where the museums offered systematic and professionally well-grounded exhibitions with more or less interesting learning courses about taxonomic systematics and nature's evolutionary development history. As visitors, people were welcome to have a look into the experts' natural history universe. User inclusion had not yet been 'invented'. The message was relatively unambiguous: 'you may look, but not touch'!

FROM RESEARCH AND EXHIBITION TO DEBATE AND ATTITUDE

The chances to experience, wonder, stand face to face with something unique, rare or completely ordinary – the blackbirds and the tits from the garden, the fish from the stream and the butterfly from the heath – are still there and remain a significant part of the museums' experience value and societal task: to collect and preserve, research, register and explain. However, the museum task pillars are not sharply drawn up, and they most definitely do not stand alone!

The natural history museums have at their disposal vast scientific collections and exhibition storage rooms with an impressive number of objects and specimens. The collection and vitalisation of conserved specimens is still an obvious way of converting their existence into meaningful research and communication. It is a way of shifting museum visitors' awareness and attitudes, especially when the staging manages to recreate moods and illusions from the natural universes that transport the audience to environments that recapture feelings and memories.

THE CHANGING NATURAL HISTORY MUSEUM

The role of the natural history museum has changed a lot over the years, from the original concept of research and exhibition of nature's biodiversity, taxonomy and habitats to debate-generating societal institutions with particular obligations, especially in relation to children and young people. The urbanised world is creating ever greater distances between everyday life and origin, between young people and nature. Not because they are not interested in natural science and natural history, but because they do not come across this in their everyday life – they do not see it, and they are not dependent on it.

It is therefore only natural that expectations to the museums as knowledge centres and active learning environments have grown in step with developments in society, and that concepts such as inclusion, involvement, citizenship, interactivity, interdisciplinarity, differentiated learning forms, dramatising and entertainment now mingle with the museums' specialist terminology. The natural history museums should preferably do many things at the same time, professionally, didactically, socially and societally.

The natural history museums' identity and self-image are therefore under pressure, and these are challenges that they share with the art and cultural history museums of Denmark. The question is, what should and can we use them for, now that we can find more and more answers to our questions on the internet, and the expectations about entertainment and user involvement are queuing up?

COMPETITION FOR ATTENTION

The museums' exclusive right to the natural science knowledge and experience universe is evaporating day by day. Physical exhibition spaces are challenged by the endless possibilities of digital media. We can now get even closer to nature visually, and we can see and hear more than we can at the museums. We can even fast forward and rewind, copy, link and sample. Why visit natural history museums at all?

The natural history museums' fields of responsibility and research into natural heritage must necessarily tune into society's frequencies. Anything else would be covering both ears and eyes.

In harmony with the present day and age, the museums have a unique chance to go from a self-image as research and exhibition spaces for the wonderful world of nature to bringing their expertise into play through debate and societal initiatives. To break with the museums' physical settings and elevate the museums' role and self-image from knowledge, exhibition and experience to making a difference in society.

Learning, education and raising awareness remain key tasks for any natural history museum that accepts its responsibility. However, it is necessary to rethink museums and challenge their practice.

Interaction with museum visitors is crucial, especially in the school field and in relation to primary and secondary school pupils. The museums' learning potentials have not deteriorated due to the rapid development of the media society – on the contrary! However, the museums need to adopt modern IT technologies and mix their strongest cards with the future's instruments.

Knowledge has become common property, but the way in which knowledge is converted into meaningful experiences, education, professional and social memories is an open marketplace, in which the museums can have a field day if they will break with their norms and tradition-bound self-image.

With classical virtues such as a high level of expertise and social responsibility, modern-day museums have a unique opportunity to make their presence felt as interdisciplinary, debating and problem-orientated educational institutions. Within the school and education area, it is important to have a variety of learning forms and to challenge the analogue and digital opportunities for expression. Or to put it briefly, 'to set the museums alight'.

As multi-media-enhanced knowledge centres and alternative learning spaces, the museums have a unique chance to supplement primary and secondary schools' teaching with learning and fascination, and to contribute to children's and young people's primary and secondary education.

DARING TO SET AN AGENDA

The natural history museums have endless possibilities for fuelling children's and young people's curiosity, enterprise and desire to soak up knowledge and enthusiasm. We just need to have the courage to do it. Turn ourselves and our perceptions upside-down, see the world in the light of the surrounding world's needs and premises. Dare to research and explain, collect, register and preserve in new ways. Make use of mobile applications for countrywide citizen science projects; create new experiences and museum visits within the known settings, communicate and debate via social media, making ourselves heard, sparking reflection and consideration.

In recent years, physical barriers to knowledge, learning and experiences have been dissolved by virtual universes.

The natural history museums need to dare to think new thoughts, see themselves in new roles in society. Not merely act within the museum world's known work forms and ideas, but also create debate as well as expert and culture-political awareness.

The natural history museums need to dare to set an agenda for a diverse view of nature, set themselves alight and create change as society-developing knowledge centres and learning environments. The museums' role has changed, but the need for their active role in society is greater than ever.

PHOTO

101 Natural History Museum, Aarhus

108 Natural History Museum, Aarhus

109 Natural History Museum, Aarhus





YOU CAN'T ALWAYS GET WHAT YOU WANT: AN AN-ARCHIC VIEW ON EDUCATION, DEMOCRACY AND CIVIC LEARNING

GERT BIESTA

In this contribution I discuss the relationship between education, democracy and civic learning. I argue for a political rather than a social understanding of citizenship and for an 'an-archic' rather than an 'archic' conception of democracy. Against this background I suggest that democracy should be understood as a process of the transformation of our individual desires into what can collectively be considered desirable. Democracy is therefore not a process through which we maximise our desires, but rather a process of the critical interrogation and interruption of our desires. The learning involved in this is not about the acquisition of the knowledge, skills and dispositions needed to be a 'good' citizen, but is a far more difficult process where we explore how much we need to give up and give in so that a common life in plurality and difference becomes possible.



YOU CAN'T ALWAYS GET WHAT YOU WANT: AN AN-ARCHIC VIEW ON EDUCATION, DEMOCRACY AND CIVIC LEARNING

When we seek to give an answer to the question how museums might contribute to promotion of democratic citizenship, and what the role of educational activities and learning processes in this might be, it may seem that we are asking empirical questions for which we first and foremost require information and empirical data. Yet in order to collect relevant data, we first need to know what kind of information will allow us to answer these questions. And this can only be decided if we have a clear sense of how we understand democracy, citizenship, education and learning and their relationships and connections. In this brief contribution, which is largely based on earlier work,¹ I provide a particular way to understand the relationship between education, democracy, citizenship and learning. While what I will present is definitely not the only way in which these concepts can be understood and connected, I nonetheless hope that the line of thought put forward can help to ask more precise questions about the potential contribution of museums to the promotion of democratic citizenship and about the particular role that education and learning might play in this.

CITIZENSHIP, SOCIAL OR POLITICAL?

I recently had to decide about the artwork for the cover of the book I wrote with the title *Learning Democracy in School and Society: Education, Lifelong Learning and the Politics of Citizenship*.² This was not easy. What, after all, does 'learning' actually look like? How does one depict 'democracy'? And what does one do if one wishes to capture the two terms together and locate them in both school and society? After considering a wide range of different options I decided upon a rather simple and to a certain extent even idyllic picture of a flock of sheep walking away from the camera and one sheep turning its head towards the camera.³ For me this picture not only captures one of the central ideas of the book. It also provides a helpful image for exploring the complex relationships between education, democracy, citizenship and civic learning. I see the picture as a picture about citizenship. And the question it raises is whether the good citizen is the one who fits in, the one who goes with the flow, the one who is part of the whole, or whether the good citizen is the one who stands out from the crowd, the one who goes against the flow, the one who 'bucks the trend,' and who, in a sense, is always slightly 'out of order.'

One could argue that the answer to this question has to be: 'it depends' – and in a sense I would agree. It first of all depends on whether one sees citizenship primarily as a *social* identity, having to do with one's place and role in the life of society, or whether one sees citizenship primarily as a *political* identity, having to

do with the relationships amongst individuals and individuals and the state, with their rights and duties, and with their participation in collective deliberation and decision making. The current interest from politicians and policy makers in the question of citizenship certainly has elements of both. On the one hand discussions about citizenship focus strongly on social cohesion and integration and on the quality and strength of the social fabric. But politicians and policy makers are also interested in citizenship because of ongoing concerns about political participation and democratic legitimation.⁴ The rise in attention to citizenship from politicians and policy makers can therefore be seen as responding both to an alleged crisis in society and to an alleged crisis in democracy. Yet it is of crucial importance to see that the social and the political understanding of citizenship is not the same and that they therefore should not be conflated. A cohesive society, a society with a strong social fabric is, after all, not necessarily or automatically also a democratic society, that is – to put it briefly – a society orientated towards the democratic values of equality and freedom.

One way to understand the difference between the social and the political understanding of citizenship is in terms of how each looks at plurality and difference. The social understanding of citizenship tends to see plurality and difference predominantly as a problem, as something that troubles and threatens the stability of society, and therefore as something that needs to be addressed and, to a certain extent, even needs to be overcome. That is why on this end of the spectrum we encounter a discourse of society falling apart, and a focus on citizenship as having to do with common values, national identity, pro-social behaviour, care for one's neighbour, and so on. In the political understanding of citizenship, on the other hand, plurality and difference are seen as the very *raison d'être* of democratic processes and practices and therefore as what needs to be protected and cultivated. When we look at the picture of the sheep in these terms, we could say, therefore, that it precisely expresses the difference between a social and a political understanding of citizenship, where the social understanding is represented by the flock, going collectively and cohesively in the same direction, and where the political understanding is represented by the one standing out, highlighting that democratic citizenship has an interest in plurality and difference, rather than in sameness.

From the angle of the political understanding of citizenship there is, however, a different reading of the picture possible, one in which the flock represents all those who are committed to democracy, and where the one standing out is the anti-democrat, the one who opposes the democratic project and rejects the values underpinning it. But this raises a further important question, which is whether it is indeed the case that we can understand democracy as a particular, clearly defined and clearly definable 'order', or whether we should understand the very idea of democracy in different terms. I wish to argue that the situation is indeed more complicated, and that to simply assume that the 'order' of democracy can be fully defined and determined may actually go against the idea of democracy itself.

DEMOCRACY, ARCHE OR AN-ARCHE?

The first thing that needs to be acknowledged is that there is nothing natural about democracy, and also nothing rational. Democracy is a particular historical invention, and although over the centuries many people have come to see it as a desirable way to deal with the question of governance and decision-making under conditions of plurality, there are no compelling reasons for democracy, at least not until one commits oneself to the underlying values of equality and freedom. The idea of government “of the people, by the people, and for the people”⁵ is, after all, only an interesting option if one cares about the people, and if one cares about *all* people and their freedom in an equal manner. In this respect I agree with Chantal Mouffe who, against certain tendencies in liberal political philosophy to ‘naturalise’ democracy, has argued that democracy is a thoroughly *political* project. This means that a choice for democracy is neither rational nor irrational – it simply is a choice. While we may well be able to give reasons for the desirability of democracy – and here we might favour Winston Churchill’s ‘minimal’ definition of democracy as the worst form of government except for all other forms tried so far – the reasons we give only carry weight for those who are committed to its underlying values. This is why those who oppose democracy should not be seen as irrational but simply as opposing democracy. Or to put it in more abstract terms: we should be mindful that the division between rationality and irrationality does not automatically coincide with the division between democracy and its ‘outside’.

To say that democracy is a thoroughly political project implies that it cannot be inclusive of everything and everyone. Mouffe makes this point by arguing that democracy is not a “pluralism without any frontiers” in that a democratic society “cannot treat those who put its basic institutions into question as legitimate adversaries.” This does not mean, however, that the borders of the democratic community can only be drawn in one way and that the democratic order within these borders is fixed. This is what Mouffe expresses with her idea of democracy as a ‘conflictual consensus’ which entails “consensus about the ethico-political values of liberty and equality for all, [but] dissent about their interpretation”. The line to be drawn, therefore, is “between those who reject those values outright and those who, while accepting them, fight for conflicting interpretations”.⁶ While those who see democracy as natural or as rational would therefore identify the democratic order with the flock, and would see the one standing out as anti-democratic and irrational, Mouffe helps us to see that the flock can only represent a particular democratic hegemony, but can never lay claim to being a full and final instantiation of the values of liberty and equality. While the one standing out can be the one who opposes the values that inform the democratic project, it can also be the one who signifies the always necessarily incomplete nature of a particular democratic ‘settlement.’ The one standing out thus acts as a reminder that there is always the possibility of a ‘different’ democracy, that is, of a different configuration of the democratic ‘order.’

One thinker who has taken these ideas in a more radical direction is Jacques Rancière.⁷ There are two insights from Rancière that I would like to add. The first has to do with his suggestion that no social order, or with the particular term Rancière uses: no ‘police order’, can ever be fully equal. While in some societies or social configurations there may be more equality – or less inequality – than in others, the very way in which the social is structured precludes the possibility of full equality, or at least makes it highly unlikely. In contrast to Mouffe, however, Rancière maintains that every social order is *all-inclusive* in that in any given order everyone has a particular place, role, and identity. This does not mean, however, that everyone is included in the ruling of the order. After all, women, children, slaves and immigrants had a clear place and identity in the democracy of Athens, namely as those who were not allowed to participate in the decision-making about the polis – which means that they were ‘included as excluded,’ as Rancière puts it. Against this background Rancière then defines ‘politics’ – which for Rancière is always *democratic* politics – as the interruption of an existing social order with reference to the idea of equality. Politics, as the interruption of a particular order in which everyone has a place, is therefore manifest in actions “that reconfigure the space where parties [...] have been defined”. As Rancière puts it: “It makes visible what had no business being seen, and makes heard a discourse where once there was only a place for noise.”⁸

Two consequences follow from this. The first is that democracy can no longer be understood as “a regime or a social way of life”,⁹ but has to be understood as occurring in those moments when the ‘logic’ of the existing social order is confronted with the ‘logic’ of equality. Rancière refers to this confrontation as *dissensus*. Dissensus, however, is not to be understood as the opposition of interests or opinions but “as the production, within a determined, sensible world, of a given that is heterogeneous to it”.¹⁰ Democracy thus ceases to be a particular order but instead becomes *sporadic*,¹¹ occurring in those moments when a particular social order is interrupted ‘in the name of’ equality. On this account the occurrence of democracy is therefore neither represented by the flock, nor by the one standing out. With Rancière we could say that both the flock and the one standing out are part of an existing social order, albeit that they are differently positioned with in it. Democracy rather occurs at the moment when one of the sheep turns its head and makes a claim for a way of acting and being that cannot be conceived within the existing order and in that way, therefore, does not yet exist as a possible identity within this order.

One of Rancière’s examples is about women claiming the right to vote in a system that excludes them from voting. The point here is, and this leads to the second implication I wish to draw from Rancière’s work, that this claim should not be understood as a request for inclusion into an order from which they were previously excluded. After all, women claiming the right to vote are not after an identity that already exists. They do not want to be men, but they want to be women with the right to vote. They are thus claiming the very identity that is impossible

in the existing social order and are thus introducing, within a determined social order, a 'given that is heterogeneous to it' – to use Rancière's phrase. The moment of democracy is therefore not merely an *interruption* of the existing order, but an interruption that, if successful, results in a *reconfiguration* of this order into one in which new ways of being and acting exist and new identities come into play. This is why Rancière argues that the moment of democratic politics is not a process of identification – that is of taking up an existing identity – but rather of dis-identification or, as he puts it, *subjectification*, that is, of becoming a democratic subject.¹² It is the moment of the 'birth' of the democratic subject. But this 'birth' is always 'out of order'. It is neither represented by the flock nor by the one standing out but is, as I have suggested, the moment when one turns its head and speaks in a new and different way. The *event of democracy* – which is also the *event of subjectification* – is, as event, impossible to capture in a static picture.

CIVIC LEARNING, SOCIALISATION OR SUBJECTIFICATION?

I could have started this contribution where almost everyone who writes about the relationship between citizenship, learning and education seems to start, that is, by suggesting that civic learning has to do with the acquisition of the knowledge, skills and dispositions that are needed for good citizenship. Yet the reason why I did not start and could not start from there is twofold. It first of all has to do with the fact that the meaning of democratic citizenship is contested. I have shown that there is not only discussion about whether citizenship should be understood as a social or as a political identity, but have also made it clear that amongst those who see citizenship as fundamentally a political identity – which is the position I take as well – there are different views about what good citizenship is. More importantly, so I wish to suggest, there are also different views about whether citizenship is a positive identity – that is, an identity that can be positively identified and articulated – or whether citizenship is to be understood as a process of dis-identification, as a moment of political agency that is always necessarily 'out of order.'

The second reason why I did not and could not start with enlisting the knowledge, skills and dispositions that need to be learned in order to become a good citizen has to do with the fact that, unlike what many seem to assume, the way in which we understand the learning involved in citizenship is not neutral with regard to how we understand citizenship itself. It is not, therefore, that we can simply go to learning theory for the learning and to political theory for the citizenship and then weld the two together to create 'civic learning'. The point here is that as long as we see citizenship as a positive, identifiable identity, we can indeed see the learning involved as a process of the acquisition of the knowledge, skills and dispositions that are needed to bring out this identity – or, to put it from the other side: the knowledge, skills and dispositions that are needed to bring newcomers into the existing socio-political order.

But if, on the other hand, the moment of democracy is always a moment of dis-identification with the existing socio-political order, and if it is the case that it is in this moment that the democratic subject emerges, then the position and nature of the learning involved change. This is why I have suggested to make a distinction between a *socialisation* conception of civic learning – which is about the learning necessary to become part of an existing socio-political order – and a *subjectification* conception of civic learning – which is about the learning that is involved in engagement with what we might refer to as the ‘experiment’ of democracy. Whereas a socialisation conception of civic learning is about learning *for future citizenship*, the subjectification conception of civic learning is about learning *from current citizenship*, from current experiences with and engagement in the ongoing experiment of democracy.

THE EXPERIMENT OF DEMOCRACY – FROM PRIVATE TO PUBLIC

Before I say more about what characterises the latter kind of civic learning, I need to say a few things about the experiment of democracy itself. It is, after all, only when we have some sense of what this experiment entails that we can begin to identify the kind of learning that matters in relation to this experiment. I use the phrase the ‘experiment of democracy’ in order to highlight the necessarily open character of democracy. While I agree with Mouffe that democracy cannot and should not be entirely ‘an-archic’ – that is, without any form – I do believe, with Rancière, that the democratic process needs to remain fundamentally open towards the possibility not only of *more* democracy but also of *different* democracy, of a different distribution of parts and places, of a reconfiguration of democratic identities and subjectivities. To think of democracy as an ongoing and never ending experiment is a way to capture this idea.

While there is a lot to say about the dynamics of democratic experimentation, one thing that I wish to emphasise is that the democratic experiment should be understood as a process of *transformation* and, more specifically, the transformation of ‘private troubles’ into ‘public issues’ – to use the phrase of C. Wright Mills (1959). By characterising democracy as a process of transformation I distinguish myself from conceptions that see democracy purely in aggregative terms, that is, as a mathematical number game in which only the largest number counts and where minorities just need to adjust themselves to the majority. For me democracy entails as much a concern for the majority as it entails a concern for minorities which, after all, are only minorities because of the construction of a particular majority.

The bigger point here, however, is that the democratic experiment needs to be understood as having an orientation towards collective interests and the common good. It needs to be understood as having an orientation towards the issues of the public – the *res publica*. What is always at stake, therefore, in the democratic experiment is the question to what extent and in what form private ‘wants’ – that

what is desired by individuals or groups – can be supported as collective needs – that is can be considered desirable at the level of the collective, given the plurality of individual wants and always limited resources.¹³ This is not only a process where, as Zygmunt Bauman has put it, “private problems are translated into the language of public issues” but also where “public solutions are sought, negotiated and agreed for private troubles”.¹⁴ To think about the democratic experiment in terms of transformation not only means that people’s *issues* become transformed. As I have tried to highlight with Rancière, the engagement with the democratic experiment also transforms *people*, most importantly in that it has the potential to engender democratic subjectivity and political agency.

Because the experiment of democracy is a process of transformation it is also, potentially, a learning process. But the learning that is at stake is not about the acquisition of the knowledge, skills and dispositions needed to engage with the experiment in a ‘proper’ manner, most importantly because, being an experiment, it is never entirely clear what a proper way to engage with this experiment would look like. That is why we should conceive of civic learning in the subjectification mode as a process that is *non-linear*: it does not lead in a linear way from a state of *not* being a citizen to being a citizen, but fluctuates with people’s actual experiences of citizenship and with their engagement in democratic experiments.¹⁵ We should also think of this learning as *recursive*: what is being learnt is not just stored somewhere but is always fed back into action. And while it is non-linear, civic learning in the subjectification mode is definitely *cumulative*: experiences from the past cannot simply be eradicated or overwritten, but continue to play a role in future experiences and actions. The latter point is particularly important because engagement with the experiment of democracy will generate both positive and negative experiences. We should not expect therefore, that engagement with the democratic experiment will always strengthen the desire for democratic ways of acting and being – the opposite can be the case as well.

YOU CAN’T ALWAYS GET WHAT YOU WANT

The focus of civic learning in the subjectification mode is therefore not on the acquisition of knowledge, skills and dispositions for ‘good’ civic behaviour but is an entirely different learning process, one of an ongoing critical scrutinising of our desires in order to figure out which of our *individual* desires can be held as *collectively* desirable. This is not necessarily an easy process, particularly not because it is most likely that all who engage in such a process will have to give in – they will have to limit, reorder and transform their own individual desires for the sake of the greater democratic good. Democracy thus appears as a difficult process that is precisely *not* oriented towards the satisfaction of our individual desires, but that, because it is ultimately orientated towards the possibility of living together in plurality and difference, always interrupts our individual desires – always confronts us with the question what we may need to give up and give up in order to make our common existence possible and feasible.

ENDNOTES

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**SPACE FOR
INTERCULTURAL
DIALOGUE**

CULTURAL AFFILIATION AND EMBEDDING DIVERSITY ACROSS THE MUSEUM

JACOB THOREK JENSEN

One in every three of the users who live in Denmark indicates that he/she has a cultural affiliation with a country other than Denmark. In 2013, the question about the users' cultural affiliation was implemented in the User Survey. The objective is to gain greater insight into the users' cultural affiliations in order to develop new tools for working strategically with the involvement of users with different cultural backgrounds, and thus to develop museums as spaces for intercultural dialogue. In other words embedding cultural diversity across the museum.



CULTURAL AFFILIATION AND EMBEDDING DIVERSITY ACROSS THE MUSEUM

The ever-increasing extent of globalisation means that everybody needs intercultural competences today. Stable cultures disappear, and instead various cultures influence each other and are affected and developed via close relations. Museums need to address intercultural issues if they want to follow international standards for museum work. ICOM's *Code of Ethics for Museums* stresses that museums should reflect the society of which they and their collections are a part.¹ Museums need to be able to handle different cultures and citizens with different ethnic, religious and political identities.

UNESCO is also focusing on the development of intercultural competences among the world's citizens. In 2013, UNESCO published *Intercultural Competences – Conceptual and Operational Framework* with support from Denmark.² This publication focuses on the importance of citizens' possessing intercultural competences. Such competences are necessary due to the increased globalisation where cultural diversity and intercultural encounters are aspects that people have to relate to on a daily basis.

The world as we know it is undergoing rapid change. Today, the world is characterised by the increasing diversity of people, societies and cultures, while at the same time, people migrate to the cities, so that gradually, we live closer and closer together. Cultural diversity and urbanisation are therefore issues that museums need to pay attention to in order to be relevant to modern day's citizens. The ability to understand other cultures is a prerequisite for peaceful and respectful co-existence. Intercultural competences also enhance people's knowledge about their own culture and identity.

The development of intercultural competences among citizens is a prerequisite for co-existence as well as for the strengthening and development of identities and cultures and for enabling citizens to handle complex issues. Intercultural competences enable citizens to interact linguistically and culturally with citizens who have different cultural backgrounds.

How do museums relate to citizens with different cultures? And how do museums develop spaces for intercultural dialogue? The User Survey directs focus at the users' cultural affiliations via the new question with a view to developing knowledge about the users' cultural affiliations.

THE USERS' CULTURAL AFFILIATIONS

Data in this article are based on users who live in Denmark. The results presented below are based on the users' own responses to the following question, which was asked in the User Survey: Do you have any cultural affiliation to one or more countries other than Denmark?³ The results are based on the users' own experience of whether they have an affiliation with a geographic area outside Denmark. The question gives the users the opportunity to tick several countries/areas, and the data below do therefore not always add up to 100%.

The results will be presented in two groups: users who indicate that they have a cultural affiliation with a country other than Denmark, and users who have responded that they do not have a cultural affiliation with other countries than Denmark.

Initially, attention is directed solely at the users who state that they have a cultural affiliation with another country. 32% of the users indicate that they have a cultural affiliation with a country other than Denmark. This high proportion shows that approximately one in every three users feels that he/she has a cultural affiliation with another country. It does not mean that the user is a newcomer in Denmark; instead, the response rests on the user's own understanding of a cultural affiliation with another country.

Data for the users who have a cultural affiliation with another country show that the users mainly state that they have a cultural affiliation with a country in Europe. 29% of the users respond that they have an affiliation with the Nordic countries. The proportion of users who have a cultural affiliation with the Nordic countries is highest at the cultural history museums. The area, with which the largest proportion of users say they have an affiliation, is Europe, which is ticked by 61% of the users. The proportion of users who have a cultural affiliation with a country in Europe is highest at the cultural history museums, while the proportion is lowest at the natural history museums.

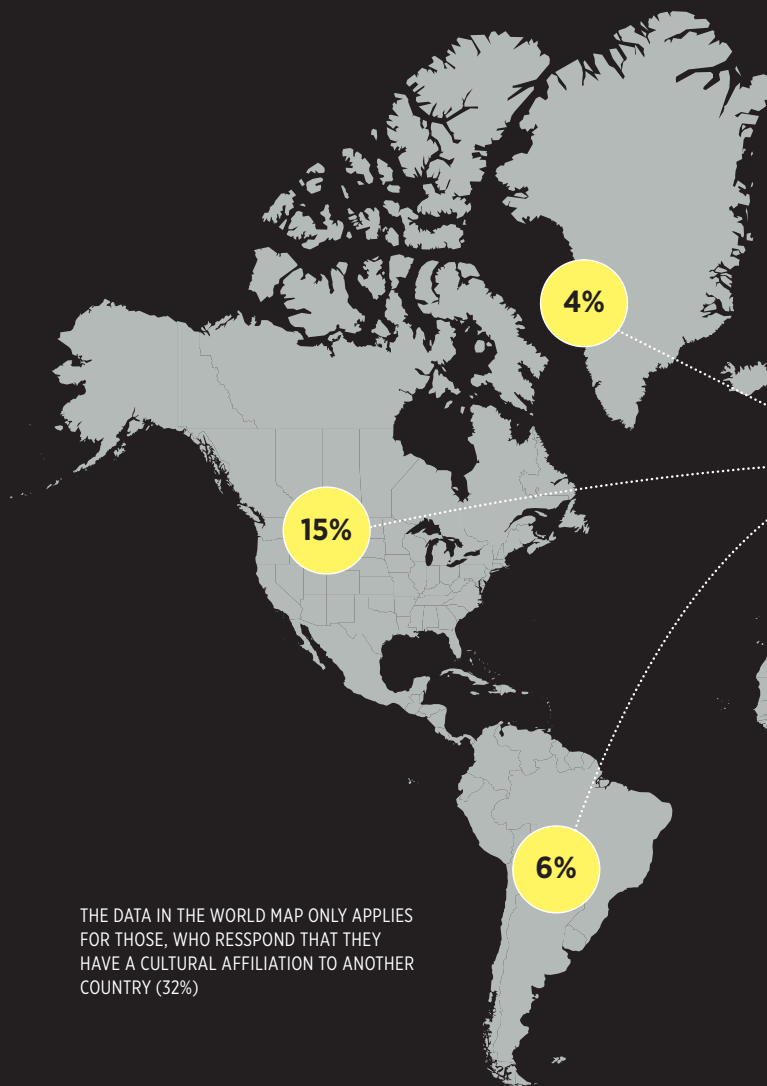
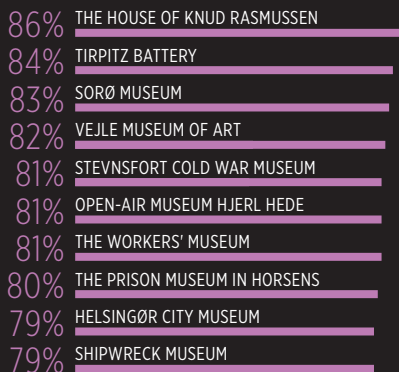
The users' cultural affiliation with countries outside Europe are distributed as follows: North America has the highest proportion, i.e. 15%. Then follows the group of countries located in Asia, with which 10% of the users have responded that they have a cultural affiliation. 7% of the users state that they have an affiliation with Africa/Sub-Sahara, 6% say Australia, 6% have an affiliation with South America, while 5% indicate the Middle East/Maghreb. The lowest proportions are found among users who have a cultural affiliation with the Arctic, i.e. 4%, Russia, i.e. 3%, and the Pacific, i.e. 2%.

THE USERS' CULTURAL AFFILIATION

MUSEUMS WITH THE HIGHEST PROPORTION OF USERS WITH A CULTURAL AFFILIATION TO ANOTHER COUNTRY



MUSEUMS WITH THE HIGHEST PROPORTION OF USERS WITHOUT A CULTURAL AFFILIATION TO ANOTHER COUNTRY



THE DATA IN THE WORLD MAP ONLY APPLIES FOR THOSE, WHO RESSPOND THAT THEY HAVE A CULTURAL AFFILIATION TO ANOTHER COUNTRY (32%)

CENTRAL REGION DENMARK

29% HAVE CULTURAL AFFILIATIONS TO ANOTHER COUNTRY

NORTH DENMARK REGION

27% HAVE CULTURAL AFFILIATIONS TO ANOTHER COUNTRY

REGION OF SOUTHERN DENMARK

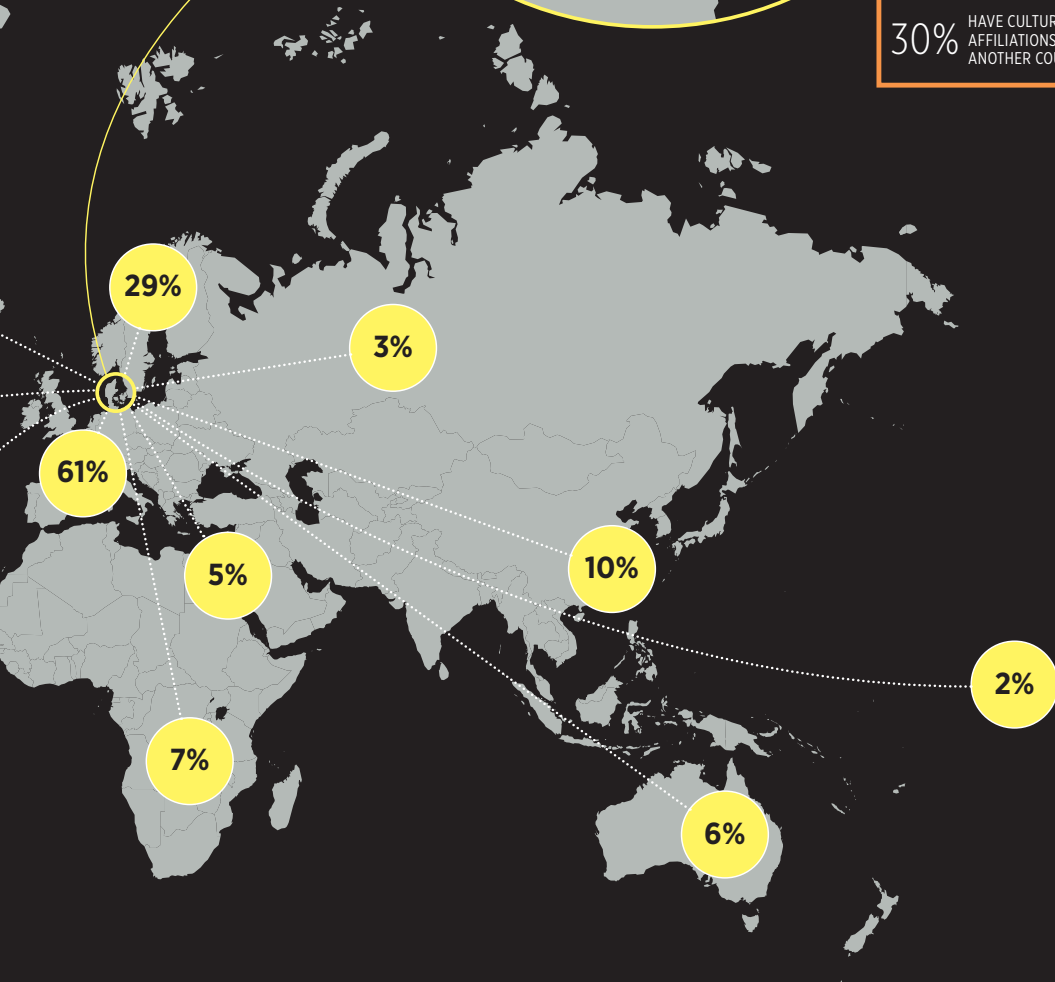
28% HAVE CULTURAL AFFILIATIONS TO ANOTHER COUNTRY

CAPITAL REGION OF DENMARK

35% HAVE CULTURAL AFFILIATIONS TO ANOTHER COUNTRY

REGION ZEALAND

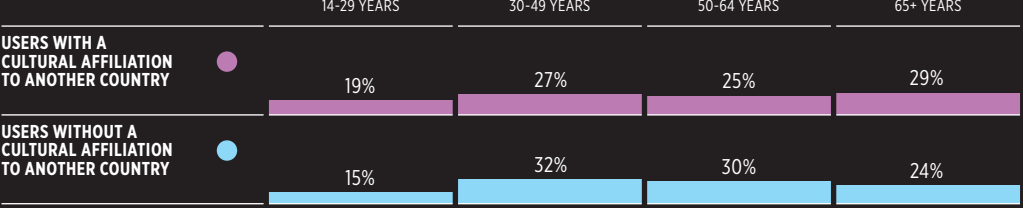
30% HAVE CULTURAL AFFILIATIONS TO ANOTHER COUNTRY



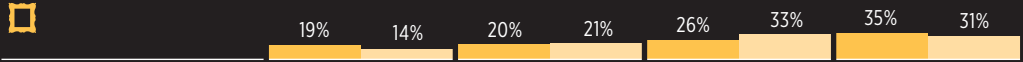




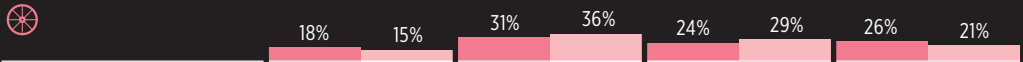
AGE DISTRIBUTION



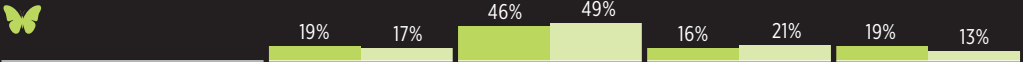
ART



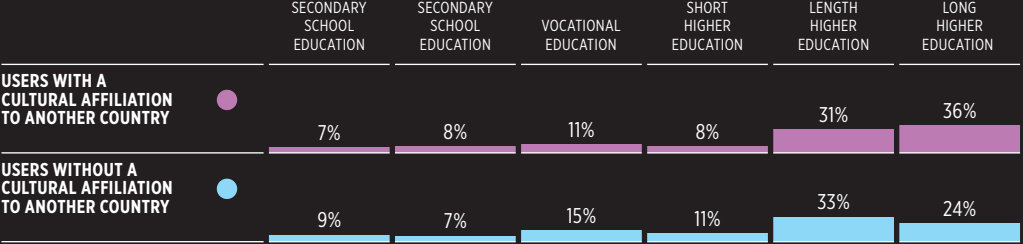
CULTURAL HISTORY



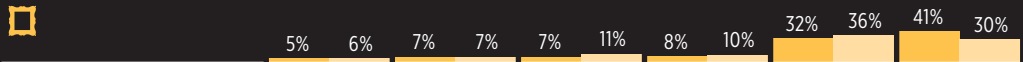
NATURAL HISTORY



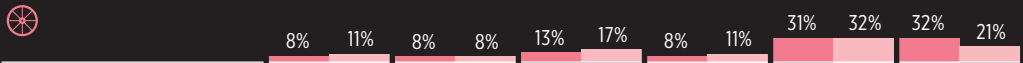
EDUCATIONAL LEVELS



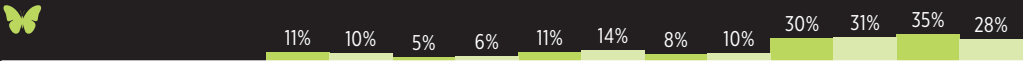
ART



CULTURAL HISTORY



NATURAL HISTORY



DIVERSITY IN CULTURAL AFFILIATION

The following presents users with a cultural affiliation with a country other than Denmark as compared to users who do not have a cultural affiliation with a country other than Denmark.

The age distribution shows differences between the two groups. Data show that users in the 14 to 29 age group make up 19% of the users who have a cultural affiliation, while this age group makes up 15% of the users who do not have a cultural affiliation. The proportion of young people is significantly higher among users who have a cultural affiliation with a country other than Denmark. By contrast, the proportion of users aged 30 to 49 who do not have a cultural affiliation is greater, i.e. 32%, as compared to those who have a cultural affiliation, who make up 27%. This relation also applies to the 50 to 64 age group, which makes up 30% of the users who do not have a cultural affiliation, while those in this age group who do have a cultural affiliation make up 25%. By contrast, the proportion of users in the age group 65 years and over among users with a cultural affiliation is higher, i.e. 29%, while the proportion without a cultural affiliation is at 24%. The results show that particularly young people and senior users indicate that they have a cultural affiliation with a country other than Denmark.

The users' educational background also varies depending on whether or not they have a cultural affiliation with another country. No great variations are seen between the two groups in relation to users with a lower secondary, upper secondary or vocational education. However, it is worth noticing that the group of users with a vocational education who have indicated that they have a cultural affiliation with another country is smaller, i.e. 11%, than the group of users with a vocational education who say that they do not have a cultural affiliation – this group makes up 15%. Although the difference is minor, the predominance varies in relation to lower secondary and upper secondary education, where users who do not have a cultural affiliation with another country are more equal.

Users with a higher education are distributed more or less evenly in relation to people with a short or medium-length higher education. No significant variations are seen between the two educational groups and users with or without a cultural affiliation. By contrast, there is a clear difference among users who have a long higher education. People with this level of education make up 24% of the users who do not have a cultural affiliation, while 36% of the users who have a cultural affiliation with another country fall within this educational level. Users who indicate that they have a cultural affiliation with another country are thus also the users who have the longest education.

Differences are found between the three museum categories in relation to users with a long higher education. At the art museums, 41% of the users with a long higher education indicate that they have a cultural affiliation with another country. The group makes up 32% at the cultural history museums, while the group at the natural history museums makes up 35%.

Data show that there are also regional variations in relation to whether or not users have a cultural affiliation with a country other than Denmark. For the majority of the Danish regions, no significant variations are found in relation to whether or not the users indicate that they have a cultural affiliation with another country. In the North Denmark Region, the Central Denmark Region, the Region of Southern Denmark and Region Zealand, the variations are not notable. However, in the Capital Region of Denmark, the numbers vary more: 43% of all users who have a cultural affiliation outside Denmark live in the Capital Region of Denmark, while 37% of those who do not have a cultural affiliation live in this region.

The results above show that users with a cultural affiliation outside Denmark are overrepresented among young and senior users, among users with a long higher education and in the Capital Region of Denmark.

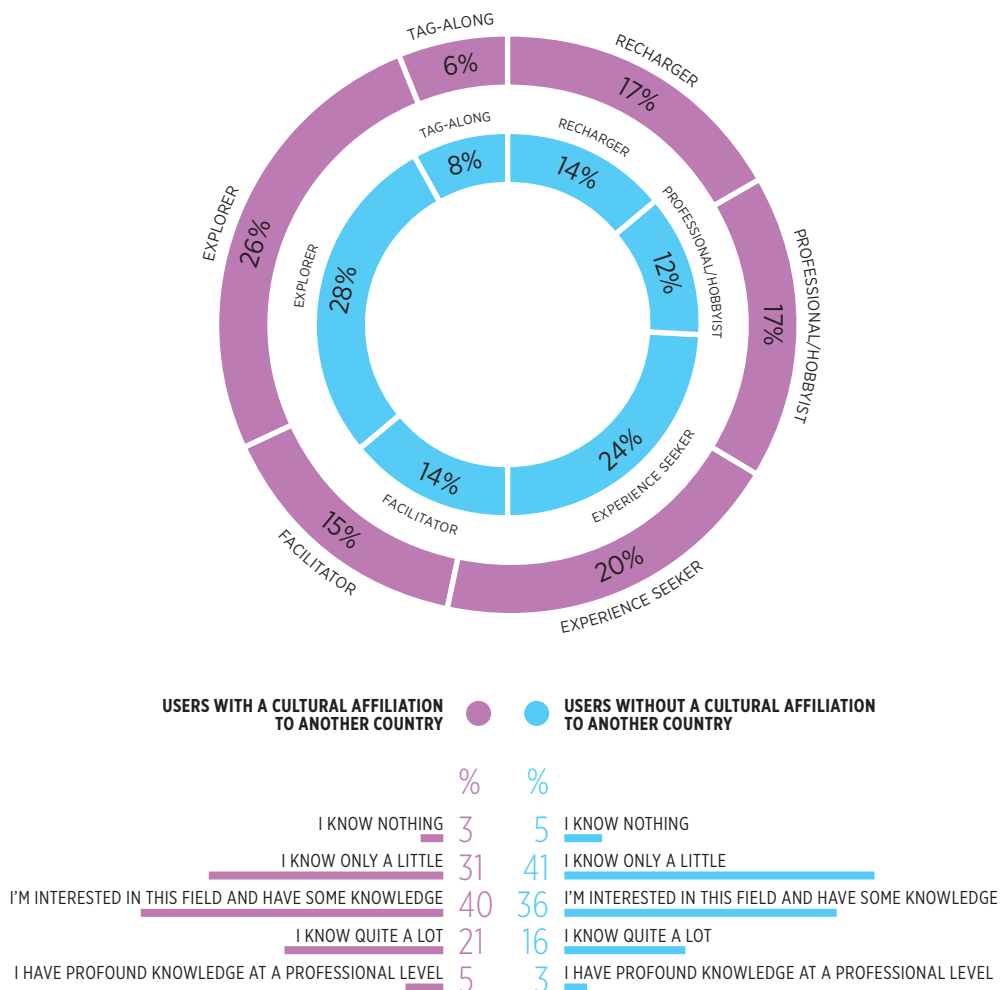
MOTIVATIONAL AND LEARNING BEHAVIOUR

Data from the User Survey can also contribute to understand the users' motivational and learning behaviour. The users are asked why they are at the museum this day, and they can choose to characterise themselves as one of the following six types: *recharger*, *professional/hobbyist*, *experience seeker*, *facilitator*, *explorer* and *tag-along*.⁴

The overall results in relation to users who indicate that they have a cultural affiliation with a country other than Denmark and users who do not have such an affiliation show just a few variations in relation to the six types. 17% of the users with a cultural affiliation respond that they are *rechargers*, while only 14% of the users without a cultural affiliation give this response. The greatest difference between the two groups is seen in relation to the *professional/hobbyist*, as 17% of the users with a cultural affiliation characterise themselves as a *professional/hobbyist*, while only 12% of the users without a cultural affiliation with another country give this response. The results for the *experience seekers* also show slight variations, as 20% of the users with a cultural affiliation give this response, while the proportion is larger among the users who do not have a cultural affiliation, i.e. 24%. There are no notable differences between the two groups in relation to the *facilitators*, *explorers* and *tag-alongs*. The results show that users with a cultural affiliation are particularly overrepresented among the *rechargers* and the *professionals/hobbyists*, while users without a cultural affiliation with another country are overrepresented among the *experience seekers*.

By distributing the data across the three museum categories, notable differences are found. The *experience seekers* are particularly overrepresented among users without a cultural affiliation at the natural history museums, where they make up 28%, while the corresponding number for users with a cultural affiliation is 22%. The *tag-alongs* are particularly overrepresented among users without a cultural affiliation at the natural history museums where they make up 9%, while the group with a cultural affiliation with a country outside Denmark makes up 6% of the users. Among the users who have a cultural affiliation, the *profession-*

MOTIVATION AND LEARNING BEHAVIOUR AS WELL AS KNOWLEDGE LEVEL



als/hobbyists are particularly overrepresented at the cultural history museums where they make up 16%, while this group makes up 12% among users without a cultural affiliation.

THE USERS KNOWLEDGE LEVEL

The knowledge level among the users also varies in relation to whether or not the users have a cultural affiliation outside Denmark. Users who have responded that they know a little about the field, within which the museum operates, make up 31% of the users with a cultural affiliation, while they make up 41% of the users without a cultural affiliation. Users who respond that they are interested in and know something about the field are overrepresented, as they make up 40% of the

users with a cultural affiliation outside Denmark, while the users at this knowledge level make up 36% of the users who do not have a cultural affiliation. The same picture can be seen in relation to users who respond that they know quite a lot about the field in which the museum operates. 21% of the users with a cultural affiliation indicate this, while the proportion among users without a cultural affiliation is 16%. There is a general tendency for users with a cultural affiliation outside Denmark to have a higher level of knowledge about the field in which the museum operates than the users who do not have a cultural affiliation with a country other than Denmark. It applies to both user groups that the proportion of users who indicate that they know nothing or that they have a high level of professional knowledge about the museum's field of responsibility, is very little.

INTERCULTURAL COMPETENCES

The results from the User Survey indicate that the users are different – whether they say they have a cultural affiliation with another country or not. But how should the museums address the users' cultural diversity? Intercultural competences are a set of tools that enable users and museums to relate to different cultures.

It is not possible to make a complete list of competences that can be characterised as intercultural. A whole string of different competences and skills can enable people to interact with other people who are linguistically or culturally different from themselves. Some basic components are a prerequisite for being able to enter into an intercultural dialogue. Firstly, citizens need to have linguistic, insight-related and cultural skills. This means that citizens need to have basic knowledge about their own and other cultures in order to be able to experience differences. Secondly, a motivated attitude is necessary. Citizens need to have the courage and desire to enter into a dialogue with citizens with different cultural affiliations.

In connection with intercultural relations, it would be appropriate to have insight into the following:

- Knowledge about culture and history
- Knowledge about the country
- Norms and values of the specific society
- Social context, friends as opposed to acquaintances
- Gender related issues
- Ways of communicating
- Business culture in the country
- Eating and drinking habits
- Leisure activities and habits
- Educational level
- Norms, laws and taboos

Knowledge of the above makes it possible for citizens to handle and relate to other cultures in an appropriate way and thus to develop intercultural competences.

THE MUSEUM AS A FACILITATOR FOR INTERCULTURAL DIALOGUE

To slight a single human being is to slight those divine powers, and thus to harm not only that being but with him the whole world.

This quote from Gandhi's autobiography from 1927⁵ may be more relevant today than ever when we consider the museums and their relations to their users. Museums should consider different cultures in their practice and acknowledge that citizens with different cultural affiliations recognise and master different knowledge paradigms and practice forms. It is therefore necessary for museums to enter into an intercultural dialogue with the users and to apply different knowledge forms. In this work, it is important to acknowledge the users' diversity and to meet all users on their terms.

Museums need to relate to the users' cultural differences – both users who have a cultural affiliation with countries other than Denmark and users who do not have an affiliation with another country. The museums' spaces should be developed into social learning spaces that take their starting point in the individual user's cultural background. How can museums create spaces for intercultural dialogue? The User Survey's results indicate that if museums want to be relevant knowledge institutions in society, they must acknowledge the users' differences and create settings for an intercultural dialogue where many voices are heard.

ENDNOTES

- 1 ICOM: *ICOM Code of Ethics for Museums*, 2013.
- 2 UNESCO: *Intercultural Competences – Conceptual and Operational Framework*, 2013.
- 3 In the English version of the questionnaire the question was translated as follows: Do you have any cultural attachment to one or more countries outside Denmark? I have chosen another translation of the question, because I find the translation used in the article more in tune with the question used in the Danish version of the questionnaire, which the data I'm analyzing is based on.
- 4 Read more about the types in the article "Museums as Mediators of Cultural Democracy" in this publication.
- 5 Gandhi, Mahatma: *An Autobiography or The Story of My Experience with Truth*, 1927, Navajivan Publishing House, Ahmedabad, p 276.

INTERCULTURAL PRACTICE IN CULTURAL HISTORY MUSEUMS

FLEMMING JUST

Intercultural practice in a museum is not about national contrasts, but about the great differences, we see in the different population groups' use of museums. Half of the population do not consider museum visits an option. The museums allow themselves to be normative, to 'educate', and think – carried by the Enlightenment's mindset – that knowledge is every man's right and a step in democratisation and identity-creation processes. In addition, museums see themselves as a part of a local/regional development project. The Museum of South West Jutland's two main exhibition sites in Esbjerg and Ribe are different: The first is a traditional city museum, while the museum *Ribes Vikinger* (Ribe's Vikings) is also a tourist attraction. The result is a different composition of users, but basically the users of both museums, whether they are Danish or foreign tourists, can be characterised as traditional museum users. On the other hand, the museums have taken a whole string of initiatives to spread communication to new user groups. Add to this that in the coming years, the museums will undergo significant changes to become relevant to a greater part of the population.



INTERCULTURAL PRACTICE IN CULTURAL HISTORY MUSEUMS

Intercultural practice is usually a term that describes relations between different groups, where the constituent dividing line is created by nationality, ethnicity, language and religion. In a globalised world, where the ability to understand customers and staff on many continents is a prerequisite for good sales and communication without conflicts, intercultural competences are very popular. Intercultural management and practice are therefore about the management of staff with a great variety of national backgrounds, etiquette and communication.

The unspoken presumption is that everybody from one particular country carries practically the same characteristics and behaves more or less the same. Handbooks in intercultural management, for instance, give the impression that Danish and German business cultures are diametrically opposed to each other. Danish workplace culture is very egalitarian, while there is a clear division between managers and employees in Germany. The Danes are informal, while the Germans are formal.¹

In what way do we come across intercultural, nationally conditioned differences at museums? The culturally conditioned *national* differences in communication, social conventions and other aspects do not appear to have an impact on the users' behaviour and expectations during their museum visits. Nor are they evident in the users' responses in user surveys, the front-end personnel's experience or in museum visitors' books.²

By contrast, the museums experience intercultural differences *within* the individual nationalities. The typical museum visitor at a cultural history museum – regardless of whether the visitor is Danish or foreign – has a medium-length or long higher education, is a middle-aged woman and a public employee. Americans have defined a group in society that they call WASP (White Anglo-Saxon Protestants). Similarly, the museums have a clear core group of 4Ws (White, Well-off Well-educated Women).³

By contrast, the following groups are underrepresented at the museums in Denmark: self-employed, unskilled and skilled workers, pensioners, people who are employed in private businesses, young people, men under 50, and 1st, 2nd and 3rd generation immigrants.

Gender and age are part of the explanation; differences in educational levels are a greater part of the explanation. What remains is an element that can widely be described as the cultural factor. It explains why greengrocer Mohammed Fellah at Stengårdsvej has a lot in common with pensioner Gerda Hansen on the third floor and mechanical engineer Børge Olsen in the suburb. In their view, museums are for the nobs and the educated, something elitist that is of interest to a minority in the population. A museum has nothing to offer them, and there are things in life that are much more enjoyable.

THE ENLIGHTENMENT PROJECT

Why do the museums care about the half of the population that cannot see why they should spend time and money on museum visits?

Museum professionals are marked by the ideals of the Enlightenment. We want to create and share knowledge. Knowledge sharing is a democratic project that contributes to developing citizenship. Insight into cultural heritage creates identity. The mindset of the American Declaration of Independence characterises our practice: All men are born equal and have equal rights, regardless of their background and social position. Everybody should therefore have equal opportunities for access to and insight into cultural heritage.

The museums carry out normative work. The academic's rational conversation with like-minded and equally educated peers is experienced as alienating and irrelevant to citizens who do not have an academic background.

THE DEVELOPMENT PROJECT

The Danish Museum Act's preamble contributes to a redefinition of the museums' mission. The Museum Act from 2012 does not alter the 2003 Act's focus on the five sustaining pillars in the handling of tasks: collection, registration, preservation, research and education. However, there is a world of difference as regards what the handling of tasks is to be used for. In the 2003 Act's preamble, the objective is to:

1. Work to safeguard Denmark's cultural and natural heritage;
2. Illuminate cultural, natural and art history;
3. Enhance the collections and documentation within their respective areas of responsibility;
4. Make the collections and documentation accessible to the general public, and
5. Make the collections and documentation accessible for research, and communicate the results of such research.

The somewhat passive phrasing – to work for, to enhance, to illuminate, to make accessible – has been made decidedly more development-orientated in the 2012 Act:

Through the mutually connected tasks, collection, registration, preservation, research and education, and in a local, national and global perspective, the museums are to:

1. Update knowledge of cultural and natural heritage and make this accessible and meaningful;
2. Develop the use and significance of cultural and natural heritage for citizens and society, and
3. Safeguard cultural and natural heritage for future use.⁴

The Danish parliament thereby demands that the museums' handling of tasks must be directed at society and citizens, and that their knowledge must be democratised. In other words, be accessible and meaningful to the citizens.

Up until the turn of the millennium, the museums primarily focused on collection and dissemination out of the five pillars, while research was not given priority. Today, dissemination and research are the museums' prime tasks. The demands about the research effort have increased significantly, but the top priority is education that is meaningful and relevant in a societal context.

Overall, the enlightenment project is still going strong. However, it has been joined by a development project that focuses on the museums' societal orientation, including the creation of education that reaches a wide spectrum of users.

The societal orientation is also reflected in the Danish Agency for Culture's topmost advisory organ in the museum field, The Strategic Panel, which was appointed in 2013. The Panel has decided to focus, during its four-year period of work, on 'The museums' societal role' as the overall theme.⁵

THE MUSEUM OF SOUTH WEST JUTLAND

The ambitions contained in the new Museum Act correspond with the practice and mindset at the Museum of South West Jutland. Concurrent with the negotiations about the new Museum Act, the museum carried out a vision and strategy process. Our mission is that the Museum of South West Jutland – taking South-West Jutland as the starting point:

- Preserve and make cultural heritage accessible
- Create knowledge, experiences and food for thought
- Contribute to local and sustainable development

The museum considers itself a local development factor and accepts an obligation to contribute to local and sustainable development. This is practised partly by playing a key role in tourism development and by contributing to the creation of local development projects in close collaboration with many types of institutions, companies and associations.

The Museum of South West Jutland are a cultural history museum with a basic grant from Esbjerg Municipality, and from 2014 also from Fanø Municipality. The museum's two main exhibition sites are Esbjerg Museum and the museum *Ribes Vikinger*. In total, the museum receives some 70,000 visitors per year. In the museum's *Vision 2020*, the goal is to reach 200,000 visitors, partly by attracting more people to the existing sites, and partly by opening new exhibition sites. As an example, the Cathedral Museum was opened in 2013 in collaboration with Ribe Cathedral Parish's church council.⁶

THE MUSEUM USERS' PROFILES

It is a privilege to have exhibition sites in two cities as different as Ribe and Esbjerg. Ribe is Denmark's oldest city with a population composition that is characterised by the fact that the city has been a cathedral city since 948 as well as an administrative centre and home to many intellectuals. The city has a well-preserved historical city centre. In 1855, the Antiquarian Collection opened here as Denmark's first museum outside Copenhagen. In 1995, the collection moved from a number of renaissance houses at the city centre to a former power plant outside the centre. With a grant from the VELUX FOUNDATION, the power plant was converted, redesigned and given the name *Ribes Vikinger. Museum for vikingetid og middelalder* (Ribe's Vikings. Viking Age and Medieval Museum). As the name indicates, the museum is a specialist museum with a focus on the city's prosperous years during the Viking Age and the Middle Ages.⁷

By virtue of the city's values, and not least the cathedral, the museum attracts many tourists, both Danish and foreign. The User Survey from 2013 shows that 69% of the users come to the museum from a holiday address. This group makes up 41% across the cultural history museums as a whole. Half of the tourists come from abroad – twice as many as the nationwide level. The survey also shows that 51% of the museum's users are men, while men on average make up 39% at all cultural history museums.⁸

Esbjerg is one of Denmark's youngest cities. It was founded in the 1870s, was awarded borough status in 1899, and has since then developed into Denmark's fifth-largest city. The city was created by workers, poor people and fishermen. Community solutions were therefore a necessity, and this meant that in a number of welfare areas, Esbjerg was a pioneering city even from the early 1900s. Although the city now has universities and other large educational institutions, and is undergoing rapid economic developments, the city is characterised – according to its own branding values – by straightforwardness and a lack of snobbery. This means that it is not a tourist city as such, but because of its size and proximity to the North Sea, it receives a large number of one-day tourists from the holiday home areas along the coastline. Whereas Ribe is an old public service city, Esbjerg is a modern industrial city.

Esbjerg Museum was inaugurated in 1941. The fishery part was made separate in 1968 when the large Fisheries and Maritime Museum was founded. The museum is located in a former library building close to the city centre. 70% of the museum's users live in Denmark. The gender distribution follows the nationwide distribution for cultural history museums.⁹

In terms of age, the visitors are younger in both Ribe and Esbjerg than the average for cultural history museums, approximately 40 and 50 years, respectively. As regards education, a clear difference can be seen between Esbjerg and the national average. At Esbjerg Museum, 47% of the users have a primary, upper secondary or vocational background. At a national level, these groups make up

37% at the cultural history museums in 2010. By contrast, only 18% of the visitors at Esbjerg Museum have a long higher education as compared to 27% at the cultural history museums as a whole in 2010.

Although our two largest exhibition sites are very different, they have the same imbalanced distribution as all other museums as regards the users' socio-cultural composition. As a part of the overall enlightenment and development project, we are working at creating museums, exhibitions and activities that will make our communication reach as wide a population group as possible. This ambition is primarily aimed at citizens who live in Denmark. In relation to foreign users, we would like to create a good and educational experience that provides insight into local Danish cultural heritage, leaving visitors with a positive impression of their holiday in Denmark.

INTERCULTURAL PRACTICE

The most important activity for museums is learning and communication in relation to children and young people. Children who during their childhood and youth encounter a museum that gives them exciting and educational experiences will grow up to have a clear understanding of what a museum is. The School Service's and the new Primary Education Act's intentions for closer collaboration between schools and cultural institutions are therefore a democratic enlightenment project that makes children and young people familiar with cultural heritage.

In collaboration with Esbjerg Municipality's education authority, we have set up a joint unit, the School Service at Quedens Gaard, with staff from the School Service, the museum, day-care services and the National Network of School Services, respectively. The partners have developed a comprehensive material for schoolchildren, and they are conducting many practical courses.¹⁰

The museum also offers informal learning courses in connection with holidays and festive seasons. Furthermore, they attract kindergartens and day-care mothers. One example of an activity is *Dagmar and Valdemar*, which takes place in a medieval universe.

The museums have something to offer the youth education programmes, too, for instance in relation to interdisciplinary and practice-orientated approaches. Aalborg University has documented that problem-based learning can contribute to increasing social mobility. In the *Intrface* project, we have developed courses along with ordinary upper secondary schools and technical upper secondary schools.¹¹ In addition to the subject of history, the courses have been related to biology and chemistry at advanced levels in the final year of the upper secondary school. In both cases, the upper secondary school students have given positive feedback about doing practical work and contributing to solving concrete tasks. The same goes for the *Learning Museum* project, in which we have a formal collaboration with University College South Denmark's teacher training programme, which means that several trainee teachers gain a close relation with museums.

The museum also gives high priority to outreach. Among other things, we are involved in the development of Ribe by Night and *Peters Jul* (Danish traditional Christmas story) in Ribe, as well as the Culture Night in collaboration with the trade associations in both Ribe and Esbjerg. We also carry out open archaeological excavations and participate in the Festival of Research, which opens for other possibilities of creating relations to citizens who do not normally visit museums.

A traditional museum visit often poses demands on the visitor about involvement, a certain level of prior knowledge and a desire to immerse oneself. Among Gallup's nine compass segments, the well-educated, *community-orientated* users are able to decode the museums' communication, while other segments find the museums' communication alienating and elitist. In addition to guided tours at the museum *Ribes Viking*, the museum offers guided walks around the city. We have also been successful in developing ghost walks and Viking walks. This constitutes development of intercultural practice.

INTERCULTURAL PRACTICE IN A FUTURE PERSPECTIVE

In both Esbjerg and Ribe, the permanent exhibitions are about 20 years old. Esbjerg Museum is in the process of being redefined. We have enlisted the help of a Danish architectural firm and a Norwegian concept development firm, and we have involved the city's residents in the development of the new museum. Whereas Ribe is to create an even better experience for the large number of tourists and schoolchildren, Esbjerg Museum is to be a citizen-orientated culture communication site where all population groups can feel at home at cultural events, political meetings, association events etc. This will be reflected in the communication forms and in the exhibition activities, which will all take their starting point in the modern city, the pioneering city, and in the period of occupation (World War II). Last year's theme, Rock in Esbjerg, which focused on the 60s' electric pop music, was a foretaste of this. This involved collaboration with Esbjerg Upper Secondary School's music line, the festival week, local musicians, a visual artist, sale of vinyl records etc. As a result, we have experienced a 25% rise in the number of visitors, and we have seen many people who would otherwise never visit the museum, and who are proud to be given recognition and exposure.

ENDNOTES

- 1 <http://www.kwintessential.co.uk/intercultural/management/germany.html>
- 2 As a director, I read all visitors' books from our exhibition sites in order to get an impression of museum visitors' attitudes and experiences.
- 3 This typical museum visitor is found at all museums in the western world. At the world's most rapidly expanding museum market, China, the picture is completely different. The Museum of South West Jutland's twin museum in China, the Suzhou Museum, has 1.45 million visitors per year. 46% of these are under the age of 24, and 48% are aged between 25 and 60. The latter group includes a particularly high number of couples under the age of 40.
- 4 Both Acts are quoted from *Retsinformation.dk*, see <http://www.kulturstyrelsen.dk/institutioner/museer/ny-museumslov/>
- 5 See <http://www.kulturstyrelsen.dk/institutioner/museer/strategisk-panel/>
- 6 The Cathedral Museum opened on 1 July 2013 and had about 50,000 visitors during the first six months.
- 7 The museum is on the list of national attractions, which are assigned the brown St John's Cross.
- 8 National User Survey 2013, the museum Ribes Vikinger. In the User Survey from 2010, men made up 49% of the visitors.
- 9 National User Survey 2010, Esbjerg Museum. Unfortunately, the number of responses to the survey in 2013 at Esbjerg Museum was insufficient as a basis for a report.
- 10 See <http://skoletjenesten.esbjergkommune.dk/besoeugssteder/quedens-gaard--ribe.aspx>.
- 11 *Intrface* is a collaboration between upper secondary schools and educational programmes. The purpose is to "develop academically relevant museum experiences and teaching that will bring the children at eye level with their own cultural heritage and the institution that manages it". www.intrface.dk

PHOTO

139 The Museum of South West Jutland



MUSEUMS AND HUMAN RIGHTS: THE INSIDE EXHIBITION AND FORGOTTEN AUSTRALIANS

ADELE CHYNOWETH

Researchers have argued that Australia has the highest rate of institutionalisation of children in the world.¹ Of the estimated 500,000 children who experienced institutionalised 'care' in Australia in the twentieth century, approximately 50,000 were Aboriginal or Torres Strait Islander children who are known as the 'Stolen Generations' and 10,000 were Former Child Migrants from Britain or Malta. However, there is little acknowledgement that the vast majority of institutionalised children were Australian-born, non-Indigenous children: the 'Forgotten Australians'.

IF ANYONE SHOULD
CAUSE ONE OF THESE
LITTLE ONES TO LOSE
HIS FAITH IN ME IT
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DROWNED IN THE DEEP
SEA *
MARK 18. 6-7



MUSEUMS AND HUMAN RIGHTS: THE INSIDE EXHIBITION AND FORGOTTEN AUSTRALIANS

In 2009, the Australian Government, in an attempt to draw attention to this disavowed history, commissioned the National Museum of Australia (NMA) to create a touring exhibition about Forgotten Australians and Former Child Migrants. Subsequently, *Inside: Life in Children's Homes and Institutions*, a temporary exhibition, which I co-curated, represented the experiences of the Stolen Generations, Child Migrants and Forgotten Australians. It opened at the NMA in November 2011 and closed in February 2012. Despite being designed for a small gallery space of only 200 square metres and fully-funded by the Australian Government to tour nationally, to date only three museums have agreed to host the *Inside* exhibition.

These three agreements exist in stark contrast with the number of exhibited representations of other versions of the history of the institutionalisation of children. For example, the exhibition *On their Own: Britain's Child Migrants* created by the Australian National Maritime Museum, has been hosted by six museums throughout Australia. The ongoing module concerning the Stolen Generations entitled *Losing our Children* is included in the permanent Gallery of the First Australians within the NMA. These exhibitions display crucial chapters of Australia's history. However, a significant number of publicly funded Australian museums have chosen to exclude the experiences of the majority of those children who experienced institutionalised care in Australia – the 'Forgotten Australians'. Further, a submission by members of the Alliance of Forgotten Australians to discuss, at the Museums Australia 2013 Conference, the lack of nation-wide take-up of the *Inside* exhibition was rejected by the conference organisers. What may account for this marginalisation of the representation of the Forgotten Australians by most Australian museums?

THE PROBLEM OF GOVERNMENT INTRUSION

The 2009 commission of *Inside* by the Australian Government, led at the time by Labor prime minister, Kevin Rudd, marked the first occasion that the NMA had been directed by the Government to create a specific exhibition. Museums may take a dim view of governments directing their content. Whilst many Australian museums receive government funding, they are subject to separate governance arrangements, being led by a board or a council. These are statutory bodies with powers delineated by a specific act of parliament. Currently, such independence holds a particular resonance for the Australian museums sector following the history wars of the Howard Government. In 1996 then Prime Minister John Howard, during his Sir Robert Menzies lecture, condemned a 'black arm view of history' arguing that opponents of the legacy of the Liberal Party were using political correctness to write Australia's history. Instead, Howard wanted to ensure that

Australia's 'heroic achievements' were emphasised.² In addition, throughout his term as prime minister he refused to apologise to the Stolen Generations. His decree was followed by determined control of the NMA. The NMA opened in 2001 and Howard appointed to its Council his colleagues who shared his ideological views. Nevertheless, Museum Director Dawn Casey insisted on representing a pluralistic view of history. However, Council members leaked their objections to the media, which, as a result, became the principle battleground of the history wars as journalists publically debated the worth of the NMA's work. In 2003 the Council did not renew Casey's contract.³

As a result of the history wars, the Australian museums sector may now feel sensitive to any direct government guidance on exhibition content. However, if the museum sector has refused the opportunity to host the touring exhibition *Inside* simply because it was a government initiative, then this response may demonstrate a lack of understanding of why Rudd promised a touring exhibition about the history of out-of-home 'care' for children. Also, the NMA had hitherto turned its back on an opportunity to independently create an exhibition on this subject.

Since 2003, Leonie Sheedy, the co-founder of the Care Leavers of Australia Network (CLAN), repeatedly contacted the NMA requesting an exhibition about the experiences of those who experienced out-of-home 'care'. This appeal was also included in CLAN'S submission to the Senate Inquiry into Children in Institutional Care. Senator Andrew Murray spoke to this written recommendation during one of the scheduled official hearings as part of the Inquiry: "It seems odd to me that more space and attention is given to dinosaurs than to half a million Australians." Sheedy agreed: "Get the dinosaurs out of the Australian museum [in Sydney], for once, and dedicate it to orphanages and children. Let our histories be visible."⁴

Here a general comparison between natural and social histories had been made, at a Senate inquiry hearing no less. In addition, Murray's observation of the vast number of institutionalised children could be seen as an argument that the National Museum showed poor judgement in refusing to engage with CLAN given that Australia institutionalised thousands of its own children at an alarmingly high rate.

Recommendation 35 of the Senate Inquiry's report (2004) formalised the Committee's will to redress this lack of understanding:

"That the National Museum of Australia be urged to consider establishing an exhibition, preferably permanent, related to the history and experiences of children in institutional care, and that such an exhibition have the capacity to tour as a travelling exhibition."⁵

The then director, Craddock Morton, took two years to respond to CLAN's request for an exhibition. His written reply, in 2005, demonstrated that the NMA would not rock Howard's boat:

“As you are no doubt aware the Government is yet to table its response to the recommendations outlined in the Forgotten Australians report. We understand that the response is expected within the next few months. Until the Government’s views are known the National Museum is not in a position to formally act on the recommendation.”⁶

At the 2007 federal election, the Australian Labor Party defeated the Howard Government. In 2008 Prime Minister Rudd delivered the National Apology to the Stolen Generations. In the following year, Rudd called a truce to the history wars: ‘We can all engage in the debates about the complexities of the good, the bad, the ugly’.⁷ None of these developments prompted the NMA to revisit the idea of an exhibition about institutionalised children. As a result, it took Rudd, in a subsequent National Apology, on this occasion to the Forgotten Australians and Former Child Migrants, to declare that his government would fund Recommendation 35. Legally, the NMA had the right to refuse this initiative but conceded to Rudd’s proposal on the basis that it was unwise to refuse government funding in an era of tight budgets.

Howard’s attack on the NMA as opposed to a recommendation by a Senate Community Affairs References Committee to reveal the history of children on out-of-home ‘care’ perhaps illustrates the need for the Australian museums sector to understand the difference between museums being forced to endure government intrusion, on one hand, and on the other, being responsive to Australian people. The Senate Committee comprised representatives from six separate political parties. The recommendation for an exhibition, then, unlike the history wars, did not come from a prime minister with a monologic agenda, but was the result of a democratic process.

David Fleming – CEO of National Museums Liverpool and President of the Federation of the International Human Rights Museums (FIHRM) – argues that museums carry an increased responsibility to break silences of the past. Because museums are held in high regard by the public, they can expect to be approached by interest groups who want their experiences and histories represented.⁸ The Australian Government’s support for an exhibition and the preceding push by Forgotten Australians to have their experiences represented, substantiates Fleming’s observation. Additionally, in 2009 in Mexico, the International Committee on Management (INTERCOM) of the International Council of Museums ratified the following declaration:

“INTERCOM believes that it is a fundamental responsibility of museums, wherever possible, to be active in promoting diversity and human rights, respect and equality for people of all origins, beliefs and background.”

The fully-funded *Inside* exhibition provided an opportunity for Australian museums to realise this declaration.

CONSENSUS HISTORY

Can the low level of acceptance of *Inside* by Australian museums be explained by the absence of Forgotten Australians from consensus history? Laurajane Smith notes that cultural institutions promote 'a consensus version of history' in order to 'regulate cultural and social tensions in the present'.⁹ Who and what concerning this particular chapter in history are not acknowledged?

It is estimated that in Australia in the twentieth century, 88 per cent of institutionalised children were Australian-born, non-Indigenous children – the 'Forgotten Australians'. These children were placed into 'care' for various reasons. There was a lack of income security for single parents. Some parents succumbed to physical or mental illness and were unable to care for their children. Some children were abandoned or lost a parent from death or separation. Others were victims of domestic abuse. Some were taken into 'care' simply because a loving family member who cared for them was deemed unfit by the state.¹⁰

CLAN notes that there were over 800 orphanages and children's Homes or institutions in Australia in the twentieth century.¹¹ The Alliance for Forgotten Australians notes that institutionalised children suffered long lasting separation from siblings. Many children were lied to about their parents being deceased when they were alive or that their parents did not love them despite failed attempts by parents to visit their children. Physical deprivation, hunger and inadequate dental care were common. Some children were the subjects of medical testing. Others were the victims of sustained brutality, including solitary confinement, cruel beatings and humiliation. A large number of children experienced sexual abuse. Children generally did not receive an adequate education and, instead, were forced to work on farms or in laundries. Many had their names and identities changed by institutional staff.¹²

As a result of these childhood abuses, Forgotten Australians define themselves as survivors. Many have fought emotional adversity and physical scars or injuries to participate in a society that abandoned them as children. Long-term effects of institutionalised abuse may include social isolation, illiteracy, a lack of trust of others and difficulty in forming long-term relationships and in parenting their own children, self-harm, substance abuse and mental illness. Poor institutional record keeping means that some adult survivors do not know their original names or identities of biological family members. The challenge in identifying these consequences is that it stigmatises and shames these survivors. Therefore, it is important to shift attention to the causal factors that produced these effects as 'care' leaver Dr Joanna Penglase explained in her testimony to the 2004 Senate Inquiry:

"We are emotionally disabled – that is what has happened to us – and it is visible unfortunately in ways that get us more and more stigmatised. We then get labelled 'mentally ill' or 'alcoholic' or 'bad parent', but that is the effect of

emotional instability inflicted on you as a child. So it is about throwing some light on all of this.”¹³

Such a shift may be assisted by inclusive and publicly acknowledged narratives about institutionalised childhood abuse in Australia. This requires a revision of the current consensus version of history to include those non-Indigenous, Australian born children who comprised the vast majority of those who were institutionalised. A survey into Queensland’s Forgotten Australians disclosed the difficulty that some Forgotten Australians have in accessing essential services, simply because providers do not acknowledge their childhood circumstances. One survey respondent noted:

“There is no way anyone is going to ever believe us. Even now after the apology & [sic] all that have been in the papers some professionals & also doctors, nurses & social security still have never heard of us. A doctor told me once to get out of his office & stop lying.”¹⁴

THE PERCEPTION OF SUBSUMPTION OF THE RIGHTS OF OTHERS

Any push for the visibility and associated rights of non-Indigenous Australians within a chapter of history that is defined through the subjectivity of Aboriginal and Torres Strait Islander peoples understandably strikes a nerve within Australia. This may seem to resemble neo-conservatism and the associated fantasy of a return to pre-multicultural nations. Such revision may be perceived as a re-ignition of the history wars. Historian Henry Reynolds coined and used the phrase ‘his whispering in our hearts’ to encapsulate his discussion of the history of attacks on Aboriginal rights and associated acts of ‘humanitarianism’.¹⁵ It is a profound tension that endures and those cultural institutions that represent the narratives of the Stolen Generations contribute to the resolution of this tension. Narratives of Forgotten Australians need not eclipse or subsume the rights of Aboriginal and Torres Strait Islander peoples if the institutionalisation of non-Indigenous children is understood as a chapter in Australia’s class history.

The term the ‘Stolen Generations’ describes the historical policy of separating Aboriginal children from their parents as an attempt to ‘absorb’ these children into non-Indigenous Australian culture. It was a policy of attempted racial genocide.¹⁶ The experiences of the Forgotten Australians can be understood, alternatively, through the notion of class discrimination. The historical rhetoric of members of parliament suggests that children who were raised in poverty were deemed unworthy of government investment. This view was espoused in 1942 by Robert Menzies in his speech *The Forgotten People*. He used this term to describe Australia’s middle class not ‘Forgotten Australians’:

“To say that the industrious and intelligent son of self-sacrificing and saving and forward-looking parents has the same social desserts and even material needs as the dull offspring of stupid and improvident parents is absurd.”¹⁷

Similarly, in 1956 Robert Heffron, New South Wales Deputy Premier and Minister of Education, went further and surmised that neglected children were pathological:

“Deprived children, whether in their own homes or out of them, are a source of social infection as real and serious as are carriers of diphtheria and typhoid.”¹⁸

THE MARGINALISATION OF AUSTRALIA’S WHITE UNDERCLASS

The absence of Forgotten Australians from the official history of Australia’s institutionalisation of children may be symptomatic of a wider marginalisation of Australia’s non-Indigenous underclass. It has been argued that the United States is immersed in the myth of classlessness.¹⁹ This notion of ‘white trash’ is a means of blaming the poor for being poor. ‘The term white trash’, they note, ‘helps solidify for the middle and upper classes a sense of intellectual superiority’. Their analysis can easily be applied to Australia, given that this country, too, has bought into a myth of the nation as an egalitarian society. Egalitarianism, however, is not the same as classlessness.

The Senate Inquiry into Forgotten Australians concerned non-Indigenous survivors of institutionalised care. The majority were children who were victims of poverty. Researcher Wayne Chamley, observed that children were ‘seen as units to be controlled’.²⁰ Granting visibility, associated subjectivity and subsequent legitimacy, in an exhibition to those former ‘uncontrollable’ and ‘deprived’ children could threaten the cultural authority of mainstream Australian museums.

Heritage scholars Smith, Shackel and Campbell argue that all heritage and museum sectors have an ethical obligation to include the notion of class in their work:

“there is a moral imperative to address issues of class and economic social inequality and its hidden injuries to self-respect and self-worth. By revealing these inequalities it becomes easier to see how they were developed and are sustained, and we can choose whether we want to challenge those situations. Uncovering hidden injuries can set the tone for some form of justice and reconciliation within communities.”²¹

But they also note the continued dominance of an Authorised Heritage Discourse, which emphasises non-controversial narratives. This discourse ‘deifies the great and the good, the beautiful and the old, the comfortable and the consensual. It also ignores or distains people, places, artifacts and traditions that are not associated with the economic and cultural elite, or recall uncomfortable and dissonant heritage’.²²

These observations were exemplified by some conservation staff members at the NMA who complained about the distressing nature of some of the objects included in the *Inside* exhibition. In addition, managers at the Museum directed me to include ‘the good stories’ in the exhibition. This was in stark contrast to over 600 submissions to the 2004 Senate Inquiry into children in institutional care, which detailed horrific testimonies of abuse and neglect.

There is a truism held by many in the museum sector that the public has a certain level of tolerance to difficult histories and 'edgy topics'. Fiona Cameron's work refutes this. Most people want to know the truth and have no issues with museums being vehicles for carrying out civic responsibilities.²³ This may explain why the *Inside* exhibition received over 100,000 visitors during its five-month display period at the Melbourne Museum. Responses to the exhibition, in addition to the large number of visitors, also demonstrated the public's endorsement of the emotionally challenging nature of the content of *Inside*. One visitor wrote:

"For my Grandfather, placed in the Ballarat Orphanage at age 3 in 1923. We never heard your full story as you didn't want to talk about it. This exhibition has given us an idea of what your life would have been like. May you rest in peace."²⁴

Another wrote:

"I am so sorry for ever saying 'it's in the past, get over it,' 'I didn't do it, why should I pay!' – I now understand my ignorance to these horrific occurrences. My compassion is at large thanks to this display."²⁵

INCLUSION POLICY DIRECTED BY COLLECTION CONTENT

Authorised Heritage Discourse also informs museum collection policy. In addition, museum collecting practices were also informed by modernity, which positioned the 'non-West' as exotic. The current code of ethics published by the International Council of Museums includes the importance of the return and restitution of cultural property.²⁶ Without at all wishing to negate these critical principles, these collection-based ethics may be the sole driver of some museums' attempt at an inclusive practice. Museums, then, work with those communities that are represented in their collections. However, historically objects relating to some marginalised groups, including working-class and underclass communities, may not have been deemed exotic or valuable within international arts markets. Such objects were thus, historically, excluded from museum collections.

On commencing my work for the *Inside* exhibition at the National Museum of Australia, I noted that there were no objects within the Museum's collection pertaining to the narratives of Forgotten Australians and Former Child Migrants. The National Museum of Australia's collection does include a fund-raising badge for an orphanage. This badge is one of a collection of badges accessioned from a single donor. However, the assessment of this particular badge in the collection catalogue made no mention that the badge relates to a children's institution. But there are a range of objects in the collection relating to the Stolen Generations. This demonstrates that, prior to the creation of the *Inside* exhibition, the National Museum's collection policy in relation to the institutionalisation of children was based on Aboriginal and Torres Strait Islander children only. There was no inclusion, in the collection, of objects pertaining to institutionalised non-Indigenous, underclass children.

This absence in collection policy results in the absence of current collaborative, community dialogues between museum managers and curators with contemporary, white, underclass communities. Therefore, a primary emphasis on collections and the associated ethics will not, alone, fulfil an inclusive museum practice. Instead, an inclusive museum practice is more likely to succeed when people and their narratives, not objects or collections, are prioritised and that such an emphasis is informed by discursive pluralism, including the discourse of class. This is not to discount the importance of objects and collections as part of museum work but to acknowledge as David Fleming states that exhibitions that deal with difficult and controversial subjects would not exist within museums that focus solely on their collections.²⁷

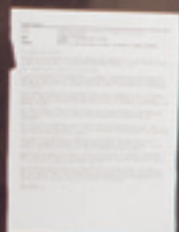
The Australian Government's funding of Recommendation 35 of the Senate Report *Forgotten Australians* was a response to calls from hundreds of survivors of institutionalised 'care' for their experiences to be recognised. However, this government initiative came at time when the NMA was in recovery from the history wars. Museum sensitivity to this initiative perhaps obscured the fact that a government-funded exhibition about life in children's institutions was a socially responsive proposal and not an act of negative meddling. However, this observation does not explain why the NMA, prior to the government's support, refused to direct its own exhibition on this important subject.

The low level of take up of *Inside: Life in Children's Homes and Institutions* by the Australian museums sector may be symptomatic of other priorities. Perhaps the sector prefers its inclusion agenda to be determined by current community consultations and by historical collection practices. The refusal to host the *Inside* exhibition also fits comfortably within Australia's existing consensus version of history which does not acknowledge Forgotten Australians. However, a truly inclusive museum practice does not forgo the human rights of others, nor does it turn its back on an opportunity to educate its visitors and revise limited consensus narratives. The notion of inclusion denotes pluralism. The history of institutionalised child abuse in Australia is quantitatively vast, qualitatively complex and emotionally difficult. That is precisely why Forgotten Australians rightfully demand that publicly-funded museums grasp this history with robust professionalism instead of ignoring it with platitudinous impunity.

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WE WERE IN OUR OWN WAR ZONE.

Oliver Hartman
Nurses of Ravensbrück Concentration Camp, 1940s



NOT ALL OF THE NUNS WERE ABUSIVE,
AND THOSE WHO WERE WERE NOT
ABUSIVE ALL OF THE TIME. BUT WE
WERE IN FEAR ALL OF THE TIME.

Christine Marie
Ludwig House, Ravensbrück, 1940s

Where were the
guardians of the good?

Reinhold Lützke
In Weimar's State House, South Hallway,
Weimar, 1930s

Polio vaccine tested at orphanages before release

ALBANY, N.Y. (AP) — A study of 100 children in orphanages in Poland found that 10 percent of them had polio, a study that was part of a test of a new vaccine, the study found.

VEHICLE FROM
THE AGE

REVEALED BABY BOOMER AIDS WERE CONTAMINATED WITH HEPATITIS VIRUS
**Infected vaccine put
a generation 'at risk'**





I thought about it a lot... thinking about, practicing and...
 thinking about it a lot... thinking about, practicing and...
 thinking about it a lot... thinking about, practicing and...



I thought about it a lot... thinking about, practicing and...
 thinking about it a lot... thinking about, practicing and...
 thinking about it a lot... thinking about, practicing and...



I thought about it a lot... thinking about, practicing and...
 thinking about it a lot... thinking about, practicing and...
 thinking about it a lot... thinking about, practicing and...



I got the tattoo on my arm when I lived with Lisa Williams...
 I got the tattoo on my arm when I lived with Lisa Williams...
 I got the tattoo on my arm when I lived with Lisa Williams...



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PHOTO

- 149 Gabrielle Short at protest on the first anniversary of the National Apology to Forgotten Australians and Former Child Migrants, 16 November 2010, Canberra, Australia. Photo: George Serras, National Museum of Australia.
- 158 Detail from exhibition *Inside: Life in Children's Homes and Institutions*. Photo: Jason McCarthy, National Museum of Australia.
- 160 Leigh Westin and Adele Chynoweth at a lunch-time concert to celebrate the second anniversary of the National Apology to Forgotten Australians and Former Child Migrants 16 November 2011, National Museum of Australia. Photo: John Murray.
- 161 A box of biblical quotations given to Priscilla Taylor when she was approximately 12 years of age, in the 1960s, from the Cottage Mother at Spence Cottage Home, Adelaide, Australia. Priscilla recalls: "About a year later, the same lady rang the Police and had me admitted to Windana Reformatory because although I was in bed, I couldn't stop crying, while everyone else was trying to sleep". Photo: George Serras, National Museum of Australia.

4

**GENDER
EQUALITY**

GENDER PERSPECTIVES IN MUSEUMS

LOUISE EGHOLM BURCHARTH

This article reviews what the results of the User Survey 2013 shows about users who live in Denmark as seen from a gender perspective. Women continue to be overrepresented among the users, and to an even higher degree among young users as compared to older users. At the same time, men are dominant at the museums' management level. The gender imbalance appears to be flourishing at Denmark's museums. But why are there so many women among the users at the museums? And what should the museums pay attention to if the gender balance among users is to become more harmonious in the long term?



GENDER PERSPECTIVES IN MUSEUMS

The number of museum users is rising.¹ The remarkable thing is that the imbalanced gender distribution among users is similarly augmented. The proportion of female Danish users has increased steadily since the User Survey was launched in 2009. In 2009, women made up 59% of the users, while in 2013 they account for 62%.²

But what does the female dominance among museum users reflect? Does it reflect that the museums primarily create feminine meaning spheres and narratives, which appeal to female users, or do other factors also play a part? In order to shed light on this question, it is relevant to focus on the level of education among the users.

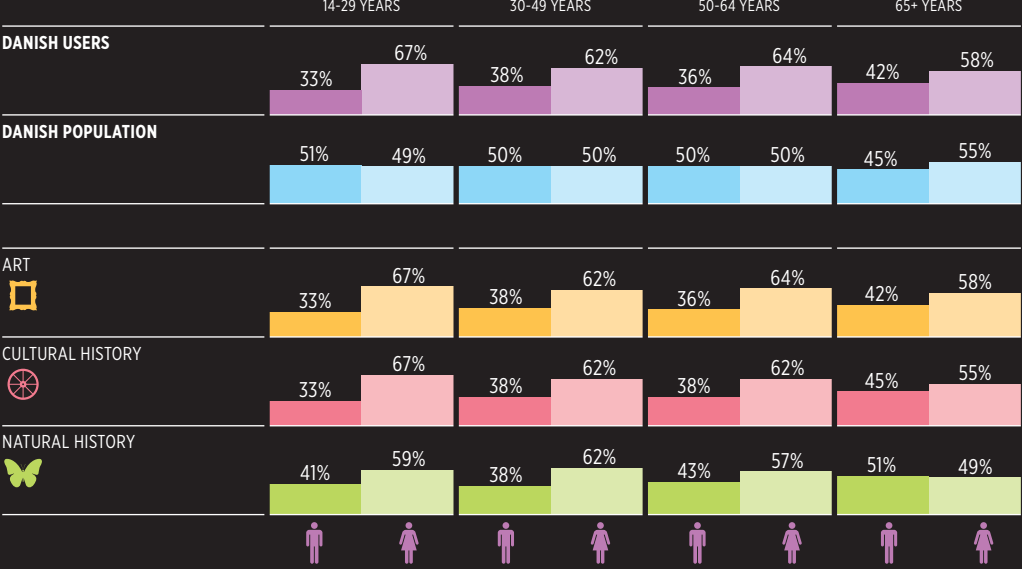
EDUCATION IS PART OF THE EXPLANATION

The level of education among museum users who live in Denmark is notably higher than for the population as a whole. Users with a medium-length or long higher education are greatly overrepresented, making up 61% as compared to the fact that only 23% of the population have a medium-length or long higher education. Looking at the gender distribution among users with a medium-length or long higher education, it is clear that women are overrepresented. They make up 64% of the users who have a medium-length or long higher education, where men make up 36%. This reflects a society trend where women increasingly dominate the long higher educational programmes, as 59% of the population with a medium-length or long higher education are women and 41% are men.

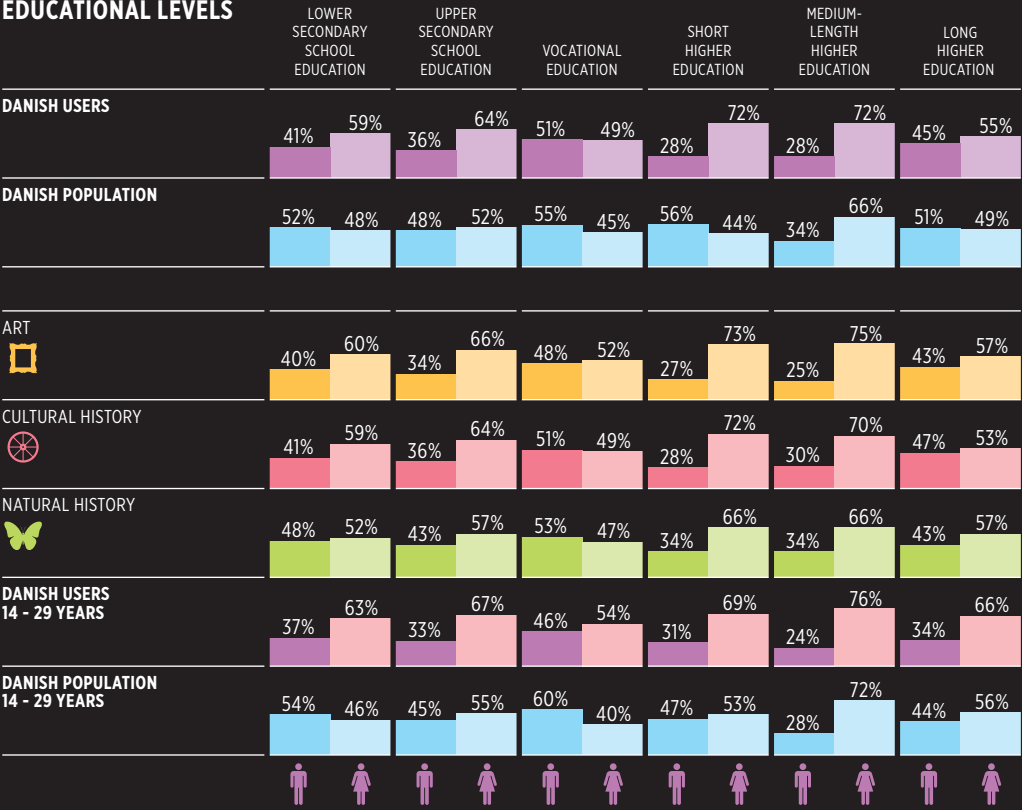
Danish museums mainly attract users with a high-level education, and the majority of these are women. This may in part explain the background for women being overrepresented among museum users. It would therefore seem that the unbalanced gender distribution among users is not exclusively a result of the museums' creating feminine meaning spheres and narratives. The results indicate that the museums attract women because they, by virtue of their educational level, are best able to identify with the knowledge paradigms and the academic discourse that the museums represent. Consequently, the museums exclude large parts of the population – men in particular.

This illustrates that the museums primarily accommodate academic professionalism and bring this into play. If the imbalanced gender distribution among users is to be reduced, the museums need to become better at bringing other professional capabilities into play, as the imbalanced gender distribution appears to stem from the overrepresentation of users with a high-level education.

AGE DISTRIBUTION



EDUCATIONAL LEVELS



GENDER AND MUSEUM CATEGORIES

The gender distribution varies depending on the museum category. As mentioned in the main results, women are most overrepresented at the art museums where they make up 65% of the users. At the cultural history museums, women make up 61%, while they are least overrepresented at the natural history museums, where they make up 59% of the users.

The proportion of female users at the art museums who have a medium-length or long higher education is significantly overrepresented and makes up 66%. In other words, the art museums attract to an even greater extent users with a high-level education, with women making up a greater proportion as compared to the other museum categories.

The proportion of users at the natural history museums who have a medium-length or long higher education is 61%, and women make up 61% of these. This is less than the proportion of women among all users with a medium-length or long higher education, which shows that the natural history museums attract more men with a high-level education than women with same level of education as compared to the other museum categories.

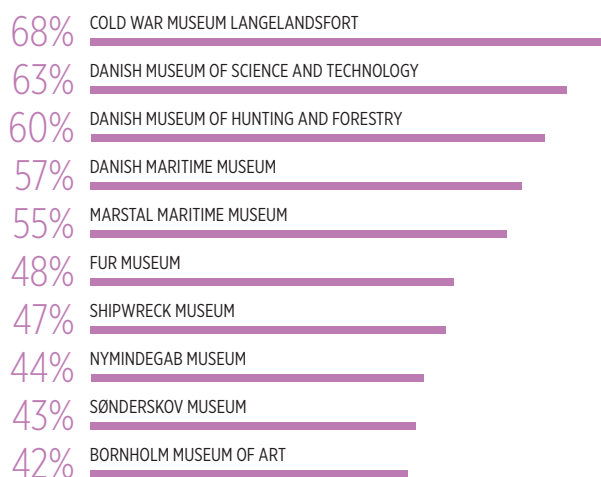
The general picture is that the museums primarily attract users with a medium-length or long higher education, which is of relevance to the fact that women are generally overrepresented among the users. A displacement can be seen between the three museum categories in relation to the gender distribution of users. Women are overrepresented among all museum categories, but it appears that there are gender-specific dynamics in the museums' practice due to which the art museums to a higher extent contribute to creating feminine meaning spheres and narratives as compared to the cultural history museums and, even more so, the natural history museums. Feminine meaning spheres and narratives in the sense that certain values are evident in the museums' exhibition practice that women can take example from and identify with to a greater extent than men.

The following museums have the highest proportion of female or male users, respectively, in relation to the museums' total number of users who live in Denmark. This shows that the museums' exhibition practice, gender-specific narratives and areas of responsibility have an impact on which gender the museums primarily attract.

YOUNG FEMALE USERS

The imbalanced gender distribution is also widespread among young users, of whom women make up 67%. Women are thus more overrepresented among young users as compared to users over the age of 30, of whom women make up 61%.

MUSEUMS WITH MOST MALE USERS

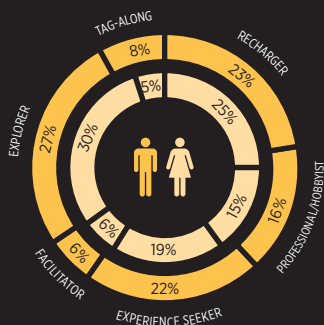
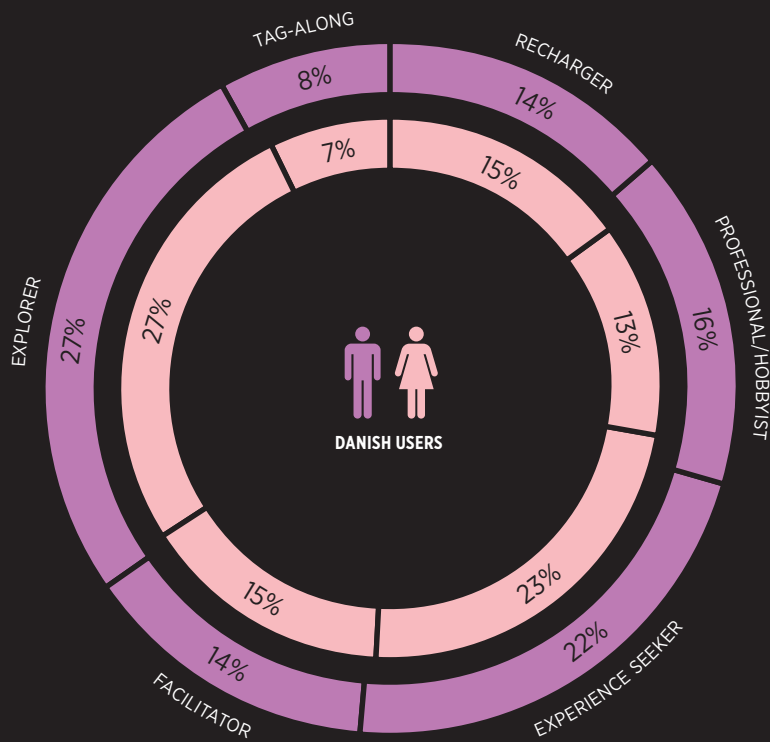


MUSEUMS WITH MOST FEMALE USERS

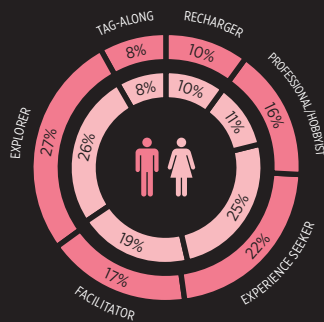


In terms of the level of education among the young users, the proportion who have a medium-length or long higher education is overrepresented as compared to young people in the population as a whole who have a corresponding level of education. 45% of the users have a medium-length or long higher education, whereas the proportion who have a corresponding level of education among young people in the population in general is 11%. This shows that the tendency for museums to attract highly educated people largely applies to the group of young users, too.

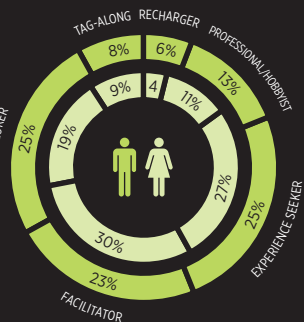
MOTIVATION AND LEARNING BEHAVIOUR



ART



CULTURAL HISTORY



NATURAL HISTORY

The imbalanced gender distribution among young users with a medium-length or long higher education is more pronounced as compared to the gender distribution among users aged above 30 with a corresponding level of education. 70% of the young users who have a medium-length or long education are women, whereas 63% of the users aged above 30 who have a corresponding level of education are women. The gender distribution among the young users who have a medium-length or long higher education reflects a general society trend where young women dominate the high-level educational programmes in particular. Women make up 62% of young people between the ages of 15 and 29 with a medium-length or long education in the Danish population, while men make up 38%.

The group of young people also shows variations in distribution depending on museum category. At the art museums, women make up 68%, whereas they make up 67% at the cultural history museums and 59% at the natural history museums. This corresponds to the gender distribution for all users, where women are most overrepresented at the art museums and least overrepresented at the natural history museums.

The growing proportion of women with a medium-length or long higher education in the population has consequences as regards the increasingly imbalanced gender distribution among users at the museums.

MALE USERS

Men are the underrepresented gender among users. Only 38% of the users are men. 35% of the male users have a lower secondary, upper secondary or vocational education as compared to the fact that almost 76% of men in the population have a corresponding level of education. A thirst for knowledge is the most dominant motivation factor for using the museums among this group of users. 27% of the male users with a lower secondary, upper secondary or vocational education describe themselves as *explorers*, while 22% identify themselves as *experience seekers*. This corresponds to the distribution among all users and is thus representative for the users' overall motivational and learning behaviour.

The proportion of *tag-alongs* is overrepresented with 12% among men with a lower secondary, upper secondary or vocational education, while 6% of the male users with a longer education describe themselves as *tag-alongs*. In addition, they assess the overall museum experience less favourably than users with a longer education, which confirms that the longer the users' education, the more positive their assessment of their museum experience.

The group of male users who have a lower secondary, upper secondary or vocational education also rates the exhibition subjects lowest, which shows that the group's professional capabilities and interests are not accommodated and brought into play.

Although *tag-alongs* are overrepresented among male users with a lower secondary, upper secondary or vocational education, the majority of this group identify themselves with the role of *explorer* and *experience seeker*. This shows that the majority of the underrepresented users welcome what the museums offer as knowledge institutions. A great potential thus exists for achieving a more balanced gender distribution and greater diversity among museum users, if the museums consider to a greater extent the male users' professional capabilities and interests.

GENDER MAINSTREAMING AS AN AGENDA

Although women are overrepresented among museum users, paradoxically, men dominate practically all parts of the museums' work. For instance, men hold the majority of board seats, making up 73% as compared to the women's 27%.³ The majority of Danish museum managers are also men, although the uneven gender distribution is not quite as clear here, as men make up 57% of the managers at state owned and state approved museums.⁴ This means that men are dominant in the leading positions at the museums; interestingly, the museums' art collections are also dominated by men. Data from the Danish Centre for Information on Gender, Equality and Diversity (KVINFO) show that in 2011, for instance, the National Gallery of Denmark purchased works by 87 male artists as opposed to only 17 works by female artists. A survey from 2007 conducted by the Danish Visual Arts Association also shows that three out of four recently purchased works among leading Danish museums were made by male artists. The unbalanced gender distribution runs through the museums at many levels, in relation to both male and female dominance.

Gender mainstreaming is a political focus area that has been addressed by, among others, the International Council of Museums (ICOM), whose objective is to increase gender equality at museums, thus promoting museums as inclusive cultural institutions. The results from the User Survey indicate that the level of education among the users is a factor that is central to gender balancing. At the same time gender-specific trends found in the user pattern are intensified depending on the museum category. In other words, gender balancing needs to be considered as widely and as complexly as possible.

At ICOM's conference in Rio de Janeiro in August 2013,⁵ the following international recommendations were approved with a view to addressing gender mainstreaming at the museums:

- That museums analyse the narratives in their exhibitions from a gender perspective.
- That the museums work from a gender mainstreaming perspective with users, staff, exhibitions, collections and research.
- That the museums prepare analyses based on intersectionality that considers overlapping personal and social characteristics, i.e. race, ethnicity, gender, class, faith, sexuality etc.



ENDNOTES

- 1 See the article “Museums as Mediators of Cultural Democracy” in this publication.
- 2 Lundgaard, Ida Brændholt; Andersen, Janice Bille and Jensen, Jacob Thorek (eds.): *National User Survey 2011*, 2012, Danish Agency for Culture.
- 3 Fruelund, Berit: *Danske Museer i Tal 2012* (Danish Museums in Numbers 2012), 2013, Danish Agency for Culture.
- 4 The Danish Agency for Culture’s current account by Louise E. Burcharth.
- 5 Resolution No. 4., adopted at the 28th general assembly of ICOM, Rio de Janeiro, 2013.

GENDER AND IDENTITY AT ART MUSEUMS

SANNE KOFOD OLSEN

This article focuses on the mainstreaming concept in relation to art museums, the history of art and contemporary art. In which context should the mainstreaming concept be considered? How has it been expressed? And how can we work with it within the museum institution?



GENDER AND IDENTITY AT ART MUSEUMS

Gender mainstreaming is a globally recognised strategy whose purpose is to promote equality. Mainstreaming is not a goal in itself, but a strategy or a means to achieving gender equality.¹

Usually, mainstream does not denote a strategy for work related to gender and contemporary art. After all, the preoccupation with gender and art has never been mainstream, but rather a movement towards the mainstream. Mainstream can be defined as the popular, the conventional and the existing, agreed values in culture. The word 'mainstreaming' is therefore paradoxical in relation to gender. And then again, it is not, as it is about turning that which is outside the mainstream, if not into mainstream, then into something more common, recognised and equal to the dominant trends in culture. The word mainstreaming emerged in the wake of 'The Third World Conference on Women' held in 1985 in Nairobi, and since then, the word has been used by the UN and in European Union directives and policies about equality.² Gender mainstreaming is about giving equal rights to women and men in the global society and in society's institutions, including those related to the arts.

GENDER MAINSTREAMING AND THE HISTORY OF ART

Within art institutions, the word mainstreaming has a specific meaning. It is a strategy that deals with gender representation in relation to how, for instance, an art museum collects and communicates art and in this process considers the artists' gender. This strategy is derived from the feminist history of art, which has focused on gender representation in the history of art and the writing of the same since the 1970s. The strategy was adopted by feminist art historians in the 1970s and '80s, particularly in the United Kingdom and the USA. In 1971, American art historian Linda Nochlin asked, "Why have there been no great women artists?", while British Griselda Pollock and Roszika Parker answered the question in a book with the humorous title 'Old Mistresses: Women, Art and Ideology' in 1981.³ Of course, the authors dealt polemically with the lacking representation of female artists in the history of art, but they also tried to find the reason for this, including in dominant discourses in the middle-class, patriarchal society. Griselda Pollock in particular, but also Nochlin, have since then specialised in the study of female artists and why these women have been left out of the history of art subsequently, despite the immediate recognition of their work by their contemporaries.

Artists have also contributed to the revisionist work of representing female artists in the history of art and at contemporary art institutions. Since the 1970s, many feminist groupings have been occupied with the institutional underrepresentation of 'the second sex'.⁴ Not least, the American group of artists Guerilla Girls, which since 1985 have campaigned across the world against underrepresentation in various ways including through a series of posters that show bare numbers about the disproportionate representation of the two genders at exhibitions in museums, art galleries, biennales etc.

ART MUSEUMS AND GENDER

Art museums play an important role in relation to the writing of history. Although art history research is mainly conducted at universities, where the feminist art history research has primarily unfolded, museums play a particular role in relation to the writing of history due to their collection practice. There is a sort of object-orientated research practice in the reflected collection, which places the work and thus the artist in an art-historical context. Through the collection, the art museums define an inherent discourse, which contributes to telling history in a specific way. If the museums refrain from buying works by female artists, they create a story about male artists' work, indirectly manifesting that 1) there are no female artists, and 2) that their works are not good enough.

Gender mainstreaming at art museums is a controversial political field that can be likened to the discussion about gender quotas when it comes to female representation on boards and in managerial positions.⁵ The gender quota concept is often rejected by means of arguments about quality or skills. The argument is that it is always the best that is chosen. The gender quota idea has never gained ground in Denmark and hence never at the art museums where the quality criterion is put forward as the strongest argument.

The quality criterion was also the pivotal point for the debate at the seminar 'Before Invisibility – On Equal Rights in the World of Arts', which was held at the Royal Danish Academy of Fine Arts in 2005.⁶ The seminar was based on published figures about female artists' representation at Danish art museums. Among the speakers, points of view varied greatly.

In 1999, the then Danish Museum Council prepared a report about art museums' collection activity during the period 1989-98, which showed that only 6.5% of all works at Danish museums were made by women.⁷ In 2005, the then Heritage Agency of Denmark prepared a new report at Denmark's seven largest art museums, which showed that less than 20% of works acquired during the period 1983-2003 were made by female artists.⁸ These figures were followed up on in the journal *Billedkunstneren* (The Visual Artist) in connection with the seminar 'The Blind Angle', which was about gender representation at national art institutions in Denmark. The figures showed that at the same seven museums, there had been an increase to 27% during the period 2004 to 2006.⁹ However, other statistics showed that overall, the figure is around 20% and sometimes even lower.¹⁰ These

figures have been discussed, and it is a significant factor that the purchase of works before a certain period will often be marked by male artists. The discussion has often sparked a debate on definitions of artistic quality, how the concept is applied and how to measure artistic quality. As art historians, naturally, we pride ourselves of knowing what artistic quality is, but according to sociologist Pierre Bourdieu, sociality, ideology, meaning consensus etc. play a crucial role in our perception of quality, which is a relative and construed element.¹¹ And, after all, figures are figures. It is clearly beyond doubt that museums purchase less works by female artists than by male artists, despite the fact that over the last 50 years, the Royal Danish Academy of Fine Arts has enrolled equal numbers of women and men. When it comes to exhibitions, and thus the pivotal point of the museums' mediation, no studies have been carried out on the gender distribution of exhibiting artists. Explanatory models about the imbalance in purchasing policies are a study in their own right. The thesis here – which is strongly influenced by Bourdieu – is that this is due to social and consensus-orientated factors in the arts world and not because female artists create worse art than male artists do. This in itself would be an absurd statement.¹²

MUSEUM OF CONTEMPORARY ART

At the Museum of Contemporary Art, we work deliberately with gender representation in the collection as well as in exhibitions. This is a reflected strategy, which first of all aims to create an intended objectified view of the immediate history of art within the museum's field of responsibility, i.e. contemporary art forms such as sound and performance, relational art, installation art and new media. The museum primarily collects Danish art with a retrospect view of 25 years at the most. The museum also collects archive and documentation material about art that cannot be represented in works form. We aim for a more or less even distribution of male and female artists in relation to new acquisitions for the collection. The museum has a tradition for purchasing works by female as well as male artists, but it has only been collecting works over the last 10 years. This means that there is no backlog in relation to an imbalanced representation of gender in the museum collection.

Within the last five years, the museum has produced approximately 20 exhibitions and three festivals as well as various events. In relation to gender-themed exhibitions, the Museum of Contemporary Art co-produced the international, feminist / 'queer' exhibition 're.act.feminism' in 2012, which was an archive exhibition focusing on female artists from across the world from the 1960s till today. In addition to several self-produced group exhibitions, the museum has had solo exhibitions featuring Elsebeth Jørgensen, Kirsten Justesen, Kajsa Dahlberg, Gudrun Hasle, Jørgen Michaelsen, Maryam Jafri, Nielsen/Das Beckwerk Museum, Henrik Plenge Jakobsen, Molly Haslund, Lilibeth Cuenca Rasmussen and Mette Kit Jensen. In connection with the group exhibitions, we often work with thematic aspects of contemporary art, or we focus on special groupings that are of current interest in contemporary art. Examples include 'Localities' (with works from Europe, Africa

and the Middle East), 'Simple Interactions – Sound Art from Japan', and most recently 'Black Milk – Holocaust in New Art'.

With contemporary art as our field of responsibility, we have plenty of opportunities for conducting research in relation to art produced by both women and men. Naturally, the curator's own interests play a decisive role in terms of which exhibitions we plan and their content. There should be room for both attitude and gender diversity. It is thus not unthinkable that in the future, some exhibitions will feature men only or women only of any nationality. The selection of artists will always be based on the exhibitions' theme and frame of understanding.

USER GROUPS

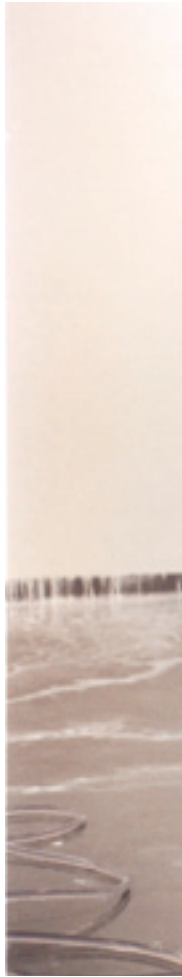
Despite the museum director's penchant for a gender ideological approach, diversity in relation to gender, but also in relation to ethnicity and sexual orientation, is important to the museum's exhibition and collection strategy. The museum's different programmes, i.e. exhibitions, films, festivals and other events, which are primarily curated by the museum's female director and two male curators along with a number of external associates/curators, have room for different focus areas. Diversity is an important criterion that attracts different user groups.

Maybe this is why we, as a small, rather unspectacular museum, have a relatively high number of visitors, approximately 30,000 per year. The museum's primary user group is the age group 30 to 49 years, which makes up 60% of our users, while our secondary user group is young people aged between 14 and 29, who make up 23% of the museum's users. In these groups, it is also notable that there is a more or less even distribution of men and women. They make up 47% and 53%, respectively.¹³ Despite the fact that we have many female exhibitors, we can conclude that this does not frighten off male users. This is a good sign in the name of equality, and it bears witness of the idea that maybe the artist's gender is not that significant after all. It is obvious that an exhibition with a specific gender theme will primarily attract users of that particular gender, but the vast majority of exhibitions are not about gender, but – as is the case with most art – about everything else.

A lot of contemporary art is about identity or identity-creating processes or conditions. To the user, contemporary art is also about being able to identify with something. At the Museum of Contemporary Art, it is therefore hardly ever the pure, aesthetic pleasure that is the starting point for the art experience. On the contrary, it is about identification, involvement, realisation and participation, which the individual can find in both form and content. Maybe it is easier to act in the mainstreaming process when it is not the big, modernist history that is to be retold, but a more fragmented story where the individual voice has its own statement and its own significance. Similarly, exhibitions can be relevant to different groupings, precisely by virtue of their statements, across gender, age and identity, and thus they can celebrate diversity as a foundational principle in the mainstreaming process.

ENDNOTES

- 1 From the UN's website: <http://www.un.org/womenwatch/osagi/gendermainstreaming.htm>
- 2 <http://eucenter.wisc.edu/Conferences/Gender/hafner-burton.htm>
- 3 Linda Nochlin; 'Why have there been no great women artists?' In: Thomas B. Hess & Elizabeth C. Baker; *Art and Sexual Politics*, Collier Books, New York 1971, and Roszika Parker and Griselda Pollock; *Old Mistresses: Women, Art and Ideology*, Pandora Press, London 1981 (republished in 2013).
- 4 The expression 'the second sex' stems from the French existentialist writer Simone de Beauvoir's book *The Second Sex*, which broadly deals with women's equal rights in society, and which is a protofeminist classic.
- 5 The gender quota discussion has been widespread in the public, political debate in Denmark in recent years. This has not led to the introduction of gender quotas as seen, for instance, in Norway.
- 6 Lone Høyer Hansen, Dorthe Jelstrup, a.o. (eds.): *Før Usynligheden – om ligestilling i kunstverdenen* (Before Invisibility – On Equal Rights in the World of Arts), Gyldendal, Copenhagen, 2005.
- 7 *Kunstmuseernes indkøb af kunst i perioden 1989-98* (The Art World's Acquisition of Art during the Period 1989-98) (1999), Report for the Minister of Culture, the Danish Museum Council, Copenhagen. The report is no longer available. See Sanne Kofod Olsen; Mænd, magt og malere i kunstens fødekæde (men hvor er kvinderne?) (Men, Power and Painters in Art's Food Chain (But Where Are the Women?)), in Ed. Lone Høyer Hansen, Dorthe Jelstrup, a.o.; *Før Usynligheden – om ligestilling i kunstverdenen*, Gyldendal 2005.
- 8 See *Redegørelse for indkøbspolitikken 1983-2003 på syv danske kunstmuseer* (Report on the Acquisition Policy at Seven Danish Art Museums 1983-2003) (2005). The report is no longer available. The figures are referred to by Hans Dam Kristensen; Køn og dømmekraft: Billedkunstens blinde punkt (Gender and Discernment: Visual Arts' Blind Spot), in *Kvinder, Køn og Forskning* (Women, Gender and Research), issue 1, 2006. University of Copenhagen.
- 9 See *Redegørelse for indkøbspolitikken 1983-2003 på syv danske kunstmuseer* (2005). It refers to the National Gallery of Denmark, Kunsten in Aalborg, Esbjerg Art Museum, West Zealand Art Museum, Louisiana, ARoS and Arken Museum of Modern Art. Also see statistics for 2004-2006 in *Billedkunstneren* (the Visual Artist), issue 1, March 2007, p 5.
- 10 Also see Gritt Uldal-Jessen: *Det korte af det lange* (The Long and the Short of It), 2012, which summarises statistics derived from various sources.
- 11 See Pierre Bourdieu: *The Field of Cultural Production*, Polity Press, Cambridge 1983/1993.
- 12 A discussion about artistic quality and the quality concept can be found in Hans Dam Kristensen: 'Køn og dømmekraft: Billedkunstens blinde punkt', i *Kvinder, Køn og Forskning*, issue 1, 2006. University of Copenhagen. Several articles from the Before Invisibility conference are included in this.
- 13 Source: National brugerundersøgelse – Årsrapport for 2013 (National User Survey – Annual Report for 2013), Museum of Contemporary Art. Published by TNS Gallup and the Danish Agency for Culture.





PHOTO

- 177 Lilibeth Cuenca Rasmussen; from *Anger ist Power* (solo show), 2013
- 183 Elmgreen og Dragset: "Powerless Structures fig. 15. 12 hours of white paint", 1997
- 184 Re.act.feminism (installation picture), 2012
- 186 Elsebeth Jørgensen; Crystal Palace, 2009
- 188 Molly Haslund; *Circles – Drawing Upon the Universe*, 2013
- 190 Ann Lislegaard; *Slamming the Door*, 2005



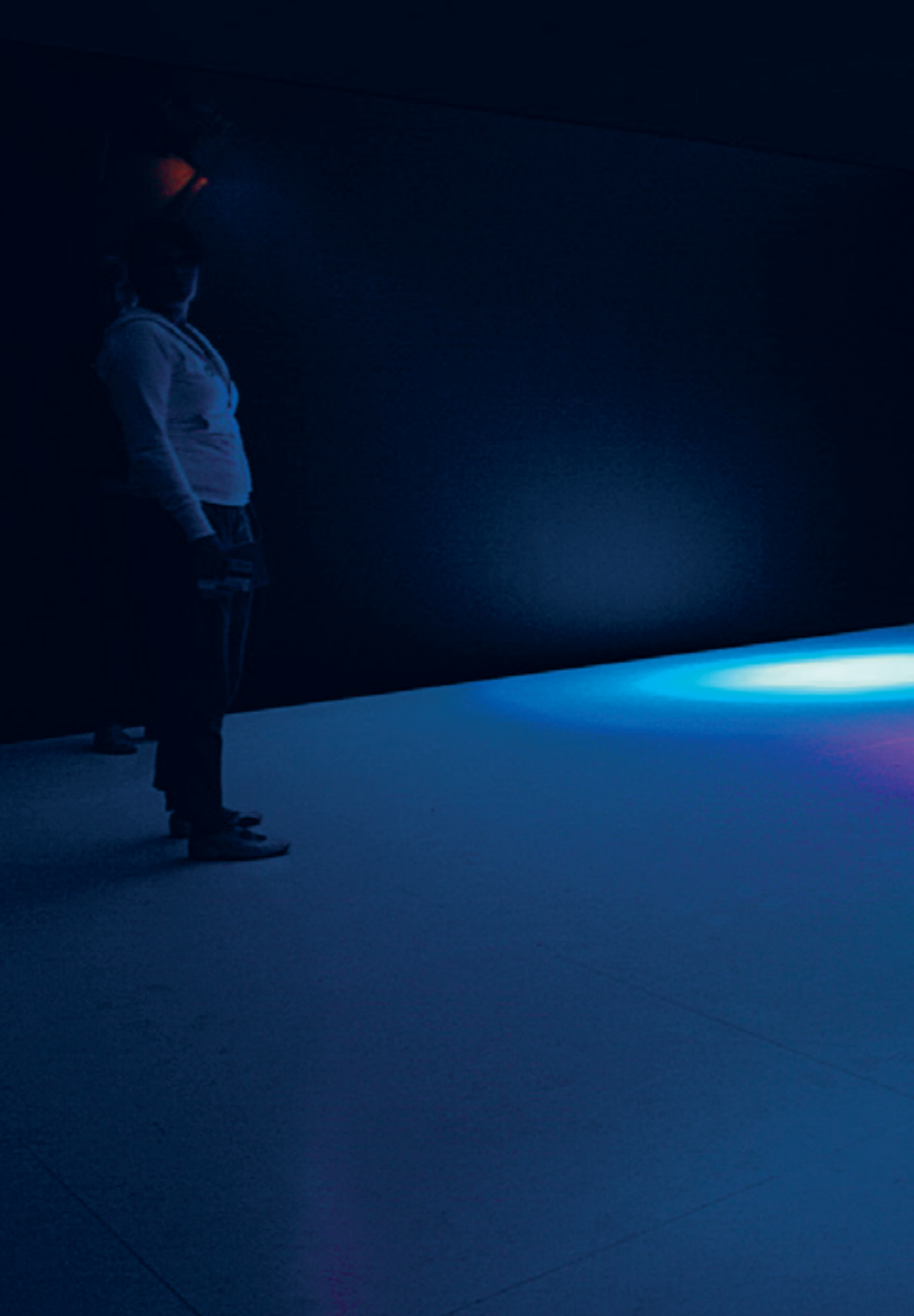




GENDER AND IDENTITY AT ART MUSEUM









DOES GENDER NEED TO BE HIGHER ON THE MUSEUM AGENDA?

YASMIN KHAN

This paper aims to highlight why gender needs to become a higher priority for museums, galleries and arts and heritage organisations. The main objective is to outline the contemporary gender issues in museums as a springboard for proposing recommendations that are aspirational yet and feasible. The key issues can be ascribed to three core functions of museums; (1) the buffering institutional structures responsible for its operational activities, (2) the institution's ideology; the *raison d'être* of the collections and programme, and (3) the public interface/visitor engagement. Interconnected issues which pervade the sub-realms of the broad operational sphere (1) can be segmented into (a) governance and patriarchy, (b) leadership development, career pathways and entry routes, (c) feminisation of the workforce, (d) the gender salary gap, (e) work-life balance, (f) staff attrition versus ossification and (g) attitudes/self-awareness. The influence of patriarchy in governance is the main focus of this paper. The action plan in the conclusion section is a distillation of key issues that permeate across all spheres that are ring-fenced for further elucidation.¹ The mirroring recommendations are provocations for deeper reflection and investigation, thus acting as a draft tool-kit towards a change framework.



DOES GENDER NEED TO BE HIGHER ON THE MUSEUM AGENDA?

I actively began reflecting upon the concept of gender mainstreaming after participating in the 6th International Conference on the Inclusive Museum conference held in Copenhagen during 2013. In my quest to dig deeper about the subject, I subsequently wrote a blog² for the Guardian questioning if museums are a man or woman's world? This superseded an earlier blog³ written by a male textile artist who articulated what it was like for him to work in what he considered to be a women's world.

These two different perceptions of the current paradigm reflect two sides of the same coin and perfectly illustrate why gender mainstreaming is equally pertinent to us all but in different ways and in varying degrees. For instance, on the one hand some female museum professionals are conscious of the barriers and limitations they encounter in building their careers, yet conversely some of the 'rank and file' males within the creative sector feel that they are becoming the shrinking and silent minority.

Gender issues are always entangled the broader current affair of society although some issues are historically idiosyncratic to the museum sector – what is needed is to explore the relationship between both. This paper is an attempt to kick-start a process of deeper investigation, signpost areas for further research, provide fresh analysis on existing research and propose practical solutions as part of a call to action for the sector to reconsider its past, current and future approach to gender.

WHAT IS GENDER MAINSTREAMING?

Gender mainstreaming is concordant though not synonymous with feminist and women rights movements. It is about taking stock and addressing *both* men and women's specific needs and circumstances in society. The Council of Europe defines gender mainstreaming as "the (re)organisation, improvement, development and evaluation of policy and processes, so that a gender equality perspective is incorporated in all policies at all levels and at all stages". In other words if gender equality is the desired goal, the vehicle that can move us closer towards a fairer society is the ethos of gender mainstreaming.

Timeline of key milestones over the last 18 years

- 1995** Gender mainstreaming was first publically addressed at UN's fourth world conference of the Beijing Platform for Action where the concept subsequently emerged as a strategy towards global equity.
- 1997** The concept was endorsed by the EU via the Amsterdam Treaty.
- 2007** The Gender Equality Duty Act subsequently took force in the UK to ensure public authorities promoted gender equality in all their functions as well as carried out and published gender impact assessments for all new legislation, policies, employment and service delivery changes.
- 2010** International Council of Museums produced the ICOM Cultural Diversity Charter, Shanghai.
- 2013** The International Institute for the Inclusive Museum and KVINFO, convened a one day seminar as in integral part of the 6th International Conference on the Inclusive Museum resulting in the submission of the Gender Mainstreaming Resolution to the President of ICOM.⁴
- 2013** Amongst the six resolutions passed last August at ICOM's 23rd General Conference⁵ in Rio de Janeiro was to "assess the extent to which ICOM programmes and activities are in accordance with the 2010 Charter and implement a gender mainstreaming policy as an integral part of ICOM's strategic direction". A strategy is expected to follow.
- 2013** Indonesia hosted the World Culture Forum in November and included a clause highlighting gender mainstreaming as part of the 'Bali Promise'.⁶ There is an ongoing opportunity to embed gender mainstreaming as part of the post-2014 development agenda.⁷

METHODOLOGY

Within a limited time frame of two weeks during March 2014, I conducted a broad-brush literature review whilst contacting a number of organisations, agencies and institutions to collate the latest demographic data. I consulted with a range of established museum and arts professionals from my existing UK networks to seek fresh anecdotal insights whilst also reaching out to overseas individuals from across the sector with the aim of gaining an international perspective that would help elucidate the bigger picture.

Respondents were invited to respond to a light-touch attitudinal survey by addressing this question:

What would you say are the top three (or more) key issues for museum professionals in relation to gender and why?

The depth and range of responses helped to reveal the various nubs of the issues; these primary observations along with data analysis gathered from secondary quantitative data have been integrated and contextualised into this paper whilst using the lens of my own experience working in the sector to produce a rough snap-shot of the *status quo*⁸.

GOVERNANCE AND PATRIARCHY

Gender parity in museums is a fundamental consideration that warrants effective and serious planning from the highest strategic levels of leadership and governance as part of embedding diversity across the board. Ultimately it is a museum's board that carries accountability for its outputs and the processes and resources used to fulfil its vision. Amareswar Galla describes how respect and recognition for the agency of women is critical to the transformational change needed within world heritage.⁹ There are other rationales for embodying diverse governance that transcend the moral, ethical and legal imperatives. Arts Council England's (ACE)¹⁰ has articulated the creative case for promoting diversity asserting it results in more exciting and innovative art. In other words workforce diversity has a direct effect on the richness, quality and range of cultural programmes. Various consultancy firms including McKinsey, SocGen and Citigroup have outlined the corporate business case for diversity linking organisational resilience to having access to a wider talent pool. The Guardian reported findings from Catalyst research which found that "companies with high-level female representation on boards significantly outperformed those with sustained low representation".¹¹ Growing research into the business case for greater workforce diversity across other sectors is worth taking stock of. For instance the UK's Royal Society is about to publish primary research that supports the business case for increasing diversity in the scientific workforce.¹² In attempting to draw parallels, would it be logical to deduce that museum boards are more robust if they are more diverse? An ongoing challenge for museums is achieving gender parity at board level.

The paucity of women directors in the more prestigious museums as well as Chair roles on the boards of larger museums is problematic. Out of England's national museums, only Tate has a board that comprises at least 50% women¹³. If it is in museums best interest is to be diverse and include an equivalent proportion of women in setting its strategy, why is this not happening to the required extent? "Boards have a habit of recruiting in their own image" says Director Di Lees, Director of the Imperial War Museum and the first ever female Chair of the UK's National Museums Directors Council.

UK Government statistics show that only 38% of public appointments by the Department of Culture, Media and Sport (DCMS) in 2012-13 were women.¹⁴ Is it plausible to suspect that there is a higher degree of male influence over appointments in national museums? The Commissioner for public appointments stipulates their aim is “to ensure that public appointments within his remit are made on merit after a fair, open and transparent process.”¹⁵ Mary Baily Wieler, president of the US Museum Trustee Association questions the implications of the board delegating recruitment to consultants that may itself suffer from a gender gap¹⁶: Search Committees regularly seek a “diverse pool of candidates”, but what about the composition of the Search Committee itself?”, asks Wieler. “Is it diverse in terms of gender, ethnicity and age? Do male stereotypes influence their image of a leader or are they more sophisticated in their outlook? Are confident women perceived to be too aggressive?”

Few claim downsides to facilitating a diverse workforce.¹⁷ DEMOS argues that the process of democratization in the creative industries is incomplete: “The very things that give the creative and cultural industries their vitality – their speed, fluidity and turnover of people, organizations and ideas, also work to exclude people from non-traditional backgrounds.”¹⁸ A report by DEMOS report showed that in 2006 black and minority ethnic groups make up 4.1% of the workforce in the creative industries, compared to 7% in the UK economy as a whole. The situation is worse in London, where only 13% of people in creative occupations are from black or ethnic minority origin, compared with 21% for London’s workforce as a whole.

Demographic changes within populations are forcing museums to rethink the future of their boards and major donor bases. A dearth of diversity at the highest levels of many museums is noted by Mr. Bell of the American Alliance of Museums: “Many museums are white both literally and figuratively”.¹⁹ This echoes part of a speech in 2007 given by the UK’s former culture secretary, David Lammy, in which he said museums boards are still “pale, male and stale”. The situation has marginally improved since then – the figures speak for themselves (see appendix).

One of goals from ACE’s 10-year strategic framework is that “the leadership and workforce in the arts, museums, and libraries are diverse and appropriately skilled”.²⁰ In 2013, the UK’s Department of Culture, Media and Sport (DCMS) pledged to ensure 50/50 gender parity on boards by 2015 but stopped short of formally setting milestones. This arms-length rhetoric seems to have left Arts Council England (ACE) between a rock and a hard place: “In terms of boards and museums, we don’t currently set any fixed targets” says ACE’s Director of Diversity, “but we do encourage diversity in our ongoing discussions with the leadership and Chair and part of our ongoing review of the organisations programme.”

ACE representatives may attend up to four board meetings per year as well as monitor and report publically on an annual basis the diversity of governance, leadership and the organisation’s employee base as part of their annual survey. ACE’s research team would then analyse this data and we consider its results

and development direction thereafter. So whilst ACE continues to resist target setting per se, if any particular in-balance did negatively impact on a museum's business performance and ability to deliver their programme and audience reach, ACE would begin a dialogue with that organisation to see where change might take effect. But is this reactive approach sufficient?

Gender seems to be on the peripheral edge of the museum sector's radar. Would setting mandatory goals be a swifter way of pre-empting inequalities? Norway was the first country to introduce a 40% quota for female directors of listed companies in 2006. The Economist explains: "Some had worried that they would actually decrease diversity by forcing companies to dive for the same small pool of eligible women, nicknamed the 'golden skirts'."²¹ In fact, Norway still has more 'golden trousers'—male directors are twice as likely to sit on more than one board. Belgium, Iceland, Italy, the Netherlands and Spain have since followed suite with affirmative action. Malaysia has imposed a 30% quota for new appointments to boards, and Brazil a 40% target for state-controlled firms. The governments of several other countries, including Australia, Britain and Sweden, have threatened to impose quotas if firms do not appoint more female directors voluntarily. Growing impatience with the glacial pace of voluntary change is pushing the European Commission to consider imposing quotas across the EU. If this transpires museums would feel the knock on effects pretty swiftly.

Maria Miller, the UK's current secretary for culture, media and sport, argues that better diversity and representation of women at all levels of the workforce can only be achieved through a cultural shift, rather than imposed European quotas and 'tokenism'.²² The House of Lords conducted an enquiry into women on boards in 2012.²³ Some witnesses who are supportive of having more women on boards indicated there isn't a universal appetite for making such a 'quantum leap' because it may be damaging for companies to be forced into action. In contrast, Sonja Lokar, the representative of the European Women's Lobby, asserted that "quotas—not just voluntary quotas but legally binding quotas with strong sanctions—are the trigger that will make company boards serious about gender parity give the impetus to work on this differently from what they would have done if they were not obliged by law."

Whether quotas are enforced or not, boards must shift gender mainstreaming from a 'nice-to-have' diversity initiative to being a core business priority. Roy Clare questions whether diversity nowadays is regarded as an integral part of mainstream work in museum practice or merely a "tick-box to satisfy third party stakeholder scrutiny?" "Respect and relevance are often core values in museums; diversity is therefore at the core of the vision for most museums – but", he asks, "do they live it?"²⁴

THE ROAD AHEAD: NEXT STEPS

Tool-kit: Synopsis of conclusions and recommendations

SPHERE	KEY ISSUES	ACTIONS
1) Operational	a) Governance and Patriarchy	
	<ul style="list-style-type: none"> • A lack of diversity involved in strategic planning makes the sector less resilient. • UK Museums boards are often homogenous and fail to reflect the demographic of its constituencies. • Larger institutions and national museums in particular suffer from a continued lack of women trustees. • Although more women are breaking through in larger UK regional museums, the number of women directors in UK national museums is still significantly less than men. The trend is similar internationally but some countries are doing better than others. 	<ul style="list-style-type: none"> • Re-assess the moral, creative, business and economic cases for diversity in the workforce, particularly in relation to gender parity. • Frame gender mainstreaming as integral to the institutions performance: the business case for diversity must be recognised and supported from the very top. • Museum boards must individually set clear targets that foster greater diversity. <p>OG/ELLER</p> <ul style="list-style-type: none"> • Governments need to consider introducing mandatory quotas for national museums in order to accelerate change. • Large funders and national bodies need to support the sector strategically by incorporating gender policies as part of the terms of agreements.
	b) Leadership development, career pathways and entry routes	
	<ul style="list-style-type: none"> • A lack of atypical, diverse and successful role-models that others can aspired to. • Lack of self-confidence and self-limitation are more likely to be cited by women as barriers to progressing careers. • Bottle necks: glass ceilings in the museum sector are more likely to affect more women? • Psychology of the glass cliff: Will the economic crisis and austerity measures risk putting the gender equality movement into reverse. Will more women be appointed to leadership decisions that risk criticism and failure? 	<ul style="list-style-type: none"> • More opportunities for mentoring, coaching and sponsorship. • Utilise and develop more external leadership development programmes for the sector. • Increase the reach and strength of bona fide professional development networks. • Widen the search for talent: How openly are leadership roles advertised? What is the make-up of interview panels? • Set aspirational targets for numbers of men and women at each level of the institution. • Consider implementing a sector specific charter mark to overtly signpost a commitment to keeping diversity and gender firmly on the radar. • Prioritise the development of excellent managers at every level of the organisation that will champion emerging talent.

SPHERE	KEY ISSUES	ACTIONS
	c) Feminisation of the workforce	
	<ul style="list-style-type: none"> • Women account for a larger proportion of the museum work-force across the junior and middle ranks. The gender split is perceived to be more skewed towards women than it is in reality (specifically in the UK). • The volume of men entering the museum profession appears to be decreasing. • Museum studies course candidates have a higher proportion of women and there is a surplus of candidates to available jobs. • There is a perception that the majority of learning staff are female. • Curatorial subject expertise seems to be indifferent to gender (i.e. there doesn't appear to be an obvious male or female bias). 	<ul style="list-style-type: none"> • Initiate programmes to attract more young men into museum careers. • Look to what the teaching profession has done to attract more men (as an example of rebalancing a female dominated profession). • Integrate gender studies into museum studies degrees to cultivate higher consciousness of the issues. • Explore the benefit of initiating a longitudinal study to track different cohorts through their museum careers. • Obligation for transparency from publically funded museums: Staff profile data and visitor demographics should be routinely collected, published and analysed in context with the regional demography. • Explore the museums role in dissolving traditional stereotypes around gender and professional speciality.
	d) Gender gaps in pay	
	<ul style="list-style-type: none"> • Existing gender gap in salaries reinforces the deficit of women in leadership positions. • Diminishing salaries are perpetuating the cycle. • Significant gender inequality in pay at director level. • Low salaries and increasing childcare costs continues to be a perennial problem for working mothers in the sector. • Some women are motivated by other causes that override pay – are these drivers being met? 	<ul style="list-style-type: none"> • Narrow gender gaps across the pipeline. • Explore generational issues in context to promotions. • Development confidence, assertiveness and women's negotiation skills.
	e) Staff attrition Vs ossification	
	<ul style="list-style-type: none"> • Brain drain of 'leakage: Rising phenomena of 'institutional refugees' – large volumes of well-educated women literally flush through the sector – where do they go? • An ossified pipeline has begun to haemorrhage: Long tenures of certain job roles and poor staff retention in other areas? • Risk of stagnation as work forces continue to shrink due to budget cuts. • Institutionalised mind-sets: Do 'hangers-on' in the system that cling to old schools of thought outnumber newer staff with fresh perspectives (who in turn have to adapt to the old school of thought in order to thrive in the system thus perpetuating the cycle)? 	<ul style="list-style-type: none"> • Organisations need to work harder to retain talented staff by improving working conditions, realistic workloads. • Institutions must invest in providing supportive and competent line-management. • Human resource advisors need to proactively address how to make their organisation more agile by allowing for non-linear careers. • Look more closely at job design – are job sizes and museum workloads realistic across the board? • Explore the further potential of technology in alleviating pressure, empowering mobility and remote working.

SPHERE	KEY ISSUES	ACTIONS
	f) Work-life balance	
	<ul style="list-style-type: none"> • The reality of working in the museum sector does not always correlate with its vision and intended core values (e.g. social justice, wellbeing, happiness and inclusive agendas). • Conventional working conditions and bog-standard HR policies do not necessarily lend themselves to cultivating creative outputs required of staff. • Men and women largely operate under an antiquated industrial model of working which pre-date museum origins. 	<ul style="list-style-type: none"> • Museums need to move away from Utilitarianism (one size fits all approach) and invest in excellent HR infrastructures that can nourish it with bespoke advice. • Set directives and encourage dialogue of HR personnel across the sector to generate new thinking and approaches. Increase implementation of flexible working policies and value flexible workers on a par with conventional rotas. • Imagine and facilitate new modes of working, then roll out on a par with existing models to increase choice and job fulfilment. • Explore the role of technology and being location independent in liberating staff from traditional modes of working. • Each museum to collaborate with staff in producing a 'Family Friendly' workforce manifesto that embodies the core values of organisation. • Conduct and respond to staff surveys: Does morale reflect the brand image in synergy to the 'playful' ethos' encouraged for visitor engagement.
	g) Attitudes, Perceptions and Self-awareness	
	<ul style="list-style-type: none"> • Topic fatigue: has the museum sector has become desensitised towards gender? • Reticence within the museum sector to address gender issues impacts on the rate of change and progress. • Myths – There is a broad perception that the museum work-force is predominantly female (above the actual figures). • Emergence of two distinct sub-cultures. E.g. mothers as flexible workers Vs women without dependents create resentment/chip away natural empathy. • Imbedded institutional mind-sets hinder new approaches – e.g. difficulty in adjusting to flexible working staff. • Subconscious bias: Men are promoted on potential but women on performance. 	<ul style="list-style-type: none"> • Commit to a sustained process of self-reflection, self-critique and self-remediation. • Invest in research to diagnose the full extent of the issues and break down the myths. • Gather qualitative data alongside quantitative research routinely to properly diagnose the extent of the issues and establish a benchmark to measure progress made. • Attitudes need to be unpicked at the both individual and collective level. • Tackle bullying and harassment but cultivate a positive ethos that enables a healthy working ethos to thrive. • Monitor the evolving <i>status quo</i> in comparison with other sectors such as the creative industries.

SPHERE	KEY ISSUES	ACTIONS
2) Programme	<ul style="list-style-type: none"> • Inconsistent and sporadic representation of gender in displays is challenging. • Typically, more artwork by male artists is displayed in galleries. • Efforts to diversify visitor facing programmes are not sufficiently reflected in the running of the workforce. The workforce demographic inevitably impacts cultural programme and outputs. 	<ul style="list-style-type: none"> • Proactively address the intersections between gender, race, age and class in museum displays. • Actively seek regular opportunities to interpret collections from a gender diversity perspective. • Ensure diverse women are part of programming committees and that content planning decisions involve a diverse range of people who can offer a wider spectrum of thought.
3) Visitors	<ul style="list-style-type: none"> • Does the profile of museum visitors bear any correlation with the staff demographic? • What are the implications to visitors of operational issues and the resulting programme? 	<p><i>"Museums should map their audiences against the diversity of the population they serve; and map their staff too, being honest about the disparity higher up."</i></p> <p>Roy Claire</p>

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This paper has touched upon some multifaceted issues which museums and arts organisations continuously grapple with. Regardless of numbers, the majority of women in the museum sector continue to work within the physical constraints of a male-centric legacy.

The ultimate question is: does the museum sector, as part of society at large, genuinely wants to change the paradigm and if so, how? Who ought the sector to look to as a benchmark for best practice? What's needed now is a full scale SWOT analysis. But who is best placed to do this? Practically speaking we need more agencies to address this topic and more importantly, to back up rhetoric by lobbying for tangible actions. In the meantime, museum professionals can collectively use their 'bottom-up' influence to put gender on the museums agenda.

Social justice needs to flourish first and foremost from within the cultural institution if there is any hope of sustaining a healthy turnover of thematic exhibitions and continuing to stay relevant to visitors. This is more than just analysing the staff demographics but a concerted effort to engage in a dialogue that will attract and retain men and women from a spectrum of backgrounds across all the museum ranks.

Women's equality is not a simply a women's issue. It is an issue for all of us. We need both men and women to be strategic and discerning, in order to effect change in this era, and for the long term.

Hilary Carty, previously director of the Cultural Leadership Programme

APPENDIX

CULTURAL HERITAGE LEADERSHIP IN THE UNITED KINGDOM

The data headlines below have been gathered piecemeal from different public sources and so are not entirely definitive by themselves. They are indicators of the areas which need further unpicking and interpretation. More disaggregated data is needed in order to tackle the challenge of gender diversity in the heritage sector, as argued by Amareswa Galla²⁵: "The absence of gender data at many levels has been an impediment for the development of appropriate policies and strategies especially in advocating the cultural dimension of development. The disaggregation of general data is critical for the cross cultural understanding of it and to understand and bridge the gulf between rhetoric and reality."

- Of the 50 UK national and regional museums and galleries surveyed²⁶ in 2012, 28% had a female director. This compares with 26.1% in 2011 and 21.1% when records began in 2003.²⁷
- The boards of UK national and regional museums and galleries surveyed²⁸ in 2012 were 72.6% male and men accounted for 90.7% of chairs.
- In 2013, 60% of the UK's Heritage Lottery board was female, compared with 43.8% of Arts Council.
- The UK's National Museum Directors Council (NMDC) current membership shows a gender imbalance at director level. Overall 31% of its membership is female. (Twelve directors of the 39 members are women.)²⁹
- Of the 21 UK national museums, only two women are directors (Diane Lees is director at Imperial War Museum and Janice Murray is director at the National Army Museum).
- The gender balance of NMDC membership improved drastically after 2012 when it was expanded to the regional Major Partner Museums. Out of the 17 regional members 10 are women directors.

UK CULTURAL HERITAGE WORKFORCE

	2012/13		2011/12		2010/11		2008/9	
SECTOR	Male	Female	Male	Female	Male	Female	Male	Female
No. people	46,620		39,370		53,790		46,350	
% Cultural Heritage	40	60	40.5	59.5	37	63	44.6	55.4
% Cultural Sector overall	61	39	57	43	70	30	-	-
Total UK economy	54	46	-	-	54	46	-	-

- In 2012/13 46,620 people worked in the cultural heritage sector across the UK
- (Of which 69% work in museum and archives, 17% archeology and 14% build heritage).
- Per hour, each person earned on average £8.27
- In 2010/11 53,790 people worked in the cultural heritage sector across the UK.
- (Of which 73% work in museum and archives, 14% archeology, 12% build heritage and 1% other.)
- Per hour, each person earned on average £8.39
- The proportion of females working in UK cultural heritage between 2008/9 to 2012/13 has *increased* by 4.6%.
- The proportion of males working in UK cultural heritage between 2008/9 to 2012/13 has *decreased* by 4.6%.
- The proportion of females working in the UK cultural heritage sector has fluctuated between 2008/9 to 2012/13 but has consistently been higher than the proportion of males.
- Only Cultural Heritage and Visual Arts have seen an increase in the proportion of women in the overall UK cultural sector since 2008/9. ³⁰

Questions arising:

- What is the proportion of males and females throughout the ranks?
- Is there an age correlation?
- How does the gender ratio compare across the regions?

GLOBAL CONTEXT

- All of the most important national museums and state-owned contemporary art galleries in Poland are headed by women. ³¹
- In Washington, roughly 50 percent of museum directors are women. ³²
- Women run just a quarter of the biggest art museums in the United States and Canada, and they earn about a third less than their male counterparts. ³³

- “Women have basically achieved parity, holding nearly half of the directorships and earning just about the same as men. But the gap is glaring at big institutions, those with budgets over \$15 million: Only 24 percent are led by women, and they make 29 percent less than their male peers.”
- Just five of the 33 most prominent art museums in the United States have women at the helm (with budgets greater than \$20 million).
- The UK has been gradually slipping down the Global Gender Gap Index rankings from 6th on the overall list in 2006 to 15th position in 2013 out of the 136 countries surveyed.³⁴ Iceland, Finland, Norway and Sweden have consistently been in the top 4 spots. New Zealand ranks at number 5. The Philippines is at number 6 and Denmark currently ranks 7th. The four pillars of the index are economic participation and opportunity, educational attainment, health and survival and political empowerment. Why isn’t cultural participation part of the index?

ARTS COUNCIL ENGLAND: MAJOR PARTNER MUSEUMS³⁵

Information taken from the MPM Annual Survey 2012/13 for the following 16 organisations (where MPM is a consortium, lead organisation is shown):

Beamish The Living Museum of the North; Birmingham Museums Trust; Bristol City Council; Horniman Museum & Gardens; Ironbridge Gorge Museum Trust; Leeds Museums and Galleries; Manchester City Galleries; Museum of London; Norfolk Museums & Archaeology Service; Royal Albert Memorial Museum; Royal Pavilion & Museums, Brighton & Hove; Tullie House Museum & Art Gallery; Tyne & Wear Archives & Museums; University of Cambridge Museums; University of Oxford; York Museums Trust.

	Men	Women	% Men	% Women
Specialist Staff	590	1018	37	63
Managers	97	130	43	57
Other Staff	708	990	58	42
Board Members	297	138	68	32
TOTAL (3968)	1692	2276	43	57

Volunteers	2177	3961	35	65
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The UK’s previous current secretary for culture, media and sport³⁶ has argued that better diversity and representation of women at all levels of the workforce can only be achieved through a cultural shift, rather than imposed European quotas and ‘tokenism’.³⁷

ENDNOTES

- 1 This paper is an abridged version of a longer paper that will be published as part of a volume by Routledge later in 2014. Additional research and data gathering is in progress. The arguments presented thus far will be shaped further through delegate interaction and group discussions at the 'MUSEUMS – Knowledge, Democracy and Transformation' conference in Denmark, May 2014.
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- 8 Acknowledgements (Respondents marked with*), With special thanks to the following colleagues for sharing their insight and information: David Anderson, President, Museums Association*, Margaret Anderson, CEO, History SA, Government of South Australia*, Claire Antrobus, Independent Consultant, WorkBetter, Ida Brændholt Lundgaard, Senior Advisor, Danish Agency for Culture, Tony Butler, Executive Director, Derby Museums Trust, Jonathon Blackburn, Senior Officer, Policy & Research, ACE, Janet Carding, Director and CEO at Royal Ontario Museum*, Hilary Carty, Director, Independent Consultant, Co-Creatives*, Roy Clare CBE, Director, Auckland War Memorial Museum, New Zealand*, Sawsan Dalaq, Director of Children's Science Museum, Amman*, Kim Evans, Chair, Clean Break Theatre Co., Adrian Ellis, Independent Consultant*, Stephen Feber, Independent Consultant*, Sharon Heal, Museums Association*, Hans-Martin Hinz, Director, ICOM*, Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, India, Claire Hodgson, CEO, Diverse City, Caro Howell, Director, Foundling Museum*, Sue Hoyle, Clore Leadership Programme, Anne Murch, Independent Consultant*, Abigail Hirsch, Independent Consultant*, Sally Macdonald, Director Public Engagement, UCL*, Sandy Nairne, Director, National Portrait Gallery*, Robert Oosterhuis, EGMS/Ministry of Education Culture and Science, Netherlands, Mandy Paul, Senior Curator, Migration Museum, Adelaide*, Gaby Porter, Independent Consultant, Amanda Roberts, Director for Diversity, ACE, Richard Sandell, University of Leicester*, Steve Slack, Independent Consultant*, Dineke Stam, Mapping Slavery Project Leader, Netherlands, Mark Taylor, Director, Museums Association*, Fiona Tuck, TBR, Susie Tucker, NMDC*, Polly Williams, Royal Society, Sue Underwood, Sharjah*.
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- 35 Source: Arts Council England correspondence. Also see 2012/13 data from annual survey of NPOs and MPMS <http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/national-portfolio-organisations-and-major-partner-museums-key-data-201213-annual-submission>
- 36 Maria Miller resigned in April 2014 and was replaced by Sajid Javid who is also Minister for Equalities.
- 37 Reported by Rebecca Atkinson in Museums Journal, Issue 113/05, p.9, 0105.2013.

5

CULTURAL TURISM

ONE IN EVERY FOUR USERS LIVES ABROAD

DITTE VILSTRUP HOLM

One in every four users of Danish museums lives abroad. The typical foreign user is a European man/woman aged 30-49 with a long higher education, who is visiting a cultural history museum in the Capital Region of Denmark with his/her travel partner(s) because they are interested in knowing more about Danish culture. However, there are significant regional variations in relation to the typical foreign user.



ONE IN EVERY FOUR USERS LIVES ABROAD

According to the User Survey's results for 2013, 25% of the users of Danish museums live abroad. Thus, in fact, one in every four users of Danish museums lives abroad. This article refers to these people as foreign users.¹ It is reasonable to expect that the number of foreign users will rise in the future due to increasing global travel activity and especially because cultural tourism is expanding.² People from all over the world travel more and more, and part of their motivation for choosing a tourist destination is precisely cultural attractions and cultural experiences.³

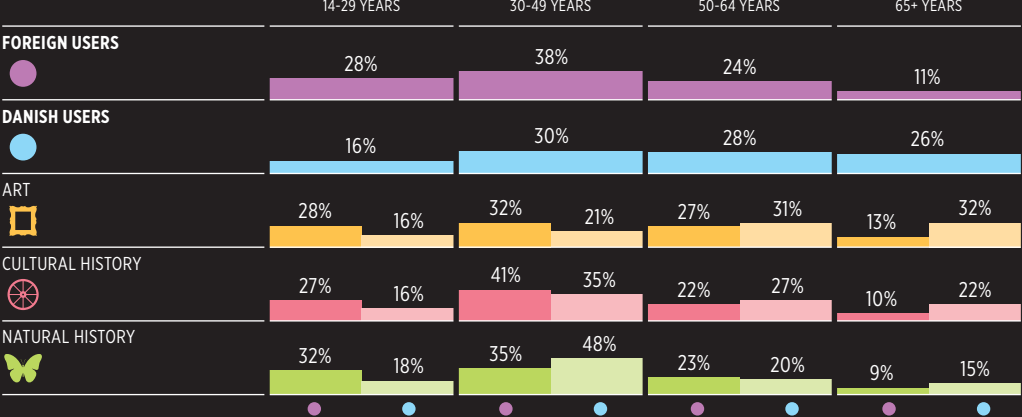
Danish cultural institutions and museums can play an important role in this development. Not only by attracting more foreign tourists to Denmark, but also by ensuring that the experience foreign citizens have in Denmark is inclusive and significant to them, contributing to giving them an informed and varied impression of Danish art, culture and natural history. Danish museums can also learn from the foreign users and become better at developing their practice to include other cultural perspectives. This ambition is supported by the International Council of Museums (ICOM), which works for sustainable cultural tourism that protects cultural heritage in a long-term perspective, whilst at the same time creating space for intercultural dialogue.⁴ It is also supported by the Danish Ministry of Culture's strategic action plan for 2014-16.⁵

This article sheds light on the User Survey's results about foreign users. Where do they come from? Which museums do they visit? What do they think about Danish museums? The article also focuses on that which characterises foreign users in relation to Danish users. The motivation for the article is a desire to learn from the foreign users how the museums can become even better at creating room for dialogue with users from other countries.

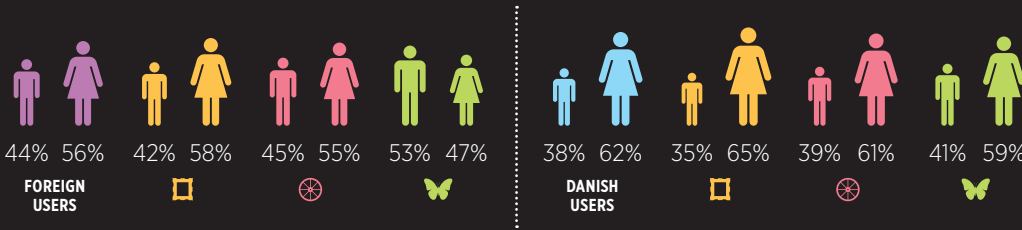
THE FOREIGN USERS ARE YOUNG AND WELL EDUCATED

Clear differences can be detected between foreign users and users who live in Denmark when it comes to gender distribution, age and education. Firstly, there is a more even gender distribution among the foreign users than there is among the Danish users. 56% of the foreign users are women, and 44% are men, as compared to 62% women and 38% men among the Danish users. Secondly, the foreign users are significantly younger than the Danish users. 28% of the foreign users are aged between 14 and 29 years, as opposed to the 16% Danish users in the same age group. The age group 30-49 years also shows a clear difference, considering that 38% of the foreign users fall into this age group, as compared to 30% of the Danish users. Thirdly, the foreign users are very well educated. 50% have a long higher education, and 30% have a medium-length or short higher education. The corresponding figures for the Danish users are 28% with a long higher education and 42% with a short or medium-length higher education, respectively.

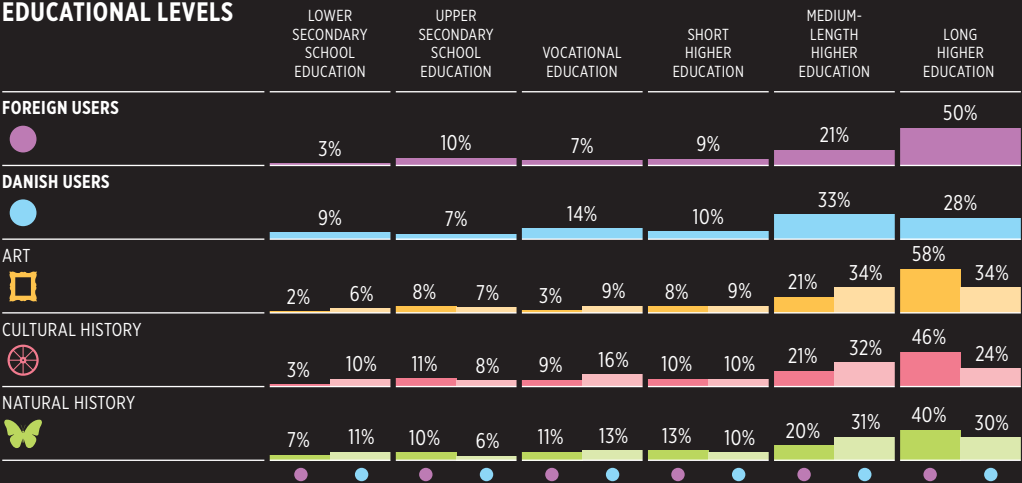
AGE DISTRIBUTION



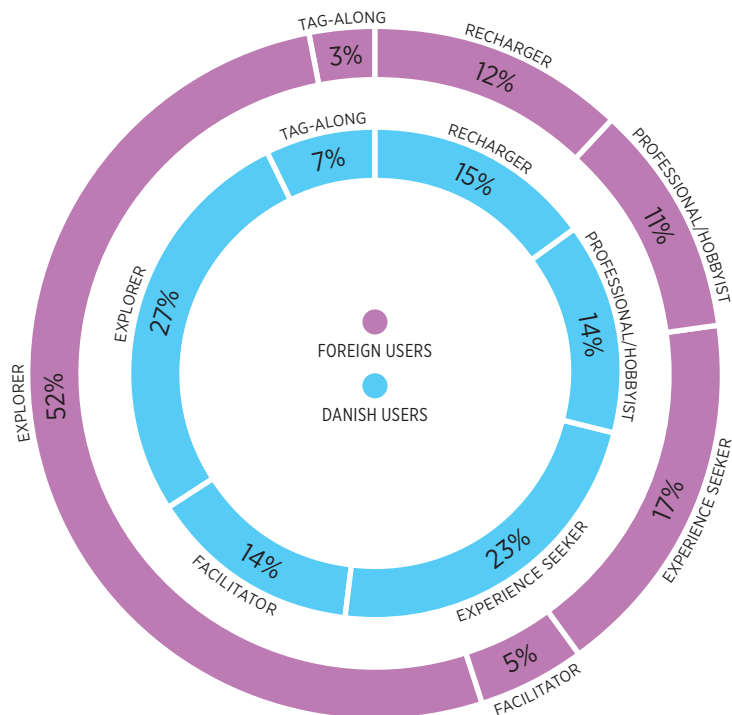
GENDER DISTRIBUTION



EDUCATIONAL LEVELS



MOTIVATION AND LEARNING BEHAVIOUR



THE FOREIGN USERS ARE EXPLORERS

The most significant difference between the foreign users and the Danish users is found in the users' description of their motivation for visiting museums. The motivational types have been developed based on John H. Falk and Lynn D. Dierking's research into motivational and learning behaviour.⁶ Users can choose to define themselves as one of the following six motivational types: *recharger*, *professional/hobbyist*, *experience seeker*, *facilitator*, *explorer* and *tag-along*. Out of the foreign users, 52% say that they are *explorers*, while only 27% of the Danish users characterise themselves as such. By contrast, only 17% of the foreign users describe themselves as *experience seekers*, while 23% of the Danish users fall into this category. This difference may have something to do with the fact that the foreign users are generally better educated than the Danish, as there is a connection between the motivational types and the levels of education.⁷

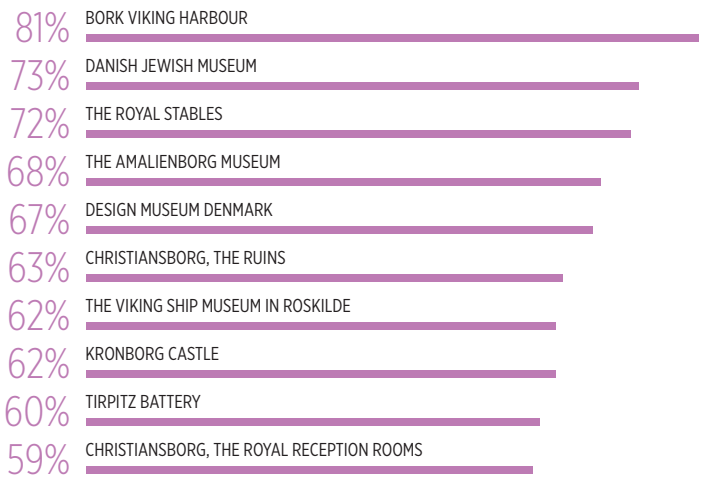
THE FOREIGN USERS VISIT MUSEUMS FOR THEIR OWN SAKE

When it comes to the types of *facilitator* and *tag-along*, there are also interesting differences between foreign and Danish users. Only 5% of the foreign users put their motivation for visiting a museum down to their role as *facilitator*, while 14% of the Danish users indicate that this is their motivation for the museum visit. It is also notable that only 3% of the foreign users describe themselves as *tag-alongs*, while 7% of the Danish users characterise their motivation for the museum visit as such. In other words, the foreign users visit museums for others' sake to a lesser degree than Danish users do. They visit for their own sake.

THE FOREIGN USERS ARE DISTRIBUTED MORE UNEVENLY

Foreign users at Danish museums are distributed very unevenly. 30 of the cultural institutions that participate in the User Survey have 80% of all foreign users, while 15 institutions actually have more users who live abroad than users who live in Denmark.

According to the User Survey, the 10 institutions that have the highest number of foreign users in relation to their total number of users are:



CULTURAL HISTORY MUSEUMS ARE POPULAR

Foreign users visit cultural history museums rather than art museums and natural history museums to a greater extent than users living in Denmark do. 68% of the foreign users visit a cultural history museum, 31% go to an art museum, while only 1% opts for a visit to a natural history museum. By comparison, the figures for users living in Denmark show that 60% visit a cultural history museum, 36% choose an art museum, and 5% go to a natural history museum.

REGIONAL DISTRIBUTION OF USERS

CENTRAL REGION DENMARK

21% DANISH USERS' MUSEUM VISITS ARE IN THE REGION

8% FOREIGN USERS' MUSEUM VISITS ARE IN THE REGION

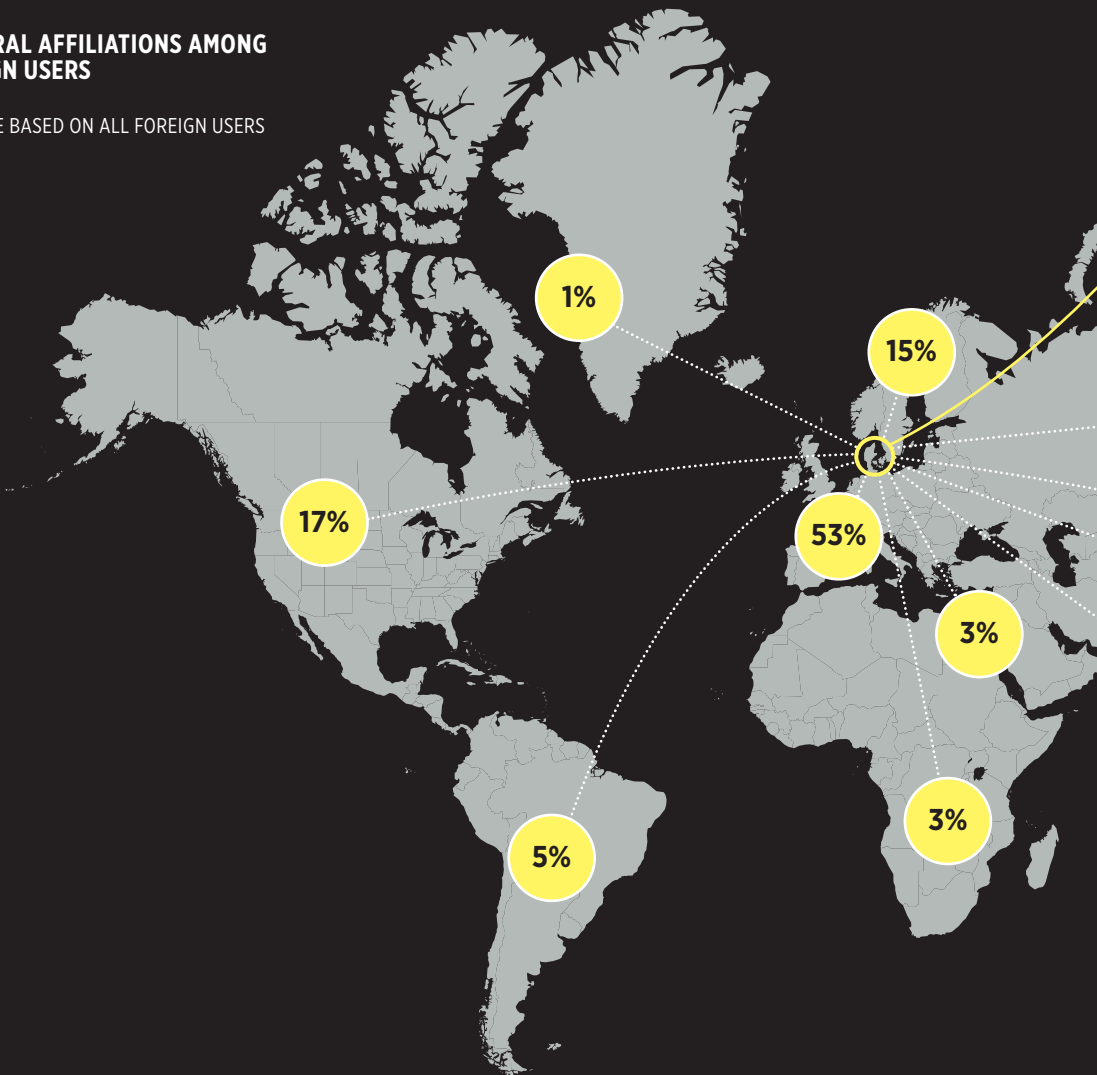
REGION OF SOUTHERN DENMARK

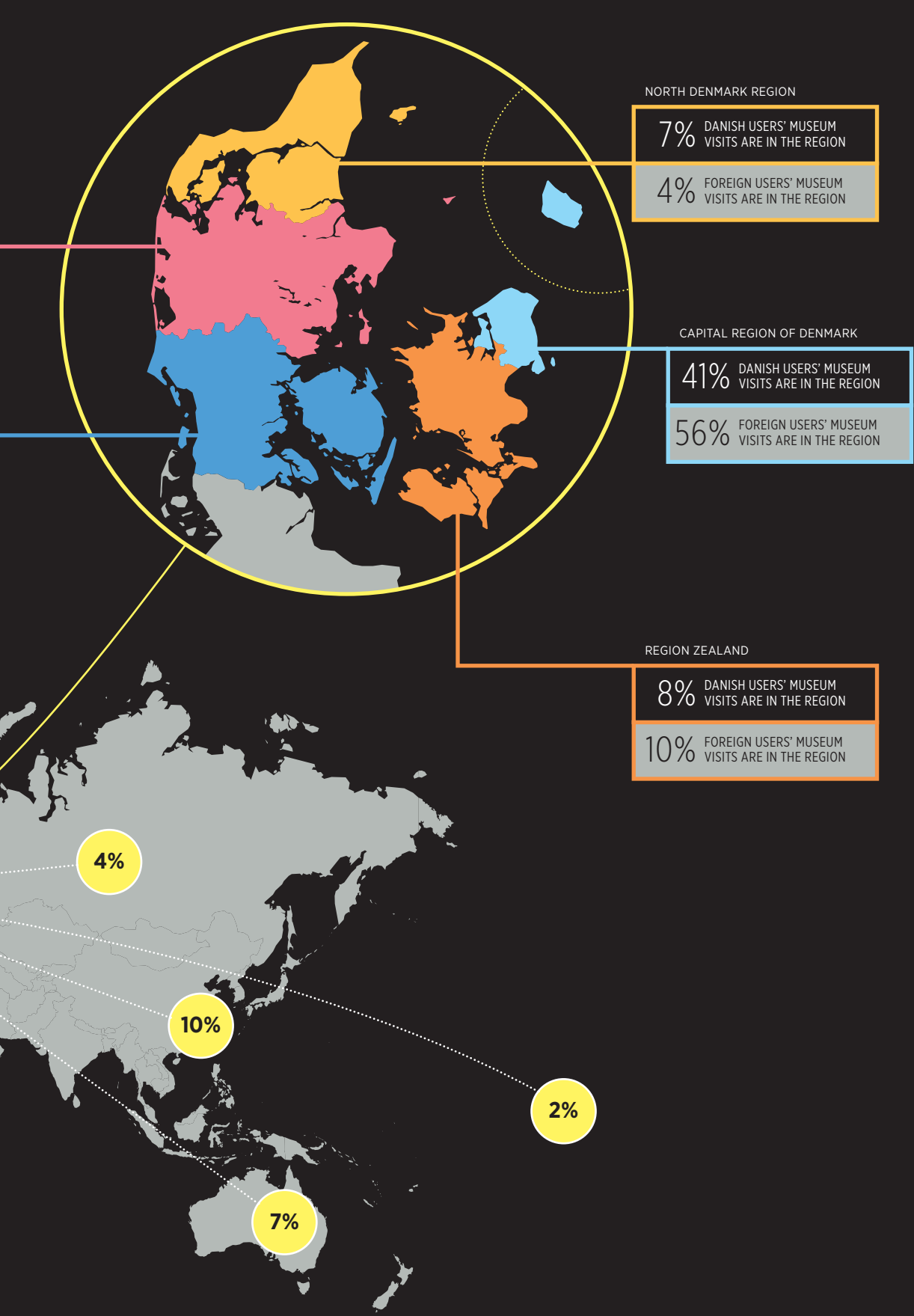
23% DANISH USERS' MUSEUM VISITS ARE IN THE REGION

22% FOREIGN USERS' MUSEUM VISITS ARE IN THE REGION

CULTURAL AFFILIATIONS AMONG FOREIGN USERS

DATE ARE BASED ON ALL FOREIGN USERS





NORTH DENMARK REGION

7% DANISH USERS' MUSEUM VISITS ARE IN THE REGION

4% FOREIGN USERS' MUSEUM VISITS ARE IN THE REGION

CAPITAL REGION OF DENMARK

41% DANISH USERS' MUSEUM VISITS ARE IN THE REGION

56% FOREIGN USERS' MUSEUM VISITS ARE IN THE REGION

REGION ZEALAND

8% DANISH USERS' MUSEUM VISITS ARE IN THE REGION

10% FOREIGN USERS' MUSEUM VISITS ARE IN THE REGION

4%

10%

2%

7%

THE CAPITAL REGION OF DENMARK HAS MOST FOREIGN USERS

In terms of the regional distribution, 56% of the foreign users visit a museum in the Capital Region of Denmark, 10% visit a museum in Region Zealand, 22% choose a museum in the Region of Southern Denmark, 8% opt for museums in the Central Denmark Region, and 4% go to museums in the North Denmark Region. This corresponds to the fact that Copenhagen has seen a great increase in tourism, about 35%, in the period from 2008 to 2012.⁸ This should be considered in the light of the fact that tourism in Denmark has seen a decline in relation to Europe as a whole.⁹

MINOR INCREASE IN THE NUMBER OF FOREIGN USERS

The proportion of foreign users at Danish museums is stable for the period 2009-2013, where the percentage has been between 22% and 25% of the total number of users. Out of the foreign users, 84% arrive at museums from a holiday address. In other words, the largest proportion are tourists who visit museums as a part of their visit to Denmark. The national figures for tourists measured by number of overnight stays show a minor drop in foreign tourists, i.e. 1.4% from 2011 to 2012, particularly for German holiday home visitors.¹⁰ The small upturn in the number of users who live abroad may be a sign that tourists in Denmark are becoming more interested in visiting museums.

30% of the foreign users come from Germany, 7% from Sweden, 4% from Norway, 36% from other parts of Europe, and the rest come from countries outside Europe. This distribution by country of residence does not correspond to the most recent calculations of foreign tourists in Denmark.¹¹ Both in terms of one-day tourists and tourists who stay in Denmark for a longer period of time, Danish museums fail to attract a lot of tourists from Norway and Sweden. The general figures for overnight stays in Denmark show that 34% of foreign tourists in Denmark come from Sweden, and even when one-day visitors are deducted, this group accounts for 14% of the foreign tourists who visit Denmark. The User Survey's results show that only 7% of the foreign visitors at Danish museums come from Sweden. This same imbalance applies to Norwegian users, while the German users make up the same percentage in the User Survey's results as they do in the general statistics for tourists in Denmark.

REGIONAL VARIATIONS FOR THE TYPICAL FOREIGN USER

The national results cover great variations in relation to the Danish regions. Not surprisingly, it is clear that regional proximity plays a significant role for foreign users who live in one of the countries neighbouring Denmark. The Region of Southern Denmark thus attracts many users who live in Germany. 45% of all users who live in Germany have visited a museum in Southern Denmark, while only 28% of the users who reside in Germany have visited a museum in the Capital Region of Denmark. The Capital Region, by contrast, attracts 70% of the Swedish users. The Norwegian users are distributed more evenly across the regions. The

Capital Region receives by far the largest proportion of the Norwegian users, i.e. 49%, but apart from this, the Norwegian users are distributed evenly across the three regions in Jutland: The North Denmark Region gets 17% of the Norwegian visitors, the Central Denmark Region receives 12%, and 16% of the Norwegian users go to the Region of Southern Denmark.

The foreign users who come from European countries other than Denmark's immediate neighbours and those who live outside Europe primarily visit museums in the Capital Region of Denmark. 67% of the users who live in other European countries and 73% of the users who come from countries outside Europe have visited museums in the Capital Region. This corresponds well to the fact that the Capital Region generally receives the vast majority of the foreign users, but it also reflects a greater diversity in the cultural affiliations among foreign users in the Capital Region. It is not possible to deduct more specific information about the foreign users' places of residence across the world based on the User Survey's questions, but their answers about their cultural affiliations give us some indications about the non-European users' places of residence in particular. For instance, we can see that 17% of the foreign users have a cultural affiliation with North America, 10% have a cultural affiliation with Asia, 7% have a cultural affiliation with Australia, 5% with South America, 4% with Russia, and 3% with the Middle East/the Maghreb and Africa/Sub Sahara, respectively. In other words, the foreign users are a group with very varied cultural affiliations.

THE FOREIGN USERS ARE VERY SATISFIED

On the whole, the foreign users are very satisfied with their museum visit. Their overall rating of the museum experience comes out at an average of 8.34 on a scale from 1 to 10. Their assessment of the museum experience corresponds to the Danish users' assessment. They are very satisfied with the exhibitions, the atmosphere, the communication, the level of information, and the possibility of learning something new. On the other hand, like the Danish users, the foreign users give the suitability for children and the possibility of active participation a lower rating. However, the foreign users rate events lower than the Danish users do. The foreign users' assessment of events is on a par with their assessment of suitability for children and the possibility of participating actively. In relation to the Danish users, it is also interesting to note that the foreign users' overall assessment of the museum experience has not improved since 2009 when the User Survey was launched. While the Danish museum users have given an increasingly better overall assessment of the Danish museums during the same period, the opposite has been the case for the foreign users.

POTENTIALS IN THE ENCOUNTER WITH FOREIGN USERS

Even today, one in every four museum users in Denmark lives abroad, but it is reasonable to expect that the number of foreign users will increase in the future, partly due to increasing global travel activity, and partly because cultural tourism

ASSESSMENT OF THE MUSEUMS' CORE SERVICES



is experiencing growth.¹² Danish museums and cultural institutions can contribute to this process by increasing attention about our cultural attractions and by creating high-quality museum experiences for the foreign users.

Maybe museum practice needs to be adjusted in order to attract a new type of users? The number of Chinese and Russian cultural tourists, for instance, has grown by about 12% annually over the last six years, and this development is expected to continue at the same pace in the coming years.¹³ However, we know very little about what these groups value. Analyses of tourists in Denmark show that 34% are decidedly cultural tourists. This means that cultural experiences are part of their motives for going on holiday in Denmark.¹⁴ In addition to this, however, 58% of the tourists engage in one or more cultural activities as a part of their holiday. It would be of interest to the Danish museums to direct attention at this group, as they are looking for experiences, and – as mentioned earlier – the percentage of *experience seekers* is lower among foreign users than among the Danish.

If the museums are to retain the interest of the foreign users and attract an even greater number, we need to reflect on how we can ensure the inclusion of foreign users at the museums. How do the museums communicate with foreign users? Which languages do we use and which platforms? What can the museums actually offer foreign users? Foreign users say, among other things, that they find the individual museum primarily via tourist brochures or because they happen to be passing by. How can museums optimise their communication on this front or find new ways in which to reach foreign users efficiently?

We also need to create room for dialogue with foreign users. The User Survey is a tool for such a process, and by virtue of the fact that the questionnaire is accessible, not only in Danish, English and German, but also in eight other languages in the digital version, it is a good tool for getting feedback from foreign users. Maybe the User Survey should also include other aspects of the museum experience than those we use when questioning Danish users? For instance, John H. Falk has identified two motivational and learning behaviour types specifically related to tourists, which have not been used in the User Survey so far. The two types are *affinity seekers*, who choose a museum because it appeals to their perception of cultural heritage or their self-image, and *respectful pilgrims*, who choose a museum because they want to honour those whom the museum represents.¹⁵

Naturally, local conditions for the individual cultural institution and the individual museum should also be taken into consideration. Based on the museum's collection, its narrative and its regional location, it may be appropriate for the museum to address particular groups of foreign users.

ENDNOTES

- 1 Foreign users are defined on the basis of their address. In other words, they may be Danish citizens who live abroad equally as they may be non-Danish citizens living abroad. Foreign users may be users who have a close regional association with Denmark, and maybe even visit Denmark frequently, or they may be tourists or people travelling on business or people who are visiting Denmark for other reasons only a single time. In the User Survey, 84% of the foreign users respond that they are visiting the museum from a holiday address.
- 2 Lise Lyck, 'Turismens udvikling: Et overordnet blik på den generelle udvikling samt den specifikke udvikling i Danmark' (The Development of Tourism: An Overall View of the General Development and the Specific Development in Denmark), 1 March 2014, accessed in March 2014 via: <http://openarchive.cbs.dk/handle/10398/8894>.
- 3 *Kulturturister i Danmark: Turistprofil* (Cultural Tourists in Denmark: Tourist Profile), VisitDenmark, 2014, accessed in April 2014 via: http://www.visitdenmark.dk/sites/default/files/vdk_images/PDF-and-other-files/Analyser/2014/turistprofil_kulturturister_i_danmark.pdf
- 4 <http://icom.museum/programmes/cultural-tourism/>.
- 5 The International Culture Panel, *Sammenhæng, synergi og samarbejde: Strategisk handlingsplan 2014-16* (Cohesion, Synergy and Collaboration: Strategic Action Plan), The Danish Ministry of Culture, 2013, accessed in March 2014 via: <http://kum.dk/ServiceMenu/Publikationer/Publikationer-2013/Sammenhang-synergi-og-samarbejde1/>.
- 6 Read more about this in the article 'Social and Professional Learning in Museums' in this anthology.
- 7 Ibid.
- 8 The Danish Ministry of Business and Growth, *Danmark i arbejde: vækstplan for dansk turisme* (Denmark at Work: Growth Plan for Danish Tourism), January 2014, accessed in March 2014 via: <http://www.evm.dk/publikationer/2014/20-01-14-danmark-i-arbejde-vaekstplan-for-dansk-turisme>.
- 9 Ibid.
- 10 Ibid.
- 11 *Turismens økonomiske betydning i Danmark* (Tourism's Financial Significance in Denmark), VisitDenmark, 2011, p 63, accessed in March 2014 via: http://www.visitdenmark.dk/sites/default/files/vdk_images/PDF-and-other-files/Analyser/2013/turismens_oekonomiske_betydning_i_danmark_2011_revideret_udgave.pdf.
- 12 Lise Lyck, 'Turismens udvikling: Et overordnet blik på den generelle udvikling samt den specifikke udvikling i Danmark' (The Development of Tourism: An Overall View of the General Development and the Specific Development in Denmark), 1 March 2014, accessed in March 2014 via: <http://openarchive.cbs.dk/handle/10398/8894>.
- 13 The Danish Ministry of Business and Growth, *Danmark i arbejde: vækstplan for dansk turisme*, January 2014, accessed in March 2014 via: <http://www.evm.dk/publikationer/2014/20-01-14-danmark-i-arbejde-vaekstplan-for-dansk-turisme>.
- 14 *Kulturturister i Danmark: Turistprofil* (Cultural Tourists in Denmark: Tourist Profile), VisitDenmark, 2014, accessed in April 2014 via: http://www.visitdenmark.dk/sites/default/files/vdk_images/PDF-and-other-files/Analyser/2014/turistprofil_kulturturister_i_danmark.pdf
- 15 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*. Danish Agency for Culture, 2013.



STRATEGIC MANAGEMENT IN A LOCAL AND GLOBAL PERSPECTIVE

CAMILLA MORDHORST

The transformation from hidden-away cultural history specialist museum to modern attraction on experience-economic terms has not been without problems by far. Following a turbulent process in connection with the M/S Maritime Museum of Denmark's future operating economics and a complicated construction process, balance has been created in the finances, and the new museum has had an overwhelming reception. The museum now faces the challenge of getting to know its new users – users who are found both in the immediate local area and on the other side of the world.



STRATEGIC MANAGEMENT IN A LOCAL AND GLOBAL PERSPECTIVE

It is rare that an old museum is handed a new beginning. However, this is what happened to the former Danish Maritime Museum in Elsinore, which had been located on the first floor of Kronborg Castle for 98 years, but was moved down in front of the castle into a former dry dock and renamed the M/S Maritime Museum of Denmark in 2013.

In the case of the Maritime Museum, the surroundings were the reason why the museum was forced to move from its old location. The very same surroundings now form a significant backdrop for the experience of the new museum. This article describes how the surroundings are of importance to the decision about building a new museum, and how they are key to the users' experience of the place.

In 1983, Elsinore Shipyard closed, and this ended an important chapter in Elsinore's history. The closing started a debate about what the town was to live off in the future, and in concrete terms, what was to be done with the old industrial area between Kronborg and the town. At first, the construction of housing and business facilities by the harbour was considered, but in the course of the 1990s, focus was directed at Kronborg's value and at the development of the harbour as a cultural resource. These deliberations were bolstered when Kronborg was inscribed on UNESCO's World Heritage List in 2000. In this connection, the castle wanted to have all of its rooms at its own disposal, and the Danish Maritime Museum therefore had to look for new facilities. As the museum handles a national area of responsibility, it could, in principle, have been placed anywhere in Denmark. After many deliberations, it was decided to stay in the area because of the town's historical significance as a maritime town. The decision was supported by the town's ambitions about revitalising the entire area culturally through a large landscape project, which stressed Kronborg Castle's outstanding location, improved the outer fortifications and modernised Elsinore Harbour. The location close to an international tourist destination has also been decisive for the museum. The museum therefore had to be placed underground in order not to obscure the view of Kronborg. The project became a breeding ground for ambitions about a building of international standard, which could contribute to attracting a flow of international tourists to the town and make the area more culturally appealing to the town's citizens.

ELSINORE CULTURE AREA AS A REVITALISATION PROJECT

In his article, 'Interpreting the Development of the Visitor Attraction Product', Stephen Wanhill describes experiments with a development process where old industrial buildings, abandoned market halls, railway stations and harbours located close to central urban areas are transformed into tourist zones for the benefit of visitors and locals alike in order to create growth for the area. For instance, the

development of Baltimore's inner harbour in the 1960s became an inspiration for the renewal of derelict industrial harbour fronts in other parts of the world. Other examples include the Albert Dock in Liverpool, Darling Harbour in Sydney, and the Victoria and Alfred Wharf in Cape Town.¹ One of the most comprehensive projects is the revitalisation of the Ruhr district in Germany, which used to be one of Europe's industrial power centres based on its steel and coal industry. It is not possible to muster a project of that scale in a Danish context. However, the mind-set has striking similarities to the revitalisation plan that Elsinore launched at the end of the 1990s in collaboration with a number of private foundations and the Danish government, considering the problems concerning an area located centrally in the town with closed-down industry, a recession and a current trend towards thinking in terms of experience economy as a way to promote growth in former industrial areas. Thus, there are clear expectations that the M/S Maritime Museum Denmark should attract more tourists to the area and create value for the town's local residents.

THE MUSEUM'S CURRENT USERS

So far, it is difficult to say whom the new museum will attract. The new museum is still in its first year. The User Survey for the museum's first three months shows that the museum has a majority of male, senior visitors. 57% of the visitors are men. The proportion for the other museums is 38%. Furthermore, 36% of the visitors are over 65 years old, while the national average for all museums is 23%. The survey also shows that the users are very satisfied with their visit. They give the overall experience a rating of 8.7, as compared to a national average of 8.4. Only 12% of the museum's users live abroad. The museum's initial results reflect the winter months in a tourist town marked by great seasonal variations. The former Danish Maritime Museum had between 10 and 13 times as many visitors during the summer months as during the winter months, and more than half of these visitors came from abroad. In 2012, they made up 57% of the museum's total number of visitors. The old museum's location at Kronborg made it impossible to separate the museum's former user profile from Kronborg's user profile, as the two institutions shared a common entrance and ticket sales. The vast majority of the visitors most probably came to see Kronborg and in that connection, they purchased a supplementary ticket, so that the visit would also include the Danish Maritime Museum. The individual report for the Danish Maritime Museum's visitors in 2012 does therefore not necessarily indicate which users the museum can expect in the future.

THE DIVERSITY OF THE USER GROUPS

At the Maritime Museum Denmark, we aim to supplement the User Survey with measurements that apply other analysis parameters, which combine motivation and market, as the tradition is, for instance, at several museums in the United Kingdom. One example is the Imperial War Museum's segmentation model. This museum's classification of visitors is inspired by Morris Hargreaves McIntyre's

extensive user surveys in the United Kingdom, which consider users as individual markets with individual needs and communication challenges and possibilities.² The Imperial War Museum's segmentation model is interesting in this context because it reflects the segments' different values and needs, and it encourages differentiated strategies for accommodating and involving the museum's users. At the Imperial War Museum, which consists of a number of departments, consideration is given to targeting each individual department at a specific segment. To the new Maritime Museum, however, it is not a case of homing in on the right segment, but rather about recognising the diversity of the user groups and developing a palette that acknowledges and accommodates these groups' different approaches to the museum as well as their different needs.

The Maritime Museum takes its starting point in different user groups with differentiated needs. These are one-off visitors, who are tourists, and repeat visitors, who are local or come from the region, and users who come from the maritime professions and educational institutions. These user groups can be further subdivided into various target groups: families with children, young people, seniors etc. In this connection, however, I would like to concentrate firstly on the two overall user groups, i.e. the one-off visitors and the repeat visitors, as they are particularly relevant to the question of how we work with both the international and the local.

The one-off visitors are first of all the tourists that Elsinore as a town has staked massively on attracting via the comprehensive renewal plan for the area around Kronborg. The tourists may be Danish or international. As regards these users, it is a question of creating a unique one-day experience that makes the trip to Elsinore worthwhile. In this context, it is crucial whether the overall experience works. This means whether the place and the surroundings match people's expectations, and whether everything works well and appears professional and welcoming. Variation in programme and exhibitions is completely irrelevant in this connection, as tourists probably only get to experience the museum once.

ARCHITECTURAL QUALITY AND A SUCCESSFUL MUSEUM EXPERIENCE

In terms of marketing, the museum and its general qualities are vital. It is essential for the museum to be visible on the largest tourist portals and in international guides. It is also important for the museum to be mentioned in international media. In this connection, the architects behind the new museum, BIG, have played a great role due to their international press network. The museum has been mentioned in leading architecture and design magazines across the world, including *Mark*, *Frame*, *A+U*, *Wallpaper*, *Bauwelt*, *Abitare*, *Space* and *GA*.

Whether being mentioned in the *New York Times'* travel magazine as one of the 52 places you should visit in 2014, or winning the users' contest on the world's largest architecture website, *ArchDaily.com*, as the best cultural building in 2014 will attract more international guests, only time can tell. At any rate, this is the

best possible beginning, which has to be matched by a promise of architectural quality and a successful museum experience. Naturally, the museum's proximity to Kronborg plays a significant role, and the key challenge is to attract some of the 250,000 annual visitors to Kronborg Castle. A double ticket that gives access to both the Museum and Kronborg has been introduced. During the winter months, the double ticket has only been used to a limited extent, but we are expecting to see a different picture when the tourist season starts. It must make sense and be logistically attractive for users to combine a visit to Kronborg with a visit to the M/S Maritime Museum.

LOCAL USERS

Another significant user group is the repeat visitors, who are primarily local citizens or users from the region, for whom the Maritime Museum provides new options for cultural experiences. In contrast to the one-day tourists, users from the local area and the region must be motivated to make repeat visits by different activities or new special exhibitions. The entrance fee for the museum is high. We have therefore introduced an annual ticket as an attractive means of inviting friends on an outing and a visit to the museum during weekends. The museum has already sold many annual tickets, and thereby we have accepted an obligation to put on a programme of activities that gives people good reasons for having invested in their annual tickets. Another target group within the same segment is the holiday home hinterland on the northern coast of Zealand. To these users, the museum will be an attractive outing target during holidays when a visit to the museum can be combined with a visit to Elsinore as a nice change and some entertainment.

To users who have already visited the museum, the place and the surroundings' general qualities fade into the background in relation to the activity programme and the new exhibitions that the museum offers. In this connection, the local media are of great importance, as is local marketing in the town in the form of banners, posters etc. Here, it also makes sense to link the museum to the town's other activities, e.g. pub festival, street theatre festival etc.

It is impossible to say which of the two user groups is most important to the museum in this respect, as each has its own needs, demanding different values from the museum, and differentiated facilities are required in order to accommodate these.

ONE FOCUS OR SUPPLEMENTARY STRATEGIES?

For a business, it would normally be best to simplify and target its activities at one area in order to achieve the most efficient delivery of value, according to Osterwalder and Pigneur, but if the business has several different forms of key activities on which it relies, an alternative could be to 'unbundle the business model'. Ideally, Osterwalder and Pigneur write, it is best to separate these areas in order to avoid conflicts or unwanted side effects.³ For the Maritime Museum,

this is not an option, as it is a state-approved museum, which is to function partly on commercial terms, and as such, it has to address a great variety of stakeholders in different ways. The question is rather how the museum can organise its activities so that it can accommodate these different needs, for instance by having various human resources at its disposal, offering a variety of activities and working with a development strategy that embraces several different user groups at the same time.

WHAT WE ARE AND WHAT WE DO

To us, working strategically with an international as well as a local audience is therefore not so much a question of geographical distance and different languages, although naturally, the marketing channels vary a great deal in many ways. It is more of a deliberate strategy that is to ensure that the museum is constantly aware that it is experienced in different ways and therefore needs to be presented in different ways: a strategy for what we are and what we do. I am convinced that the vast majority of both foreign and Danish tourists come to experience the place, the architecture and the museum as a whole.

This is clear from the latest user review of the museum on TripAdvisor:

"Worth more than a detour. The newly opened (2013) Maritime Museum in Elsinore Denmark, is truly spectacular. Architecture, content, position – in the neighbourhood of Hamlet's Kronborg Castle (Hamlet) and the new "Culture Yard" – all makes the new museum the perfect place for a memorable day out" (from 12 March 2014).

To the local and regional users who know the place, we are certain that variation and renewal will be decisive factors for their desire to get involved with the museum. One example of this type of user has made their opinion known in the museum's visitors' book:

"Splendid architecture – great exhibitions that appeal to all the senses – I actually only expected to be able to relate to the architecture, so it was 'all thumbs up', and I would recommend this place to anyone. It's the second time I've been here – have just invested in an annual ticket."

At the M/S Maritime Museum of Denmark, we endeavour to create 'outstanding experiences', but whether these consist of one-off experiences of something completely special, or whether they meet an expectation of new and surprising ways of experiencing maritime culture and history depends entirely on the users' motivation and expectations. From time to time, it feels like we are paving the path as we walk along it at the Maritime Museum. The point is that we expect to have to pave several paths in order to create a great cultural experience, locally and internationally.





ENDNOTES

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MUSEUMS AND CULTURAL TOURISM: WHICH WAY FROM HERE?

PIER LUIGI SACCO

Keeping on thinking of the museum as a sophisticated, revenue-oriented entertainment machine is outdated, however innovative and challenging this may still sound to the ears of many. Museums are already becoming, and will increasingly become, multifunctional community spaces breaking ground in novel fields such as cultural welfare, lifelong learning, multiculturalism and so on. The challenge then becomes to prepare well in advance for the new scenario, and to be able to address this while overcoming the strictures and difficulties of a day-to-day management of often meagre and shrinking resources, by trying to convince major economic and social stakeholders to join the game.



MUSEUMS AND CULTURAL TOURISM: WHICH WAY FROM HERE?

For a long time, museums of truly global interest have typically been concentrated in the most developed Western countries, primarily in Europe and North America. We have grown accustomed to thinking of culture as a field where, despite the ancient, extraordinary traditions and physical heritage of other continents and areas, the West held a sort of natural comparative advantage in terms of strategic leadership and media visibility, when compared to the rest of the world, in promoting their own assets. Museums have been an important part of this picture and have often contributed to turning cities such as Paris, London, Rome, Berlin and New York into global hubs of cultural tourism, attracting long queues of visitors and generating quite significant economic revenues. Moreover, relatively recent examples, such as Bilbao and its renowned Guggenheim Museum, have shown that this opportunity was not just amenable to already world famous culture cities. Even cities with a relatively weak cultural identity and track record according to the global standards could, in a relatively short time, become magnets of global tourist flows, thereby contributing to the cities' economic and social development, not to mention their cultural development, in a significant way.

This Western-centric picture has rapidly changed in the past decade. Those that were once notable exceptions in the global panorama of museums in the Far-Eastern quadrant, such as Japan or Australia, have become the precursors of a vast movement that has initially invested in countries including South Korea, Singapore and Hong Kong, and now others such as China, India, Vietnam and Indonesia. Likewise, a similar movement is taking place in the Middle East, for instance in the incredibly ambitious Saadiyat Island project in Abu Dhabi. Major projects are also found in nearby emirates and countries, e.g. Qatar, Dubai, Sharjah and Oman, to name just a few of the most notable examples, not to mention other Middle Eastern countries, e.g. Turkey and, in South America, Brazil. This changing global geography of museums is also bringing about profound changes as to the mission of museums and their social functions.

MUSEUMS ARE NO LONGER WHAT THEY USED TO BE

In its initial formulation, the museum can be seen as a place of conservation and display of culturally valuable heritage objects, which would otherwise only be accessible with difficulty to citizens of societies where possibilities of cultural and artistic education, not to mention long-distance travelling, were basically scarce for the majority of society. This is how museums emerged as a platform for individual and social learning as a long-term legacy of the Renaissance culture, suitably upgraded through the application to culture of the universalistic principles of French Illuminism. In the European tradition, this role of the museum as a sort of 'sacred' space of culture and learning has persisted through time, despite the

changes in the socio-economic conditions, which have gradually allowed larger and larger segments of society to access quality educational opportunities and to travel extensively for leisure. Subsequently, the majority has even been able to take advantage of the new possibilities offered by digital platforms, where all sorts of images and data materialize at one's own fingertips. What was once a basic problem of limited access to artistic and cultural artefacts for most people has today turned into the opposite: a universally available overflow of stimuli and possibilities that makes it increasingly difficult to break the attention barriers of people for long enough to allow purposeful, emotionally significant experiences.

The European stigma of the museum as the temple of culture and learning has, to some extent, prevented most European museums (as well as some of their North American counterparts) from turning into big entertainment machines with the takeover of the rituals of mass culture that comes with the diffusion of cultural industries throughout the 20th century. However, there has been a very clear trend towards shifting the attention and motivation of visitors from an in-depth appreciation of the permanent collections of the museum to a scheme of repeat visits linked to an increasingly intense programming of temporary exhibitions. Some of these are of major scientific value and call for years of careful study and preparation, but the majority have mainly been targeted at the reshaping of visitors' behavioural schemes and habits in order to transform the museum into a place of leisure and recreational sociality, or even into a cosy environment for sophisticated lunch or dining experiences. Moreover, the museum as an architectural artefact becomes an element of attraction in itself, and especially so when it is explicitly conceived to become a tourist attraction. The model of the Guggenheim Museum franchise clearly exemplifies this tendency, which is, however, nowadays widely adopted in some or all of its dimensions. The intention is to tailor the offering of the museum at any given moment to the taste and interests of a range of audiences that is as diversified as possible, including specific exhibition programmes and activities for children, for the elderly, for young creative professionals etc. What was once a gateway for the access to certain models of the artistic or cultural canon has today become a multifunctional service hub that accommodates many different kinds of leisure styles and needs in order to ensure high volumes of visitors and to reassure the museum's stakeholders about its vitality and social recognition.

This transition has clearly transformed the (European) idea of the museum from a place to be accessed with awe and reverence under the severe scrutiny of the well learned, to a place that is hospitable, flexible and socially inclusive. However, in countries where museum culture has developed, not through a centuries-long history of public patronage under the cognitive monopoly of the cultural gatekeepers, but on the contrary as a co-evolution process with 20th century mass culture such as in the USA, such a transition has not been really necessary, as it was somewhat integral to the museum mission from the very beginning. What is happening today, though, is that the museum mission and scope are going to

change once again as a reflex of a new wave of technological and social innovation and as an effect of the above-mentioned wider globalization of its cultural geography.

FROM AUDIENCES TO PROSUMERS: THE ACTIVE PARTICIPATION APPROACH TO CULTURE AND MUSEUMS

The experience of visiting a museum used to be mainly one-directional. Visitors entered the museum and were exposed to its contents. At most, with the advent of the customer satisfaction mania, they could fill a form to explain what they liked or disliked, and why. Nowadays, things are extremely different. Most people are connected to social media, and they are quickly learning to structure their everyday experience (and not just their leisure time) as multimedia narratives to be shared in real time with friends, acquaintances, and even just with anyone interested. They post images of their visit, they comment, make links to other visits and experiences, and possibly engage in conversations with other people who have already visited that venue. The museum experience, then, is no longer a script with fixed roles and rituals. Instead, it becomes a dynamic social game. Audiences are no longer just audiences but become, to varying degrees, prosumers who use the occasion of the museum visit to produce their own cultural content.

This new possibility entails profound changes in the way visitors structure their own experience of the museum and in the way they build on the legacy of the experience. In the phase of passive reception of the museum contents, visitors basically act as hunters and gatherers: They collect trophies (postcards, merchandising, souvenirs) that remind them of their experience but can also be shown to others in order to gain some social credit. Eventually, the experience boils down to a small collection of such trophies, which are representative and valuable because they provide an effective synthesis of the experience itself (e.g. the most famous artworks seen during the visit, or some relatively little known ones if the hunter/gatherer wants to play the hidden treasure hunter). They may also embody the particular kind of scarcity that is due to local typicality – something that only those who have visited the place can have, because it can only be found there, and which possibly requires some careful search and some knowledge of the local cool vendors. When the experience has to do with visits to venues that host particularly well known and auratic objects (the Mona Lisa at the Louvre Museum would be one of the clearest examples), the souvenir is not enough (you can find postcards of the Mona Lisa just about everywhere) and therefore a photo is needed, not as a documentation (the postcard is likely to be much more faithful and accurate than a photo shot in the middle of a crowd), but rather as a testimony of the fact of really having been there, only a few metres away from the masterpiece.

This hunting/gathering attitude, which also has an intriguing and as yet unexplored gender role characterization (and not incidentally derived from social rituals that have developed during a historical phase of male domination in the construction and control of the cultural sphere), is fundamentally challenged by

the new situation where the collection of objects is being substituted by the narration. This is a totally different mode of experience structuring from the gender role point of view, and clearly associated with the feminine one. It is not that visitors are now uninterested in collecting objects and souvenirs – quite the contrary, they probably have even more incentives to buy them in the new context. But the point is now that the objects are no longer the protagonists of the story, they are just items that illustrate or strengthen aspects of an individual or collective narration, which becomes the real focus. The selfie in the strategic location of the museum becomes expressively much more poignant than anything else – it curiously resembles photos of rock climbers smiling at us from a mountaintop: They made it, and proudly show to others what they have accomplished.

Maybe this is why women are today assuming such a pervasive role in the production and organization of culture everywhere in the world, and typically constitute the most active and engaged part of museum visitors and, more generally, cultural tourists. Museums, therefore, cannot any longer simply remain repositories of culture and knowledge or entertainment machines: They become spaces for social learning *and* narration. Their own narratives still make the difference, but all the more so to the extent that they simulate visitors' narratives, creatively interact with them, and are able to sustain the further development of the narrative even after the visit is over. But this means, in turn, that the interaction with the museum can begin well before the visit actually starts. The new digital, interactive playground may motivate the visitor to come, prepare the context for the experience, provide the background knowledge to dig one layer deeper into what is about to be seen and heard, and so on. In other words, moving away from the public patronage and creative industry paradigms, where the museum still works as a one-directional device, to the cultural ecology paradigm, where the museum takes part in a horizontal dialogue with its visitors, the museum breaks the borders of its own physical space and becomes a subject that can pursue a relation with its (potential, future, past, repeat) visitors even when they are somewhere else. Museums can even create their own communities of visitors and practitioners, which they constantly engage and stimulate, and from which they actively learn at many different levels. Visitors become prosumers – they are not complete outsiders, but participate in their own right in the development of the museum narrative from their own, personal standpoint.

WHICH WAY FROM HERE?

However dynamic the current situation, we are in the middle of an extremely complex socio-technical transition whose long-term consequences in terms of experience models and patterns of use of museums are still largely to be appreciated. The emergence of the cultural ecology that we have foreshadowed in the previous section is reasonably just a preliminary phase of what is likely to become a multi-layered environment where hybrid, constantly flowing combinations of the physical and digital dimensions are the norm. In the next few years, we will most likely witness the massive diffusion of features such as augmented reality,

digital holography and the internet of things, to name some of the most well-known examples of currently emerging technologies. At the same time, all these new features will provide exciting grounds for a complementary developmental trend that is gaining momentum at an impressive pace: gamification. Game-like interaction is rapidly evolving from an often stigmatized form of lowbrow entertainment into an extremely interesting and flexible experience format with major potential in fields such as education, professional training, storytelling and communication, and as a cultural media in its own right. Gamified museums will then likely be the norm in a not too distant future, and the museum itself could become a virtual arena for individually or socially connected gamified exploration of collections and (purposefully designed) exhibitions, but also of large databases of contents and information. Gamified interaction could also likely be leveraged upon for the very building and organization of large content databases.

It is then easy to conjecture that such innovations will go much beyond a mere, more spectacular digital showcasing of contents. The likely way forward is that such environments will pave the way not only to highly personalized ways of narrating the museum experience, but also to living it in the first place. But, on the other hand, this will also call for massive injections of new forms of digitally related museum professionalism, as well as for a deep rethinking and reshaping of the very nature of museum apparatuses. And this is a field where, incidentally, European museums will have to put in some serious effort to keep up with the new museum standards that are being elaborated in the next generation of museums that flourish in culturally emerging countries, which, if penalized in many other dimensions, will take advantage of the opportunity to shape up their museum concept and environment, taking directly into account the new possibilities and needs of the 21st century socio-cognitive landscape.

An interesting consequence of the above is then the fact that museums are today a major area of socio-technological innovation – whereas traditional museum environments are traditionally considered low-tech areas according to customary standards. This is a challenge for curators, conservators, artists and creative professionals and visitors alike. The already vanishing passive attitude of visitors and their growing engagement in active storytelling is possibly evolving into an even more active role that makes them the members of a community of practice where they constantly engage with the cultural professionals in a constant process of sense-making, design improvement, collaborative content production etc. And, if this is true, probably it is the very notion of cultural tourism that is to be basically reworked to cope with the radical change in the role of the museum experience in the everyday life of people in a culturally immersive society.

This perspective implies an enlargement of focus, from the current prevailing attention to the capacity of museums to generate economic revenue from their activity, to the more general issue of the indirect (spillover) effects of cultural participation on other dimensions of sociality, sustainability, cohesion and so on. Once museum ‘visitors’ (and inverted commas are in order at this point, to signal the subtle but fundamental shift of meaning) become an active part of a community

of practice – and therefore become potentially engaged at unprecedented levels and with much more consistency and continuity than what is normally happening today – the effects of the museum experience on aspects such as quality of life and well-being, openness to multicultural exchange, sensitivity to sustainability issues and the like, are in principle quite substantial, as it is being proved preliminarily by current research on the spillover effects on cultural participation. Keeping on thinking of the museum as a sophisticated, revenue-oriented entertainment machine is therefore basically outdated, however innovative and challenging this may still sound to the ears of many. Museums are already becoming, and will increasingly become, multifunctional community spaces breaking ground in novel fields like cultural welfare, lifelong learning, multiculturalism and so on. The challenge then becomes to prepare well in advance for the new scenario, and to be able to address this while overcoming the strictures and difficulties of a day-to-day management of often meagre and shrinking resources, by trying to convince major economic and social stakeholders to join the game.

At the end of the day, the real issue now is cultural policymaking. To what extent are cities and institutions aware of such perspectives? And to what extent are they incorporating these into their strategic planning? Are they beginning to understand, and to take into account, the strategic complementarities between the future development of museums and the innovation processes currently happening in other fields of knowledge, technology and society? And in the specific perspective of Europe, is the current 2014-2020 strategic framework sitting properly in this rich landscape of opportunity? Maybe not completely. However, the current framework must at least make space for the essential preliminary action and experimentation that is needed to position Europe competitively in the post-2020 scenario, which is likely to be the one where the scenario discussed in this writing will be fully developed and will become common currency. Let's move on then. We seem to live in interesting times.

APPENDIX

APPENDIX 1

PARTICIPATING INSTITUTIONS

Abeline's Farm	Design Museum Denmark
Archaeology Haderslev	Djursland's Museum and the Danish Fishery Museum
Arken – Museum of Modern Art	Dorf Mill and Møllegård
ARoS – Aarhus Museum of Art	Dueholm Priory
Art Centre Silkeborg Bad	Esbjerg Art Museum
Bangsbo Fortress	Esbjerg Museum
Bangsbo Museum	Experimentarium
Bork Viking Harbour	Fahl Inn Museum
Bornholm Museum of Art	Fredericia Urban Museum
Bottle Peter's Collection	Fuglsang Art Museum
Brede Works	Funen Art Museum
Brundlund Castle Museum of Art	Funen Village
Bundsæk Mill	Fur Museum
Carl Nielsen Museum	Fyrkat Viking Centre
Cathrinesminde Brickworks	Færgesgården Museum
Center of Photography	Faaborg Museum (of Paintings from Funen)
Christiansborg, The Royal Reception Rooms	Gammel Estrup, the Manor Museum
Christiansborg, The Ruins	Geo Museum Faxe
Cold War Museum Langelandsfort	Geological Museum
Copenhagen Contemporary Art Center	Gilleleje Museum
Court and Jail Museum	Gl. Holtegaard – Art Gallery for Contemporary and Modern Art
Cultural History / Art Tønder	Glud Museum
Cultural History Sønderborg	Greve Museum
Cultural History Aabenraa	Hals Museum
DAC – Danish Architecture Centre	Hans Christian Andersen Museum
Danish Agricultural Museum	Hans Christian Andersen's Childhood Home
Danish Immigration Museum	HEART – Herning Museum of Contemporary Art
Danish Jewish Museum	Helligåndshuset
Danish Maritime Museum	Helsingør City Museum
Danish Museum of Hunting and Forestry	Heltborg Museum
Danish Museum of Science and Technology	Herning Museum
Den Frie – Centre of Contemporary Art	

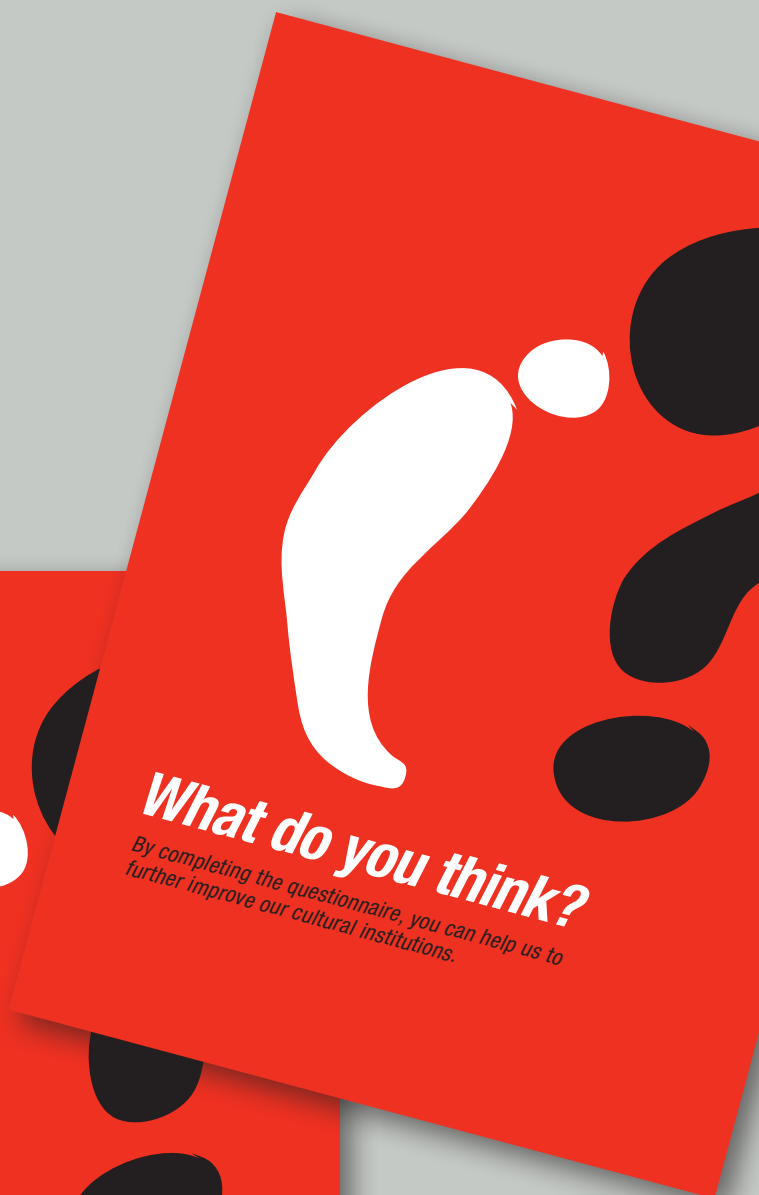
Hjemsted Iron Age Park	Natural History Gram
Hjorth's Factory	Natural History Museum
Holbæk District Museum	Naturama – Modern Natural History
Holstebro Museum	New Carlsberg Glyptotek
Holstebro Museum of Art	Nivaagaard Collection of Paintings
Horsens Art Museum	Nyborg Castle
Horsens Museum	Nymindesgam Museum
Højer Mill	Odder Museum
J. F. Willumsen's Museum	Odsherred Museum of Cultural History
Jens Søndergård's Museum	Open-air Museum
Johannes Larsen Museum	Open-air Museum Hjerl Hede
Kalundborg Museum	Ordrupgaard Museum
Kejsergaarden Crafts Museum	Overgaden – Institute of Contemporary Art
Koldinghus Museum	Pederstrup Museum
Kommandørgården	Post & Tele Museum Denmark
Kronborg Castle	Psychiatric Collection
Kroppedal, Museum for Astronomy, Modern History and Archaeology	'På Lynget' Museum Farm
KUNSTEN Museum of Modern Art Aalborg	Randers Museum of Art
Kunsthall Charlottenborg	Randers Museum of Cultural History
Kunsthall Aarhus	Ribe Museum of Art
Køge Museum	Rosenborg Castle
KØS – Museum of Art in Public Places	Roskilde Cathedral
Ladby Viking Museum	Royal Jelling
Lindholm Høje Museum	Rønnebæksholm
Louisiana	Shipwreck Museum
Main Exhibition, Skt. Olsgade, Roskilde Museum	Silkeborg Museum
Marstal Maritime Museum	Skagen Urban and District Museum
Melstedgård, Gudhjem	Skagen's Museum
Merchant Lützhøft's House	Skanderborg Museum
Mothsgården	Skarregaard
Museum Jorn	Skibsklarerergaarden
Museum of Contemporary Art	Skive Museum
Museum of Copenhagen	Skovsgaard – Carriage, Forestry and Servant Museum
Museum of Cultural History Rønne	Sorø Museum
Museum of Danish Resistance	Sorø Museum of Art
Museum of Photographic Art	Spøttrup Museum
Møntergården Urban Museum	Stevns Museum
National Gallery of Denmark	Stevnsfort Cold War Museum

Struer Museum	The Powder Works Museum, Frederiksværk
Sæby Museum	The Prince's Mansion
Søbygaard	The Prison Museum in Horsens
Sønderskov Museum	The Royal Danish Arsenal Museum
Tadre Mill	The Royal Danish Naval Museum
The Amager Museum	The Royal Stables
The Amalienborg Museum	The Shipbuilding Museum
The Amber Museum	The Skovgaard Museum
The Circus Museum	The Steno Museum
The Danish Museum for Nursing History	The Storm P. Museum
The Danish Museum of Industry, The Museum for Working-Class, Tradesman and Industrial Culture	The Theatre Museum at the Court Theatre
The Danish Railway Museum	The Town Hall and the Siamese Collection
The David Collection	The Urban Museum of Willemoesgården
The Energy Museum	The Viking Fortress Trelleborg
The Fisheries and Maritime Museum	The Viking Ship Museum in Roskilde
The Flynderupgård Museum	The Women's Museum in Denmark
The Give-Egnens Museum	The Workers' Museum
The Hirschsprung Collection	Thorvaldsen's Museum
The House of History, Ringsted Museum	Tirpitz Battery
The House of Knud Rasmussen	Trapholt Museum of Art
The Karen Blixen Museum	Varde Museum
The Kastrupgård Collection	Vejen Art Museum
The Limfjordsmuseum	Vejle Museum of Art
The Media Museum	Vendsyssel Historical Museum
The Moclay Museum	Vendsyssel Museum of Art
The Mose Farm	Vesthimmerland Museum, Museum Centre Aars
The Museum Farm Karensminde, Grindsted	Viborg Kunsthall
The Museum in Frederiksgade	Viborg Museum
The Museum of Ancient Art	Viebæltegård Social Welfare Museum
The Museum Ribe's Vikings	Welcome Centre / Samsø Museum
The Museum	Zoological Museum
The Occupation Museum	Øhavsmuseet Faaborg
The Old Town, National Open Air Museum of Urban History and Culture	Øm Priory Museum
The Open-air Museum	Østergade
The Police Museum	Aalborg Historical Museum

APPENDIX 2

THE QUESTIONNAIRE





Sådan udfylder du spørgeskemaet
(Brug en kuglepen)

 Korrekt kryds
 Rettet Kryds

28 Rigtige tal

1 Giv en samlet vurdering af din oplevelse på en skala fra 1 til 10

'1' betyder meget dårlig og
'10' betyder meget god.

Meget dårlig					Meget god				
1	2	3	4	5	6	7	8	9	10
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2 Bedøm din oplevelse i dag på en skala fra 1 til 10

'1' betyder meget dårlig og
'10' betyder meget god.

	Meget dårlig					Meget god					Ved ikke/ ikke relevant
	1	2	3	4	5	6	7	8	9	10	
Udstillingerne	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Atmosfæren	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Egnethed for børn	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mulighed for at lære noget nyt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Udstillingernes emner	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Udstillingernes præsentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Muligheden for at deltage aktivt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arrangementer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rum til refleksion og fordybelse	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Variation i formidlingen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Service og betjening	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Information i billetsalget	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3 Hvilken beskrivelse passer bedst med, hvorfor du er på udstillingsstedet i dag?

Vælg den beskrivelse, som kommer nærmest.

- ☐ **Oplader** – Jeg er her for at få ny energi og for at finde ro og tid til fordybelse.
Jeg søger æstetiske oplevelser i stedets udstillinger, arkitektur og omgivelser.
- ☐ **Fagligt interesseret** – Jeg er her på grund af en specifik faglig interesse.
Jeg forholder mig kritisk til udstillingen/-erne og den faglige formidling.
- ☐ **Oplevelsesjæger** – Jeg er her for at opleve og koncentrerer mig om det mest iøjnefaldende.
Jeg behøver ikke se alt for at lære stedet at kende.
- ☐ **Vært** – Jeg er her for at skabe en god oplevelse for dem, jeg er sammen med.
Det vigtigste er, at de mennesker, jeg er sammen med, synes her er interessant at være.
- ☐ **Videbegærlig** – Jeg er nysgerrig og interesseret. Jeg er her i dag for at få ny viden og inspiration.
- ☐ **Vedhæng** – Jeg er her, fordi jeg følges med andre.

4 Hvor stor er din viden inden for det område, du har beskæftiget dig med her i dag?

- ☐ Jeg ved ingenting
- ☐ Jeg ved lidt
- ☐ Jeg interesserer mig for området og ved noget
- ☐ Jeg ved en hel del
- ☐ Jeg har viden på højt fagligt niveau

☐ ☒ ☐

5 Vil du anbefale din oplevelse her i dag til andre?

- ☐ Ja
☐ Nej
☐ Ved ikke

6 Ankom du hertil fra en ferieadresse?

- ☐ Ja
☐ Nej

7 Hvad er din alder?

8 Hvilket køn er du?

- ☐ Mand
☐ Kvinde

9 Hvad er din højeste gennemførte uddannelse eller niveauet på din igangværende uddannelse?

- ☐ Folkeskole
☐ Gymnasial eller erhvervsgymnasial uddannelse
☐ Erhvervsfaglig uddannelse
☐ Kort videregående uddannelse, under 3 år
☐ Mellemlang videregående uddannelse, 3-4 år
☐ Lang videregående uddannelse, over 4 år

10 Hvor bor du?

- ☐ Danmark
☐ Norge
☐ Sverige
☐ Tyskland
☐ Andre europæiske lande
☐ Andet

11 Har du nogen kulturel tilknytning til et eller flere lande uden for Danmark?

Hvis ja, hvilket/hvilke områder?

Sæt gerne flere krydser.

- ☐ Afrika/Sub-Sahara
☐ Asien
☐ Australien
☐ Det arktiske område
☐ Stillehavet
☐ Europa
☐ Mellemøsten/Maghreb
☐ Nordamerika
☐ Norden
☐ Rusland
☐ Sydamerika

12 Hvad er dit postnummer?

13 Hvad er din holdning til følgende udsagn?

'1' betyder Helt enig og '7' betyder Helt uenig.
 Et kryds i den midterste boks betyder, at du er neutral.

	Helt enig					Helt uenig		Ved ikke
	1	2	3	4	5	6	7	
Altting ændrer sig for hurtigt i dag	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Det er for let at få penge fra det offentlige	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Det bør være frivilligt, hvorvidt man vil være medlem af en fagforening	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hvis vi ikke passer på, tager den moderne teknologi magten fra menneskene	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Der gøres for lidt for flygtninge i Danmark	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Det er vigtigt for mig at have succes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
IT og moderne teknologi giver mig mange fordele i min hverdag	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jeg køber helst økologiske fødevarer, hvis jeg kan få det	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14 Må Kulturstyrelsen henvende sig til dig i forbindelse med andre undersøgelser om kulturinstitutioner en anden gang?


- ☐ Ja
☐ Nej

Mobil-nr.

How to complete the questionnaire

(Please, use a ballpoint pen)

 Correctly ticked
 Amended tick

 Correctly written numbers

1 Please 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		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

2 Please 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	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
The atmosphere	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Suitability for children	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Offering ways of learning new things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
The exhibitions' topics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
The exhibitions' presentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Offering ways of active participation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Room for reflection and immersion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Variation in communication	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Information at the box office	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

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.
- ☐ **Facilitator** – 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 from a holiday destination address?**

- ☐ Yes
☐ No

7 **How old are you?**

--	--

8 **What is your gender?**

- ☐ Male
☐ Female

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-Saharan
☐ Asia
☐ Australia
☐ Arctic
☐ Pacific Ocean
☐ Europe
☐ Middle East and Maghreb
☐ North America
☐ Scandinavia/Nordic region
☐ Russia
☐ South America

MUSEUMS – KNOWLEDGE, DEMOCRACY AND TRANSFORMATION

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Page 4, Elmgreen og Dragset: "Powerless Structures fig. 15. 12
hours of white paint", 1997
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TRANSFORMATION

What does sustainability mean in relation to museums? It means that museums consider environmental challenges as well as political and cultural issues that contribute to the development of sustainable societies. It is a holistic practice that has people at the centre, and which is inclusive.

The User Survey is a tool to help each individual museum contribute to social and cultural change. It is a motivation to focus on how the spirit of place, as a cross-disciplinary and intercultural frame of understanding that includes tangible culture and intangible cultural heritage, can contribute to social poetry.

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How can museums, as democratic educational institutions in society, create constructive input for social and cultural change? This publication presents the results of the User Survey for 2013, which is based on responses from more than 200 Danish museums and cultural institutions. The results are presented along with analyses and reflections from management perspectives and international, cross-disciplinary expert perspectives. The publication addresses four current challenges that museums are facing.

Identity and Learning Behaviour focuses on the users' social and professional learning, and thus on how museums can promote the development of citizenship competences. Here, the question about how museums can develop into knowledge centres and learning environments for citizens with a lower or upper secondary school or vocational background is identified as an urgent challenge.

Space for Intercultural Dialogue reflects on the fact that one third of the users who live in Denmark state that they have a cultural affiliation with a country or geographical area other than Denmark. This is a motivation for museums to develop intercultural competences and create a framework for intercultural dialogue.

Gender Equality is an urgent issue, which is on the agenda in relation to museums, both in Denmark and internationally. While the proportion of female users at the museums is rising, men are still notably overrepresented on museum boards and in museum management, and museum exhibitions and collections are dominated by masculine narratives.

Cultural Tourism at museums is experiencing growth. A quarter of the museums' users are foreign tourists, and the expectation is that the number will increase over the coming years. How do museums relate to this challenge, and is there a contrast between local involvement and an international strategic focus?

