



universität
wien

MASTERARBEIT / MASTER'S THESIS

Titel der Masterarbeit / Title of the Master's Thesis

Museum for Everyone (?)

The role that a museum's identity and history play in its strategies for
creating a barrier-free museum

verfasst von / submitted by

Petra Sigrid Michelmann, BA

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Master of Arts (MA)

Wien, 2019 / Vienna 2019

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

UA 066 656

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

DDP CREOLE-Cultural Differences and
Transnational Processes

Betreut von / Supervisor:

ao. Univ.-Prof. Mag. Dr. Hermann Mückler

Acknowledgements

I would like to thank my supervisor ao. Univ.-Prof. Mag. Dr. Hermann Mückler, who took over after the retirement of my previous supervisor. Moreover, I am very grateful to the Weltmuseum in Vienna and the Statens Museum for Kunst in Copenhagen for allowing me to carry out my research there. A special thanks also goes to Mandana Roozpeikar and Michael Hansen and the museum educators, volunteers and visitors who spoke to me during my fieldwork. They were all so open, friendly and helpful.

I want to thank Luke Walker, Natalie Wong, Linda Kerr, Louise Stocker, Sarah Kaineder and Maria Michelmann for taking the time to proofread my thesis. Their suggestions, comments and corrections are very much appreciated.

Finally, I would like to express my gratitude towards my loving family and dear friends, who supported me not only during the time of research, writing and revision, but throughout the whole period of my studies. I am truly blessed to have such wonderful people in my life.

Affidavit

I hereby confirm that my thesis entitled “Museum for everyone (?)” is the result of my own work. I did not receive any help or support from commercial consultants or others. All sources, data and materials applied are listed and specified in the thesis.

Furthermore, I confirm that this thesis has not yet been submitted as part of another examination process and neither in identical nor in similar form.

Table of Content

1. Introduction	1
2. Research process	2
2.1 Topic selection	2
2.2 Development of my research question(s)	2
2.2.1 Main research question.....	3
2.2.2 Sub-questions:	3
2.3 Choice of methods.....	4
2.4 Development of a research concept.....	4
2.5 Fieldwork process.....	5
2.6 Evaluation and analysis of the collected data.....	7
3. Methods	9
3.1 Literature research and review	9
3.2 Fieldnotes	10
3.3 Participant observation	11
3.4 Guided-interviews with experts.....	11
3.5 Informal talks	14
3.6 Transcription.....	15
3.7 Photos	16
3.8 Obtained data.....	16
3.9 Analysis and interpretation of the empirical data	17
4. My research field – The museum.....	19
4.1 Definition	19
4.2 Historical development	20
4.3 Museum and ethics	23
4.4 Areas of responsibility	24
4.4.1 Collecting	25
4.4.2 Safekeeping/Preservation	26
4.4.3 Researching.....	27
4.4.4 Exhibiting	27
4.4.5 Representing.....	30
4.4.6 Educating/Informing	31
4.4.7 Stimulating/inspiring/critiquing.....	33
4.4.8 Entertaining.....	34
4.5 Identity and History of the Weltmuseum in Vienna	36

4.6	Identity and History of the Statens Museum for Kunst in Copenhagen	41
5.	The Cultural Education Programmes	45
5.1	In the Weltmuseum.....	45
5.1.1	Kinderaktiv – Programme for children in summer	47
5.1.2	CoolTour	49
5.1.3	KulturExpresso.....	50
5.1.4	Lange Nacht der Museen (Long Night of the Museums).....	51
5.2	In the Statens Museum for Kunst	52
5.2.1	SMK Wednesdays	52
5.2.2	SMK Fridays	54
5.2.3	SMK KOM.....	55
5.2.4	Programmes for children and young people	57
5.2.4.1	Art school & workshops	58
5.2.4.2	ULK.....	60
6.	Discussion of central terminology and notions	61
6.1	Central terms.....	61
6.1.1	Identity	61
6.1.2	Culture	63
6.1.3	Barrier-free museum	64
6.2	Theoretical approaches	67
6.2.1	Museum education/pedagogics	67
6.2.2	Art education/Cultural education	68
6.2.3	Storytelling	69
6.2.4	Educational play and experiential learning.....	71
6.2.5	Intercultural and transcultural pedagogy	72
7.	Findings and results	74
7.1	The central story.....	74
7.2	Similarities and Differences between the Weltmuseum and the SMK	74
7.3	SMK for all.....	77
7.4	Weltmuseum Vienna, it's all about people.....	78
7.5	Museums – of everyone and for everyone?	79
7.5.1	Meeting visitor needs	80
7.5.2	Target-groups	83
7.5.2.1	Elderly people	83
7.5.2.2	Children	86
7.5.2.3	Teenagers and young adults	87

7.5.3	Inclusion and Exclusion at the museum	89
7.6	Interconnectedness	92
7.7	Museums as witnesses of changes in society	93
7.7.1	Democratisation – meeting on an eye-to-eye level	94
7.7.2	The Danish National gallery and Cultural Diversity	96
7.7.3	Breaking language-barriers at the museum	100
7.7.3.1	<i>Hygge</i> at the museum.....	101
7.7.4	The museum in the digital age	103
7.8	Making the case for museums – possibilities and limitations.....	106
8.	Conclusion	110
9.	List of references	113
9.1	Bibliography.....	113
9.2	Online sources	118
9.3	List of figures	122
9.4	Appendix	123
	Recorded interviews.....	123
	Fieldnotes.....	123
	Abstrakt – Deutsch	124
	Abstract – English	125

1. Introduction

“Museums are the treasure-houses of the human race. They store the memories of the world’s peoples, their cultures, their dreams and their hopes”. (Ambrose & Paine 2012: 8)

While looking at museums, a shift in identity is observed. Their roles and appearances have changed quite a lot in recent years. At this point in time their purpose is not only the storage and display of precious, historic and/or extraordinary objects; additionally, museums should also be places of fun, learning and exchange, which create opportunities for dialogues.

Furthermore, museums try to get rid of their image as being ‘old, dusty and boring’. Museums have become interactive and invite the visitors to try, touch and participate. The development of these cultural institutions is going towards a limitless and barrier-free museum, a place of inclusion, where everybody can benefit from the contents conveyed by the museum. It must be declared that in this thesis the term ‘barrier-free museum’ does not only include access for handicapped people. Barriers can be physical; however, they can also be sensory, emotional, financial, intellectual, cultural, attitudinal, or simply a lack of information. These days many people are also restricted by their limited use of time in a globalised capitalist work ethic. The goal is to create a museum that is accessible for all people. All ages should be addressed and there are more and more programmes offered for linguistically, physically or financially disadvantaged people. There are museum-days with free or reduced admission, guided tours for children, adolescents, adults and senior citizens, as well as programmes for non-German/Danish-speaking people, parents with babies, blind people and other social groups. By improving access and trying out new strategies the museums might be able to attract and retain diverse audiences; more importantly they could increase their contribution to broader society.

The objective of this thesis will be to investigate the impact of a museum’s personal history and identity on its cultural/art education programmes. Furthermore, using examples from the Weltmuseum in Vienna and the Statens Museums for Kunst (SMK) in Copenhagen, this thesis will discuss how the vision of building ‘a museum for everyone’ came about and which strategies are being used by museums for realising this vision.

2. Research process

2.1 Topic selection

The museum is an exciting place, where knowledge, history, art and culture are conveyed. The idea for this thesis was inspired by my work as a guide in the Children's Museum of the Schloss Schönbrunn (2014-2019), where I discovered my interest in the museum. Therefore, this is a topic close to my heart. After having worked in various museums as an intern or seasonal worker (Schönbrunn, Theater Museum, Wien Museum and Belvedere) and having gained valuable experiences in this field, it therefore makes sense to combine these impressions from my own work experience with the collected research-data for my Master thesis.

As more and more museums try to be open to everyone and attract new audiences, this seemed to be an interesting phenomenon that was worth further exploring and therefore, an example of a museum's strategic demonstration of their cultural education programmes to create a 'barrier-free museum' became my main research focus.

2.2 Development of my research question(s)

At the beginning of this research process, my aim was to investigate the cultural education strategies of two different museums in order to meet the various needs of the visitors. Since my previous tutor for the Master thesis, Dr. Kuhnt-Saptodewo, was a curator at the Weltmuseum in Vienna, this was a great opportunity for doing research at this museum. After some consideration the Statens Museum for Kunst (SMK) in Copenhagen was subsequently chosen as the second case study of this research, as well as a comparative site with which to extract a broader reflection of museums theoretical value.

The original plan was to compare the education programmes of both museums in regard to creating a barrier-free museum. The first version of my research question was:

Which approaches exist in the cultural education programmes of the Weltmuseum in Vienna and in the Statens Museum for Kunst in Copenhagen to create a barrier-free museum for all people?

After entering the field with a rather open approach, my research helped me to discover the relevance of a museum's identity and history for the cultural education. (The term 'identity' will be discussed further in chapter 6.1.1.) This should also be mirrored in my research question. My own dissatisfaction with the preliminary research question along with the feedback received in the Anthrolab seminar, that it was too descriptive, led to its alteration.

2.2.1 Main research question

How can the differences in their strategies to create a barrier-free museum for all people be explained with the different identities and histories of the Weltmuseum in Vienna and the Statens Museum for Kunst in Copenhagen?

This now revised research question fosters a qualitative, comparative and non-generalizable investigation. It already implies that there are differences in the museums' strategies to create a barrier-free museum, which are due to their disparate histories and identities. From this preliminary assumption, the thesis will be built to tackle the problems of this research. Furthermore, the question highlights that two museums in two different countries are discussed. Dealing with comparisons without considering generalising means to acknowledge that all museums are different. The findings from these two specific museums can merely serve as examples, as different strategies might have been found in other museums. It must be clarified further that this is not a competition to find out, which museum is more successful in its approaches.

2.2.2 Sub-questions:

- How does Museum X try to create a museum for everyone?
- How does the Museum X see itself/its own identity and history?
- How does the identity of the Museum X influence the cultural education programmes?
- What are the current challenges for the Museum X?
- How does Museum X try to attract different groups of visitors?
- Which target-groups are addressed by the offered programmes?

- What does the cultural education programme at Museum X look like?
- How and by whom are the cultural education programmes put together?
- Which instruments (theories and techniques) of museum education are used in the Museum X?
- What are the similarities and differences between the cultural education programmes in the two museums?

2.3 Choice of methods

After an extensive methodological literature review, the methods were chosen which promised to be the most effective and to achieve the best results and with the smallest expenditure of time and effort. (Beer 2008:12) This thesis aims to gain a better understanding of museums' strategies in their cultural education programmes to create a barrier-free museum and to clarify the role that a museum's history and identity play in it. The way to go about investigating this will be to look at the biography of the two selected museums and to gain an insight into their self-image mainly by observing the current education programmes and talking to members of the museum staff. In order to receive an ideally complete and 'thick description' (see: Geertz, 1973) of the phenomenon a data and method triangulation will be carried out. Thus, the results gained through different methods, like literature research, participant observation, interviews, informal talks and fieldnotes, will be compared and set into relation to each other. (Lüders 2007: 400) The methods of choice will be discussed further in chapter 3.

2.4 Development of a research concept

The research concept gives an overview of the (intended) investigation and clarifies its purpose and relevance for the scientific community. In the introduction, the researcher explains his/her reasons for choosing this field and the according field approach. The research concept usually contains the central research question(s) and the chosen methods for the data collection. It needs to be considered which resources might be needed for carrying out the scientific investigation and what time frame seems realistic. Furthermore, the researcher has to disclose the methods that will be used for analysing and interpreting the collected material. (Flick 2004: 252f)

My preliminary concept paper was rather vague, as it was yet to be grounded anthropologically. It was sent out to raise interest in my research and to find a supervisor for my thesis. Yet, over time a more developed concept paper was created in the course of the Anthrolab seminar with Professor Schweitzer. It led to the revision of my main research question and a more extensive literature research.

2.5 Fieldwork process

The characteristics of ethnological research shall be briefly summarized. Bettina Beer describes four important features:

Firstly, ethnologists (as well as anthropologists and to an extent sociologists) gather their data in the field, which means that they try to immerse into the lifeworld of the people they are investigating and to gain insight into their everyday practice. It is a very extensive field with an abundance of processes and social relationships. Secondly the ethnological research is characterised by its variety of methods. It is of great advantage that various techniques, sources of information and types of data are complementary and are mutually controlling each other. Each method requires a different know-how of the researcher, as he/she needs to know which advantages and disadvantages the methods have and how to apply them. Thirdly, the gained data serves as a basis for finding a suitable answer to the research question or problem. Fieldwork is therefore target oriented. Finally, overall connections need to be considered, as well as the pre-knowledge and role of the researcher as this substantiates the theoretical analysis via researcher transparency, reflexivity, and theoretical clarity. (Beer 2008: 11f)

It shall now be made clear how this investigation was undertaken, and the fieldwork process shall be outlined. Choosing two different museums, this thesis highlights differences and similarities in strategies to create a museum for everyone. Having had the opportunity to go on an Erasmus exchange to Copenhagen, it was possible to use this stay for my research and identify a suitable museum for carrying out a part of my research there. The cross-cultural comparison between Copenhagen and Vienna could have an advantageous effect and lead to new and interesting findings. As my previous supervisor for the MA thesis was working at the Weltmuseum in Vienna, she suggested to compare the cultural education in this museum with a museum of my own

choice in Copenhagen. We agreed that it was not relevant for my research focus, what type of museum it would be. After checking out several Danish museums the National gallery of Copenhagen, which is called Statens Museum for Kunst was chosen and set in comparison with the Weltmuseum in Vienna. The reason for comparing them, even though one is an art-museum and the other one an ethnological museum, is that both museums claim to be relevant and important for everyone: the Weltmuseum, because it discusses human universality and the SMK, because art is about people expressing themselves, their thoughts, their feelings, their society and so on.

My fieldwork started in the summer 2017 before leaving for Copenhagen by attending an event at the Weltmuseum, where the new cultural education strategies and programmes were introduced. At that time the Weltmuseum was not officially reopened yet, but there was a summer programme for children outside in the Burggarten, where I was allowed to do participant observation, take photos and have informal talks with the cultural educators. The next step in this investigation was to contact the head of the cultural education team Mandana Roozpeikar and setup a meeting with her and arrange an interview.

In September 2017 my exchange in Copenhagen started. After using the first semester for settling in and getting to know the city and its museums, the decision to carry out my research at the SMK was made. The art education department was contacted by me per email. I was able to do participant observation at different programmes (ballet at the museum, SMK KOM, seminar-day), and I tried to navigate the practical difficulties of making detailed notes whilst trying not to stand out. During the SMK KOM (programme to encourage people to practice Danish and talk about art) it was possible to have several informal talks with participants, art educators and volunteers, which helped me to gain a better understanding of their motivations, goals, challenges and opinions.

During the Christmas vacation, I went back to Vienna, where I visited the now reopened Weltmuseum. Walking around by myself, I took photos and looked at the exhibitions, displays and texts. This time I also had the opportunity to do participant observation at programmes for adults: the CoolTour and the KulturExpresso. This was important because it shows an extended empirical audience.

Back in Copenhagen it was planned to do participant observation at an SMK Friday-event, but due to me falling ill it was not possible. However, I managed to get the email-address of a person, who had attended the event and so I was able to contact him and ask him some questions. Furthermore, an appointment for an interview with Michael Hansen was made, who is in charge of the programmes for children and young adults. The interview took place at the workshop room at the SMK and Mr. Hansen showed me around.

Having returned to Austria I participated at the *Lange Nacht der Museen* (Long Night of the Museums), because it was interesting to see how the Weltmuseum would present itself and what programme they would offer for this special event. Finally, I had the opportunity to (partly) participate at the international conference *The Art Museum in the Digital Age* at the Belvedere on the 11th of January 2019. After the retirement of my former supervisor from the Weltmuseum, ao.Univ.-Prof. Mag. Dr.phil. Hermann Mückler took over as my supervisor.

2.6 Evaluation and analysis of the collected data

Through this thesis, an understanding of the museum as a field and the impact of specific museum histories and identities on the cultural education programmes should be gained. The usage of the two museums, the SMK and the Weltmuseum, produces a comparative study. However, the goal is not to show which strategies are more successful, but rather to explain the differences in their strategies through their specific biographies and contexts. There are many different factors, like the type of museum, resources, partnerships, national policies and so on, which influence the motivations, settings and outcomes of museum education and the barrier-free museum.

The wish to get a clearer comprehension of this phenomenon calls for an interpretative approach, which means that new knowledge will not only be gained by observation, but by interpreting the collected data aided by according literature and pre-knowledge of the researcher. (Snape & Spencer 2003: 7) Thus, a subjective epistemology is applied in this thesis, as my role as researcher, as well as my assumptions, experiences and interpretations affect the outcome. Revealing these is an essential part of growing recognition, as it is a qualitative criterion with which to consider different

perspectives – those of the informants as well as the researcher. The contextualisation of the findings is of great importance in qualitative research: what were the circumstances at that point and which methods were used to collect, analyse and interpret the data. (Flick & von Kardorff & Steinke 2007: 22f) The aim of this thesis will be to gain a better understanding of the complex correlations between museum, history, identity and society.

3. Methods

Finding the appropriate methodology and theoretical lens to interpreting the research problem needs to be informed by what research already exists on this topic. This will help to identify gaps and potential conceptual weaknesses of their approach and the need for an alternative one.

3.1 Literature research and review

The first step of data collection involved gathering existing literature on my chosen field – the museum – which had been selected because of my personal interests and experiences. One part of the present thesis will therefore, give an introduction to my field of study and appropriate literature was selected to cover this part. The term ‘museum’, as well as the historical development and the functions of museums will be clarified. The origins of most of these institutions lie in private, churchy or aristocratic collections. Different definitions and points of view concerning the characteristics and roles of museums will also be discussed. (Daugbjerg 2011; Foley & McPherson 2000; Waidacher 1999; Abt 2006; Noschka-Roos & Teichmann 2007)

After having identified my research field, the exploratory focus still had to be narrowed down and an appropriate research question needed to be formulated. Therefore, further literature research was helpful in collecting ideas for possible topics. It was interesting to see what had already been written about this field by other MA students of our university. Several of those theses were about museum pedagogics and the museum as a place of learning. After looking at the different functions and areas of responsibility of a museum and the respective literature: collecting, safekeeping/preservation, researching, exhibiting, representing, educating/informing/learning, stimulating/inspiring/critiquing, and entertaining, my research interest became clear. Thus, I focused on the cultural education at museums and the idea of creating a “museum for everyone” as well as how museums have been trying to find and address new audiences. (Ambrose & Paine 2012; Foley & McPherson 2000; Prown 1982; Teufel 2001; Schwarz 2001; John 2001; Levitt 2015; Kunz-Ott 2007)

The next step was to gather information on the historical biography of the two museums, where this research was carried out, as this paper aims to show how these histories and identities of the two museums mentioned affect their cultural education programmes. (Waidacher 1999; Harter 2017; Boesen 1966) Since museums are cultural institutions created by people, this paper argues that some significant comparisons can be drawn between the museum as an agent and a person (Jenkins 2014): its history, looks, resources, relationships, goals, dependencies and possibilities have effects and do matter. For the discussion of central notions, appropriate definitions for the terms 'identity', 'culture' and 'barrier-free museum' had to be found, followed by a look at theoretical approaches for museum education/pedagogics, art education/cultural education, storytelling, educational play and experiential education, intercultural and transcultural pedagogy. Further literature was needed for the interpretation of the findings of the fieldwork (Ambrose & Paine 2012; Gajek 2013; Wyrick 2014; Dannenbeck 2011; Levitt 2015; Keuchel 2016; Fyfe 2006; Gullestad 1991; Jöhncke 2011; Linnet 2011; Levisen 2012; Van-Essen Eylat 2019; Noschka-Roos 2017/2016; Otto 2007) and additionally, it was necessary to do research on methodological literature and to find the appropriate methods for my fieldwork (Beer 2008; Flick 2004; Flick & von Kardorff; Steinke 2007; Thierbach & Petschick 2014; Hopf 2004; Schlehe 2008; Helfferich 2014; Kuckartz & Rädiker 2014; Kowal & O'Connell 2004; Harper 2004; Fischer 2008).

3.2 Fieldnotes

Throughout the fieldwork process a big amount of fieldnotes has been gathered during the various visits to the two museums, participant observation, informal talks and seminar attendances. On the one hand, it makes sense for the researcher to take notes while he/she is in the field, as important information thus gets recorded immediately. On the other hand, though, the researcher could be too much occupied with taking notes and, hence, might miss some important details. Nevertheless, immediate fieldnotes seemed to be the better option for me, as taking notes in retrospect would have involved the risk of missing some of the relevant information. (Thierbach & Petschick 2014: 862f)

Sometimes the fact that I was taking notes while doing participant observation even helped to start conversations with museum visitors. A couple of people approached me and showed interest in what I was doing and wanted to know, why I was taking notes. This could often lead to informal talks that gave me additional information, which I might not have received otherwise.

3.3 Participant observation

Known as the key method in our discipline, participant observation is a good way to learn more about habits, processes, organisations and relationships. It has to be in line with the research question, and further needs to get documented and analysed. When the researcher is participating, it can be hard to keep the necessary distance. Diving into the field and making first hand experiences can give you insights that you would never get as a complete outsider. However, it is important to keep the right balance. (Thierbach & Petschick 2014: 855f)

When I did participant observation at the SMK KOM programme, I felt like I was becoming part of the group. I could feel the relaxed atmosphere, joy and motivation to practice the Danish language while becoming part of a community. It was amazing to see how art and the museum brought people together.

3.4 Guided-interviews with experts

The aim of qualitative interviews is to collect and analyse the personal perspectives of people. We, the researchers, want to understand their point of view, their habits and motives. The people interviewed are questioned about their interpretation of things and how they see the situation. A big advantage of the qualitative interview is that the interview-partner can immediately comment on and give their opinion concerning possible interpretations of the interviewer. Furthermore, it is also possible for the researcher to ask for clarification, if something is unclear. (Hopf 2004: 350)

It is important to create a pleasant atmosphere for the interview. The participants should be comfortable and know that they can trust each other. It should seem like a

normal conversation, but actually one person (the researcher) tries to find out and learn as much as possible from another person. This requires not only the technical knowledge of the interviewer, but also certain social, communicative, and cultural skills. There has to be a simultaneousness of distance and closeness. We try to earn the trust of our interview-partners, but we also have to set boundaries to this relationship. (Schlehe 2008: 119f)

The way to go about investigating the expertise of my chosen interview-partners was through guided-interviews:

“Leitfadeninterviews sind definiert als Interviews, die mit einem Leitfaden den Interviewablauf gestalten. Der Leitfaden ist eine vorab vereinbarte und systematisch angewandte Vorgabe zur Gestaltung des Interviewablaufs. Er kann sehr unterschiedlich angelegt sein, enthält aber immer als optionale Elemente (Erzähl-)Aufforderungen, explizit vorformulierte Fragen, Stichworte für frei formulierbare Fragen und/oder Vereinbarungen für die Handhabung von dialogischer Interaktion für bestimmte Phasen des Interviews“. (Helfferich 2014: 560)

Judith Schlehe, however, emphasises the importance of a flexible application of this guideline by the interviewer. It is necessary to adapt according to the situation and not to fixate on the prepared questions too much. The interviewees should get the opportunity to bring up their own topics, if they wish to. The question order has to be adjusted appropriately and in addition to the guiding questions there should also be room for spontaneous query. The goal is to create a conversation flow, which is as natural as possible and is supported by the guideline, but not disturbed by it. Schlehe even suggests memorizing all the guiding questions, so that the interviewer can better concentrate on the interview-partner and is able to maintain eye contact. (Schlehe 2008: 127)

It should be kept in mind that expert-interviews are subjective. Thus, the social status and the position of the expert play an important role. An expert-interview is usually more structured than other interviews and it therefore makes sense to prepare a guideline. Processes, correlations, routines and expertise should be questioned. In this case, the interviewee is in a position of power and has got much more knowledge than the interviewer himself/herself. Age and gender can also make a difference. However,

in general, it is important that the interviewer is well prepared and that he gives the expert room for self-presentation, if necessary. (Helfferich 2014: 570-572)

Two interviews were arranged, which were recorded with my phone, whereby the same questions were prepared for both interview-partners (see below). This is due to the fact that my previous experiences had taught me that questions, which are prepared beforehand, offer support for the interviewer as well as the interviewed person. The written guideline included all important aspects that I wanted to address in the interviews. As I did not have that much routine as an interviewer, I brought the written guideline to the interviews and it helped me not to forget anything.

My first interview partner, Mandana Roozpeikar from the Weltmuseum in Vienna, wanted to have the questions in advance and therefore, her responses were less spontaneous. As she is a quite busy person, she wanted to prepare herself for the interview to be able to do it as efficiently as possible. Of course, I understood and respected her wish, however, it took away the spontaneity of the interview as my interview partner had more time to overthink her answers, which can be good as well as bad. Even though she was very busy, she took enough time to answer my questions and the interview lasted almost an hour.

My second interview at the SMK in Copenhagen was very different. My informant Michael Hansen was very talkative, and he told me whatever came to his mind in that moment. He sometimes lost track of the actual question, but he told me lots of additional and interesting details. His interview lasted a bit more than two hours. Both interviews were in German. I had prepared the interview questions in English for my Danish interview partner. However, it turned out that he speaks German as well.

Interview questions:

- Could you please introduce yourself shortly and describe your professional development?
- Why did you start working at this museum?
- What did you know about this museum before you started working here?
- What does the museum stand for?
- What does the art/cultural education team (for the children and youth program) look like here?

- From which backgrounds (nationality, education, languages etc) do the cultural educators come?
- Who creates the education programmes?
- What should be considered here?
- How does the museum try to attract children and families?
- What strategies does it have to attract teenagers and young adults?
- Could you tell me more about the Children's Workshops? How often? Which age groups?
- Are there any workshops happening on holidays (Christmas etc.)?
- Do you offer a summer academy?
- How does the museum advertise these programmes?
- Is it possible to have birthday parties in the museum?
- What should a museum be like according to your opinions?
- Which status, do you think, does the art/cultural education in museums have?
- What shall the visitors take with them from a visit to your museum?
- What are your wishes for the future?

3.5 Informal talks

During my research it often turned out to be more convenient and easier to do informal talks than interviews. Most of my informants were busy (at work) and did not have the time to sit down for an interview. The opportunity for asking them questions often arose during my participant observation. Thus, I did not always have a recorder with me, and so it was only possible for me to take notes while asking them questions that came to my mind. (URL 1) From my experience people usually seem more relaxed, if they are not being recorded. It might feel more like a normal conversation to them than a stressful interview situation. During my fieldwork I had the opportunity to talk to art/cultural educators, participants as well as volunteers.

3.6 Transcription

After the interviews had been conducted, the time-consuming task of transcribing them followed. Interviews are usually recorded with a recording device. In the pertaining cases, my smartphone was used. However, it is not the raw material, hence the audio files, which are being analysed, but the textualization of them. (Kuckartz & Rädiker 2014: 390)

„Audio- oder Videoaufnahmen zu transkribieren ist eine zeitaufwändige Angelegenheit, bei der zunächst zu entscheiden ist, wie detailliert und nach welchen Regeln transkribiert werden soll. Es existieren zahlreiche, mehr oder weniger komplexe Transkriptionssysteme [...] Der Hauptunterschied zwischen den Transkriptionssystemen besteht in der Art und Weise, wie verschiedene Textmerkmale (bspw. Betonungen, Lautstärke, Sprechpausen, Überlappungen zwischen den Äußerungen verschiedener Sprecher, Dialektfärbungen und paraverbale Äußerungen) in der Transkription berücksichtigt werden“. (idem: 390)

Creating a transcript aims at textualizing the spoken word orders, along with their phonetic form and non-verbal behaviour (for example, when somebody is laughing or coughing) as closely as possible. Therefore, transcribing is a process, where primary data (the conversation) leads via secondary data (the recordings) to tertiary data (the transcript), and in the progress reduces the primary and secondary data. Despite all efforts and the aim to get the highest possible accuracy, a transcript will never be able to fully reproduce the original conversation and will always be a selective construction. (Kowal & O'Connell 2004: 438, 440)

For the transcription of my interviews I used the player of the Express Scribe programme, as it made it possible to slow down the pace of the recordings. While the interviews were completely transcribed, the volume or pauses in speech were not considered, as they were not relevant for my analysis. Incomprehensible words or phrases or an assumed wording were expressed through a question mark in brackets.

3.7 Photos

„In diesem Sinn ist die Fotografie denn auch empirisch: Sie zeichnet auf, was unseren Augen wahrgenommen haben. [...] Die Fotografie akkumuliert eine schier unglaubliche Menge von Informationen – das Foto eines komplexen gesellschaftlichen Ereignisses oder einer vielschichtigen materiellen Gegebenheit erfordert zu seiner Beschreibung mehrere Textseiten“. (Harper 2004: 403)

A picture can say more than a thousand words. Photos can be a useful source of information, as they capture moments, people, objects and spaces. It would take much more effort and time to describe everything in detail. Not only do they save time and trouble, but they additionally make picturesque memorization-bearers. (Harper 2004: 403, 405) Some selected photos will be used to illustrate and support my written arguments. They will be helpful for introducing the two museums and creating a fuller picture of them and their identities.

For taking photos at the workshops with children, it was necessary to get the permission of their parents first. Luckily, the parents were also there and agreed. Other times I tried to take photos where you could not see people's faces, as it would have taken a long time to ask everyone for their permission. Additionally, it should be kept in mind that I can only publish photos of artwork, whose artists are not alive anymore, otherwise I would need their permission as well. The photos represent an important part of my data-collection, which will be addressed further in the next part.

3.8 Obtained data

This thesis' presented data collection methods of choice were selected because they made it possible to collect the needed data for doing the analysis, and thereby provide an opportunity to answer the research question. The obtained data, which had been collected during my fieldwork, was secured through different methods of documentation: memos, photos, recordings and transcripts. The documentation is necessary to turn the observed social phenomena into scientific and verifiable data. (Fischer 2008: 293f)

Fieldnotes make up the majority of my generated data, as many of these notes were taken during my site-visits, the museum-related seminars, participant observations, informal talks and interviews. All these notes are handwritten and collected in one notebook. For reasons of clarity, I even transferred the notes I had in other notebooks into one. Furthermore, research-memos and analysis-memos were helpful to organize my ideas regarding the literature and interpretations of the data.

The data collection includes two recorded and fully transcribed interviews, as well as many photos, which were taken at both museums and of their cultural education programmes. As it was not possible for me to attend an important event at the SMK myself (SMK Friday), my only option to get additional information on this event was to contact a person who had been there. I had an informal conversation with a student who had attended the event and his observations and opinions provided a useful insight. Additionally, I obtained some material (papers) from the museum-seminars at the SMK and the Belvedere and flyers from both museums (Weltmuseum and SMK).

3.9 Analysis and interpretation of the empirical data

In this part the recipe of analysing the empirical data will be clarified. The objective of this thesis is to interpret the empirical data to be able to conclude the identities and histories of the SMK and the Weltmuseum and how they affect their strategies in creating a barrier-free museum. Those museums do not only differ in type, but they also exist in different contexts. The collected data will be analysed to find out what these two museums look like, what they stand for, where they come from, and where they want to go in the future. Despite their differences, they seem to share the same ultimate goal, which is their wish to be a museum for everyone.

When it comes to analysing the guided interviews, the structuring content analysis according to Mayring will be applied. While developing the question-guideline for the interviews, deductive categories and codes were already created based on literature and the researcher's own experiences and knowledge in this field. Therefore, the interview questions mirror these pre-formulated categories. After the transcription of the interviews the analysis of the contents follows. Already during the process of transcribing or while proof-reading the transcripts, a lot of ideas, questions and first

interpretations might pop up, which should be immediately written down as memos, as they could otherwise easily be forgotten. The transcription-head provides some context-knowledge about the interview, its participants and their relationship to each other. A next step is the creation of a category-system that consists of main categories (categories) and sub categories (codes). Hereby evaluation-categories will be put together into a coding-guideline, which serves as a search grid through which the interview material is viewed. By putting the appropriate text passages into the according categories, my material will get organized and reduced, as irrelevant text passages will be disregarded. (Vogt & Werner 2014: 49-51)

The deductive approach will be combined with an inductive approach, as my interview partners raised additional points of discussion (additional to the guided interview questions), which still seem relevant to the overall topic. While going through the interview transcripts, some additional categories and codes will be created. This combined approach allows for an openness to new aspects that might not have been considered before. (Mayring 2010 cited in Vogt & Werner 2014: 54f) It is of great importance that my own knowledge of the subject and my expectations do not limit my findings too much. The next step will be to compare the categories from the different interviews. Furthermore, these will then be complemented by the evaluation of my observations and notes from informal talks.

4. My research field – The museum

4.1 Definition

The International Council of Museums definition:

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”.

The Museum Association (United Kingdom) definition:

“Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.

This definition includes art galleries with collections of works of art, as well as museums with historical collections of objects”.

(cited in Ambrose & Paine 2012: 11)

Both definitions show a very similar understanding of what a museum is (today). However, they do not seem to truly comprehend the complex nature of museums and the manifold roles they play. Therefore, different perspectives and ways to understand the museum need to be considered. Some might think they are neutral places of observation and that being a museum “[...] *apparently entails detached and impartial observation and explicit non-participation. According to this interpretation, the museum (and thus, by extension, the centre) is an institution devoted to detached and rational enlightenment*”. (Daugbjerg 2011: 248) However, this seems to be an unrealistic ideal, since a museum does not exist in an otherwise empty bubble. James Clifford, for example, points out that a museum is a community in itself, which has its own norms and values and stands in contact with many more agents, such as different communities, stakeholders and other museums. He also emphasises the fact that *“the world outside the museum – in the form of various communities or audiences – exerts its own forces upon the museum”* and acknowledges the ability of museums to adapt to changes in their environment. (Clifford 1997 cited in Mason 2006: 25)

Therefore, it turns out to be very difficult to define what a museum is considering its transition over the years. The following chapter will take a closer look at the historical development and profound transformations of the museum. Its whole identity is constantly changing, including the purpose, focus, roles and conditions. As observed, museums must justify themselves more; their purpose for the 'greater good' as well as their profitability.

“As museums change, they are becoming more accountable, but tasks once in the realm of the curator are now afforded to museum managers, while concepts such as best value, performance management and commercialisation have become part of the role of museum management”. (Foley & McPherson 2000: 164f)

As museums become increasingly concerned with efficiency and boosting profits, it seems rather surprising to find so many museum definitions, which emphasized their non-profit character. After providing some useful, but insufficient definitions of the museum, I would much rather agree with Waidacher (1999) and Hooper-Greenhill (1992), when they say there is no “museum per se”, but that it is rather an idea:

„Es existiert stets als Idee und offenbart sich konkret in Schriften und Einrichtungen. Diese Idee kann nicht als abgeschlossen verstanden werden, sondern ist allmählich entstanden, entwickelt sich in einem kontinuierlichen Ablauf und hat ihre eigene Geschichte“. (Waidacher 1999: 68)

In accordance with Waidacher the museum is an idea with its own history, which will continue to develop. After this attempt of defining the museum, the following chapter will give an overview of the historical development of museums.

4.2 Historical development

The beginnings of the museum can be traced back to ancient times. The word 'museum' derives from the ancient Greek word *mouseion*, which was used for cult sites devoted to the muses, the protective gods of the arts. Aristoteles and his student Theophrastus might have been the first to start collecting, studying, and classifying botanical specimens during their travels to the island of Lesbos in the mid-340s BCE,

“and in so doing formulated an empirical methodology requiring social and physical structures to bring into contiguity learned inquiry and the evidence necessary to pursue it.” (Abt 2006: 116) The most distinguished cultural institution of classical antiquity was the Mouseion of Alexandria, which consisted of two parts: the actual *mouseion* and the library. Since the monarch Ptolemy Soter was the founder and patron, this institution – together with its learning materials – was closely tied to supporting the state and served to increasing the prestige and power of the ruler. Along with the transition of power and influence from Greek to Rome, came a change in the use and perception of objects: from religious symbols to cultural symbols of conquest. As signs of their triumph over the Greeks, the Romans exhibited Greek artefacts in Roman public spaces. The display of precious objects, whether it be for reasons of personal prestige or of state policy, increasingly gained in importance. (idem: 115-119)

Over time the studied and displayed materials also became more diverse. After having mainly local sources at hand, explorers and traders started bringing objects and specimens to Europe from faraway places. According to Waidacher, it became very popular in the 16th century for rulers and other affluent Europeans to establish so-called ‘cabinets of wonders’, where they would display a variety of curiosities from different parts of the world. It was a way of showing off their power, wealth, and prestige. Based on their own personal interests, the collectors decided which objects were selected. However, these collections are often still the heart of many museum collections today. The most famous *Kunst- und Wunderkammer* in present-day Austria, was founded in 1563 by Archduke Ferdinand II of Tyrol. His immense collections included, not only curiosities, but a treasury, an armoury, a library and a collection of historic portraits. The *Kunst- und Wunderkammer* in *Schloss Ambras* in Innsbruck probably served as a model for many others in Europe. (Waidacher 1999: 83f)

Denmark also copied the foreign models, and its most distinguished collection of the 17th century was owned by the physician and antiquarian Ole Worm. A catalogue of his collection got printed in 1655 and shows the earliest picture of a Danish museum. After his death Worm’s collection was transferred to the Royal Museum of Frederik III and some of his artefacts can still be viewed in Danish museums today. (Boesen 1966: 9f) It should be briefly mentioned that similar royal and aristocratic, private collections could be found in Asia, for example in China, India and Japan. However, this paper is concentrating on the European museum history, especially in Austria and Denmark.

When looking at the historical development of the museum as an institution, some major shifts can be observed. After the 'cabinets of curiosity' of the 16th century, where everything collected seemed exotic and rare, the collections of the 17th century became more systematic and organized, followed by the formation of the disciplinary museum in the late 18th and 19th centuries, which aimed towards 'civilizing' the public in the course of the Enlightenment. (Hooper-Greenhill 1992 cited in Mason 2006: 23f)

The Ashmolean Museum in Oxford, founded in 1683 or the more prominent Louvre in Paris, opened to the public in 1793 as a result of the French revolution, are seen as the first public museums in Europe. However, as illustrated so far, the origins of the public museum go back much further. (Abt 2006: 115) In the late 18th and 19th century, collections became increasingly organized according to various criteria and different types of museums developed, such as historical museums and art galleries. During the 19th century many art museums arose, partly through the donations of aristocratic or rich bourgeois collectors, or because the state took over dynastic collections. Additionally, more and more national and federal state museums were founded, such as those in Copenhagen in 1807 and in Linz 1833, as the bourgeois self-confidence increased. Before the foundation of ethnographic museums, most objects brought to Europe as part of expeditions and colonization projects were displayed in curiosity cabinets or exhibited in natural history museums. But then ethnographic museums emerged, such as the *Museum für Völkerkunde* in Vienna (now called *Weltmuseum*) founded in 1926. (Waidacher 1999: 93, 95, 97)

In the more recent past of museum history, two big transitions happened since the 1960s. Firstly, the museum moved away from the classical "museum temples" which held object-oriented collections for experts, towards museums as places of learning, with a museum-pedagogical approach. However, the main target-groups for these museums were children and tourists, which mostly addressed frontal guided tours and top-down approaches. The second transition moved the museum toward the direction of the *Erlebnismuseum* or adventure museum, where the focus is on the visitors and their needs. Annette Noschka-Roos and Jürgen Teichmann clarify that these three ideal-typical models – the museum temple, the place of learning, and the adventure museum – all contain essential elements for a visitor-friendly cultural education. They argue further that the fascination and originality of the objects which stood in the initial focus, combined with the educational task and the consideration of the interests and

wishes of the visitors are all essential ingredients for a successful cultural education strategy. (Noschka-Roos & Teichmann 2007: 22f)

In a more recent article by Noschka-Roos from 2017/2016, she adds another dimension: the relationship-status between museums and the audience is currently shifting from a service-oriented to an exchange-oriented relationship. (URL 2) The common discourse is the new focus, which leads to a critical questioning of the position and roles of the museum as an institution:

„Die mit diesem Diskurs verbundenen Praktiken arbeiten gegen eine kategoriale und hierarchische Unterscheidung zwischen kuratorischer Arbeit und Vermittlung. Grundlegend ist, dass sie die Funktionen der Institution in Zusammenarbeit mit dem Publikum nicht nur offenlegen oder kritisieren, sondern ergänzen und erweitern“. (Mörsch 2009 cited in Noschka-Roos 2017/2016 in URL 2).

This discourse is based on mutual respect, participation, and self-reflexion. Social media plays an important role in bringing the museum and (potential) visitors together and offers a platform for communication and exchange. (URL 2) This will be discussed further in chapter 7.7.4. The public museum's origins go far back in history until Ancient times and the museums we see today are a product of this long historical development. Their purposes, roles, and appearances have changed over time and were influenced by their socio-political environment. The upcoming sections will show in which direction(s) the museum-development is going.

4.3 Museum and ethics

As has been established, museums are rather complex and diverse in nature. They come in many forms and put emphasis on different aspects. However, museum professionals found it necessary to develop international standards, which regulate their work and show people what they can expect from museums. A very basic code of rules and professional behaviour was established by the International Council of Museums (ICOM). The idea is that it serves as a basis for a museum's own additional code of ethics. (Ambrose & Paine 2012: 19)

These are the key principles on which ICOM's *Code of Ethics for Museums* is founded:

- *Museums preserve, interpret and promote the natural and cultural inheritance of humanity.*
- *Museums that maintain collections hold them in trust for the benefit of society and its development.*
- *Museums hold primary evidence for establishing and furthering knowledge.*
- *Museums provide opportunities for the appreciation, understanding and promotion of the natural and cultural heritage.*
- *Museum resources provide opportunities for other public services and benefits.*
- *Museums work in close collaboration with the communities from which their collections originate as well as those they serve.*
- *Museums operate in a legal manner.*
- *Museums operate in a professional manner.*

(cited in Ambrose & Paine 2012: 20f)

4.4 Areas of responsibility

By now it has been established that museums are constantly transforming, and their areas of responsibility and tasks have changed over time as well. Responsibility is closely tied to power and as shown in the previous chapter, museums as institutions have their origins as tools of the powerful elites: first as tools of representation and of prestige, then as tools of betterment and education.

“During the 19th century, museums represented arenas for order, control, classification and presentation of works of art or industry where that presentation was an expression of knowledge and power. The classificatory systems of labelling and interpretation left much of that power in the hands of the curator”.
(Foley & McPherson 2000: 165)

However, Bennett argues that the museum overcame its hegemonial position and past and became a place offering access and education for all. (Bennett 1996 cited in Foley

& McPherson 2000: 166) The occupational profile and authority of a curator is in transition. These days they share their power with other departments of the museum and the public. (Foley & McPherson 2000: 170) As a matter of fact, it can be argued that the audience has become the new heart and main responsibility of the museum, or as Malcolm Foley and Gayle McPherson have put it: *“However, there is an evident shift here from curators making professional decisions about objects and ideas, within which visitors are accommodated incidentally, towards the management of a marketing effort which places users at the centre of activities”*. (idem: 168)

4.4.1 Collecting

One of the most classical tasks a museum has, is its collection of material culture.

“Material culture is the study through artefacts of the beliefs – values, ideas, attitudes, and assumptions – of a particular community or society at a given time. The term material culture is also frequently used to refer to artefacts themselves, to the body of material available for such study”. (Prown 1982: 1)

Objects directly or indirectly reflect, consciously or unconsciously the beliefs, ideas and values of the people, who made, bought and/or used them and therefore of the society, which the individuals belong to. Belief systems may have become such a fundamental part of a specific society that they could be easily overlooked.

„They can, however, be detected in the way in which a society expresses itself, in the configuration or form of things, in style. Stylistic evidence can be found in all modes of cultural expression, whether verbal, behavioral, or material. But a society puts a considerable amount of cultural spin on what it consciously says and does. Cultural expression is less self-conscious, and therefore potentially more truthful, in what a society produces, especially such mundane, utilitarian objects as domestic buildings, furniture, or pots”. (idem: 4)

Why do some objects have a special meaning to people? It is because they have some kind of value attached to them. An object can be valuable in many different ways. One example is the material value, which increases with the rarity of the (raw) materials and might be especially resistant. Much more fleeting is the value that is attached to objects

by people. The practical value only consists, as long as the object is useful and functioning. Additionally, some artefacts hold sentimental, aesthetic and/or spiritual values and/or express someone's attitude towards others or the world. (idem: 3)

Obviously, the value of an artefact can change over time and might be completely subjective. This is also true when it comes to museums and their collecting strategies. As Ambrose and Paine agree, it is necessary for every museum to be aware of and comprehend its own collecting history and to analyse the origins of its acquired collections. By examining its own history and collecting patterns, a museum will gain a better understanding of the changing motives and approaches people have applied for starting, using, and presenting collections. Many museums, still existing today, have had a troubled past, as they operated under different political regimes and/or worldviews which are outdated by now. It is the museum's obligation to record and process it. (Ambrose & Paine 2012: 173, 176)

As discussed previously in present thesis, the roots of most European museums lie in private collections and 'cabinets of curiosities', where it was up to the wealthy and often noble collectors' tastes and what they considered to be valuable, rare and exotic. Arguably, numerous objects wrongfully ended up in museum collections through theft, expropriation, and deceit. The Weltmuseum in Vienna serves as a good example, as it is determined to deal with its own past in a critical and transparent way. Nevertheless, there is currently public debate about how European museums should go handle disputed objects. Museums had and still have a powerful role when it comes to deciding what is worth collecting and therefore preserving.

4.4.2 Safekeeping/Preservation

Museums would exist without their collections and therefore should take good care of them. The most important aspect in managing the collections is the conservation of objects. It makes sense to develop a conservation plan, which includes policies for maintaining the collections. The conservators analyse the needs of the artefacts and make recommendations regarding their treatment and the necessary steps to improve their conditions. Their expertise is essential when it comes to storing the objects correctly and for the planning of exhibitions. There are many different factors which

need to be considered, like the temperature, humidity and exposure to light. Ideally, the museum's collections should be handled and displayed in sustainable ways so that they can be preserved unchangingly. However, if it is necessary to repair damages, the conservators will try to use reversible techniques and do remedial conservation, which are very expensive and time-consuming. Therefore, museums invest into preventive conservation and security. (Ambrose & Paine 2012: 233)

4.4.3 Researching

It is every museum's responsibility to research the objects in its possession. Obviously, the artefacts' physical properties must be examined, like the size, shape, materials etc. – the intrinsic information of an object informs the researcher about the way it was made and its purpose. However, it is necessary to consult other sources, if possible, and gather extrinsic information: who made the object and when, who bought it, who used it and how and so on. Additionally, by putting the object in its cultural, social, historical, artistic and scientific contexts the researchers might be able to gain ascribed information – what did this object mean to different people at different times?

Moreover, museums usually keep records about how the objects became part of the museum's collection. Was it purchased, donated, field-collected or part of an exchange and when? On the one hand museums need to assemble all the existing information about the objects, and on the other hand, they need to use resources to up-date and gain new knowledge whenever possible. The biography of the objects, which can be viewed from many different perspectives should then be exhibited in diverse ways. (Ambrose & Paine 2012: 190f)

4.4.4 Exhibiting

Exhibitions rank among the core services of a museum and through them the museum and the audience get into close contact with each other. In the past, exhibition organizers only had little knowledge of the visitors and their needs. Now it has become much more common to carry out visitor evaluations. However, the visitors often have very little knowledge about the planning around the exhibitions and those who are

involved. (Teufel 2001: 11) Philipp Teufel expresses the view that various disciplines should be involved in the making of exhibitions and that there needs to be a dialogue between content and form: *„Um das Ziel einer präzisen Balance zwischen Inhalt und Form, zwischen Originalexponat und Gestaltungsmittel zu erreichen, bedarf es eines kreativen Zusammenwirkens von Wissenschaftlern und Ausstellungsgestaltern“*. (idem: 15) According to Teufel, the curators, designers and architects speak different languages, but they have to learn to listen to each other and cooperate. A good exhibition consists of the right mixture of all of these elements. Furthermore, he points out there is a difference between placing objects in a room and displaying them. This difference lies in the staging of the artefacts, as the composition fulfils a didactic task. (idem: 11-13) *„Sachlichkeit, Didaktik und Sinnlichkeit bieten Orientierung und Überblick, erhöhen die Aufmerksamkeit, stellen Zusammenhänge her und öffnen dem Betrachter verschiedene Zugänge zum Inhalt“*. (idem: 13) The exhibition halls serve as rooms for sensual perception. However, Ulrich Schwarz is worried that the popular adventure museum with its focus on the staging and the experience might lead to an identity loss of the museum as a cultural institution. In his opinion, some museums are in danger of getting lost between cabinets of wonders and amusement parks. (Schwarz 2001: 22f)

In the process of developing an exhibition several factors need to be defined: the reason for it, the type of exhibition, the theme, the objects, the goal and the target-groups. The exhibition-developers have to keep in mind who the exhibition audience is. It is not sufficient to try to meet the taste of the broader public, but the goal has to be to ensure that the messages of the exhibition really reach its audience. (idem: 20f) What makes an exhibition good and hopefully successful, are interesting topics prepared in entertaining ways, well-chosen and fascinating objects, informative texts which are easy to read and understand and media supported and/or interactive stations (videos, computers etc.) in diversely organized rooms. On the one hand, exhibitions must be financially successful and attract as many visitors as possible, but on the other hand huge crowds may have a negative impact making a lot of work, but most of all could damage the objects. With the number of visitors, the room temperature and humidity increase which is harmful especially to the older and more fragile objects. Therefore, it is necessary to take into consideration how many people should be allowed to visit and if there needs to be a certain limit. (idem: 20, 23)

Hartmut John points out the central role that exhibitions play in creating a positive museum experience for the visitor:

„Und: Keine noch so ausgeklügelte Marketingstrategie, keine noch so verlockenden Shopangebote, keine Museumsfeste und ‚langen Nächte‘ werden auf Dauer den Erfolg der Museen sichern können, wenn das Kernprodukt des Museums – seine Ausstellung – die Besucher nicht in ihren Bann schlägt. An der Schnittstelle Ausstellung treffen Besucher und Museum am intensivsten aufeinander: hier läßt sich nichts bemänteln und verschleiern; hier – und nicht in der Cafeteria – entscheidet sich im Kern, ob der Besucher das Gefühl hat, für sein Eintrittsgeld den erwarteten Gegenwert zu bekommen und ob er bereit ist, wiederzukommen und das Museum weiterzuempfehlen“. (John 2001: 44f)

Even if the museum is housed in a beautiful building, museum staff is very friendly and objects are of high artistic quality, if the exhibitions are not well done, the visitor will leave disappointed. John goes even further than Teufel, who argued for a close cooperation between various disciplines, by arguing that the visitors should be involved in the planning process of exhibitions as well. With their ideas and critiques, the visitors could become useful informants and partners. John emphasizes that in the Anglo-Saxon area conducting visitor evaluations during the whole life cycle of an exhibition and not just after its opening is much more common and can be beneficial. After the data analysis, exhibition management would need to make the recommended changes. (idem: 46-49)

However, John agrees with Teufel that good teamwork is essential in the planning and realization of an exhibition. Mutual respect and a fresh look at the bigger picture are necessary. The museum professionals should not be completely focused on their own part and contribution, but rather see the whole joint project. (idem: 53f) Additionally, I would argue that cultural/art educators need to be involved more, as they are the ones who are in closest contact with the audience and could therefore provide useful insights into the visitors' needs and wishes. However, this is unfortunately overseen in many museums.

4.4.5 Representing

Museums carry a huge responsibility when it comes to representing people, subjects, and views correctly. Most museum collections originate in the donation of private collections, which represent the taste and interests of the collector. Therefore, the artefacts might not be fully representative or relevant to the whole society. Despite this fact, museums are still often proclaimed as temples of wisdom and truth. Only in recent years has a more critical look at the representation of knowledge and history has been taken. (Foley & McPherson 2000: 163) Museums have been and are interpreting their collections in different ways and to different people. *“Interpretation may not only explain an object and its significance; it may also provide a conservation message about the object and its context”*. (Ambrose & Paine 2012: 119) However, the interpretation work of museums has often been biased, and the manner in which something or somebody is represented may not be correct. Mandana Roozpeikar makes a strong point about museums always representing the current stage of scientific research, the contemporary worldview and how the objects are interpreted at that time. [Interview with Mandana Roozpeikar]

However, it is not only the museum collections and their histories which need to be reviewed critically, but also the representation of different communities. As Graham Black argues:

“The attitude among communities that a museum ‘doesn’t relate to me’ will only fully disappear when those communities are not only welcomed into the museum but also properly represented in it — in the collections, in the histories presented, in the programming, in the development of multiple perspectives within exhibitions, and in the staff”. (Black 2012: 58)

Furthermore, even the architecture of a museum represents certain ideas and values. In many cases, the architectural style of museums reflects a specific kind of thinking – that of ‘Western superiority’ – with its elegant staircases, high-ceiling halls, and grand



Figure 1: Columned hall at the Weltmuseum

entrances. Are they supposed to be palaces for the people or temples of knowledge (or even omniscience)? While some visitors might appreciate the beauty and grandness of this kind of architecture, others may feel intimidated. (Levitt 2015: 7)

In a first step museums must reflect and become aware of the enormous responsibility they carry, and secondly, make adjustments where necessary to reflect and in exchange with the concerned communities and visitors, they can represent multiple perspectives.

4.4.6 Educating/Informing

Since the late 18th and 19th centuries public museums have been tools for educating people. In the last couple of years, a shift from *education*, which is rather focused on teaching children, to *learning*, which regards the museum as a place of learning for everyone, can be observed. Ambrose and Paine emphasize that the museum is a distinguished learning facility: *“Museums are special places, where the learning that visitors do has special characteristics. Museum learning has been called ‘free-choice learning’, because people do it at their own speed, taking their own direction, and because they want to”*. (Ambrose & Paine 2012: 60)

Understanding that people have different needs when it comes to learning has altered how museums fulfil their educational task. Various theories exist about how we learn and which strategies museums can apply to improve their visitors’ learning experiences. It is often suggested by researchers that museums should use a mix of learning techniques and try to address as many different learning-types as possible. The social aspect of learning should also be highlighted, as people may gain knowledge much easier as part of a group or family, where they can also learn from each other. (idem: 60f)

Families might visit museums just for the sake of the children, as it might be enjoyable and rewarding for them. However, children benefit from seeing their parents involved and challenged as well. Children might want to know what adults think about the art and objects in the museum and could ask the guide or the parents for their opinion. The museum should appeal to the whole family and offer a shared experience. Ideally, the design of exhibitions and the construction of education programmes is not exclusively for children or grown-ups, but rather interesting and challenging to everyone. This way the museum can become a place of joint learning and idea sharing. [Interview with Michael Hansen]

The cultural education-staff ideally offers support in these learning processes. The German term “Kulturvermittlung”, which is most commonly used in the German-speaking museum context these days, mirrors the intermediary role that the museum guide plays between the visitors and the objects. The short version of the occupational profile for cultural educators by ICOM CECA and “Österreichischer Verband der KulturvermittlerInnen” says: *„KulturvermittlerInnen initiieren inklusive Bildungs- und Kommunikationsprozesse. Sie machen Programm für ein heterogenes Publikum auf Basis aktueller gesellschaftlicher Entwicklungen und Fragestellungen“*. (URL 3)

Using people for presentation techniques, like guided tours, lectures, demonstrations, gallery talks, and re-enactments comes with many challenges, according to Ambrose and Paine. Having a person talk about something seems very natural and is the most common form of presentation. However, it is more complicated than it may seem, as its success stands and falls with the cultural education staff. A visitor’s positive or negative museum experience can depend onto the guide’s expertise, social and talking skills and ability to respond to visitor needs. Firstly, museum guides need to be knowledgeable and competent. The information they pass on to visitors has to be accurate and up to date. However, this alone is not enough, as they also have to be able to capture the visitors’ attention and present the facts in an informative yet entertaining manner. A poor guide can ruin the museum-visit even for an interested audience. (Ambrose & Paine 2012: 134f)

What can be learnt from museums? On the one hand, museums hold the key to understanding the past, as they are safekeeping traditions and cultural heritage. On the other hand, the encounter with original materials can also lead to a discussion of

the present and the future. Additionally, they give insight into other ways of living and thinking and encourage us to reflect on ourselves. Museums are places of lifelong learning for young and old, where not only factual knowledge, but also values and sociocultural competences can be conveyed. (Kunz-Ott 2007: 19)

4.4.7 Stimulating/inspiring/critiquing

Following quotation comes from another Danish art museum called “AROS” in Aarhus:

“AROS is the perfect place for social interaction. It is a place where visitors are presented with new perspectives and opportunities to broaden their outlook. In all its diverse activities, AROS wants to radiate attractiveness, relevance, and integrity. AROS, therefore, is an outstanding universe appealing to both the heart and the brain. Looking at art is very like standing on a trampoline. You need to be moving in order to gain something from it and, after a time, you find yourself jumping higher and seeing more of the world. This is what art is about at AROS. It is mental fitness”. (URL 4)

This quotation may mirror a specific museum’s understanding of itself, simultaneously though, it also sums up more general views on the purposes and responsibilities of museums and art/culture today. Here, the museum presents itself as “a mental fitness centre” and additionally emphasises its close connections to the local community. Many museums have now discovered their social responsibility and want to make some contribution to the improvement of people’s lives.

“On display is a growing belief among practitioners, policymakers, and the public alike in the power of museums to inspire hope and healing, improve lives, and better the world. Museums have long been considered institutions that benefit society, most familiarly through the activities of collecting, preserving, and educating about valuable artifacts and art. Today, the world’s museums are embracing starkly bolder roles as agents of well-being and as vehicles for social change”. (Silverman 2010: 2f)

Museums provide a forum for fruitful exchanges between all kinds of people. They stimulate and challenge our ways of thinking and have the ability to bring inspiration.



Figure 2: Art installation by Superflex at the SMK (public domain)

Moreover, they should be places that allow for critique and critical thinking. A vivid example from the Statens Museum for Kunst is the art installation “Foreigners, please don’t leave us alone with the Danes!” by Superflex from 2002. Despite criticising the current immigration politics in Denmark, this artwork has been displayed in the national gallery.

4.4.8 Entertaining

According to one of my informants, who works as a guide at the Weltmuseum, museums establish priorities differently in various nation states. She claims that British museums have a very good reputation when it comes to cultural education, as they focus more on the entertainment value, while in Austrian museums the information and knowledge takes priority. [Excerpts from the fieldnotes Petra Michelmann 21/12/17]

Historically, museums did not concern themselves much with the well-being of their visitors and being beneficial to them. *“There was little interest in the lay public as an ‘audience’, nor in the management of visitors, but, rather, in the primacy of the artefacts within each collection”*. (Foley & McPherson 2000: 162) Museums used to be primarily places of study and display reserved for the elites and experts, but over time they started to get involved in the education of the working-class population. As *“the general public hated to think it was being educated”* (Simpson 1930 cited in Foley & McPherson 2000: 164), museums started using a dualistic approach of combining education with entertainment. Moreover, it was suggested for museums to put emphasis on being entertained rather than being educated. (Foley & McPherson 2000: 164)

Another major shift in the conception of museums was the growing role as tourist attractions, along with the realisation that cultural services could serve economic interests (as well as social interests).

“[...] museums in the public sector have more or less reconciled their roles as arbiters of knowledge and taste, the collective memories of communities and the sources of scholarly enterprise, with the need to demonstrate commitment to, and performance within, a national or local tourism product”. (idem: 168)

In many ways this can lead to a clash between ‘professionalism’ and ‘commercial’ ideologies, as well as curatorial values versus managerial values. Nevertheless, Foley and McPherson argue that leisure markets and entertainment management are unavoidable aspects that public museums will have to learn how to deal with. Therefore, they call for reconciliation of educational and commercial objectives. Museums must address increasing visitor numbers which yields increasing profits. By opening up to tourism and leisure, they might be able to invest these profits into preserving the museum and its collections. (idem: 173f)

Mandana Roozpeikar from the Weltmuseum also sees the entertainment factor as essential for present-day museums and aims at creating great experiences for the visitors:

“Es geht in Richtung Entertainment, dass find ich muss ein Museum heute bringen und man soll einfach weg von diesem doofen Klischee von früher, altbacken, verstaubt und trocken und öde und wissenschaftlich und was// Also all diese schlechten Wörter, [...] die du kennst, die würd ich einfach alle nicht mehr // Also ich will das nicht mehr hören. Ich möchte, dass die Leute sagen, boah ich hatte eine coole Zeit hier, ich komme wieder [...] und es war ein tolles Erlebnis. Das ist so mein Ziel”. [Interview with Mandana Roozpeikar]

4.5 Identity and History of the Weltmuseum in Vienna



Figure 3: Weltmuseum in Vienna

Firstly, this section will give an overview of the historical biography of the Weltmuseum in Vienna. The origins of the collection of present-day Weltmuseum go back into the 16th century and consist of several separate collections which over time have been combined under the same roof. The early beginnings of this collection go back to the already discussed collection of Archduke Franz Ferdinand II in Schloss Ambras. Under Emperor Franz I parts of it were moved to Vienna in 1806. In the same year Franz I bought the world-famous collection of ethnographic objects from North America and Oceania by the explorer James Cook (1728-1779) at an auction in London. Moreover, the emperor financed an expedition to Brazil, which brought back more objects for the growing ethnographic collection. Therefore, the *Brazilian Museum* was created, which was open to the public until 1836. (Harter 2017 in URL 5) The imperial collections of the Habsburgs had been private for a long time, and Gottfried Wilhelm Leibniz (1646-1716) was the first, who fought for opening up these collections for scientific research, but unfortunately was denied. At that time the collections were arranged in an aesthetically pleasing way, however they did not have a systematic organisation. The gallery could not be visited by the broad public, only by special guests and travellers, who were able to tip enough, until Emperor Josef II. opened the imperial gallery to the

people in 1783, after it had been moved to Schloss Belvedere and reorganized in 1781. (Waidacher 1999: 73-75)

In 1821 Emperor Franz I. moved parts of his ethnographic collections, together with the James-Cook-collection to the Lower Belvedere, where they were displayed along with the collection from Ambras and made accessible to the public. Further major additions were made in 1859 through objects from the circumnavigation by the 'Novara' and later, when the anthropological-ethnographic collection had become one of five departments in the *k.k. Naturhistorisches Hofmuseum* (opened in 1889), through further acquisitions made by the head of the collection Franz Heger. After Franz Ferdinand's trip around the world in 1892/93, the heir to the throne opened the *Sammlung Este* in the so-called *Neuen Burg*, a part of the Viennese Hofburg in 1912. The ethnographic collection was also moved there in 1926. Today, the Weltmuseum can be found in the very same location. On the 25th of May 1928, the *Museum für Völkerkunde* opened its gates to the public. Formally, it remained a part of the Natural History Museum until it became a part of the *KHM-Museumsverband* in 2001. (URL 5) It is now Austria's biggest museum group and includes the *Kunsthistorisches Museum*, the *Wagenburg*, the *Theatermuseum* and *Schloss Ambras* as well. (URL 6)

In the following years the museum had been subject to restoration and extension works, but it was not until 2012, that it came to a reorientation of the museum with the appointment of Steven Engelsman as new museum director. Along with renaming the museum into "Weltmuseum Wien", came conceptual changes, as well as structural modifications. The original plans for the new Weltmuseum involved an exhibition area of 4.500 m² and a budget of EUR 27,5 million. In 2014 the museum was closed due to construction work. However, the cultural minister of that time Josef Ostermayer, altered the plans for this project, as another museum (Haus der Geschichte) was in development in that location and therefore the Weltmuseum was limited to 3900 m² and a budget of EUR 21,8 million. After the redesign was finished, the new Weltmuseum reopened its gates on the 25th of October 2017. (URL 5)

"Just as in many other ethnographic museums all around the world, it is necessary for the Weltmuseum Wien to take a critical look into its own past in order to shape its future. In the course of the last few centuries, some of what can today be admired in our exhibitions was collected under somewhat questionable

circumstances. It is, therefore, all the more important for us to have an open dialogue, are self-critical and see ourselves as a forum in which as many voices as possible should be heard". (URL 7)

In new and modern ways, the museum reflects on its own history and explains, how these objects came into the museum and why; what stories the objects told in the past and today; which meanings they have in present times. Additionally, the Weltmuseum uses new approaches to show 'multilingualism' and diversity. This museum wants to show various perspectives and that the history of the objects is changing. Not only the curators, but also the communities shall be involved. Whenever possible, the communities were asked if the museum is allowed to exhibit their objects and in which way. [Interview with Mandana Roozpeikar] The visitors should gain the understanding that objects can have many different stories. The Weltmuseum compares the series of stories that are being told throughout the museum with pearls and the visitor can walk through the exhibitions and select those he/she wants and make their own chain of pearls. (URL 9)

In 2015 Mandana Roozpeikar started working at the Weltmuseum and developed the cultural education programme (see chapter 5.1) and the museum's app (see chapter 7.7.4). The plans for the majority of exhibition rooms were already finished when Mandana was hired, therefore the cultural education department was not really involved in the planning of the new Weltmuseum. Only in one exhibition room, still unfinished at that point, was Mandana able to provide some input. She read the texts the curators had written and gave them feedback. However, it was up to them, if they wanted to take it on or not. Nevertheless, she was involved in the development of the museum app (explained later in this thesis) and created the framework for the cultural education. *"Was ich jetzt gemacht habe ist, ich hab wirklich nur diese Gefäße entwickelt oder diese Struktur wie mans nennen möchte, die Inhalte erklärt an meine Leute und jeder von ihnen füllt's aber selber aus".* [Interview with Mandana Roozpeikar] Therefore, the cultural education team is very much involved into creating the content for the programmes.

Most of the newly hired cultural educators started working on the 1st of June 2017. There are 14 exhibition halls and every educator created content for four halls, and they worked in pairs to exchange ideas. The Weltmuseum aimed to get a preferably

heterogenous cultural education team. This is relevant, as it is one of the museum's strategies to attract diverse audiences by hiring a diverse team. When the job offers were posted, they stated that they preferred men and people with migration background, if the applicants had the same qualifications, as most cultural educators in Austrian museums are female ethnic Austrians. This led to a public outcry on Facebook, but it calmed down after two days. Nevertheless, the Weltemuseum got a complaint from the federal ministry, as it is only allowed to positively discriminate women in Austria and not men. According to Mandana, it became evident the Weltemuseum had acted accordingly. From approximately 140 applications, 18 were from male candidates and only 11 of them were complete. Mandana invited two of them for an interview, because they were male, and she was hoping to get some men in her team. However, it did not work out (at that time). [Interview with Mandana Roozpeikar]

When this interview was conducted eight women were working in the cultural education team including Mandana and Bianca, who has been working at the Weltemuseum for a while. The team comes from different backgrounds, as some of them studied Cultural and Social Anthropology and one studied European Ethnology. But there are also some career jumpers, like an artist or a communicator, who has not been employed in a museum before. The artist has a lot of experience working in museums but has not done anything in connection with Ethnology before. The Weltemuseum tried to find a heterogenous team with different skills covering a wide range of interests and demands. All cultural educators are required to have at least a bachelor's degree. Most team members even have a master's degree. When it comes to national backgrounds the team is also quite diverse and is made up of five nationalities: Austrian, German, Swiss, Iranian and Ugandan. Together they speak 15 different languages: German, French, English, Spanish, Italian, Swedish, Norwegian, Arabian, Persian, Indonesian, Japanese, Swiss-German and three languages from Uganda. [Interview with Mandana Roozpeikar]

According to Mandana Roozpeikar the cooperation inside the Weltemuseum is depending highly on the individual people working in the different departments. Some of them are team players and (many) others are not. Mandana expressed her frustration about the hierarchical structures in the Weltemuseum and Austria in general.

As she had grown up, lived and worked in Switzerland for many years, she compared her experiences and noticed some differences:

„[...] was mich halt persönlich noch irritiert ist ähm das Zusa// also die// wie nennt man das? Die Arbeitsmentalität oder Arbeitskultur im Haus. Ich weiß nicht, ob das jetzt ein (?) KHM-Verband ist, aber ich hab gehört, nein Österreich tickt so, oder Wien tickt wenigstens so. Es ist sehr viel hierarchischer gegliedert. Also in der Schweiz hast du flache Hierarchien, mm das funktioniert ganz anders, man ist viel mehr im Team, man duzt sich ja auch, alle duzen sich [...] und hier muss man immer aufpassen, wer siezt man, wer duzt man, wer spricht man mit dem Titel an und wer ohne Titel [...] und das find ich einfach Irrsinn“. [Interview with Mandana Roozpeikar]

She claims that the working relationships and the collaboration inside the Weltmuseum depend very much on the individual's position in the hierarchy and personal networks. Therefore, people have varying experiences depending on their situation. Presumably, this was a relevant factor that might have led to her decision to resign from her job at the Weltmuseum and take on another position in Switzerland. In a more recent interview from December 2018, she explained why she had left Vienna and had applied for a different job: *“Mir ist es da etwas zu monarchisch und hierarchisch“*. (URL 8)

The aim of this section was to show the transformation of the *Völkerkundemuseum* to the new Weltmuseum and to give a compact introduction to this museum with its resources, ambitions, motivations and struggles, with a special emphasis on the cultural education department.

4.6 Identity and History of the Statens Museum for Kunst in Copenhagen



Figure 4: Statens Museum for Kunst in Copenhagen

The Statens Museum for Kunst or in short SMK is centrally located in Copenhagen and in close distance to Rosenborg Castle. Until summer 2016, the museum was free to visitors, but then it began charging everyone over the age of 18 years (URL 10). However, there are still certain events, where visitors can enter free of charge (like SMK KOM and SMK Fridays). The historical origins of the museum go back to the 16th century, and since then the former royal collections of Danish kings have been continuously expanded. The most important collectors were Christian IV and Frederik V, who purchased hundreds of European artworks. (URL 11) The Royal Gallery was opened to the public in 1824. The collections involve Italian, Flemish and Dutch, German, Spanish and French art, along with the largest collection of Danish artworks. (Boesen 1966: 47) The museum building that still houses the collections today, was built from 1889-1896 in Neo-Renaissance Italian style by the Danish architect Vilhelm Dahlerup. Over the years, the huge expanding collection outgrew the existing building, and the museum was in desperate need for more space. In 1998 the historical building extended with a new modern museum wing. The old and the new part are connected by a large, glass-roofed museum street that is now used as a sculpture garden. Together, the historic and the contemporary sections build an impressive museum-

complex, which is representative for the displayed collections that reach from the 1300s to our own time. (URL 12)



Figure 5: Connection between the old and the new part



Figure 6: Modern part of the SMK

The Statens Museum for Kunst aspires to be ‘the generous museum’ that provides great experiences with the art, which can then lead to reflections on life itself. Art could offer a break from the often hectic and overwhelming everyday life. However, Michael Hansen pointed out that the visitors have to be willing to take the time and learn to properly look at the art. He described the SMK as the most serious art museum in Denmark, especially because of its research work. Nevertheless, over the last couple of years, the SMK has seen less and less visitors. The last exhibition *Art in the Making* only attracted a very small audience. This is one example of the many exhibitions which have not spoken to the wider public, even though they were well done and research based. Another Danish art museum, called “Louisiana”, though not as centrally located as the SMK and situated a bit outside of Copenhagen, has become its biggest competitor. It attracts more visitors not only because of its beautiful surroundings and lovely café with sea-side-view, but also because of its populist exhibitions with well-known artists. In the summertime, it is even possible there to combine the museum-visit with a swim in the sea. [Interview with Michael Hansen]

As Hansen admitted in the interview, it can be difficult to create populist exhibitions at the SMK, because many staff-members are against them. Many of Michael Hansen’s colleagues at the SMK seem to *“fear that the museum may become, instead of a serious institution, a place of popular entertainment with no standards of quality to govern the selection of artworks”*. (Zolberg 1994 cited in Foley & McPherson 2000: 172) Hansen’s description of the situation at the SMK seems to be in accordance with

Zolberg's suggestion that *"some museum professionals believe that any democratisation of culture is at the expense of an elite experience"*. (Zolberg 1994 cited in Foley & McPherson 2000: 172)

Despite staff hesitation, Hansen believes it may be necessary to include more populist exhibitions, in order to be able to increase the number of visitors. Under enormous pressure due to financial difficulties, the Statens Museum for Kunst needs to attract a bigger audience and to increase its profitability. [Interview with Michael Hansen] Here, a discrepancy between the self-image of the museum and the wishes and tastes of the broader public becomes obvious. A difficult task lies ahead for the SMK: Attempting an approach towards public expectations, while at the same time not neglecting their own values. If its mere focus lies on the market, the museum will be at risk of losing what it really stands for as a cultural institution, as Foley and McPherson claim: *"Arguably, they are at risk of destroying the very products, concepts and images which make them unique and historically valuable, by pursuing the viable market-led alternative of hedonistic, touristic leisure"*. (Foley & McPherson 2000: 169)

In order to attract more visitors, especially families, the museum serves as venue for many different activities, like concerts or plays. However, Michael Hansen worries the focus will turn away from the art. The SMK currently has about 350.000 visitors per year and in two years they would like to reach the goal of 500.000 visitors. This could only be achieved if they manage to attract the older generations, including people over the age of 55, while at the same time continuing to attract young visitors. Hansen thinks that the language the museum uses these days, may explain why the museum has become more popular with the young audience than the elderly. Nevertheless, SMK offers great opportunities for communicating art to people of all ages. The museum is in possession of many original art pieces, and it possible to look at them first and then go to the workshop and get creative there. [Interview with Michael Hansen]

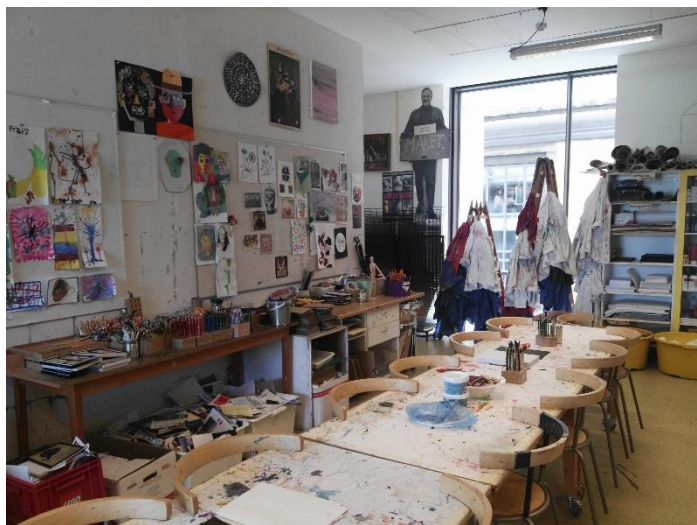


Figure 7: Workshop at the SMK

There are currently 15 artists who are working in the workshop and five to six art historians on the art education team. Two of them have already finished their degrees and three to four have not finished their education yet. The art historians are in charge of the art mediation, but not the workshops. The whole team comprises about 20 people and almost all of them are Danes, with only one exception. Everyone speaks English in addition to Danish. It is also possible to book German tours, but this does not happen very often. Speaking Danish is a basic requirement for working at the SMK in order to communicate with the children.

The artists, mostly women, who lead the workshops come from different art academies, not only in Copenhagen, but also from London. Male art instructors are a rarity, and Michael Hansen finds it a challenge to even out his team. According to him, many artists want to earn lots of money by selling their artwork, and teaching art seems to have a very low prestige due to lower pay. Now the workshop has three male artists and twelve female artists. For developing the programmes, the art education team builds groups, where the art historians and artists discuss what can be done and how. Two people previously managed the school programmes, but one of them had recently quit. Since then Michael Hansen has overtaken this responsibility with the support of his colleagues. Additionally, he is in charge of the workshops for handicapped people and some of the workshops for the kindergartens. The rest is held by the 15 artists and depending on the theme of the individual workshops the artists, who are specialized for example in graphics or sculptures, will be assigned according to their expertise. [Interview with Michael Hansen]

As the national gallery of Denmark, the Statens Museum for Kunst is a well-established museum with a long history. However, it is currently having financial difficulties and struggles to attract diverse audience-groups. In order to become the 'generous museum' they aspire to be, they have to expand their focus and the existing programme.

5. The Cultural Education Programmes

In the foregoing section the field 'museum' was introduced along with a closer examination of the historical development and the manifold roles and responsibilities this institution holds today. Furthermore, the two museums chosen as research objects have been presented. By giving an introduction to their personal histories, resources, goals and struggles, some understanding of their identity should be gained. This section will continue to focus on the cultural education programmes in the Weltmuseum and the Statens Museum for Kunst. It must be clarified that the following cultural education strategies are only a selection of the cultural services provided by both museums and they shall merely serve as examples for the diverse strategies that are available to museums in general. The description of these programmes is based on the information gathered during the fieldwork process.

5.1 In the Weltmuseum

The Weltmuseum aspires to offer a broad cultural education programme, which addresses different senses and visitor groups. They put a lot of effort into finding creative and attractive names for their programmes. There is something happening every day of the week. The 'Kulturexpresso' has been conzipated for people who already know the museum or have ethnological knowledge. Like coffee, it should be short, strong and stimulating. It takes 30 minutes and usually the curators will concentrate on a small number of objects or one showcase. The 'CoolTour' on the other hand is for people who are new to the museum and want to get an overview. It takes 45 minutes, for psychological reasons it has been limited to under an hour. 'KaleidosKids' is a programme for children on Friday afternoons. It is divided into two blocks: one for the 3-6 year olds (60 min) and one for the 7-12 year olds (90 min). First, they look at something in the exhibitions and then they create something in the 'Kaleidoskop'-room. [Interview with Mandana Roozpeikar]



Figure 8: Culture Station

are all protected in the showcases. In this informal setting it is often easier for the visitors to ask questions. Every Friday evening, when the museum has longer opening hours until 9pm, they offer the 'Culture manufacture'. Internal or external people are hired to create something with the visitors; for example, for making Christmas cards with Indonesian patterns and stamp print. They sometimes invite artists and try out the technical achievements that can also be seen in the exhibitions. This can be a different and haptic approach to the subject(s) discussed throughout the exhibitions. [Interview with Mandana Roozpeikar]

Twice a month the Weltmuseum offers 'Coffee and Culture'. In other museums it is often called 'Coffee and Cake' for the elderly, but here it has no age-limit, and everyone is welcome to join. It takes 90 minutes and people can connect with the subject through tasting and smelling food. For example, if there is a guided tour about Japan, the visitors would get to try a piece of Sushi. It is not meant to be a filling meal, but rather to stimulate the tastebuds. Once a month 'Thank God it's Friday' is happening, where the body is supposed to serve as an access point and the visitors might have a tango lesson and then get a guided tour about South America afterwards. 'Clear the stage' is an event that is organized once a month as well and provides a stage for the artistic community in Vienna. Here, they can do dance performances, plays, concerts, readings and so on, if they are approved by the Weltmuseum and go well with the image and content of the museum. [Interview with Mandana Roozpeikar]

5.1.1 Kinderaktiv – Programme for children in summer

During Summer 2017, even before the official reopening of the Weltmuseum, a summer programme for children was offered in the *Burggarten*, next to the museum building. It was a collaboration with *wienXtra*, which organizes activities for families, children and young people. The reason for offering this programme, even though the museum itself was still closed, was that the Weltmuseum did not want to lose the contact to the public and particularly the children. The two events that were observed by me were targeted towards children in the age group from 3-6 years, but there were also events for older children from 6-10 years. As the parents were also present, it was possible to ask for their permission to take photos.



Figure 9: The cultural educators show a map to the children



Figure 10: Playing a game

The first event on the 3rd of July 2017 had a very fitting topic for this thesis – *What is the Weltmuseum Vienna?* Out of six participating children there was one boy. Additionally, a younger sibling was also present. Two female cultural educators were leading the event, after which we had the opportunity to talk a bit and they gave me some interesting background knowledge. One of them had become an intern at the museum, as she wanted to gain ECTS points for her Cultural and Social Anthropology studies. She had been put in charge of creating the concepts for the summer programmes for children. The internship was not paid, but she told me that she did it out of interest and not for money. As she did not have any experience in developing a cultural education programme for children, the first thing she did after receiving this task, was call her daughter's kindergarten teacher and ask her for advice. She then got the tip to change the routine every five minutes: Start with a short introduction, followed by some time to play, then an arts and crafts session can come next and so

on. It is important to keep in mind that young children have a much shorter attention span than adults. Therefore, only a small amount of new information can be conveyed.

The intern put a lot of time and effort into researching the different topics and creating the concepts. She started by collecting ideas, then met up with the cultural education team in order to discuss them. The needed materials had to be organized and eight different people coordinated. On top of that she was under some time pressure as the describing texts for the programmes needed to be put online at least two weeks in advance on the website of the museum. She said that she needed many more hours than the ECTS she will receive in return, but she also had a lot of fun, as she found the topics very interesting and gained more knowledge herself. However, the fact that the museum was still closed at that time and that they could not use the artefacts for the summer programme presented a bit of a challenge. The art educators helped themselves by using pictures or bringing some private objects from their own homes. The only specification for the first event was that it should be conveyed what the new rooms in the museum will display, when they are open to the public.

At the beginning of the first event the children were asked if they had visited a museum before and what that was like. Then the cultural educators gave a short introduction to the Weltmuseum and explained that it was currently under construction. This was followed by a picture-hunt, where the children had to look for photos of objects from the museum collections. Some of those pictures were later discussed in the group: what do they look like and how old could it be? To give the children a better understanding of where the object was originally from, the art educator pointed out the country of origin on a big blow-up globe. They had also brought different objects that could be touched and looked at more closely, like feathers or a fan and we could all listen to the recordings of a specific bird's singing. Then it was time for a South American ballgame, where the players are not allowed to touch the ball with their hands or feet, but with their arms, bellies or hips. Afterwards guacamole and nachos were served as refreshment. At the end of this event the children were invited to draw something that they would like to see in the Weltmuseum.

It was obviously part of the concept to address different senses: like touching, tasting, hearing, seeing and feeling. When asked for feedback, all of the participants seemed to have liked it and some of them wanted to come back next time. However, when

talking to the intern afterwards she said that she was hoping for more specific feedback. She admitted that doing this kind of programmes for young children could get a bit exhausting and challenging, as she did not really have any pedagogical experiences other than being a mother herself. [Excerpts from the fieldnotes Petra Michelmann 03/07/17]

The second observed event on the 21st of August 2017 with the topic 'body jewellery' was attended by ten children, seven girls and three boys aged 3-5 years. This time the intern who was in charge of the concept was joined by another female cultural educator. The event was organized after the same principle as last time and was divided into different parts for learning, playing, eating and arts and crafts. At one point everyone was sitting in a circle and the cultural educator read out a story and each child was holding a card in a certain colour. Whenever that colour was mentioned in the story, the child with the according card had to get up and run around the circle. During the whole event it was evident that the cultural educators were trying to animate the shy children and wanted to ensure that every participant felt comfortable. [Excerpts from the fieldnotes Petra Michelmann 21/08/17]

5.1.2 CoolTour

On the 21st of December 2017 I did participant observation of the CoolTour, which started at 10.30 am and had the topic *Go East – Economic relationships between Europe, China and Japan*. The guided tour was in German and led through one of the permanent exhibitions. Five visitors of advanced age, one man and four women, were participating in the tour. Only one woman had been to the Weltmuseum since it was reopened, but for everyone else it was the first visit.

The female museum guide was wearing jeans, a black shirt and a purple scarf. Apparently, they are asked to wear the latter in addition to a name tag in order to be recognizable as a member of the museum staff. Other than that, I was told that they do not have a dress code at the museum. The young woman was carrying a bag, where she kept all the materials that she needed during the tour. A porcelain dish, for example, was shown as an example for the exchange of knowledge between two continents; it was made from Chinese porcelain but with transparent glass pearls inside

and glass production being a field of European expertise. Furthermore, a little bottle of opium was passed around for the visitors to smell. The guide had also brought a flashlight, which she used for pointing out certain objects in the showcases.

Several attempts were made to animate the visitors by asking them questions. However, the people were not really eager to answer. Only the man would sometimes give answers. At the end of the tour the guide asked for a volunteer, who would read out an anecdote that she had brought along. There was a pause, but then a lady agreed to do it, as she used to be an actress and therefore had experience in performing, which became obvious in the professional way she read it out in front of the group. After the tour some people gave feedback on the new Weltmuseum and they expressed their dissatisfaction with the low lighting. Additionally, it was criticised that the descriptive texts on the glass of the showcases were hard to read for them, because of the reflections. [Excerpts from the fieldnotes Petra Michelmann 21/12/17]

5.1.3 KulturExpresso

The idea behind the KulturExpresso is that people these days are often short on time. Therefore, the museum wanted to offer something short and to the point for the 'busy visitor'. The name for this programme does not come without reason, as the tour is supposed to be short, strong and full of flavour like the coffee. The tour could be held by either museum guides or curators and they will just select a few items or concentrate on one showcase. [Interview with Mandana Roozpeikar]



Figure 11: Interactive station at the Weltmuseum

The topic for the KulturExpresso on the 21st of December 2017 was migration and how objects travel with people. A female museum guide, who was wearing a red dress and the purple scarf (for museum staff), was leading the tour and three women were participating. The cultural educator gave an overview over the room and explained the interactive stations in it. Then she wanted to show us the screens that can usually be activated by touching them and which give the visitors the opportunity to get additional information on the artefacts. Unfortunately, due to a power blackout they did not work

at that time and the guide had to describe to us what we should have been able to see on the screens. Furthermore, she told us stories about some of the objects in the room. However, she made a rather stressed impression, which made the KulturExpresso not just feel 'short and sweet', but rather rushed. [Excerpts from the fieldnotes Petra Michelmann 21/12/17]

5.1.4 Lange Nacht der Museen (Long Night of the Museums)

On the 6th of October 2018 was the *Lange Nacht der Museen* in Vienna, where 135 museums participated this time. The event aims to give people an overview of the cultural variety in the city. A regular ticket cost 15€ and gave access to all the participating museums and could also be used for public transport.

At the entrance to the Weltmuseum flyers were handed out with the evening programme. However, it was not made clear where the guided tours would start. When asking some of the museum staff, it turned out that they were not sure either. It took further enquiries to find the starting point for the tour that started at 9.30 pm and was under the topic *Sammlerwahn* (collector's madness). It turned out that the tour was held in an exhibition hall under the same title. Surprisingly, the whole tour was in German, even though the programme on the flyer had stated that it would be in English. The guide could be identified as a man with migration-background, as he had a noticeable accent. (He must have been hired after my interview with Mandana Roozpeikar, as she had told me that her team consisted of women only.) The content of the tour involved the collecting behaviour of the Archduke Franz Ferdinand and focused on the following questions: How did this collection come into being? Why? Where do we have this information from? What is today's view on this collection? The Weltmuseum obviously puts great emphasis on transparency. However, my companion for this night did not seem to be too impressed, as she raised the question, who is actually interested in this kind of background information. [Excerpts from the fieldnotes Petra Michelmann 06/10/18]

5.2 In the Statens Museum for Kunst

The museum has moved on from its 'boring and quiet' image and has put a lot of effort into developing more attractive offers. It serves as a cultural meeting house and provides programmes for many different visitor groups. Not only can people look at art, but they can also get creative themselves. The visitors can gain knowledge from people, who know a lot about art, and then they can visit the workshops and put this newly acquired knowledge into practice. The SMK offers a variety of workshops for school classes, kindergartens, families, adults and handicapped people. Additionally, it is possible to sign up for classes in the art-school. There are many possibilities these days. The SMK often serves as venue for all kinds of activities and events, like concerts or plays, especially on 'SMK Wednesdays and Fridays', or even birthday parties for children. Besides a series of standard programmes (workshops, guided tours etc.), which are always available for the visitors, the SMK is constantly developing new programmes for special and temporary exhibitions. The main orientation of the art education currently lies on the youth, with 'SMK Fridays' and 'ULK', however the SMK is eager to get the older museum audience back. [Interview with Michael Hansen]

5.2.1 SMK Wednesdays

Different activities and events, like topical art talks, concerts, ballets or drawing workshops are offered on the SMK Wednesdays and are included in the normal admission price. The programme starts at 5 pm and ends at 8 pm, but people are free to join when and as long as they want. The SMK has special opening hours on these days and is open until late.

The observed event took place on the 14th of February 2018 and was part of the *Dancing Wednesdays*-series, where different types of dancing were performed every time. A Danish friend was accompanying me that day and translated for me, as all the information given by the museum staff to the audience was in Danish. The observed performance took place in an extra room of the museum that was not used for exhibitions. The lighting was very bright, and it got very hot, as the room was crowded with people. Some chairs were provided for the audience, but most of the people had to stand. Two of them left during the performance. The viewers were of different age

groups and one visitor was with a baby. Most of them seemed to wear everyday clothing and had not put on extra fancy clothes.

A part of the floor was used as stage and an installation with sticks and plastic created the stage design. After an introduction by a member of the museum staff, which took about five minutes, the dance performance began. There was a single male dancer on stage, who had created the concept for this performance himself. It expressed the two things that are going on inside a man: him trying to be masculine and strong, but also being fragile at the same time. His portrayal started by him undressing, then standing in his underwear and crying while sad music was playing. The change of music indicated the second act, where he put on his clothes again and started dancing. The feedback from a group of elderly ladies, who had watched the same performance before us, was that they found it very good, they thought it was amazing.

Later that evening, there was a talk held in one of the permanent exhibitions. Three people were standing in front of a very big painting. About forty people were attending this talk and therefore the audience was not as big as for the dance performance. There were definitely many more women than men present. Interactions were taking place between the audience and the presenters, as it was obviously possible to ask questions. The woman and the older man talked about the many factors that need to be considered when such a huge painting is removed, like the temperature and the appropriate transport. The older man had been the one, who had brought it to the museum, and he talked about, how he managed to do that. He commented that people will have strong opinions about it. Then the younger man started talking and it turned out that he was the dancer, who was chosen for the ballet performance at the next SMK Wednesday on the 28th of February. As he had just been entrusted with the task to prepare a concept, he had not had enough time to develop a full plan, but he shared his ideas that he had come up with so far. The performance was going to take place in the very same room called *The body in art* and according to the dancer, the big painting and the shape of the room were going to set the tone for the performance. The dancing would be a bit improvised and modern. Moreover, he was not going to dance on pointed shoes. [Excerpts from the fieldnotes Petra Michelmann 14/02/18]

It was interesting to observe that the SMK is trying to give its visitors a look 'behind the scenes' and is very transparent about processes in the museum context. In this way

the museum audience may gain a better understanding of the work a museum does and what it takes to exhibit such a huge painting or creating a dance performance, for example.

5.2.2 SMK Fridays

SMK Friday is a strategy of the Statens Museum for Kunst to attract more (young) visitors and new visitor groups, but it is open to all age groups and everyone is welcome. It revolves around art; however, it offers the possibility to have a drink in a relaxed atmosphere and listen to music and art talks or watch performances and screenings as well. Seven SMK Fridays events are held over the year and they start at 4 pm and end at 10 pm. Each of them has a different topic and the entrance is free for everyone. (URL 26)

My informant was a male 28-year-old Philosophy and Economics student from Germany. He had already visited the SMK six times before, separately from the SMK Friday events and had participated at two SMK Fridays. He had found out about the SMK Fridays during his previous visits to the museum and had gained more information from its website. The theme of the last SMK Friday, he had been to (at that point) was *Green – in nature, science and art*. His reasons for attending, were that he liked the SMK in general and that he was interested in this specific topic. The student stayed about an hour and participated in ‘dance for plants’, where the visitors could play their favourite music and dance to it, whilst the only audience allowed were plants. He found it interesting to be confronted with a ‘peculiar awkwardness’ when dancing for plants. Moreover, he also listened to a plant/insect-based music installation. What he did not like was the fact that although the event was described as offering a scientific approach to ‘green’ (or in this context to nature) as well, in his opinion this approach was underrepresented. Apparently, he is more interested in scientific research on nature than an artist’s (subjective) approach to it. Furthermore, the SMK could improve the clarity of the programme, since so much was going on and it could leave the visitors rather confused.

Nevertheless, he would definitely recommend the SMK Fridays to other people, as they are always fun and seem to be a good way to spend one’s leisure time. According to him, there are a lot of different events offered and everybody should be able to find

an area of interest. Even in the case that the topic of the event would not appeal to somebody, one can always just stroll through the permanent exhibitions. But usually, as stated above, he would argue that there should be something for everyone. The student generally thinks, a museum should be informative, accessible (also in a theoretical sense), interactive, thought-provoking, confronting and welcoming and the minimum requirement he would expect from a museum, would be to know a little bit more after his visit than before. [Excerpts from the fieldnotes Petra Michelmann 12/07/18]

5.2.3 SMK KOM

On two occasions, I participated at the SMK KOM on the 20th of June and the 27th of June 2018. The weekly meetings evolved from a project that was started in 2012 in collaboration with another museum. At the time six Danish-language students helped to develop educational programmes: the first team created a video; the second developed guided tours and the third team wrote flyers with recommendations about artworks they had chosen themselves. Through this project the need to support the acquisition of the Danish language became clear to the SMK and they started the SMK KOM programme one and a half years ago. It was financed by a small private fund, which lasted for the first year. But as there was such a big demand for it, the museum decided to continue with the programme. Some of the language students got employed by the SMK and support the SMK KOM. While two art educators are in control of the programme, they get help from the language students on the one hand and volunteers on the other hand. Most of the volunteers are senior citizens, who found out about this through the website of the SMK: There the SMK KOM is described as a programme for people, who want to learn Danish and those, who want to help them with doing so. The volunteers have changed over time, but as one of the art educators put it, this platform really depends on the involved people and the energy they put into it.

The fact that the event is free and comes with a complimentary entrance ticket for the museum, makes it very attractive for people of various national and cultural backgrounds. There are usually around twenty to thirty people participating and the gender ratio seems to be pretty even. A large portion of the event takes place in the Sculpture Garden, which is situated between the old and the new parts of the SMK:

This turned out to be the perfect location, as it allowed people to move around freely without fear of disturbing anybody. This made sense, as the schedule was very flexible, and the participants were allowed to come and go as they pleased. At the beginning everyone gathered around the prepared tables with coffee, tea and snacks and there seemed to be a very *hyggelig* atmosphere (see chapter 7.5.3.1). However, as one art educator pointed out, it is important that the people do not only come to chat and have a coffee, but that they also interact with the art.



Figure 12: An art educator, a volunteer and two participants observe a painting

The artworks of the museum can lead to interesting conversations about identity, nationality, emotions etc. and therefore the second part of the event would usually take groups of participants into the exhibition halls. In the case that SMK Wednesday events are happening in the museum, like art talks or performances, they might take the groups there. Though it turned out to be more beneficial,

when the SMK KOM exists on its own. The art talks etc. usually involve vocabulary that is too advanced for most participants. Therefore, the art educators prefer to take small groups to the exhibitions, where they or the language students provide a little introduction about the artists, techniques and time periods. Questions might be raised, after which the people walk through the room and build little groups or pairs and talk about the pieces of art. The volunteers and art educators participate in the conversations and are ready to provide help and answers. The participants are free to talk about whatever they like and what the artwork inspires them to. As the exhibitions are open to everyone, other visitors can be in the same room. Even though it could get rather loud, nobody seemed to be disturbed. After a couple of minutes, the art educator would call the group together and take them to the next room. The level of Danish seemed medium advanced to me. One of the art educators told me that he often chooses the paintings spontaneously and just takes the group for a walk through the museum. He emphasized that there are different ways of doing it, but having small groups talking in front of the painting seems to be very efficient.

The other art educator said, the more controversial an artwork is the better and that artists are used to being analysed. Therefore, the visitors should not be afraid to discuss and criticise art. As the participants come from different backgrounds, they see and notice different things. The most controversial thing has been the realisation that there was no representation of black artists. This is also a way of analysing art history and museum politics. The art historians and museum staff attach labels to the artefacts, but other people can break up these labels with their perspectives. This means that the SMK KOM is not only beneficial to the participants, who come to practice their Danish, but they also give something back to the museum by broadening the SMK's horizon. [Excerpts from the fieldnotes Petra Michelmann 27/06/18]

5.2.4 Programmes for children and young people

The Statens Museum for Kunst wants to give everyone the opportunity to get in touch with the 'real art'. Michael Hansen talks about this certain kind of magic that can be felt while looking at the original museum objects and the joy that art brings him and which he would like to share with the visitors, especially children. He is convinced that it is important to tell kids about art and bring them together, as art is something irrational in contrast to the very rational everyday life of young people. Art approaches many topics, like feelings, that might not usually be discussed in school or at home, but the museum could be a fitting place for opening up dialogues. Additionally, the SMK can be seen as a part or extension of the school and a place for learning about certain periods and topics. Depending on the age of the audience different topics can be discussed in different ways. Younger children find it easier to express themselves with their bodies instead of words. Obviously, the museum visit can be beneficial for learning new words. However, it can also be fruitful to do physical activities, like dancing or singing at the museum and Michael Hansen emphasizes that this is not forbidden in museums, as many people might think. [Interview with Michael Hansen]

Moreover, the SMK wants to provide opportunities for children and teenagers to express their own creativity and personality, which is the reason why they developed different kinds of workshops for them. At the Statens Museum for Kunst it is possible for the visitors to look at the art in the exhibitions first and then to get creative and make something in the workshop afterwards, which can intensify the learning experience,

especially for young people. The art workshops are a very successful strategy for attracting more families. Additionally, the SMK publishes little booklets, which can offer some guidance through the special exhibitions and accompany the families during their visit. Furthermore, it is possible for kids to celebrate their birthdays at the SMK. There are about 100 birthdays taking place at the museum per year. This is another service the SMK provides for the families. Many parents appreciate this opportunity, as they do not have to deal with the noise and hassle at home. [Interview with Michael Hansen] The following section will focus on the more practical services offered by the SMK in shape of the art school and the workshops.

5.2.4.1 Art school & workshops

The Statens Museum for Kunst provides workshops for school classes in the morning and for the art school, which starts again in September, in the afternoon. Additionally, on school holidays and weekends the museum offers open workshops for families and workshops for handicapped people can be organized as well. The art workshop room at the SMK is about 20 years old now and is very popular. Michael Hansen leads some of the workshops, while the rest is done by the team of artists. The SMK needs to save money and therefore, only one artist can be paid to lead a workshop these days. The



Figure 13: Different materials for the workshops

children programmes do not bring the museum much money. The artists earn more money than the school classes, for example, can pay. An artist gets 320 DKK per hour and that is why only one artist gets hired for doing a workshop, otherwise it would get too expensive. However, Hansen understands that a museum is also a business and it needs to be profitable or at least balance out the expenses and profits. According to him, one artist is enough, as there are usually not that many participants in the workshops anyway.

The workshops play an important role in attracting families. The children get the opportunity not only to learn about art, but also to make art themselves. Compared to other museums the SMK is putting great effort in providing kids with opportunities to really express their own creativity and personality. They offer some guidance, but also leave them a lot of freedom in their creative process. As Michael Hansen explains, they had a different theme every week during the summer. The topics of the workshops are usually very broad, like sculptures or portraits, for example. This leaves plenty of room for creativity. Then he would provide the children with certain kinds of materials. What the sculpture would look like in the end was totally up to the creativity of the young artists. By selecting the materials, Hansen would point them the way, but this way could lead into many different directions. He knows that not everyone wants to get creative and express their individual personality, but the opportunity should be provided anyway. The workshop is therefore a very flexible space, where people can feel free to try out new things, experiment with materials and techniques and do it according to their own abilities and interests. Therefore, working with certain materials and being creative in the workshop can also be a great activity for handicapped children and adults. Michael Hansen showed me an example: a head-shaped piece cut out of cardboard serves as the basis. Then the workshop-participants can glue on all kinds of materials in order to create a face and hair. This can be done by children and handicapped people alike, with assistance, if necessary. For instance, it is a great opportunity for blind people to get creative.

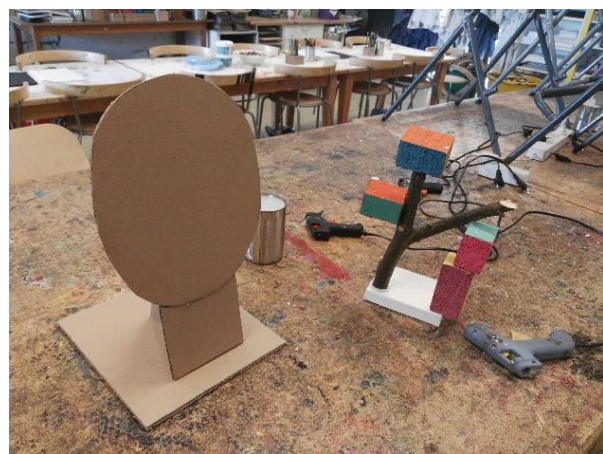


Figure 14: Cardboard-head

To Michael Hansen it is of great importance that the workshop room looks a little bit chaotic, as this can promote artistic creativity. In other museums he knows, everything will be put away if it is not needed for a specific workshop. However, in his opinion the surroundings play an essential role in bringing inspiration. Moreover, Hansen emphasizes that museum visitors, especially the young ones, should be given the opportunity not only to see the art, but also to be able to get creative and make something themselves. The memory of the experience and the language that is used

for describing this experience can be enriched through this strategy. [Interview with Michael Hansen]

5.2.4.2 ULK

The ULK is an art laboratory for young people. *“The art pilots are volunteers who work on projects in close collaboration with museum staff – with the common vision: art should feel relevant to young people, and creativity should be part of their everyday lives”*. (URL 13) About thirty to forty members meet up every Wednesday and they are between 15 and 25 years old. They come together and organize activities for other young people, and they have been in charge of two SMK Fridays so far. Additionally, ULK also participates in national conferences and meetings for cultural institutions in Denmark. This formation has existed for 10-12 years and has the goal to discuss and make art with youths and to attract a younger museum audience. The young people have to apply in order to become a member of ULK. A digital art-educator and an artist are in charge of ULK and decide, who gets accepted as a new member, as the group size is limited. Some of the members attend every week, but it is not obligatory to do so. [Interview with Michael Hansen]

6. Discussion of central terminology and notions

6.1 Central terms

While looking at museums and cultural education programmes it is indispensable to discuss and clarify the most central notions. Museums can be viewed from many different perspectives. However, this paper focuses on the roles that these institutions play in shaping and reproducing knowledge, identity and culture(s), on the one hand and how the museum is just as influenced by history, culture(s) and society on the other hand. As will be discussed further, there are close ties between museums, identity, culture(s) and mechanisms of inclusion and exclusion.

6.1.1 Identity

The term ‘identity’ has been interpreted in various ways (Butler 1990; Goffman 1959), but it would be beyond the scope and objectives of this thesis to engage into this anthropological, sociological and psychological debate. However, the use of identity in this thesis is based on the following definition:

“As a very basic starting point, identity is the human capacity – rooted in language – to know ‘who’s who’ (and hence ‘what’s what’). This involves knowing, who we are, knowing who others are, them knowing who we are, us knowing who they think we are and so on. This a multi-dimensional classification or mapping of the human world and our places in it, as individuals and as members of collectivities”.
(Ashton et al., 2004 cited in Jenkins 2014: 6)

Identity, and therefore the process of identification or classification of people, is fundamental for the organization of the human world. Whenever we meet strangers, the first thing we do, is trying to identify them. We analyse their looks, language, body-language and how they answer our questions. Additionally, the information we have gained from third parties about them can also have a big influence on the image we create of a person. (Jenkins 2014: 14, 27)

Richard Jenkins argues in his theory of *Social Identity* (2014) that identity is not something we have, but something we do. This means that humans can learn to

present themselves in a certain way and manipulate the picture that other people have of them. We do have a certain influence on the way other people perceive us. On this note, it is however important to mention that one's identity - as it is perceived by others - does not determine what people do. We may assume that someone is doing something because of 'their identity', but we can be mistaken or have misinterpreted the signs. We are not always successful in identifying strangers. In that case, Jenkins speaks of 'mistaken identity'. Additionally, we have to be aware that our classifications are rarely neutral, but rather they involve some kind of evaluation and often these classifications are organised in a hierarchical order. (idem: 6, 27)

Furthermore, identity is not fixed, but flexible and depending on the situation we might highlight different aspects of our identity. We could even speak of identities, as for who we are is multidimensional. Jenkins claims that identification is often seen in terms of differentiating oneself from the others. But he points out that it requires an interplay between difference and similarity (idem: 20-22). *"To summarize the argument so far, knowing who's who involves processes of classification and signification that necessarily invoke criteria of similarity and difference"* (idem: 24).

Why is it important to consider the processes of identification and classification and therefore identity itself? *"[...] if for no other reason, identification matters because it is the basic cognitive mechanism that humans use to sort out themselves and their fellows, individually and collectively"* (idem: 14). We talk about identity more often than we might think. However, identity matters in so many different ways - depending on the situation and the individuals involved. Therefore, this paper claims that identity equally matters when it comes to museums. It can even be argued that a museum as a human institution is an agent with its own personal identity: its history, looks, roles, resources, relationships, goals, dependencies, strengths and weaknesses have effects and matter. It is important to clarify that a museum's identity is not fully comparable to the identity of a human being. However, as will be elaborated on further, there are several significant parallels that can be drawn.



Figure 15: Instagram screenshot of a post by the SMK

“If the museum was a person at a dinner party, what type would you be? Crazy type, etc.?”. This intriguing question was posted by an Instagram-follower of the Statens Museum for Kunst. The screenshot can be seen on the left-hand side. The task that had been set by the museum was: *“Ask us anything!”*. Denmark’s National Gallery answered this question with a painting from their own collections: *“That would have to be these three lovely characters from our very own Carl Bloch’s ‘From a Roman Osteria’”*. There was no further explanation, but art usually leaves room for interpretation anyway.

Consequently, the hypothesis can be proposed that the personal identity and history of a museum are reflected in the cultural education programmes.

6.1.2 Culture

As with the notion of identity, culture is equally a multifaceted and complex concept which has been a core theoretical problem in social science since the disciplines’ inception. Therefore, this section cannot cover the scale of the problem, but instead chooses to tackle these terms in relation to the museum sites of this study.

“Contemporary cultural theory argues that we inhabit culture in the sense that we share a certain amount of knowledge and understanding about our environment with others”. (Mason 2006: 18) Stuart Hall talks about *cultural maps* that members of groups and communities share. (Hall 1997 cited in Mason 2006: 18) *“The existence of shared cultural maps involves making judgments about cultural practices or products and their value, status, and legitimacy. By implication, this confers or denies value and status to their producers, owners, and consumers”*. (Mason 2006: 18) In this sense museums and galleries also attribute value to certain objects and practices, and therefore define

and declare them as 'culture' and 'art'. Obviously, this leads to questions of what is worth preserving and displaying and why.

Historically, museums were created exclusively by and for elites; it was them, who ultimately decided to open the museums to the public. In the course of the Enlightenment they became concerned about the moral well-being and education of the working class. *"In the case of museums, culture was not so much shared or learned, but initially used as a means of excluding the masses and later of imposing the cultural values of an hereditary aristocracy upon the working-class population"*. (Foley & McPherson 2000: 163)

The hierarchical differentiation between 'high' and 'low' culture, along with the conventional distinction between elite and popular culture has thankfully been outdated, though questions of representation are still being actively debated. According to the contemporary approach of looking at culture from a pluralist perspective, museums attempt to represent and display a multitude of cultures. (idem: 17f)

"[...] museums are public spaces in which definitions of cultures and their values may be actively contested and debated. Museums materialize values and throw the processes of meaning-making into sharp relief, and it is for this reason that they are of such interest to cultural theoreticians and museum studies researchers alike". (idem: 18)

6.1.3 Barrier-free museum

As many articles and museum websites have shown, the term 'barrier-free museum' seems to be mostly used in connection with making museums accessible for handicapped people. However, barriers can come in many different forms: physical, organisational, linguistic, financial, intellectual, sensory, psychological, social and cultural. There are plenty of reasons worth investigating why people might not be able or willing to visit the museum. As Tlili explains:

"Barriers can be readily noticeable and therefore relatively straightforward to deal with, as is the case with physical barriers, or they can come in much more subtle

forms when they have to do with attitudes and perceptions, on the part of both museum professionals and the non-visiting public". (Tlili 2008: 133)

It is the responsibility of the museums to ensure access to the services they offer for everyone. Firstly, an active investigation by the museum in order to identify the barriers of access would be necessary, followed by the development of an access plan to overcome all the found barriers. The awareness and wish to be as inclusive as possible has definitely grown amongst museums over the last couple of years. The goal of being inclusive is closely connected with identifying the different needs of various visitor groups. (Ambrose & Paine 2012: 299)

Constructional measures are usually necessary: like ramps for wheelchairs or strollers and elevators for people who struggle with stairs. It is important to consider that especially elderly people might suffer from impaired eyesight and therefore need larger lettering on labels and as much lighting as is possible in consultation with conservation. 'To-be-touched'-displays need to be provided for the blind. The museum-staff also plays an essential role in making the visitors feel welcome. Not only should they be friendly and respectful, but also receive according training on how to assist people with special needs. Museums have generally become more family-friendly too, as they have realized that by being welcoming towards children, they can attract the whole family, which therefore makes a profitable strategy. (idem: 30f) Museums should provide lots of hands-on activities, play areas, child-friendly food and changing tables. Moreover, the artefacts and labels must be on an appropriate height, so that children are able to see them.

What can also hinder people from visiting a museum, is the feeling of not fitting in, as they come from different social, cultural and intellectual backgrounds. Originally, museums were built for the elites and represented their worldviews, which was even mirrored in the architectural style of the building (see chapter 4.4.5). However, this could make the average person feel quite small and intimidated and lead to *"[...] untraditional visitors feeling out of place, unwelcome and unsure about how to carry themselves around in the museum context, and which can only be compounded by the intellectual inaccessibility of the messages and exhibitions"* (Tlili 2008: 133). Less educated people could get overstrained by the contents. Certain population segments or minority groups might feel underrepresented. It might be helpful to organize special

events or openings for groups of people with shared interests, same gender or religious beliefs, if it makes them feel more comfortable to be around people they already know or who have a similar background. It is interesting to observe that many museums seem to struggle to attract local visitors. Particularly, the big and famous museums are visited by huge amounts of tourists, which is why the locals get the impression that these museums are 'not for them' (Ambrose & Paine 2012: 28f).

Financial barriers need to be considered. A museum-visit, especially for a whole family, can be very expensive in total. In addition to the entrance fees, the visitors probably have to pay for transport in order to get to the museum and back home and they might need to buy food and drinks, or sometimes they want to get some souvenirs. Those expenses add up and might not be affordable for everyone. The financial cost might also mean that visiting a museum is less of a priority for people from disadvantaged backgrounds. Museums have to think about their pricing policies and should consider discounts or even free admission on special days for those who live on a tight budget. Additionally, the opening hours of the museum should be adjusted to fit the needs of the potential visitors and not those of the museum-staff. (idem: 29f)

There is a wide range of factors that could create barriers, which exclude people from the museum-experience:

"The socially excluded are for the most part understood to be those who do not visit and/or cannot access the museum and its messages and activities for a number of reasons that can range from geographical location to the esoteric jargon accompanying exhibitions". (Tlili 2008: 132)

Museums should continuously work on dismantling these barriers, by consulting organisations that work with people with special needs, creating an access policy, carrying out visitor surveys and training their staff on how to respectfully deal with diversity and meeting the visitors' needs. It has become the duty for a modern museum to ensure equal access:

"Promoting equality of access and inclusion in museums goes beyond compliance: it is about the 'right thing to do', ensuring that equality of access is embedded in the culture and structures of the organisation and should not be regarded as an 'add-on' service". (URL 14)

This paper focuses on the role that the cultural education plays in creating a barrier-free museum. Using several examples from the Statens Museum for Kunst in Copenhagen and the Weltmuseum in Vienna, different strategies for making the museums more accessible and inclusive towards everyone will be discussed.

6.2 Theoretical approaches

Over the last couple of years, museums have realized that mediation is much more complex than expected, but also more enriching than simply passing on information about artefacts and subjects to the museum audience:

„Die empirische Besucherforschung zeigt, dass die Programme zwar Informationen zu Exponaten und Themen vermitteln, aber auch Möglichkeiten der Alltagsstrukturierung bereithalten. Gleichzeitig dienen sie der Distinktion zu Gleichaltrigen, stellen Herausforderung dar, schaffen eine Gegenwelt zum Alltag und erweisen sich in großem Maße als anregende Orte, über sich selbst zu reflektieren“. (Gajek 2014/2013 in URL 15)

A successful mediation has to consider lots of different factors and should respond to the visitors and their needs, as well as let them get involved themselves. This section will discuss some of the most relevant theoretical approaches to understanding the cultural/art education programmes at the Weltmuseum and the SMK.

6.2.1 Museum education/pedagogics

Museums have been considered to be educational institutions since at least the early 19th century. Different terms have been used since then, like ‘pedagogics’, ‘education’ or ‘interpretation’. But as George E. Hein put it: *“Nevertheless, whatever the term and however conceived, education has long been an important and increasingly specialized role for museums”* (Hein 2006: 340). Looking at the history of European museum education up until World War I and II, it was characterized by the glorification of the nation and emphasized nationalistic political themes. Museums in the US took on a leading role in the development of museum education and the establishment of

Children's museums. In the early 20th century, many museums there had already set up education departments, which worked closely together with the local schools. (idem: 341)

Obviously, educational work at museums has improved over the years with new insights into the development of children and learning techniques. Different materials and activities are now being used to animate the visitors and to appeal to their interests and needs. When Hein talks about the rather recently developed profession of the museum educator, he stresses that this is a very broad and demanding occupation which is constantly undergoing change. (idem: 344) The following section will take a closer look at the requirements for contemporary art and cultural education.

6.2.2 Art education/Cultural education

Sabine Baumann has observed that over the last couple of years art education has come to the fore and has gained importance at art institutions, schools and training courses. She is interested in new forms of art education, as museums nowadays have to meet different requirements and expectations than 20 years ago. This has led to an increased blending of art and art education, as more and more artists have started working in museums and have become parts of the art education teams there. (Baumann 2007: 144f) An example of this practice can be found at the Statens

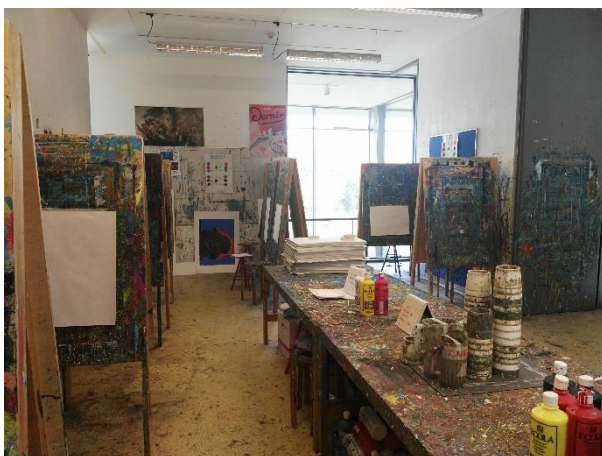


Figure 16: Painting workshop

Museum for Kunst in Copenhagen, where different kinds of workshops are conducted by artists and represent a useful addition to the classical visit of the exhibitions. The possibility of looking at original artworks and studying their techniques and then practicing them in the workshops improves the learning experience immensely, especially for children. [Interview with Michael Hansen]

According to Baumann, a contemporary art education should put the attitudes and experiences of the observer, as well as the emotional reaction towards what has been seen in the focus. Additionally, it is of great importance to create a comfortable

atmosphere, where people dare to share their own opinions. (Baumann 2007: 145) Carmen Mörsch has summarized further criteria, which in my opinion can be applied to cultural education as well: art education has to step out of its subordinate role in the institution; there should be an active debate of the visitor's modes of perception and interaction; the contextual knowledge of the visitors needs to be included; a critical mediation of the provided knowledge is essential and there should be room for participation and interdisciplinary approaches. (Mörsch 2006 cited in Baumann 2007: 145) A very useful mediation method that can be applied in all kinds of museums and in many different forms, is storytelling, which will, subsequently, be elaborated on further.

6.2.3 Storytelling

Passing on knowledge in the form of stories has a long tradition, especially for people without script. Oral narration is a cultural technique that is of equal importance to writing, reading and calculating. However, its relevance and use have often been overlooked in present times, even though it could compensate for the flood of images and impressions people are exposed to in their everyday lives. Wenzel sees a huge potential in oral narration considering current developments in society and especially as a method for cultural education in museums. (Wenzel 2017: 6)

Including elements of storytelling can arguably enrich a guided tour in the museum context. The museum guide is responsible for the well-being of the visitors, as well as their security and is supposed to select the knowledge contents he/she wants to convey appropriately. An experienced guide will be able to interpret the body-language and reactions of the audience correctly and act accordingly. Over time, museum guides develop their own individual style when it comes to imparting their knowledge to others and ideally find the right balance between conveying factual knowledge and creating a relaxed and fun atmosphere. Margarete Wenzel points out that most museum-visits are leisure activities and therefore, people expect to have a good time and get information that is relevant and interesting to them. According to her, the method of storytelling can be useful in this sense and create a friendly connection between the guide or storyteller and the audience. When information gets packed into a good story, it is much easier to remember and can then be passed on again. Wenzel emphasizes

that storytelling and listening are both creative activities. The storyteller uses his/her voice, body-language and possibly requisites in order to bring the stories to life. The listeners in turn use their imagination for creating images in their minds and therefore, their intellect and emotions get activated. (idem: 5, 8)

“Durch Storytelling wird ein fiktiver Vorstellungsraum geschaffen, den Erzähler/in und Zuhörende gemeinsam betreten. Der/die Erzählende ‚führt‘ die Zuhörenden in diesen fiktiven Raum hinein und von dort wieder zurück in die Gegenwart. Es ist eine zutiefst menschliche Handlung, Vergangenheit durch Einfühlung zur vorgestellten Gegenwart zu machen. Dabei entsteht ein vertrautes Gefühl und ganzheitliche Begegnung mit dem, was an anderen Orten und zu anderen Zeiten geschieht/geschah“. (idem: 5)

The art of storytelling has to be learnt and practiced: various narrative techniques, increasing the audience's level of attention, the appropriate language, use of the own voice and body-language and creating narrative situations. The storyteller has to pay close attention to his/her audience and try to read its reactions. If some of the elements work well, they can be used again and if not, they have to be altered. Through telling the stories repeatedly, the narrator gains experience and gets better over time. (idem: 7)

By inserting oral narrations into the guided tour, a museum guide can make it more vibrant and convey knowledge more easily. Similar to the guided tour, the success of the story also depends on the skills and expertise of the guide. A lot of self-reflexion, repetition and hard work, as well as the ability to take feedback on board and putting it into practice are necessary to become a good storyteller. The narrator takes the audience on an imaginary journey and gives them the opportunity to put themselves into the position of historical or fictional characters. This could lead to a better understanding of another person's living world. (idem: 19)

The Weltmuseum in Vienna uses storytelling as a tool, for example in their programmes for children. However, in one of the observed summer events, the story was read out by the cultural educator and not told freely. The advantage of free storytelling is, according to Wenzel, that the narrative thread and words will be found more spontaneously and keep the experience fresh and interesting for all participants. (idem: 19) Moreover, it should be added that the narrator will also be more flexible and

can concentrate better on the reactions of the audience, if he/she is not focused on the written words.

The Statens Museum for Kunst has also taken on a targeted programme of storytelling called *Stories from the Conservator*. These are short stories posted on the museum website accompanied by photos. Additionally, the SMK uploads videos in which the conservators explain their work in simple words. Everything is bilingual in Danish and English and the vocabulary is well understandable even for laypeople. (URL 16) This is a great way of giving the people an insight into museum work and they can learn more about the profession of a conservator and their techniques and working methods.

6.2.4 Educational play and experiential learning

As has been discussed before in the present thesis, many museums have realized that people learn better through experience, and by seeing and doing something



Figure 17: Children's programme outside of the Weltmuseum

themselves. Graham Black makes the point that learning is not just about remembering facts, but much more about gaining a better understanding of something. Moreover, it is a lifelong process and museums should offer opportunities “to acquire, reflect on and apply new experiences” (Black 2012: 132). Especially, the younger visitors and children will not be happy with just listening to the museum-staff. They are not as receptive as grown-ups and need breaks in between. Having established this, playing is not only considered a break from learning, but can even become part of the learning experience itself:

“Play has been identified by many researchers as crucially important to children’s development. Through play children learn to explore and discover, to stretch their imaginations, do define and solve problems, to role-play, and to create meanings around objects. Some museums have designed exhibitions that encourage play,

and have used artistic activity to achieve the same ends in a rather more structured way". (Ambrose & Paine 2012: 61)

It became evident in the interviews with Mandana Roozpeikar from the Weltmuseum and Michael Hansen from the SMK that they both integrate fun and play into the children's programme. They are aware of their young visitors' needs and integrate times for playing, dancing, singing, experimenting and doing arts and crafts.

6.2.5 Intercultural and transcultural pedagogy

Rolf Witte formulated the following guidelines for intercultural learning:

Intercultural learning ...

- ... is oriented towards the day-to-day and living worlds.
- ... deals with the variety of life plans and conveys knowledge about the different cultures of origin.
- ... understands the own perspective as one amongst many.
- ... emphasizes similarities, without ignoring the existing discrepancies. It also sharpens the eye for differences.
- ... it conveys an image of cultural identity, which allows for contradictions.
- ... sees multilingualism as the norm and makes fitting offers available.
- ... prevents the devaluation of individual groups.
- ... addresses everyone and is not a special educational measure for migrants.
- ... challenges to get to know the own cultural backgrounds better.

(Witte 2007: 59-61)

According to Torsten Groß, the concepts of a multicultural society and even interculturalism are outdated by now, as they imply an understanding of self-contained and mostly homogenous societies or *Kulturkreisen* (cultural areas). He warns that the terms culture, religion and ethnicity are often used synonymously and without reflection. However, this kind of cultural understanding does not mirror the reality of life for the majority of people. Nevertheless, Groß thinks that not all multi- or intercultural approaches have become useless, but that they need to be supplemented by more advanced approaches. An example for an outdated strategy that he brings, would be 'festivals of cultures', where stereotypical images are reproduced and the represented

'cultures' would be asked to perform 'typical' dances or sell well-known 'specialities'. (Groß 2007: 55)

These kinds of approaches might have good intentions and aim to show the beauty of cultural diversity. However, they do not represent the everyday life of the people of today. Torsten Groß advocates for the use of the term transculturalism, as it takes into account the hybrid nature of individuals, as well as societies. Culture(s) have always been and will always be characterized by interconnections, fusions and mixing. This understanding can lead to the determination of interesting connecting factors. People's values and ways of living are not exclusively determined by their cultural background, but equally by class, gender, age, social and economic capital etc. and this is exactly what represents a challenge for museums when it comes to defining target-groups. When museums try to figure out how to reach 'the elderly' or 'the migrants', they often do not realize how heterogeneous these groups actually are and that it needs further differentiation in order to address them appropriately. (idem: 55-57)

The concept of transculturalism should be visible in the museum's handling of target-groups, as well as the conveyed contents. Groß argues that a "hybrid" presentation of the own history could open up new perspectives and change people's understanding of the "own" and the "foreign". According to him, a transcultural and hybrid understanding of culture is the reality, however the awareness in society is still lacking. Museums together with schools can make a big contribution to raising this awareness and, therefore, support the integration process. Furthermore, Groß warns against falling back into clichés and stereotypes, as well as the danger of displaying a possibly false image of complete harmony. It is also the responsibility of the museum to address conflicts and difficulties and to allow discussions. (idem: 56-58)

Museum education can come in many different forms, like guided tours, written texts, workshops, roleplays, stories and so on, but they should always be created with the visitors in mind or even with their cooperation. It is essential to have well-trained museum staff that is up to date with theories on learning, communication and visitor service. However, only time and practical experience will show, which strategies and approaches work for the individual museums and their audiences. The final section before the conclusion is concerned with the findings and results of my research at the two museums.

7. Findings and results

7.1 The central story

The coding paradigm for socioscientific research questions by Strauss turned out to be useful for the analysis of my collected data. According to Andreas Böhm there is a “central story” that revolves around the core category. After defining this core category, all the other relevant categories will be set in relation to it. (Böhm 2004: 482)

What is the “central story” of my research paper? My **core-category** is the phenomenon of “the barrier-free museum/museum for everyone”. Changes in society, technology and the identity of the museum build the **causal conditions**. Different factors like the place, type of museum, available resources etc. shape the **context**. The **action strategies** consist of the different cultural education programmes at the museums. The **consequences** are that museums can help people to get a better understanding of something or someone, they can give us food for thought and open up dialogues. This shortly sums up what my thesis is about. However, there are a couple of points or categories which are connected to the core-category and which will be elaborated on further.

7.2 Similarities and Differences between the Weltmuseum and the SMK



Figure 18: Main entrance of the Weltmuseum



Figure 19: Main entrance of the SMK

This section will analyse the similarities and differences in the identities of the Weltemuseum and the Statens Museum for Kunst, they are evidently intertwined, in their museum education strategies. The most obvious difference is probably that one of them is an ethnological museum and the other one is an art museum. However, this fact makes them more similar than one might think. What Anthropology/Ethnology and Art have in common is the recognition and appreciation of multiple perspectives. There is not just one correct way of living or interpreting an artwork, but a wide range of solutions and answers. The new Weltemuseum in Vienna and the Statens Museum for Kunst in Copenhagen are interested in different perspectives and want to give them room to be expressed. They encourage their visitors to come, reflect and get stimulated. Moreover, they aspire to change the view that the opinion of a museum professional is worth more than that of the concerned communities or of the visitors. Cultural and art education are moving away from this hierarchical way of thinking and top-down approaches. It might not be possible to represent all those different voices, but the museums can and want to raise the awareness for the richness of perspectives. Both museums seem to take the museum audience seriously and support them in developing the competence to make up their own opinions. Additionally, they are building partnerships and corporations with other organisations and institutions and involve the (local) creative community and offer a venue for their performances.

However, it seems that the cooperation inside the museum works better at the SMK. The museum education has a higher status in Copenhagen and is much more involved in the planning of new exhibitions, where they are considered to be equal partners to the art historians and conservators. One explanation could be that the organization of the SMK mirrors the Danish society with its rather flat hierarchies. In Denmark people are usually addressing each other with their first names and there is not a formal form of address like in Austria, where the working environment and atmosphere still seems to be highly influenced by hierarchies and titles. When it comes to museum education Austria still seems to lag behind, as it has not (yet) received the same recognition as it has in other countries (especially financially), like in Great Britain and the US. However, it is an ongoing process and the Weltemuseum has made an important step in the right direction, by offering fair payment for the cultural educators, a similar rate to the SMK.

The lack of prestige and appreciation of museum education might also give some indication why it is mostly women that are working in this field. Authors, like George E.

Hein point out that “*the workforce dedicated to museum education is primarily female [...]*” (Hein 2006: 344). This is still true and confirmed by the findings at the SMK and the Weltmuseum as well as my own experiences at several museums. In their interviews, Mandana Roozpeikar and Michael Hansen both emphasized how desperately they tried to hire more men and seemed to attach importance to gender diversity. However, considering diversity of background, nationality and skills the Weltmuseum definitely trumps the SMK. The Weltmuseum started its strategy to attract an ideally heterogenous audience, by putting together a heterogenous education team.

Nevertheless, both museums are providing a wide range of target-oriented programmes. There is an awareness for the different needs of people depending on their educational backgrounds, interests, age and capacities. They particularly recognize that children require a lot of variety and therefore try to stimulate different senses and offer them opportunities and space to get creative and to move. Admittedly, Denmark and therefore the SMK seem to put a bigger emphasis on a close cooperation between school and museum. All the (bigger) museums have had a staff member of the ‘school-service’ assigned, who can help with the development of school programmes in accordance with the current curriculum. It is very likely that this close connection is determined by the Danish state and is therefore part of the obligations of a state museum, like the SMK. The Weltmuseum underlies the federal law too, but it is also part of the *KHM- Museumsverband*, which arguably guides and shapes its actions and being. Obviously, the interests of those who run the museums are visible in the organisation of the museums themselves and their educational programmes. A good example, from this research would be the different approaches of these two museums when it comes to languages (see chapter 7.7.3).

The Weltmuseum and the SMK seem to be on the same page though regarding the breaking of stereotypes about museums. They want to move away from the images of a dusty, boring and always silent place. Both try to create and offer museum experiences that combine education and entertainment. The absence of a strict dress-code for the cultural/art educators could be interpreted as an attempt to create a more relaxed atmosphere and a meeting on an eye-to-eye level between the staff and the audience. This would be a good basis for creating a barrier-free museum and a multivoiced place, like both museums aspire to do. Looking at their development, the Weltmuseum and the Statens Museum for Kunst started in a very similar way as

imperial/royal collections, however they are currently at different points in their 'lives', especially with the reopening or rebirth of the new Weltmuseum in 2017.

This section of present thesis was concerned with comparing the Weltmuseum and the Statens Museum for Kunst and give some examples for what they have in common and what separates them. The goal was not to find out which museum is better (in creating a barrier-free museum), but to support my point that the individual identity and history of a museum shapes their educational programmes and strategies to establish a museum for everyone. Some of the points that were addressed during this analysis shall now be discussed further.

7.3 SMK for all

The following section aims to represent the perspective of the Statens Museum for Kunst in Copenhagen on 'a museum for everyone'. The slogan of the museum even is *SMK for all*. The SMK wants to create a democratic environment, where the museum staff and the museum visitors meet on an eye-to-eye level. Through this exchange the museum can learn more about itself, its identity and its meaning:

"[...] it is a wonderful, rewarding way for you to learn about your own collections, artefacts, institution, and especially what it means to other people, what they know about it and what they want to do with it. [...] it is a unique opportunity to make your museum present where users already are, where they will get to know you and care for you, and where you can be part of discussions and sharing of ideas that are relevant to users, close to their hearts and everyday lives". (URL 17)

This exchange can happen in different forms: online, through face-to-face communication or in other creative ways. For example, one art educator from the SMK told me about a project, where a couple of language school students had the opportunity to choose a piece of artwork which they found interesting, touching, inspiring etc. and write about it. These recommendations to other visitors were printed as flyers. So far seven of these exist and have turned out to be very popular. The idea is to get different points of view on art. Pieces of art do not just have one correct

interpretation and even though most visitors will still want to hear what art-experts have to say about them, it can also be rewarding to open up to different ways of thinking. [Excerpts from the fieldnotes Petra Michelmann 27/06/18]

However, it is not easy for museums, especially those who are well-established and venerable, to let go of (some of) their control and open up to change. It is often through trial and error that a museum finds out over time what works for it specifically and its audience. At this point it is important to mention that the audience itself has changed and keeps changing as well. In the case of the SMK the constitution of the audience has shifted a lot. The majority of visitors used to be Danes over 55 years old, but now half of the guests are tourists and the average age has become much younger. In a nutshell, the audience and society have diversified over the years and the museums have to adapt to these changes.

7.4 Weltmuseum Vienna, it's all about people

The Weltmuseum in Vienna sees itself as meeting place for people of all cultures, where enthusiasm for and appreciation of cultural diversity are implemented and conveyed.

“In their examination of cultural differences and that which all people have in common, ethnological museums render an important contribution to the understanding of a world that has become much smaller due to the improved possibilities of mobility and communication, and at the same time increasingly multicultural due to migration. It is our task to contextualise social changes and developments in today's world by means of our extensive collections”. (URL 7)

The museum wants to make a contribution to a better understanding of this world, which is in constant movement. Migration flows are as old as mankind itself and have led to cultural exchanges and development. The former director of the Weltmuseum Dr. Steven Engelsman declared in an interview that the museum deliberately aims to set a mark against xenophobia and encourage mutual understanding and respect. The Weltmuseum wants to be a museum for the Austrian people, on the one hand, and show Austria's important historical role and its international relationships, as well as a

museum for people with migration background, on the other hand, as the artefacts can be connectors to their cultures of origin. (URL 18)

When Mandana Roozpeikar developed the cultural education programme for the new Weltmuseum, she was driven by the idea to make it relevant and interesting for as many people as possible: *„Also die Idee ist halt möglichst heterogenes Publikum zu bekommen natürlich, möglichst breit zu sein und möglichst viele Leute ahm abzuholen und äh für Begeisterung zu sorgen, dass sie zu uns kommen“*. [Interview with Mandana Roozpeikar] Roozpeikar wanted to bring a breath of fresh air to the Viennese museum landscape and attract new visitor groups. She had some rather unconventional ideas and would not shy away from trying out new methods and approaches in the cultural education. For the museum app she developed a game, where the visitor has to solve the mystery of the fictional death of the former director of the Weltmuseum Dr. Steven Engelsman, for example. [Interview with Mandana Roozpeikar] However, by the time my present thesis is finished, Mandana Roozpeikar will not be working at the Weltmuseum anymore, but many of her successful ideas will probably be maintained.

7.5 Museums – of everyone and for everyone?

This fieldwork originally set out to explore the question of “how museums try to attract different visitor groups”, people of various age groups, interests and needs. Underlying in this objective is the aim to discover different strategies to make the museum a fun place for learning, a family-friendly attraction and a social platform.

However, it became evident that the phrase “museum for everyone” goes beyond that. Museums that want to adapt to modern times have gone through an identity transformation. They have moved on from the classical top-down approach of passing on knowledge. Or, how the former director of the SMK Karsten Ohrt put it, museums had to change from the “gods of knowledge” to the “servants of knowledge”. (URL 17)

This transition is not exactly easy to do. The museums have to learn to let go – of power, of control and of their professional arrogance. As has been discussed earlier in present thesis, the collections of many museums, the SMK and the Weltmuseum are no exceptions and were started privately by royals and nobility. Opening up these

collections to the public was a big step. Now the next step is to create a democratic environment, where museum experts and visitors can meet on an eye to eye level. Not only can the visitors learn something from the museum (staff), but it also works the other way around. Museums are for everyone AND they belong to everyone. The new media and digitalization pathed the way for this transition.

Making the museum an accessible and attractive place, where people actually want to spend their precious free time, is very much connected to meeting the visitor's needs and expectations. This represents yet another challenge for the museums, as the people's demands and wishes vary highly, depending on different factors, like age, gender, socioeconomic and national background, personal interests and so on, as will be elaborated on further in the following section.

7.5.1 Meeting visitor needs

"Everything that a museum does is ultimately for the public benefit. Understanding the public's interests and concerns, likes and dislikes, needs and wants, is of critical importance in providing successful services and developing successful museums. Museums are for people, and the successful museum recognises the opportunities that participation and involvement can bring to its work and the need to engage people ever more closely with the services it provides". (Ambrose & Paine 2012: 26f)

The quotation aids in clarifying the relevance of museums responding to the public needs these days. As stated before, museums used to be much more concerned about their collections and artefacts than their visitors. To be fair, at the early beginnings they were usually not depending on the visitors, but much rather on private collectors or prosperous supporters. But times have changed, and museums need their visitors now more than ever before. *"In the twenty-first century, the greatest challenge facing museums is to recognise that museums are for people, and that future success depends on identifying and meeting their needs". (idem: 27)* The fact that museums operate in a market and stand in competition not only with other museums, but further leisure offers too, should not be overlooked. Therefore, in order to be successful a

museum has to be market-oriented: the needs and interests of the people need to be analysed and responded to. (idem: 27)

Comprehending the nature and structure of a museum's market includes researching the 'supply' (competitors) and 'demand' (audiences), as well as understanding the overall economic and social context in which the museum exists. Results from market researches should then be taken into consideration, when making decisions about services, location, price policy and opening hours. Additionally, they might be able to give insight into people's reasons for visiting or not visiting the museum. (idem: 31f)

There are various factors that can influence people's decision whether they want to visit a museum or not and, in the case, they do, if they have a positive museum-experience or a negative one. They can range from the appeal of the covered subjects and exhibitions to the atmosphere at the museum. Their personal history of museum-visits and their previous experiences with this or other museums will have a big impact as well. Clever marketing strategies will not do the trick by themselves, even though they might be able to lure people into the museum, but if the overall performance and



Figure 20: Museum visitors looking at art

services are not meeting the visitor's expectations, they will leave dissatisfied and probably never come back. On top of that they are likely to tell friends and family about their negative museum-experience and this would be very bad for the museum, as peer group recommendations have a big influence on the prejudices of potential visitors. (idem: 33f)

It highly varies what people want and need, but here are a few examples from this research. However, it can be assumed that museum visitors do not want to feel exposed. When a topic seems too challenging for them, like contemporary art, then they will probably avoid it. Moreover, they will probably not look at the entire museum, as that would take too much time, but they will only select the artworks that are relevant

and interesting to them and will ignore the rest of the paintings, sculptures and artefacts in the exhibitions. What the visitors want to and will take home from their museum visit is individually different. A family will have a different experience than someone, who comes alone or with friends. However, most of them might appreciate a friendly atmosphere, a nice café and a broad and varied programme. In the interview with Michael Hansen from the SMK, he pointed out that a positive museum experience is not guaranteed, even if the museum has the most-famous artworks in the world. He spoke about some of his own museum visits and that he was not able to have a “real” experience with the art, he was so looking forward to seeing, because the museum was too crowded.

“[...] das heißt, ich weiß das auch von von meinen Museumsbesuchen, da gibt es gute und schlechte und das hängt von verschiedenen Dingen äh ab und ich äh// Es ist nicht immer, dass die besten Werke äh das beste Museum gibt, weil, zum Beispiel nur, ich war mehrmals im MOMA in in New York und da sind, da sind zu viele Menschen da, weil da hängen die richtigen Bilder am W// an an der, an der Wand. [...] Im MOMA und äh und die Uffizien in Firenze. Da hängen auch die richtigen. Ich liebe die renaissancen äh äh ähm Bilder von Botticelli und was weiß ich de//. Aber da stehen auch 25.000 Chinesen äh und und man sieht die Kunst nicht. Du du hast das Erlebnis, du kriegst nicht das Erlebnis mit der Kunst“.
[Interview with Michael Hansen]

Here a dilemma becomes visible, as museums usually want to attract many visitors, but not too many, or the museum experience will be negatively affected. However, people have different needs: while some visitors want to be alone with the artworks and have time and peace to reflect on them, others are satisfied by taking a quick look at it and tick it off the list of things they wanted to see. [Interview with Michael Hansen] Obviously, some visitor needs might be rather straightforward and easy to meet, while others can be more complex. The following section is going to take a closer look at defining target-groups and their specific needs.

7.5.2 Target-groups

The various needs are as diverse as the market of users, which consists of many smaller segments and groups. These target-groups differ in age, income, gender, education, location, lifestyles, values, patterns of use, interests and special needs. (Ambrose & Paine 2012: 33, 39) Ambrose and Paine argue that people of all ages should be given opportunities for participation and that museums may be able to offer programmes and events that are attractive to all visitors. However, they emphasize that it can also be fruitful to target specific groups and to compile appropriate programmes for them. They identify six main target-groups: families, pre-school children and their caretakers, children, young people, adults, and people with disabilities. (idem: 77)

7.5.2.1 Elderly people

As the number of elderly people in society grows and cultural-political demands need to be fulfilled, more and more museums have found themselves a new target-group.

In the course of her dissertation “Seniorenprogramme an Museen: Alte Muster neue Ufer” (2013), Esther Gajek used an ethnographic approach and did participant observation in German museums. She also conducted biographical interviews with fifty visitors over the age of 65 years, in order to gain insight into their museum experiences. Her analysis of the advertisement of the offered senior programmes created the following image of this target-group and their needs: they need chairs, because they cannot stand for extended periods of time; they do not want to be confronted with too many exhibition pieces; they want to be offered coffee and cake afterwards, they appreciate it if the size of the group is not too big and they want to be at home before it gets dark. These were the most common ‘needs’ that were addressed in the promotion of the senior programmes.

However, the elderly felt more independent and physically fit than how others perceive them to be. The implied neediness rather leads to rejection of these programmes than appreciation. Additionally, the term ‘seniors’ often comes with negative associations of being too old and frail. Gajek observes that very little knowledge of this target-group exists in museums, as it turns out to be much more heterogenous than often believed.

This restricted view on people of advanced age therefore leads to the creation of barriers, as those, who do not feel addressed by the existing programmes are very unlikely to visit the museum. Those, who do participate in the offered programmes are perceived by museum-staff as a very thankful audience. However, Gajek points out that this is a generation that is used to the frontal-teaching-style and was raised in an authoritarian way. She raises the question, if the generation of 'baby boomers' will accept these hierarchically structured museum programmes.

What the elderly really need, according to Gajek, is social contact, opportunities to meet, learning experiences, security, challenges, opportunities for participation and help with using the new media. (Gajek 2014/2013 in URL 15) The discrepancy between the elderly's self-image and the museums' image of them serves as a good example for the theory of *Social Identity* elaborated by Richard Jenkins (2014). This theory states that identity is constituted of two parts: one's self-perception on the one hand, the perception of others on the other hand. What is meant by the term 'identity' and who the process of identification works has already been discussed in chapter 6.1.1. As mentioned there before, we rely on a range of cues (clothes, language etc.) to identify a person. Our judgement is also highly influenced by the information we receive from third parties. The media, for instance, plays an important role in portraying people in a certain way and reproducing stereotypes and inequalities. It is a natural process to try to identify strangers by using stereotypes and known categories. It is the human way to make a complex world easier to understand. Although, we should be aware of the fact that we can be wrong in our assumptions. We see the human world from a certain perspective and our view is limited and simplified. Consequently, Jenkins warns us not to mistake 'our' reality for 'the' reality. (Jenkins 2014: 107)

It seems that in the case of the current museum programmes for elderly, mistakes have been made in museums' attempts to identify this target-group. This can have further consequences, as they do not only categorise and name people, but they also respond to and treat them accordingly. Hence, if museums have misinterpreted their identity, they might address and treat them wrongly. (idem: 98) In which ways the elderly deal with it can be individually different. Some might embrace it, some might take it with a sense of humour, while others might fight being labelled like that:

“[...] labelling individuals with the same identification doesn't mean that they will be similarly affected by it. In each of their lives, for myriad reasons, the consequences of being so identified – generated in the internal-external dialectic between the behaviour of others and their own actions – may differ widely. Being labelled is neither uni-directional nor determinate”. (idem: 101)

People of advanced age might not necessarily feel old. In fact, they often perceive themselves as still being fit, active and youthful. If museums want to attract those over 65 years old, they will have to transform their way of thinking about age, as its construction is flexible and constantly changing. Such as the assumption that elderly people are mainly interested into looking back in history. As Gajek learned from her research, many of her informants were rather fascinated by modernity. Furthermore, they are driven by a thirst for knowledge and wish to learn new things and be intellectually challenged. The very same demands have been naturally integrated into museums' cultural education programmes for children. However, for reasons that need to be examined further, the elderly are not granted the same opportunities.

Therefore, museums are not reaching their full potential yet, when it comes to reaching this target-group and being beneficial to them. A more finely tuned cultural education programme can offer them appreciation, fun, purpose, community, self-understanding, continuity and structure, in addition to learning experiences. Museums should also offer them more opportunities for getting involved and for contributing their talents and knowledge. (URL 15) Nevertheless, people of advanced age also show personal initiative in offering their input. Here, I draw from an example from my own fieldwork at the Statens Museum for Kunst that will illustrate this point further. Even though the SMK is currently struggling to attract older generations of visitors, the SMK KOM is supported by a number of elderly volunteers. As one of the art educators told me, they just came by themselves. They got the information from the museum's website, which states that SMK KOM was a programme created for people who want to improve their Danish and for those want to help with that.

Speaking to some of these volunteers, it became obvious how much joy it brought them being a part of this programme. One elderly lady, who had been involved in language schools before, said that the volunteers and the participants can learn from each other here. Furthermore, she felt that she is getting something out of it, and she

hopes that she can give something back in return. Another Danish woman told me that she was not an official volunteer, but nevertheless she had been attending the programme every Wednesday. As the session on that day was the last one before the summer break, she had brought homemade cookies for everyone to enjoy, while another lady had brought home-made elderflower juice. [Excerpts from the fieldnotes Petra Michelmann 27/06/18]

This shows that elderly people are much more active than museums and society often give them credit for. Many of them would happily put time and effort into a good cause in order to still be useful to society. The feeling of still having a purpose can be very rewarding for them. Additionally, it can be a fun experience to be part of a social gathering in a friendly atmosphere like this. However, the benefits of more engaged and differentiated senior programmes lay on both sides: museums can make another step in creating museums for everyone and profit from targeting this new audience group, while they offer enriching experiences for the elderly.

7.5.2.2 Children

Which topics are relevant and how they should be communicated depends on the age and level of development of the audience. The different age groups from children to



Figure 21: Children doing arts and crafts

teenagers to young adults have very different needs. While young children need more physical activity, the older ones are able to discuss more complex topics. However, in adolescence the youngsters might be shy or not comfortable talking about their emotions and do not want to feel ridiculous in front of their peers.

[Interview with Michael Hansen]

The Statens Museum for Kunst used to offer special exhibitions that were designed for children. In the past there had been 15 to 20 of them, however these days the museum does not have the money to make more of them, as they are rather expensive. Topics

were chosen that seemed to be interesting and important to children, for example dreaming, freedom, contemporary art and love. Michael Hansen thought that the museum could make an important contribution here, as more and more children might be exposed to negative images of “love”, including violence and pornography. Through carefully selected artworks the SMK picked up this topic and by using appropriate images and language opened a discussion with the children. More and more people, even the very young ones, are becoming influenced in their understanding of love by pornographic representations. The SMK became aware of this problem in society and wanted to make a difference here and especially with regard to children. [Interview with Michael Hansen]

When it comes to developing child-friendly education programmes, the SMK as well as the Weltmuseum have taken into account children’s urge to move. As Mandana Roozpeikar explains, she attaches importance to a healthy balance between knowledge transfer and opportunities for movement:

„Bei Kinderprogrammen ist es mir auch wichtig, dass man immer ein bisschen zwischen Bewegung und Wissen abwechselt. Das hast du vielleicht schon gemerkt bei den Ferienprogrammen, da [...] wird immer ein bisschen Wissen vermittelt, dann wird ein bisschen Bewegung und Aktivität gemacht, dann wieder ein bisschen Wissen, dann wieder mal ab// ähm Aktivität, dann eine Pause, einfach damit das stimmt und am Ende muss eben etwas als Gruppending fertig sein, das man auch als Gruppe abschließen kann.“ [Interview with Mandana Roozpeikar]

Most museums have developed a sense for children’s needs and have created varied programmes for them. However, when it comes to teenagers and young adults a lot of museums struggle to address them appropriately.

7.5.2.3 Teenagers and young adults

Young people are perceived by museums as the “most challenging” target-group. Most of them would not see the museum as a place, where they would like to spend their leisure time. The offered services and programmes often seem too aloof to them and

may not address topics that really matter to this age-group. If they visit museums, then it is usually as part of a school-trip that the teachers have organized. (Wenzel 2016: 66f) In my interview with Michael Hansen, he told me that about half of the school classes, especially eighth and ninth grade come to the SMK, because there is a certain time period, which they need to check off their list. They are not coming for the art, but because they see it as a part of their curriculum. The pupils are often very bored, because they are not really interested and feel forced to be there. [Interview with Michael Hansen]

Gabrielle Wyrick starts her article “All Together Now: Teens and Museums” (2014) with the diagnosis that many museums suffer under the decline of museum attendance. She encourages them to adapt to the shifting needs of the audience. Furthermore, the author argues that if museums want to play an important role as centres of community and cultural exchange for young people, then they have to find new strategies for approaching them. Wyrick explains how the way teenagers learn has changed over the years. They do not respond well to a top-down approach, where the ‘museum-experts’ talk down to them anymore. Teenagers should be seen as equally important voices and allowed to bring their own interests and knowledge into the museum. There should be more opportunities for youth to become active contributors. Museums have to acknowledge these changing models of experience and learning and act accordingly. (Wyrick 2014: 231f)

Wyrick makes the case for developing more effective and relevant programmes for young people, with well-trained staff and more integrative approaches.

“Expanding the definition of art museum teen program impact, it is important that going forward we step outside the box of existing paradigms and explore the myriad ways in which teens are not merely impacted, but the ways in which their presence profoundly impacts the institutions in which they are embedded, the artists with whom they work, and entrenched models of traditional educational practice”. (idem: 234)

The goal for museums should be to discuss topics that are of relevance for the young generation, to create a welcoming atmosphere and to encourage them to experiment. At the same time, it has to be acknowledged that teenagers and young adults are a very heterogenous group with differences in their social and cultural backgrounds,

levels of education and interests. Young people deserve respect, appreciation and cooperation at eye level. Their often critical way of thinking can bring fresh new impulses into the museum routine. The Statens Museum for Kunst has discovered this creative potential and founded the *Unges Laboratorier for Kunst* (ULK). The ULK Art Labs is a social and creative community of young people that gives them the opportunity to get involved:

“By forming a community, the ULK Art Labs forge invaluable long-term relationships between the museum and young people. This is done via daring, experimental projects carried out at the museum itself, involving co-operation with art educators/interpreters, artists, curators, and interaction designers – and also through collaboration with external partners outside the museum setting. The art pilots strive to share their enthusiasm for art, and as volunteer workers they are interested in how the SMK and art can play a part in their own lives and in the lives of other young people”. (URL 13)

7.5.3 Inclusion and Exclusion at the museum

As has been discussed in this present thesis so far, it is necessary for a museum to identify individual target-groups and to deal with their special needs and demands, in order to be able to fight discrimination and to break down barriers of access. However, Carola Rupprecht and Susanne Weckwerth (2015) discuss how the concept of the inclusive museum is even one step ahead of the barrier-free museum, while focussing on handicapped people. (Rupprecht & Weckwerth 2015 in URL 19)

The following quotation by Clemens Dannenbeck supports their point by saying that museums in the German-speaking regions are offering more and more target-group-specific programmes. However, the goal of the inclusive museum would be to make ideally every type of programme accessible for people with all kinds of conditions.

“Museumspädagogische Ansätze bleiben demnach - zumindest im deutschsprachigen Raum - noch überwiegend einer Integrationslogik verpflichtet, die sich zum einen in Bestrebungen um die Herstellung von Barrierefreiheit unter dem Aspekt der Zugänglichkeit bemühen und zum anderen sich auf die Konzeption von zielgruppenspezifischen Angeboten für Menschen mit

spezifischen besonderen Bedürfnissen konzentrieren“. (Dannenbeck 2011 in URL 20)

Rupprecht and Weckwerth emphasize that making a museum more inclusive is not only the responsibility of cultural educators, but also museum-managers, curators and exhibition-designers as well. The authors come up with three points that need to be considered, when it comes to inclusion in museums. Firstly, museums need to make sure that the access to the institution, including its website, is easy and allows handicapped people to organise their own visit and makes them feel welcome. Secondly, the exhibition contents should be addressed in an inclusive way. Cultural education programmes should address different senses and information paths. Thirdly, museums should offer guided tours, workshops and events that are open to everyone, including handicapped people. (URL 19)

This approach of inclusion is based on the Convention on the Rights of Persons with Disabilities, which became effective on the 3rd of May, 2008:

„In der Behindertenrechtskonvention geht es nicht mehr um die Integration von „Ausgegrenzten“, sondern darum, von vornherein allen Menschen die uneingeschränkte Teilnahme an allen Aktivitäten möglich zu machen. Nicht das von vornherein negative Verständnis von Behinderung soll Normalität sein, sondern ein gemeinsames Leben aller Menschen mit und ohne Behinderungen. Folglich hat sich nicht der Mensch mit Behinderung zur Wahrung seiner Rechte anzupassen, sondern das gesellschaftliche Leben Aller muss von vornherein für alle Menschen (inklusive der Menschen mit Behinderungen) ermöglicht werden“.
(URL 21)

Therefore, museums have to ensure the equal participation in social and cultural life for everyone. This starts with a self-reflective analysis of the institution's understanding of disability and with the identification of existing barriers. Rupprecht and Weckwerth see inclusive thinking primarily as a challenge for the inner attitude of the cultural producers. (URL 19) Welcoming handicapped people into the Statens Museum for Kunst and developing accessible programmes for them, was also a cause close to Michael Hansen's heart:

“Ähm weil das, das liegt mir eigentlich auch sehr am Herzen, dass die auch ein Me// Museumserlebnis haben können. Das sind ja mm// Ich hab sehr viel mit Erwachsene auch, die die haben keine Sprache, die sitzen vielleicht im Rollstuhl, die und auch mit Blinden. Das ist eine Herausforderung, aber das das geht, weil da kann man verschiedene Dinge machen [...]“. [Interview with Michael Hansen]

He continues to point out that there are various possibilities for them to work in the workshops with different materials or that blind people are able to touch and feel certain artefacts and sculptures in the museum. It is of great importance to him that museums make it possible for handicapped people to have a museum-experience as well. [Interview with Michael Hansen] This might represent a challenge for the museum, as many different factors need to be considered: from inclusive public relations, good information policies, architectural measures and inclusive programmes to well-trained museum-staff. While planning exhibitions different modes of perception and experience should be thoughtfully integrated. (URL 19)

When it comes to the cultural education programmes in museums, Rupprecht and Weckwerth recognize the justification of target-group-specific programmes. They admit that it is not feasible to make every event, workshop or guided tour available to everyone. However, they do give some examples for inclusive museum programmes, like having a seeing and a blind museum guide leading the tour together or offering guided tours for everyone that will also be translated into sign language. Besides, the majority of museum visitors explores museums by themselves and therefore it is necessary to ensure that the museum is generally accessible and provides inclusive exhibitions. Here, it would be beneficial for cultural institutions to collaborate with organisations working with people with disabilities, as they could offer additional insight. To sum up the authors arguments, even though it might not be possible to make everything in the museum accessible for everyone, it is still manageable and of great importance to provide more inclusive exhibitions and programmes. This would mean that visitors with or without disabilities could experience and enjoy the exhibition together and therefore museums would make a big contribution in establishing a natural togetherness. (URL 19)

7.6 Interconnectedness

In view of the increasing interconnectedness around the world, museums have also recognized the potential of networking and forming partnerships. These can come in various forms. Firstly, museums may forge alliances with all kinds of organisations. As has been discussed in the previous section, it makes sense to cooperate directly with the community or with those who understand the needs of elderly and handicapped people, for example. Then there can be fruitful partnerships with other cultural and artistic institutions, like the collaboration between the Statens Museum for Kunst and the Royal Ballet Academy. The exhibition halls with the artworks can serve as venue for the dance performances. [Excerpts from the fieldnotes Petra Michelmann 14/02/18] Moreover, it makes sense for museums to work closely together with schools in order to ensure that their programmes are in accordance with the syllabus. As Michael Hansen mentioned in his interview, most of Denmark's museums are already connected with schools by the 'school-service'. It has employees working at every (bigger) museum. The person who works part time at the SMK has a lot of knowledge about art on the one hand and pedagogics and education on the other hand. The school service's website gives teachers an overview of the programmes offered by museums. [Interview with Michael Hansen]

Furthermore, the exchange with community groups has gained importance for many



Figure 22: Exhibition hall "In eine Neue Welt"

museums. Here, the new Weltmuseum in Vienna has taken on an exemplary function, as they are involving communities in the development of exhibitions and whenever possible, the museum asks them for permission to exhibit their objects and in which way they should be displayed. In the exhibition room *In eine Neue Welt*, the texts were written by people from North America. This is another new approach for the museum to show diversity. [Interview with Mandana Roozpeikar] Obviously, there are many other possibilities for partnerships and collaborations between the museum and religious organizations, sports

clubs, tourism organisations, theatre groups, hospitals, archaeological organisations and so on. (Ambrose & Paine 2012: 344)

Secondly, there can be fruitful partnerships between different museums, which might be either in the same locality or could be international collaborations. In times of modern technology, it has become much easier to maintain such connections. Ambrose and Paine argue that the exchange of ideas and resources is of great importance and can be beneficial to both parties. For example, they could organize shared training programmes for the staff, co-use some of the equipment and perhaps share management resources. These partnerships might be most visible to the visitors in regard to the exhibitions. For organizing a special exhibition about a certain artist, for example, one art museum might borrow some of this artist's artworks from another art museum and give them something in return. It could also be the case that two museums decide to make a joint purchase of a particular expensive piece of art or object and then take turns in exhibiting it. (idem: 343)

International museum conferences, such as the two that I attended while completing fieldwork for this thesis, serve as a platform for sharing research information, new strategies, technologies and projects and give the opportunity to meet colleagues from other museums and experts from various fields. Through participating at these kinds of conferences the museum professionals stay up to date, get inspiration, can learn to think outside the box and might check out their competitors. Therefore, they are the ideal places for networking. A successful network, however, is based on mutual trust and respect for all participants. Ambrose and Paine suggest here, to develop them carefully and slowly, particularly if the museums have long been independent. (idem: 347)

7.7 Museums as witnesses of changes in society

As identified throughout this thesis, the museum as a cultural institution has a long history during which its socio-political environment and the general conditions have undergone change. The Weltmuseum, for example, states on its website: "*Ethnological museums are witnesses to the cultural diversity and changes of our human societies*". (URL 7) Obviously, museums are not existing and working in a bubble and are on the

one hand affected by these alterations themselves and on the other hand have the ability to drive change as well. Arguably the most influential shifts in Europe, in particular in Austria and Denmark, have been the transformation from a hierarchical to a (more) egalitarian society, the increase of transnational processes and migration which comes with a diversification of cultural backgrounds, languages and lifestyles within a society and furthermore the digitalization and use of new media. As witnesses of these changes, museums are taking on the roles of observers, but at the same time they also bear testimony to them and hence reflect and raise questions.

7.7.1 Democratisation – meeting on an eye-to-eye level

The present thesis has already discussed the relevance of the historical origins of museums as institutions and the personal biography of individual museums for the production and sharing of knowledge. As Peggy Levitt emphasizes:

“They were, therefore, never egalitarian. Museums exposed visitors to certain kinds of knowledge based on a certain set of values. The ordering and reordering of objects and how they were positioned in relation to each other legitimized particular social and political hierarchies, privileging some ways of knowing while excluding others”. (Levitt 2015: 7)

Museums with their identities, purposes, methods and modes of operation are mirrors as well as products of the worldviews, values and socio-political structures in which they exist. As the circumstances and contexts change over time, so does the perception of the museum as an institution, the approaches regarding learning and teaching and the understanding of art and culture. Susanne Keuchel (2016) has analysed the relations between arts, art-education and group-specific cultural identity in different models of society. She starts with rather homogenous societies with flat or non-existent hierarchies, where every member is taught to apply the same available forms of artistic expression. In hierarchical societies, people would have different access to art education depending on their position in the hierarchy. In the context of a complex heterogenous social structure different forms of aesthetic and artistic expression can be chosen individually, as all forms of art are equally valuable and therefore, people will choose a certain art form because of personal interest and not

as a strategy to increase their own value in society. The distinction between art of the elites and other forms of art dissolves. *“More than likely, this also shifts the direction of valuation in art along with the cultural canon away from a dominant elite towards a legitimization of a majority society as an indicator for the relevance of ‘arts’ and a cultural canon”.* (Keuchel 2016 in URL 22)

Therefore, what is considered as ‘art’ and ‘culture’ and ‘(scientific) truth’ varies highly depending on the context and calls for a critical look at museum history and practices:

“Knowledge is seen to be at the core of museum collecting and its purpose in educating others. Yet, at best, the knowledge offered is a reflection of a few selective elite collections that may have wide cultural representations of society; at worst, it represents and reinforces a cultural hegemony of the elite”. (Foley & McPherson 2000: 163)

The injustice and obstacles caused by museums cannot be downplayed. Furthermore, those hierarchies are not just a thing of the past, but are still visible in present-day museums, when it comes to how much space and attention they give to certain themes, collections and exhibitions. Peggy Levitt sums up three different views regarding museums: Firstly, some critics think that museums are *“too flawed to right their historical wrongs”* (Levitt 2015: 7) and cannot be saved from their fate as institutions for the elites. Secondly, others think that museums collect, classify and present facts and contribute to the betterment of humankind.

“But a third view, held by many of the museum professionals profiled here, is that museums can and must reinvent themselves as socially relevant institutions for the twenty-first century. [...] They believe that museums can and should encourage empathy, curiosity, tolerance, creativity, and critical thinking – in essence, cosmopolitan values and competencies. Whether or not museums willingly accept this role, they necessarily star in the national performance”. (idem: 8)

The findings from my fieldwork at the Statens Museum for Kunst and the Weltmuseum indicate that both would support the latter. They try to show various perspectives and get many different players, like communities, partner-institutions, artists and visitors involved. As mentioned before, whenever possible the Weltmuseum brings in the

communities of origin. Or another example from the SMK, are the young people that get involved through ULK:

“User involvement is as a dynamic, democratic process where learning arises through process-oriented – and at times challenging – negotiations. The collaborative processes and the knowledge they unearth show us why art pilots and young users can help shape the SMK as a multivoiced space”. (URL 13)

Moreover, they reflect critically on their own past and have moved on from the distinction between ‘high’ and ‘low’ art/culture and from telling people what to think and see. Both museums want to serve as platforms and mouthpieces for those who are underrepresented and lesser known. However, this may lead to a clash between ideals and reality, as the museums have to concern themselves with visitor numbers and revenue. This is a big challenge for the SMK, as the special exhibitions that they have done about lesser known artists have not been met with a positive visitor response. Michael Hansen sees here the necessity to make more populist exhibitions that appeal to the taste of the majority society. [Interview with Michael Hansen]

Another conflicting position for many museums is that of being a place of national identity on the one hand and being an institution in an increasingly diverse and global society on the other hand. This problem will be discussed further in the next section, using the SMK as National Gallery of Denmark as an example.

7.7.2 The Danish National gallery and Cultural Diversity

Having shown that society and the museum audience have changed over the years, it should now be considered what it means to be a Danish national museum. First of all, it needs to be clarified what an essential role museums can play in the development of a national consciousness. Peggy Levitt carried out research on museums as sites of the global, national and local and the interrelations between these spheres. She spoke to nearly 185 curators, museum directors, policy makers, academics and educators in seven cities around the world between 2009 and 2013. Levitt also included Sweden and Denmark in her fieldwork and argued:

“While Swedish and Danish narratives have long been about being tolerant though homogenous, both nations now struggle with their heightened diversity caused by recent immigration. They have vacillated between periods of extreme generosity and extremely strict immigration and naturalization policies. These battles play out against the backdrop of dramatic reductions in welfare benefits and the urgent need, felt in some corners, to define the nation more clearly in the face of European Union membership”. (Levitt 2015: 11)

As the National Gallery, the SMK has certain obligations towards the Danish culture, which are determined by the state. The Danish Museum Act of 2001 has specifically established these stately regulations towards the Statens Museum for Kunst:

7. The National Gallery of Denmark is the principal museum for visual arts in Denmark, cf. Section 12. The responsibility of the Gallery shall be to illustrate Danish and foreign visual arts, primarily from the western world after 1300 AD.

(2) With regard to Danish art, the National Gallery shall establish and maintain representative collections.

(3) The Gallery shall render its collections visible and put them into perspective through participation in international cooperation.

(4) The collections of the Gallery shall provide the basis for research and for the Gallery's general educational activities.

(URL 23)

Obviously, the condition of being run by the state has a big influence in shaping the identity of a museum. In addition to its obligations, the self-image, values and goals of the SMK will also be partly biased by the state. As national museums are the guardians of the nation's cultural heritage, they are also co-creators, representatives and reminders of national identity. Therefore, a national museum occupies a very powerful role in defining what this national identity looks like. So, what is 'Danish'? A much debated and controversial attempt of specifying what 'Danish culture' is, was the *Danish Culture Canon* of 2006. In April 2005 seven canon committees were appointed by the Danish Minister for Culture at that time, Brian Mikkelsen. The committees of experts decided, what would become part of the canon in correspondence to the seven main art forms: architecture, visual arts, design and crafts, film, literature, music and dramatic arts. (URL 24)

'Danishness' and 'Danish culture' cannot be compressed as easily as that. *"It is characteristic of nation-states that collections of things, which are held in trust on behalf of the people, are taken to be a sign that a population is indeed a people and that its territorial space is a national space"*. (Fyfe 2006: 42) The Statens Museum for Kunst is the National Gallery of Denmark. Since the collection belongs to the state and is the people's art collection, the SMK is closely tied to society:

"As a visible agent in society, SMK will bring art and art-based reflection to everyone in Denmark and to those interested in art throughout the world. We will inspire more people to use the museum and its collections and we will develop the museum in living dialogue with the society of which we are part". (URL 11)

This leads to the question, what the Danish society actually looks like. People in Scandinavia, especially in Denmark and Norway, like to think of themselves as a homogenous unity. Even though it is true that there have been less dramatic differences in their population than in other countries, however, the modern state of Denmark has never been wholly ethnically homogenous, as there have been national minorities like Germans, Faroese, Greenlanders, and a small Jewish community. And even inside Denmark we can find differences in local patterns of speech and behaviour depending on the region (Jenkins 2012: 47f).

Nevertheless, this rather homogenous society has been based on the concept of equality as sameness, according to Marianne Gullestad. It is often seen as the central cultural idea for the region of Scandinavia (Gullestad 1991: 11). *"[...] the idea of sameness usually leads to a style of interaction where that which the parties have in common (sameness) is brought to the foreground, and that which separates them is kept tactfully out of the interaction"* (idem: 11). According to Gullestad, the Scandinavians rather concentrate on the sameness than the differences in their interactions.

The Danish Welfare Society is based on the principle that all Danes are the same, united and contribute equally to the Welfare state. Jöhncke argues that the universalist Welfare State is a crucial, structural as well as cultural element of Danish economy and politics. It is an essential part of the Scandinavian self-image and therefore an expression of widely held ideals and values. The Scandinavian understanding is that the well-being and the security of people and the nation as a whole should be protected

by political measures of the state. The Welfare State fulfils obligations in order to protect a certain quality of life for its population. This model of welfare is based on the principle that the population is 'a whole'. Every member of society is supposed to contribute to it. (Jöhncke 2011: 30f)

Nevertheless, as stated before, society keeps changing and a successful museum is obliged to adapt to these changes. Denmark used to have a rather homogenous population. However, these days the populace is more mixed due to increased mobility and migration flows. In the interview Michael Hansen also mentioned that the museum has to be politically correct and treat everyone equally. This is especially important when it comes to making programmes for religious holidays, like Christmas or Easter. Hansen respects that there are many non-Christian visitors and children and takes it into consideration when he organizes the workshops, as nobody should be or feel excluded. [Interview with Michael Hansen]

In modern times the museum can still serve as a platform for the display and promotion of national pride, however it also needs to represent the diversity and fluidity of national identity. The tone and way of presenting national pride and culture, must be thought through and there should always be room for criticism as well. Art makes a great tool for raising questions, opening up dialogues and sparking off public controversies. Being a national museum must sometimes feel like a delicate balancing act. On the one hand they have to preserve their core values as a cultural institution and the interests of the state and on the other hand they have to adapt to the changing needs of the potential visitors. Looking at the SMK, there seems to be a dissonance between what the national gallery wants to stand for, that is a very respectable, serious and research-based art museum and what the broader public wants: more populist exhibitions with well-known artists and entertainment. Additionally, even though the SMK can be seen as a guardian of Danish culture, half of its visitors are tourists, while it attracts less Danes than it used to. Of course, the SMK is not supposed to be exclusive for Danes, but it wants to be a *SMK for all* and is therefore taking up the challenge of keeping its new audience, while winning back its core audience. [Interview with Michael Hansen]

The fact that the museum is run by the state and therefore has certain obligations to fulfil has a big impact on the cultural education programme. The Danish state is very

much concerned with promoting the integration of immigrants and as learning the language is seen as a key to integration, it makes sense that a Danish national museum would offer programmes which contribute to this goal. The next part will focus on the connection between museums and language(s).

7.7.3 Breaking language-barriers at the museum

The SMK KOM is a weekly meeting, where people can come and practice their Danish. The event is free and the admission to the museum is complimentary for participants. Two art educators are leading through the afternoon and are supported by volunteers. The idea behind this programme is that art can bring people together and give them something to talk about and the ultimate goal is to help people to improve their Danish skills. [Excerpts from the fieldnotes Petra Michelmann 20/06/18]

The programme was very well done and the participants as well as the museum seemed to benefit from it. However, it was interesting to observe that the Weltmuseum in Vienna has a very different approach when it comes to language(s). They offer a language-café, where they set up a couple of tables and on each table sits a volunteer, who is fluent in another language. Participants can come and practice the language they want to improve with one of the 'experts'. Clearly the Weltmuseum is interested in promoting various foreign languages more than German.

Personally, I think both approaches are good and useful in their own way, but this is not the point. What this comparison demonstrates is that both museums want to make a contribution to society, however the way they approach this is very much influenced by their identity. Providing a platform for language-learning is not part of the classic purview of a museum, but it is one of many new roles museums can assume. However, it is likely that the Danish National museum is motivated by its wish to promote integration and that the Ethnological museum is more concerned about preserving diversity (of languages).

7.7.3.1 *Hygge at the museum*

Additionally, the SMK KOM programme can serve as a very good example for Danish “hygge”, which has become a very popular term not only in Denmark, but also in many other parts of the world. But what makes a situation *hyggelig*?

Having a comfortable setting with good food and drinks is part of the experience. But mostly, *hygge* is about having quality time with nice people. There is a certain simplicity about it. Everything should look effortless and easy-going. The host should not be stressed, but rather spend time with the guests. The food and drinks are supposed to be easily accessible and not too expensive. Usually people do put quite a lot of thought into making a gathering *hyggelig*, but it should appear as if they did not. Therefore, it is important to find the right balance and do everything with moderation. (Linnet 2011: 23; 27)

Hygge is an example of practicing egalitarian social patterns in everyday life. As in Marianne Gullestad's concept of “Equality as sameness” (1991), the Danes interact here in a way that emphasizes social sameness and suppresses differences. Everyone is expected to participate, and no one should be too dominating or the centre of attention. Having harmony between the participants is essential (Linnet 2011: 22-24): *“Hygge cannot be achieved if there is disagreement and conflict in the group or if there is a sense of distrust between people. Furthermore, situations characterized by hygge eschew graveness and seriousness”*. (Levisen 2012: 93)

It is all about experiencing comfort and joy and for many Danish people the home is the place where they can find it. The home is an informal and private sphere, which can be seen as a shelter, where people like to retire and find peace surrounded by family and loved ones. (Linnet 2011: 35)

“One can regard Scandinavian hygge as one particular manifestation of the widespread tendency to turn the home into a sheltered sphere that resists the alienation of modernity in large-scale societies, focusing on the spatial dynamics and interpersonal structures that facilitate this experience”. (idem: 35)

However, *hygge* can also be experienced in many other places – even at the workplace, or the museum. To give an example, I will describe the *hyggelig*

atmosphere at the SMK KOM. Before the programme started the art educators and volunteers set up some tables and chairs. Coffee, tea, fruit, biscuits and cakes were provided by the museum. The participants arrived on a 'come as you wish' principle and were given a warm welcome by the art educators and volunteers. Everyone seemed to greet each other in a very casual and friendly way and hugs were exchanged many times. After filling out their nametags, people sat down around the tables and started having casual conversations over coffee and tea in Danish. Catalogues and books on art are laid out on the tables and everyone is invited to pick them up. The participants had mixed cultural backgrounds and the group seemed almost equally divided between women and men. During my second participant observation of the SMK KOM some children were also attending, as the participants are allowed to bring their children, if they wanted to.

Personally, I felt that the museum did a very good job of creating a relaxed and friendly environment. My impression was confirmed by one of the volunteers, who praised the friendliness of the museum-staff, who always treated her respectfully and made her feel welcome. Everyone spoken to seemed to share this opinion. As mentioned before, some of the volunteers were elderly ethnic Danes, who enjoyed getting involved in this programme. Whereas the other volunteers had a migration background themselves and had learned the Danish language and now wanted to support others in this process. The main goal of this programme is to offer a free opportunity for practicing Danish. Additionally, it offers these people a social platform, a place to meet up and make new acquaintances, maybe even new friends. This could be a big advantage for someone who has just recently moved to Denmark and does not know (m)any people there. [Excerpts from the fieldnotes Petra Michelmann 20/06/18]

It is often discussed, if *hygge* is something particular Danish. "*The collocation dansk hygge exemplifies the use of a word as a national emblem and a badge of belonging. Speakers seem to insist on this linkage between sociality and nationality*". (Levisen 2012: 91) What (Danish) people define as *hygge* can vary from person to person. But it is always linked to a certain form of sociality that makes them feel happy and comfortable. It might not be an exclusively Danish invention, but the Danes really recognize and appreciate it. *Hygge* plays an important role in their everyday life. Therefore, it is part of the Danish identity and self-image. They know how to create a *hyggelig* atmosphere, where they can enjoy themselves and find comfort and

closeness. This quality can also be observed at the National Gallery of Denmark and while creating the SMK KOM programme, the *hygge*-factor was definitely considered. This leads to a great atmosphere for a positive learning and museum experience.

7.7.4 The museum in the digital age

Having discussed the breaking of language-barriers at the museum, the next section of this paper is concerned with the impact of the digitalization of museums. During my research from March 2017 to January 2019 I had the opportunity to attend an international conference for (art) museums in Copenhagen as well as in Vienna. It was interesting to see that similar topics were discussed at both conferences: the impact of the new media, technology and digitalization on museums.

“The new digital technologies have substantially altered the way things are experienced and perceived. They have changed the interaction between the individual and the world and the modes of communication within it, in which the museum has an important role”. (Van-Essen Eylat 2019: 1)

As my research has shown, *the museum in the digital age* is a phenomenon, which is highly relevant and being discussed amongst museums at the moment. The artistic field and moreover the museum field have expanded, mainly because of modern media. Everyone who has access to modern media has the potential to become not only a consumer but also a producer. He/she can create some content, like a blog and put it online. This fact has a large impact on the museums, their curators and cultural educators, and changes traditional hierarchical modes of passing on knowledge and learning. Museum visitors, especially teenagers and young adults, who know how to navigate the digital realm might not respond well to the previous top-down models, where information was passed down from the '(museum) experts' to the 'novices'. A more participatory approach, where the visitors can contribute something themselves and exchange knowledge and ideas, is likely to be more effective. (Wyrick 2014: 231f) Through social media, people can be more than just passive users. They now have the opportunity to post, share and comment. As Merete Sanderhoff, curator of digital museum practice at the SMK stated in an interview in 2014:

“An important prerequisite for turning users into co-creators is providing free and open access to the collections, and being ready to enter into democratic dialogue with our users. When people can search, find, share, reuse, remix and respond to the museum’s content there is a chance they will become co-creators”. (URL 17)

Digital mediation makes the co-creation of knowledge much easier. People from different parts of the world can work together, exchange ideas and share knowledge. More and more museums with digital archives, make their collections available online. The Statens Museum for Kunst is one of them. The database provides a new form of display for art and culture. Through the museum website the visitors can explore the gallery online and walk through the museum virtually. [Excerpts from the fieldnotes Petra Michelmann 30/05/18] Museums can use the new media to interact with the audience in different ways. They might broadcast news and events in which case the public would act as spectators. Then they could try to engage the audience in conversations and exchange ideas and opinions. Additionally, museums could let go of power and control and give the public the chance to be not only users but creators as well, who develop their own topics and events, and even have a say in the planning of exhibitions and in decision making processes. In the next step, museums could analyse the visitors’ content with qualitative and quantitative methods and consequently research the online audience. [Excerpts from the fieldnotes Petra Michelmann 11/01/2019]

But why should museums embrace modern technologies and new media anyway? As Ambrose and Paine point out, they bring manifold opportunities for all kinds of museum work and probably most of all they have altered the perception of and the relationship with the museum audience. (Ambrose & Paine 2012: 165) What speaks for new forms of (online) participation from the viewpoint of the museum? According to Merete Sanderhoff from the SMK:

“You must do it because it is a wonderful, rewarding way for you to learn about your own collections, artefacts, institution, and especially what it means to other people, what they know about it and what they want to do with it. You must do it because it is a unique opportunity to make your museum present where users already are, where they will get to know you and care for you, and where you can

be part of discussions and sharing of ideas that are relevant to users, close to their hearts and everyday lives". (URL 17)

The digital representation of museums, through their website and social media has gained great importance, just as the digital mediation. Smartphones and tablets with touch screens have become helpful and supportive tools in many museums. Another example from my own investigation is the museum-app, which was developed for the Weltmuseum and can complement the museum visit. The app combines different functions. It can be used as an audio-guide, if you bring your own headphones or buy some from the museum-shop. Then there is a highlight-tour, which guides you to the top ten objects and stories in the museum and is especially designed for tourists, who do not have much time. Moreover, there is a discoverer-mode that can present you the artefacts in a scientific, playful or sensual way. The visitor has the opportunity to find out more about an object of his/her interest. Depending on the user's agenda the app can show you more specific information or additional material, like pictures, recordings or videos. People without a smartphone can borrow a device from the museum. For the fun-loving audience, the Weltmuseum had an adventure-game designed with different tasks and riddles. The aim is to solve a mysterious murder case that fictionally happened at the museum. The player can download the app and start playing at home, but at a certain level he/she is forced to visit the museum in order to access the next one. The game is mainly targeted towards teenagers and young adults and is free to download, as well as the whole museum-app. [Excerpts from the fieldnotes Petra Michelmann 01/03/17]

These were just a few examples from my own research, which show strategies to attract (new) visitor groups and to respond to the wishes of the audience. Another phenomenon that is worth discussing in this context is the increasing importance of the 'instagramability' of a museum. This means that especially young museum visitors want to be able to take photos with their smartphones and share them on social media platforms, like Facebook, twitter or Instagram. So-called, installation art with colourful lighting, mirrors and ball pools turns out to be particularly suitable for getting good shots. This can be a chance for museums to provide these kind of installations and therefore attract a younger audience. The museums that have already jumped on the bandwagon usually draw in huge crowds. It is also a free and easy form of marketing for the museum. When a visitor posts the photos and links the museum to their post,

his/her followers might become interested in visiting as well. However, there is a concern that this facilitates an obsession for taking the perfect pictures which can alter the whole museum experience. This could result in obscuring or distracting from the actual purpose and message of the art. (URL 25)

This leads to a discussion of the challenges and limits of the digitalization and new media. Although they can be a useful addition in many ways, they cannot replace the actual museum visit or personal mediation. Looking at a digital rendering of a physical piece of art will not have the same effect on the audience than experiencing the original. Its unique appeal, as well as the structure, technique and strokes of the brush cannot be recreated digitally. The new media make it easier to serve a broad range of visitors and needs, however they should be complemented by personal mediation. Moreover, there is a growing demand for the original and the quietness of the museum. [Excerpts from the fieldnotes Petra Michelmann 11/01/2019]

In the interview, Michael Hansen criticised that a lot of people, especially children, spend too much time in front of screens. But the digital world is only one aspect of life and the kids should get to know more facets, which they could experience through art. [Interview with Michael Hansen] Therefore, it can be argued that museums should adopt a targeted approach when it comes to modern technologies, as they can be supportive and beneficial in certain situations. However, museums can additionally offer programmes and exhibitions, which could be the ideal opportunity to take a break from computers, TVs and phones, and could serve as a timeout from everyday life and maybe even a reflective pause.

7.8 Making the case for museums – possibilities and limitations

In times of digitalization, it might be argued that museums have become outdated and unnecessary. People might not need museums anymore, as they can easily get information and pictures online for free. Nevertheless, the number of all kinds of museums is increasing instead of declining. (Ambrose & Paine 2012: 6) Who needs museums anyway? We all do, as museums can make a bigger contribution to our lives than most people might be aware of. *“In a very real sense, museums are able to inspire people and enhance the quality of their lives. They can play an important role in*

developing a sense of identity and community cohesion for the areas in which they are located". (idem: 13)

Firstly, and mostly acknowledged, museums make a significant contribution to conserving and safeguarding natural and cultural heritage. Furthermore, they preserve and represent the histories and shared 'memories' of communities. Museums are unique places of learning, where visitors may get in touch with and learn from original material and professional expertise. They can serve as platforms for research, information exchange and joint programmes with partner organisations and communities. (idem: 12f)

Additionally, a successful museum can bring many economic benefits to the local economy. As museums have become real tourist-magnets over recent years, they can serve as true benefactors for the cultural infrastructure of an area or location. (idem: 14) Tourists might come for the well-known museums, but they will probably also visit the wider destination and spend money on food, accommodation, transport etc. Therefore, *"museums as key cultural attractors have an important contribution to make to the development of tourist destinations"* (idem: 7). Consequently, the city or area will attract more people who want to work and live there and as the local economy develops, the museums will benefit too and get more investments, which can be used for the collection and preservation work the museums do or for the social and cultural benefits they provide. (idem: 14)

Apart from important 'corporate' and 'political' benefits museums can bring, they also provide a wide range of jobs, attract visitors and financial investments and offer special training programmes. All of these benefits need to be communicated more in order to show how museums can be beneficial to society and economy. (idem: 15) Taking from an example from my current workplace, Schönbrunn Palace does not receive any funding from the Austrian state, but instead pays taxes, while investing huge amounts of money in the preservation of the palace(s) and gardens. The museum staff is required to explain this to people, if they complain about the high-ticket prices.

Arguably most important in present times is the ability of museums to build bridges – between the past, present and future – and between people. A museum can serve as a meeting place for people with different social, cultural, economic and educational backgrounds and a platform for the exchange of ideas and opinions and for the gain

of mutual understanding and respect. If the museum manages to break down its own barriers, then this can help to dismantle existing barriers in broader society. This also requires critical thinking and self-reflexion on the part of the museum, as well as the courage to embrace change. (Noschka-Roos 2017/2016 in URL 2)

During the interview Michael Hansen described his 'ideal museum'. Among other things, he said:

“Das beste Museum wäre dann ein Museum, wo der Besucher Zeit zum Reflektieren hat und Möglichkeiten, ja Möglichkeit zum Reflektieren und [...] wo das Museum auch verschiedene Schlüsseln zum Aufmachen der Werke gibt, weil das das führt auch dazu äh äh, wenn man es nicht selbst aufmachen kanns// kann das Kunstwerk, dann muss man dann manchmal auch ein bisschen Hilfe haben [...]“. [Interview with Michael Hansen]

According to him, the museum should support the visitors in finding answers. These could lead in many different directions, but the ideal museum should raise questions and make a discussion of these questions and reflection possible. Hansen emphasizes that a museum cannot give the visitors the 'correct' answers, as there are many different possibilities, but it can offer keys which can be used independently by the museum audience. Hence, a museum should provide a pause for reflection and should be a place for the own thoughts and for trying out new things and experiment with materials. As Hansen puts it, the visitors are allowed to make things and think things that might not necessarily make sense. [Interview with Michael Hansen]

Therefore, the museum has different characteristics as a place of learning than schools. There is simply more freedom for the audience, as they can (usually) choose what they are interested in and are free to experiment. The museum makes it possible to return and to linger, if something has caught one's attention. Here, the visitors get to experience the 'real' art and the original artefacts. Gunter Otto sees the advantages here, not so much in the special aura of the objects, but in the possibility to take a close look at the techniques, materials etc. and maybe even touch, feel and interact with them. The museum context allows for contemplation and realization based on sensual experiences. Exhibitions offer detailed depictions of the topics they focus on and in contrast to schools they often deal with the particular. (Otto 2007: 15f) Moreover, the museum could be seen as a protected space: speaking from my own work experiences

in the children's museum, it is often necessary to remind them that they are not in school and that the guide is not a teacher, who has to grade them. The aim is to lift the pressure from them and to make the children feel free to guess, ask questions and share their opinions, without the fear of negative consequences. This is equally true for adults and it is noticeable that they can also profit from this more relaxed atmosphere. They are often afraid to ask 'stupid questions', but as soon as they are assured that there is no such thing as a 'stupid question', they gain confidence and have a much better learning and museum experience.

Obviously, museums and schools have different agendas, framework conditions and goals. However, they can complement each other in many ways and benefit from close cooperation. The arguments considered are meant to show some of the manifold benefits museums can bring to our society and economy and make a case for museums. Patrons visit the museum for a variety of reasons and might have different expectations for their visits. Not everything the museum has to offer will be attractive to all people, but there should be something interesting, relevant, useful and/or entertaining for everyone.

8. Conclusion

For museums, the relevance of the studied phenomenon 'barrier-free museum education' lies in its manifold benefits. Not only is it 'the right thing to do', but it also leads to a better fulfilment of the museum's educational mission, helps to maintain its significance as a cultural and socio-political institution and can lead to better revenues, which can then be invested in further research and the preservation of cultural treasures. The present thesis aims at providing a wider understanding of the roles, responsibilities and potentials of inclusive museums. However, the findings are limited as the main focus lies on the cultural/art education and as this is only one department of the museum, it would be interesting to carry out further research on barrier-free organisation, public relations and so on.

This thesis set out to explore the different strategies that the Weltmuseum, as an ethnological museum and the Statens Museum for Kunst, as an art museum apply in their educational programmes in order to create a barrier-free museum. However, through my fieldwork and additionally encouraged by the feedback in the Anthrolab seminar, it became obvious that multiple factors have an impact on the cultural education. The type of museum (ethnological vs. art) is an important part of its identity, however there are many other factors, like its history, architecture, resources etc. which must be considered as well. During the course of this thesis, it has been clarified that every museum has its own individual history and identity, which is consequently mirrored in its cultural education programme. Yet the Weltmuseum and the SMK are connected by their vision to create 'a museum for everyone'. For this very reason, they were chosen for comparison. Both museums advocate an open dialogue and a meeting on an eye-to-eye level with their (potential) audiences. They invite their visitors to participate and co-create. Moreover, they pick up cultural- and socio-political topics and make an effort to contribute to society. However, this is not the case for every museum.

Having said this, can there even be 'a museum for everyone'? This question cannot be answered with a simple yes or no. It is true that not every museum can attract every person. Some museums might just be too specific in the themes they address. However, some museums have the potential to speak to a very wide range of people. The Weltmuseum and the Statens Museum for Kunst have this potential. The first

addresses what it means to be human and what being human looks like around the world. The second has a huge collection of artworks and as diverse as art itself, are the topics that can be discussed through art: politics, relationships, emotions etc. The visitors will pick out what they are interested to see and do. So, in theory, there should be something for all. Therefore, it can be argued that it would be more correct to say, 'a museum – something for everyone'. Many museums, including the two research objects, are trying to open up and welcome new visitor groups and to make it known that museums are still useful today.

What can museums do in order to become inclusive institutions? It is not sufficient to carry out visitor surveys and define various target-groups and their particular needs. Even though these surveys are justified and may serve as a good starting point for the development of further strategies, they might not meet the diversity within the individual target-groups and are often too profit-oriented. Although attracting new audiences will ultimately bring economic benefits for the museum, this should not be the driving force behind the increased efforts for making a museum for everyone. It should be the responsibility and moral duty of every museum to do everything in their power to ensure unlimited access (Tlili 2008; Ambrose & Paine 2012; Rupprecht & Weckwerth 2015). Hence, this is a particularly exciting point in time for carrying out this research and writing present thesis, as museums are currently undergoing a transition and image change, where they discover new roles and potentials for themselves.

What can be learnt from this research? Museums have a long history as institutions, but in order to stay relevant today they have to adapt to changes in society and the needs of their audience. The origins of the museum lie in aristocratic, clerical and private collections that only served the amusement and glorification of the elites. Democratisation and digitalization have led to the notion of a 'barrier-free museum'. What a 'museum for everyone' looks like, can differ from museum to museum. These differences, may they be big or small, are consequences of the personal history and identity of the museum. Even though there is an exchange between museums around the world and they influence each other, my research also made me realise the relevance of their individuality and how it is expressed in their cultural education programmes.

The Weltmuseum is very interested in my results, as they have just reopened the museum in October 2017 and are curious about the approaches and ideas of other museums. Looking at others and getting inspiration from them can be fruitful; however, self-discovery is equally important. A museum has to find itself too: its biography, its personality and its strengths and weaknesses. It is essential for the survival and the success of a museum that it knows itself and its audiences, as well as its ability to adapt to changes. Present thesis has attempted to highlight the importance of this fact.

Moreover, the museum and its audience stand in a symbiotic relationship to each other. Museums, on the one hand, are not only trying to understand and interpret the world, but also want to shape it. Society, on the other hand, equally influences these cultural institutions. Both parties could benefit from a close relationship and collaborating as equals. Together, they can make valuable contributions to their environment. Following quotation will fittingly conclude this thesis:

“Museums cannot solve all the problems of the world! We need to be a bit modest, and remember that museums cannot work miracles. But museums do have a responsibility to ensure that we are serving as wide a spectrum of audiences as we possibly can. We can at least play our part in promoting social equality and mutual understanding; we can do our best to help”. (Ambrose & Paine 2012: 50)

9. List of references

9.1 Bibliography

ABT, Jeffrey (2006) „The Origins of the Public Museum“. In: Macdonald, Sharon (Ed.) A Companion to Museum Studies. Oxford: Blackwell Publishing: 115-134.

AMBROSE, Timothy / PAINE, Crispin (2012) Museum basics (3. ed)., London / New York: Routledge.

BAUMANN, Sabine (2007) „Neue Formen der Kunstvermittlung gesucht! Warum?“. In: Wagner, Ernst / Dreykorn, Monika (Hg.) Museum, Schule, Bildung. Aktuelle Diskurse, innovative Modelle, erprobte Methoden. München: Kopaed: 144-146.

BEER, Bettina (2008) „Einleitung: Feldforschungsmethoden“. In: Beer, Bettina (Hg.) Methoden und Techniken der Feldforschung. Berlin: Reimer: 9-36.

BLACK, Graham (2012) The Engaging Museum. Developing Museums for Visitor Involvement. Hoboken: Routledge.

BÖHM, Andreas (2004) „Theoretisches Codieren. Textanalyse in der Grounded Theory“. In: Flick, Uwe/ von Kardorff, Ernst/ Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 475-484.

BOESEN, Gudmund (1966) Danish museums. Copenhagen: Committee for Danish Cultural Activities Abroad.

DAUGBJERG, Mads (2011) „Not Mentioning the Nation. Banalities and Boundaries at a Danish War Heritage Site“. In: History and Anthropology, Volume 22, Number 2: 243-259.

FISCHER, Hans (2008) „Dokumentation“. In: Beer, Bettina (Hg.) Methoden und Techniken der Feldforschung. Berlin: Reimer: 293-322.

FLICK, Uwe (2004) „Design und Prozess qualitativer Forschung“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 252-264.

FLICK, Uwe / VON KARDORFF, Ernst / STEINKE, Ines (2007) „Was ist qualitative Forschung? Einleitung und Überblick“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 13-29.

FOLEY, Malcolm / MCPHERSON, Gayle (2000) „Museums as Leisure“. In: International Journal of Heritage Studies, Volume 6, Number 2: 161-174.

FROSCHAUER, Ulrike / LUEGER, Manfred (2003) „Richtlinien für die Gesprächstranskription“ (Abschnitt 8.5.) In: Froschauer, Ulrike / Lueger, Manfred. Das qualitative Interview: zur Praxis interpretativer Analyse sozialer Systeme. Wien: WUV-Univ. Verlag: 223-224.

FYFE, Gordon (2006) „Sociology and the Social Aspects of Museums“. In: Macdonald, Sharon (Ed.) A Companion to Museum Studies. Oxford: Blackwell Publishing: 33-49.

GROß, Torsten (2007) „Torsten Groß im Interview. Multikulturell – Interkulturell – Transkulturell“. In: Wagner, Ernst / Dreykorn, Monika (Hg.) Museum, Schule, Bildung. Aktuelle Diskurse, innovative Modelle, erprobte Methoden. München: Kopaed: 55-58.

GULLESTAD, Marianne (1991) „The Scandinavian Version of Egalitarian Individualism“. In: Ethnologia Scandinavica, 21: 3–18.

HARPER, Douglas (2004) „Fotografien als sozialwissenschaftliche Daten“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 402-415.

HEIN, George E. (2006) „Museum Education“. In: Macdonald, Sharon (Ed.) A Companion to Museum Studies. Oxford: Blackwell Publishing: 340-352.

HELFFERICH, Cornelia (2014) „Leitfaden- und Experteninterviews“. In: Baur, Nina / Blasius, Jörg (Hg.) Handbuch Methoden der empirischen Sozialforschung. Wiesbaden: Springer Fachmedien Wiesbaden: 559-574.

HOPF, Christel (2004) „Qualitative Interviews – ein Überblick“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 349-359.

JENKINS, Richard (2012) *Being Danish: Paradoxes of Identity in Everyday Life*. Copenhagen: Museum Tusculanum.

JÖHNCKE, Steffen (2011). „Integrating Denmark: The Welfare State as a National(ist) Accomplishment”. In: *The Question of Integration, Immigration, Exclusion and the Danish Welfare State*. Newcastle upon Tyne: Cambridge Scholars: 30–53.

JOHN, Hartmut (2001) „Spielen wir noch in der Champions-League? oder: Plädoyer für professionelle Ausstellungsplanung im Museum“. In: Schwarz, Ulrich (Hg.) *Handbuch Museografie und Ausstellungsgestaltung*. Ludwigsburg: av-Ed.: 38-61.

KONOPINSKI, Natalie (2014) *Doing Anthropological Research. A Practical Guide*. London / New York: Routledge.

KOWAL, Sabine / O’CONNELL, Daniel (2004) „Zur Transkription von Gesprächen“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) *Qualitative Forschung. Ein Handbuch*. Reinbek bei Hamburg: Rowohlt: 437-446.

KUCKARTZ, Udo / RÄDIKER, Stefan (2014) „Datenaufbereitung und Datenbereinigung in der qualitativen Sozialforschung“. In: Baur, Nina / Blasius, Jörg (Hg.) *Handbuch Methoden der empirischen Sozialforschung*. Wiesbaden: Springer Fachmedien Wiesbaden: 383-396.

KUNZ-OTT, Hannelore (2007) „Schule und Museum – Zum Bildungsauftrag der Museen“. In: Wagner, Ernst / Dreykorn, Monika (Hg.) *Museum, Schule, Bildung. Aktuelle Diskurse, innovative Modelle, erprobte Methoden*. München: Kopaed: 19-20.

LEVISEN, Carsten (2012) *Cultural semantics and social cognition. A case study on the Danish universe of meaning*. Berlin: De Gruyter Mouton.

LEVITT, Peggy (2015) *Artifacts and Allegiances. How Museums Put the Nation and the World on Display*. Oakland: University of California Press.

LINNET, Jeppe Trolle (2011) „Money Can’t Buy Me Hygge – Danish Middle-Class Consumption, Egalitarianism, and the Sanctity of Inner Space“. In: *Social Analysis*, Volume 55, Issue 2: 21-44.

LÜDERS, Christian (2007) „Beobachten im Feld und Ethnographie“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 384-401.

MASON, Rhiannon (2006) „Cultural Theory and Museum Studies“. In: Macdonald, Sharon (Ed.) A Companion to Museum Studies. Oxford: Blackwell Publishing: 17-32.

MATT, Edward (2004) „Darstellung qualitativer Forschung“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 578-587.

NOSCHKA-ROOS, Annette / TEICHMANN, Jürgen (2007) „Besucherorientierung – Historische Bedingungen und Ausgangslage“. In: Wagner, Ernst / Dreykorn, Monika (Hg.) Museum, Schule, Bildung. Aktuelle Diskurse, innovative Modelle, erprobte Methoden. München: Kopaed: 21-24.

OTTO, Gunter (2007) „Schule und Museum – Unterschiede und Gemeinsamkeiten an zwei Lernorten“. In: Wagner, Ernst / Dreykorn, Monika (Hg.) Museum, Schule, Bildung. Aktuelle Diskurse, innovative Modelle, erprobte Methoden. München: Kopaed: 15-18.

PROWN, Jules David (1982) „Mind in Matter. An Introduction to Material Culture Theory and Method“. In: Winterthur Portfolio, University of Chicago Press Journals, Volume 17, Issue 1: 1-19.

SCHLEHE, Judith (2008) „Formen qualitativer ethnographischer Interviews“. In: Beer, Bettina (Hg.) Methoden und Techniken der Feldforschung. Berlin: Reimer: 119-142.

SCHMIDT, Christiane (2003) „Analyse von Leitfadeninterviews“. In: Flick, Uwe / von Kardorff, Ernst / Steinke, Ines (Hg.) Qualitative Forschung. Ein Handbuch. Reinbek bei Hamburg: Rowohlt: 447-456.

SCHWARZ, Ulrich (2001) „Entstehungsphasen einer Ausstellung“. In: Schwarz, Ulrich (Hg.) Handbuch Museografie und Ausstellungsgestaltung. Ludwigsburg: av-Ed.: 16-37.

SILVERMAN, Lois H. (2010) The Social Work of Museums. New York: Routledge.

SNAPE, Dawn / SPENCER, Liz (2003) „The Foundations of Qualitative Research“. In: Ritchie, Jane / Lewis, Jane (Hg.) Qualitative Research Practice. A Guide for Social Science Students and Researchers. London: SAGE Publications: 1-23.

TEUFEL, Philipp (2001) „Museografie, Ausstellungsgestaltung und Szenografie. Vom Begriffswirrwarr zur Vielsprachigkeit der Disziplinen“. In: Schwarz, Ulrich (Hg.) Handbuch Museografie und Ausstellungsgestaltung. Ludwigsburg: av-Ed.: 10-15.

THIERBACH, Cornelia / PETSCHICK, Grit (2014) „Beobachtung“. In: Baur, Nina / Blasius, Jörg (Hg.) Handbuch Methoden der empirischen Sozialforschung. Wiesbaden: Springer Fachmedien Wiesbaden: 855-866.

TLILI, Anwar (2008) „Behind the Policy Mantra of the Inclusive Museum: Reception of Social Exclusion and Inclusion in Museums and Science Centres“. In: Cultural Sociology, Volume 2, Number 1: 123-147.

VAN-ESSEN EYLAT, Yael (2019) „Rethinking the Museum – New Hybrid“. In: International Conference – The Art Museum in the Digital Age (Handout). Belvedere: 1.

VOGT, Stefanie / WERNER, Melanie (2014) Forschen mit Leitfadeninterviews und qualitativer Inhaltsanalyse. Fakultät für Angewandte Sozialwissenschaften. Fachhochschule Köln.

WAIDACHER, Friedrich (1999) Handbuch der Allgemeinen Museologie. Wien: Böhlau Verlag.

WENZEL, Margarete (2017) Skriptum zu Storytelling – Seminaren der SKB. Wien.

WITTE, Rolf (2007) „Interkulturelles Lernen – Orientierungshilfen für eine ‚interkulturopädagogische‘ Praxis“. In: Wagner, Ernst / Dreykorn, Monika (Hg.) Museum, Schule, Bildung. Aktuelle Diskurse, innovative Modelle, erprobte Methoden. München: Kopaed: 59-61.

WYRICK, Gabrielle (2014) „All Together Now: Teens and Museums“. In: Journal of Museum Education, Volume 39. Number 3, 231-235.

9.2 Online sources

URL 1

<https://www.univie.ac.at/ksa/elearning/cp/qualitative/qualitative-40.html> [last accessed on 06/06/2019]

URL 2

Noschka-Roos, Annette (2017 / 2016) „Besucherorientierung in Museen: Vielfalt als Prinzip“. In: Kulturelle Bildung Online: <https://www.kubi-online.de/artikel/besucherorientierung-museen-vielfalt-prinzip> [last accessed on 06/06/2019]

URL 3

<http://www.kulturvermittlerinnen.at/kulturvermittlung/> [last accessed on 06/06/2019]

URL 4

<https://en.aros.dk/about-aros/> [last accessed on 06/06/2019]

URL 5

Harter, Sonja (2017) „Die Geschichte des Weltmuseums Wien im Überblick“. In: https://www.weltmuseumwien.at/fileadmin/user_upload/PT_Chronologie_WMW_dt.pdf [last accessed on 06/06/2019]

URL 6

<https://www.arches-project.eu/who-we-are/khm-museumsverband/> [last accessed on 06/06/2019]

URL 7

<https://www.weltmuseumwien.at/en/about-us/> [last accessed on 06/06/2019]

URL 8

<https://www.tagblatt.ch/ostschweiz/mit-einem-schuss-verruecktheit-roozpeikar-sollen-tourismus-ankurbeln-Id.1079547> [last accessed on 06/06/2019]

URL 9

<https://www.weltmuseumwien.at/en/permanent-exhibition/> [last accessed on 06/06/2019]

URL 10

<https://www.lonelyplanet.com/denmark/copenhagen/travel-tips-and-articles/top-15-free-things-to-do-in-copenhagen/40625c8c-8a11-5710-a052-1479d276c62e> [last accessed on 06/06/2019]

URL 11

<https://www.smk.dk/en/section/about-smk/> [last accessed on 06/06/2019]

URL 12

<https://www.cfmoller.com/p/National-Gallery-of-Denmark-extension-i216.html> [last accessed on 06/06/2019]

URL 13

<https://www.smk.dk/en/article/unges-laboratorier-for-kunst/> [last accessed on 06/06/2019]

URL 14

Mordi, Loretta (2015) „Why museums need to embrace a culture of accessibility“. In: <https://rereeti.wordpress.com/2015/09/09/why-museums-need-to-embrace-a-culture-of-accessibility/> [last accessed on 06/06/2019]

URL 15

Gajek, Esther (2014 / 2013) „Seniorenprogramme an Museen: Zur Konstruktion von Alter und der Herausforderung, ein überholtes Altersbild zu überwinden“. In: Kulturelle Bildung Online: <https://www.kubi-online.de/index.php/artikel/seniorenprogramme-museen-zur-konstruktion-alter-herausforderung-ueberholtes-altersbild> [last accessed on 06/06/2019]

URL 16

<http://www.svegliamuseo.com/en/raccontare-il-museo-3-chi-lha-fatto-bene-e-come/>
[last accessed on 06/06/2019]

URL 17

D'Amore, Alessandro (2014) „The ‘Approachable’ Museum: The Social Media Strategy of Statens Museum for Kunst – Denmark”. In:
<http://www.svegliamuseo.com/en/il-museo-avvicinabile-la-strategia-social-dello-statens-museum-for-kunst-danimarca/> [last accessed on 06/06/2019]

URL 18

<https://www.culturalatina.at/de/kultur/item/1079-dr-steven-engelsman-betrachtet-das-museum-als-euer-zuhause> [last accessed on 06/06/2019]

URL 19

Rupprecht, Carola / Weckwerth, Susanne (2015) „Inklusion – auch in Museen? Überlegungen für die Praxis mit Menschen mit Behinderung“. In: Kulturelle Bildung Online: <https://www.kubi-online.de/artikel/inklusion-auch-museen-ueberlegungen-praxis-menschen-behinderung> [last accessed on 06/06/2019]

URL 20

Dannenbeck, Clemens (2011) „Theater mit dem Museum - Inklusion und kulturelle Teilhabe“. In: Onlinepublikation, Zeitschrift für Inklusion-online.net, Nr. 4: www.inklusion-online.net/index.php/inklusion-online/article/view/79/79 [last accessed on 02/05/2019]

URL 21

<https://www.behindertenrechtskonvention.info/inklusion-3693/> [last accessed on 02/05/2019]

URL 22

Keuchel, Susanne (2016) „Arts Education in the Age of Cultural Diversity – A Basis to Gain Cultural Identity in a Risk Society”. In: Kulturelle Bildung Online:

<https://www.kubi-online.de/artikel/arts-education-the-age-of-cultural-diversity-a-basis-to-gain-cultural-identity-a-risk> [last accessed on 02/05/2019]

URL 23

<https://kum.dk/english/services/legislation/archives-museums-and-cultural-heritage/museum-act/> [last accessed on 02/05/2019]

URL 24

<http://arslonga.dk/Kulturkanon.htm> [last accessed on 02/05/2019]

URL 25

https://www.youtube.com/watch?v=Qx_r-dP22Ps [last accessed on 02/05/2019]

URL 26

<https://www.smk.dk/en/article/smk-fridays/> [last accessed on 06/06/2019]

9.3 List of figures

All photos, except for figure 2, were taken by the author.

Figure 1: Columned hall at the Weltmuseum.....	31
Figure 2: Art installation by Superflex at the SMK (public domain)	34
Figure 3: Weltmuseum in Vienna.....	36
Figure 4: Statens Museum for Kunst in Copenhagen	41
Figure 5: Connection between the old and the new part	42
Figure 6: Modern part of the SMK	42
Figure 7: Workshop at the SMK.....	43
Figure 8: Culture Station.....	46
Figure 9: The cultural educators show a map to the children	47
Figure 10: Playing a game	47
Figure 11: Interactive station at the Weltmuseum.....	50
Figure 12: An art educator, a volunteer and two participants observe a painting	56
Figure 14: Different materials for the workshops	58
Figure 13: Cardboard-head	59
Figure 15: Instagram screenshot of a post by the SMK.....	63
Figure 16: Painting workshop	68
Figure 17: Children's programme outside of the Weltmuseum	71
Figure 18: Main entrance of the Weltmuseum	74
Figure 19: Main entrance of the SMK	74
Figure 20: Museum visitors looking at art.....	81
Figure 21: Children doing arts and crafts.....	86
Figure 22: Exhibition hall "In eine Neue Welt"	92

9.4 Appendix

The author decided not to include the whole empirical material in the appendix, because of the great amount of data. However, if there are any remarks or ambiguities, please do not hesitate to contact the author.

Recorded interviews

Mandana Roozpeikar: Interview on 21/08/2017 at the Weltmuseum in Vienna.

Michael Hansen: Interview on 06/08/2018 at the Statens Museum for Kunst in Copenhagen.

Fieldnotes

Date	Place
01/03/2017	Weltmuseum in Vienna
03/07/2017	Weltmuseum in Vienna
21/08/2017	Weltmuseum in Vienna
21/12/2017	Weltmuseum in Vienna
14/02/2018	Statens Museum for Kunst in Copenhagen
30/05/2018	Seminar <i>Transmissions and Transitions</i> at the SMK
20/06/2018	Statens Museum for Kunst in Copenhagen
27/06/2018	Statens Museum for Kunst in Copenhagen
12/07/2018	Copenhagen
06/10/2018	Weltmuseum in Vienna
11/01/2019	Conference <i>The Art Museum in the Digital Age</i> at the Belvedere in Vienna

,

Abstrakt – Deutsch

Das Museum hat sich als Institution im Laufe seiner Geschichte immer wieder verändert. Die ursprünglich privaten Sammlungen der Eliten wurden im 19. Jahrhundert der Öffentlichkeit zugänglich gemacht und das Potential des Museums als Lernort rückte in den Vordergrund. Es folgte die Erkenntnis, dass die BesucherInnen unterschiedliche Bedürfnisse haben und verschiedene Erwartungen an den Museumsbesuch stellen. Der Unterhaltungswert und das Museumserlebnis sind nun für den wirtschaftlichen Erfolg eines Museums essenziell. Neben den klassischen Museumsaufgaben wie dem Sammeln, Forschen und Bewahren, hat das Museum von heute auch eine soziale Verantwortung – gegenüber seinen BesucherInnen und der Gesellschaft – inne.

An dieser Stelle knüpft diese Masterarbeit an und untersucht verschiedene Strategien in der Kultur- und Kunstvermittlung, um ein barrierefreies Museum zu schaffen. Barrieren können in vielen verschiedenen Formen bestehen und hindern Menschen daran, ein Museum zu besuchen. Es liegt in der Verantwortung des Museums, diese zu erkennen und abzubauen. Außerdem können Museen selbst davon profitieren, wenn sie neue Besuchergruppen erschließen. Das *Weltmuseum* in Wien und das *Statens Museum for Kunst* in Kopenhagen wurden für eine vergleichende Analyse ausgewählt. Beide Museen erheben den Anspruch, ein *Museum für alle* zu sein. Allerdings lassen sich Unterschiede in ihren Strategien für ein barrierefreies Museum feststellen, welche sich durch ihre individuellen Biographien und Identitäten erklären lassen. Ziel dieser Forschungsarbeit ist es nicht festzustellen, welche Strategien erfolgreicher sind, sondern die Vielfalt an Ideen und Zugängen zu demonstrieren. Des Weiteren soll aufgezeigt werden, dass Museen das Produkt ihres soziopolitischen Umfeldes sind, dabei aber gleichzeitig eine verantwortungsvolle und prägende Rolle in unserer Gesellschaft spielen (können).

Abstract – English

In the course of its history, the museum as an institution has consistently undergone change. In the 19th century the original private collections of the elites were made accessible to the public and the potential of the museum as a place of learning was brought to the fore. The realization followed that visitors have different needs and various expectations when it comes to their museum visit. The entertainment value and the museum experience have now become essential for the economic success of a museum. In addition to the classical museum tasks like collecting, researching and safekeeping, the museum of today has a social responsibility towards its visitors and society.

This is where this Master thesis comes in and explores various strategies in the cultural and art education to create a barrier-free museum. Barriers can appear in many different forms and prevent people from visiting a museum, returning or recommending it. It is the responsibility of the museum to identify and to break down these barriers. Furthermore, museums can profit themselves from reaching new visitor groups. The *Weltmuseum* in Vienna and the *Statens Museum for Kunst* in Copenhagen were chosen for a comparative analysis. Both museums claim to be museums for everyone. However, differences in their strategies for a barrier-free museum are observed, which can be explained through their different biographies and identities. The goal of this research is not to find out which strategies are more successful, but to demonstrate the range of ideas and approaches. Additionally, it shall be pointed out that museums are the product of their socio-political environment, but at the same time they (can) play a responsible and formative role in our society.