

VEJE TIL FORANDRING

Hvordan museer skaber relevans med outreach

TOOLS FOR CHANGE
*How Outreach
Makes Museums Matter*



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DEN GAMLE BY



ARKEN





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VEJE TIL FORANDRING *Hvordan museer skaber relevans med outreach*

TOOLS FOR CHANGE *How Outreach Makes Museums Matter*

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Hvem er dine kritiske venner?

Kritiske venner er vigtige, hvis man vil udvikle sin praksis og have inspiration til, hvordan man kan handle anderledes for at opnå nye resultater. De sidste to år har Den Gamle By og ARKEN været hinandens sparringspartnere i en undersøgelse af, hvad kunst- og kulturhistoriske museer kan lære af hinandens arbejdsmetoder, når feltet er formidling forstået som publikumsudvikling, organisationsudvikling og forandringsledelse. Vi er ”flyttet ind” i hinandens institutioner, har fulgt hinandens projekter og har stillet konstruktive og kritiske spørgsmål til hinandens normer, strategier og visioner. Et arbejde, der har ført til indsigtfulde samtaler og forståelse for, hvad institutionernes styrker er, hvad vi har til fælles og hvad vi med fordel kan bruge hinanden til, når vi ønsker at udvikle museumsvæsnet som samfundsinstitution til gavn for flere borgere.

Grundlæggende spørgsmål

Med dette projekt satte vi os for at undersøge tre spørgsmål: Hvad indeholder meningsfulde museumsoplevelser for nye målgrupper? Hvordan kan kulturinstitutio-
ner arbejde med at favne nye målgrupper?
Og endelig: Hvad kan kunst og kulturhisto-
riske museer lærer af hinandens måder at
arbejde med brugerinddragelse på?

I projektet blev undersøgelsesfeltet ind-
snævret til i Den Gamle By at fokusere på
organisationens nye status som bymuseum.
Særligt med fokus på aktiviteter i Gel-
lerup – en ofte udskældt bydel, der i disse

Who Are Your Critical Friends?

Critical friends are important, if you want to develop your practice and gather inspiration for other ways of gaining new results. For the past two years, the cultural history museum Den Gamle By ('The Old Town') and ARKEN Museum of Modern Art have been sparring partners for each other while studying what art and cultural history museums can learn from each other's different work methods concerning communication in terms of audience development, organisation development and change management. We have 'moved into' each other's institutions, we have followed each other's projects and we have asked constructive and critical questions about each other's norms, strategies and visions. The project has led to insightful conversations and understandings of the particular strengths of each institution, what we have in common and how we may use each other to develop the museum institution as part of a community so it can benefit more citizens.

Fundamental Questions

With this project we set out to investigate three questions: What does a meaningful visit to the museum consist of for new target groups? How can cultural institutions work in order to embrace new target groups? And finally: What can art and cultural history museums learn from each other's different approaches to the inclusion of users?

For Den Gamle By the project was narrowed down to focus on the new status of the organisation as a city museum. Particular focus

år undergår store fysiske forandringer, hvilket får borgere til at stille spørgsmål til deres og stedets historie. På kunstmuseet ARKEN var omdrejningspunktet ansættelsen af en ny medarbejdergruppe – 10 unge i alderen 15 – 17 år, der skulle fungere som outreachmedarbejdere – og deres indvirkning på organisationen.

Selvom nedslagspunkterne kun er enkelte eksempler på, hvordan kunst og kulturhistoriske museer arbejder inddragende med nye brugergrupper, så er det blevet tydeligt i vores samarbejde, at arbejdsmetoderne og overvejelserne er de samme på tværs af fagområder.

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Relationer, samfundsrelevans, mødesteder og proces

Som svar på ovenstående grundlæggende spørgsmål har vi bygget publikationen op omkring tre temaer: relationer, samfundsrelevans og mødesteder, der har vist sig som gennemgående begreber i arbejdet med at skabe meningsfulde museumoplevelser. Vi ønsker med artikelopbygningen at vise den dialog og de overvejelser, der har været i løbet af projektperioden. Temaerne er derfor bygget op på en måde, så de spejler den proces, vi har været igennem: Hvert tema begynder med en ekstern ekspert, der indrammer feltet. Dette er efterfulgt af en case med det andet museums refleksioner over, hvad eksemplet kan tilbyde andre museer og som afrunding kommenteres casen af en interessent. Med denne opbygning håber vi at kunne tydeliggøre en kompleks proces på en tilgængelig måde.

En appetizer

Med publikationen ønsker vi også at formidle de vigtigste resultater, som arbejdet har medført både i forhold til teoretiske og metodiske refleksioner, men også i forhold til at formidle de konkrete projekter som eksemplariske modeller for, hvordan museer kan blive relevante i nye sammenhænge og for nye brugere. Publikationen er tænkt som en appetizer, hvor man som læser kan få en smagsprøve. Hvis man ønsker mere viden, vil vi foreslå, at man henvender sig til den enkelte forfatter for at høre nærmere. Denne form giver læseren mulighed

was given to activities in Gellerup – an often severely criticized part of the city, which at present is going through significant physical changes that has prompted the citizens to question their own history and the history of this place. At the art museum ARKEN the starting point was taking on a new group of employees – ten young people at the age of 15-17, who were to function as outreach employees – and their influence on the organisation.

Although these particular points are merely a few examples of how art and cultural history museums may work with inclusion of new users, it has become apparent through our collaboration that our work methods and considerations are the same across disciplinary fields.

Relations, Relevance to Society, Meeting Places and Process

As a response to the above mentioned fundamental questions, this publication revolves around three themes: relations, relevance to society and meeting places, which have proved to be recurring terms when working with the creation of meaningful museum experiences. With this article, we want to present the dialogue and considerations that have taken place during the project period, and this is therefore reflected in the structure of the article. The themes have been arranged to reflect the process that we have gone through: Each theme begins with an expert who narrows down the field. This is followed by a case with the reflections from the other museum on what the example or case may have to offer to other museums, and finally the comments from an interested party. With this structure, we hope to clarify a complex process in an accessible way.

An Appetizer

With this publication, we want to communicate the most important results which this work has led to, both in terms of theoretical and methodological reflections, but also in terms of communicating the specific projects as exemplary models of how museums can become relevant in new connections and to new users. The publication is thought to be an appetizer in which the reader will

for at få en ny konstruktiv relation – en ny kritisk ven – og forfatteren mulighed for at tilbyde sin ekspertviden til nye interesserter. ■

God læselyst!

get a taste of the project. If you want to know more, we suggest that you talk to the individual author to hear more. This form provides the reader with the opportunity of a new constructive relation – a new critical friend – and it provides the author with the opportunity to offer his or her expert knowledge to new interested parties. ■

Happy reading!

ARKEN Museum for Moderne Kunst

I marts 1996 slog ARKEN Museum for Moderne Kunst dørene op for offentligheden for første gang. Forud for åbnningen lå flere års politisk arbejde for at gøre området syd for København til en væsentlig del af det danske kulturliv. ARKEN er både et lokalt, et regionalt og et internationalt kunstmuseum. ARKEN henvender sig til alle aldersgrupper og lægger vægt på formidling over for børn og unge.

ARKEN first opened its doors to the public in March 1996. Behind the opening lay several years of political work to turn the area south of Copenhagen into a significant part of Danish cultural life. ARKEN is a local, regional and international art museum. ARKEN is suitable for all ages, with particular focus on communicating with children and young people.

kontakt/contact: reception@arken.dk

DEN GAMLE BY

Den Gamle By er grundlagt i 1909 som verdens første frilandsmuseum for byernes kulturhistorie. Museet er i dag en attraktion, der præsenterer byernes historie frem til 1974, med ambitioner om at nå 2014. Siden 2011 har Den Gamle By endvidere været lokalhistorisk museum for Aarhus. Den Gamle By arbejder brugerdeltagende på mange fronter i udviklingen af museets formidling.

Den Gamle By was founded in 1909 as the first open-air museum of the cultural history of cities. The Museums today is an attraction, which presents the history of the cities up to 1974, with the ambition of reaching 2014. Since 2011 Den Gamle By has been a local history museum for the city of Aarhus. Den Gamle By works with user participation on many fronts in developing the museum mediation.

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TEMA 1: RELATIONER

Hvem blåstempler hvem?

THEME 1: RELATIONS

Who Endorses Who?

- 10 Museet er gået fra at være informationens vogter til aktivt at dele sin autoritet og skabe relationer med brugerne. Det giver nye læringsmuligheder og processer – både for brugerne og for museet.

The museum has gone from being the keeper of information, to actively sharing its authority and creating relations with its users. These relations offer new learning possibilities and processes – for the users as well as the museum.

Museernes forhold til brugerne er i forandring. Fra at museer tidligere var autoriteter, der udvalgte genstande, værker og fortællinger, der var vigtige og interessante for samtiden og eftertiden, ser mange museer nu deres funktion som dialogskabere i en dynamisk relation til omverdenen. Det betyder blandt andet, at museers rum bruges og defineres på andre måder end tidligere i samspil med gamle og nye brugergrupper. Fortællingerne på museerne, deres indhold og form lægges i nogle tilfælde i brugernes hænder, når museerne inviterer nye brugergrupper til at indgå i alternative alliance. I den proces ændres museets syn på samarbejdspartnerne, som museumsforskeren Bernadette T. Lynch formulerer det, fra bidragydere til aktører (2011).

The museums' relationship with their users is changing. While previously being authorities, who selected objects, works and narratives important and interesting to the present and the future, nowadays many museums see their function as being the creators of dialogue in a dynamic relation with the surrounding world. This entails that the space of the museum is now used and defined in different ways than previously, in collaboration with old and new groups of users. The narratives at the museum, their content and form are put into the hands of the users, every time the museums invite new groups of users to enter into alternative alliances. During this process, the view of the museum towards its community partners changes from beneficiaries to active partners

Samarbejde

Temaet relationer har vi arbejdet med i to cases: ansættelsen af Flyverne på ARKEN og Bydelsmødrenes samarbejde med Den Gamle By. De beskrevne eksempler viser på hver deres måde, hvordan nye brugergrupper drager deres viden, kompetencer og erfaringer om og fra deres hverdag ind i en ny kontekst, så det bidrager til museets arbejde med at skabe relevante oplevelser og fortællinger. De nye brugere er således med til at skabe museet og ikke blot brugere af det. Herved bliver brugergrupperne og museet samskabende, hvor museet aktivt deler sin autoritet med de involverede aktører.

Et ligeværdigt forhold

Med denne forandring, hvor museet deler sin autoritet og lader andre få taletid i museumsrummet, opstår der nye relationer og muligheder. Relationer, der giver nye læringsmuligheder og processer – både for brugerne og for museet. En læring, som kan være med til at definere og forme fremtidens tilbud på museer og den måde, museer agerer og interagerer med sine brugere og potentielle brugergrupper på.

En af de mange gevinster ved at dele autoriteten med brugerne er, at det får dem til at udtrykke deres forventninger og krav til museet. Hvis museet skal være et relevant sted for dem, må museet vise interesse for deltagernes banehalvdel. ■

Lynch, Bernadette T., 2011, "Collaboration, contestation, and creative conflict. On the efficacy of museum/community partnerships" in *Redefining Ethics for the Twenty-First-Century Museum*. Edited by Janet Marstine. NYC: Routledge, pp.146-165

as museum researcher Bernadette T. Lynch phrases it (2011).

Cooperation

We have worked with the theme relations in two cases: the hiring of the Flyers at ARKEN and The Neighbourhood Mother's collaboration with Den Gamle By. These examples show in different ways how new groups of users include their knowledge, competences and experiences from their everyday lives in a new context, which contributes to the museum's work with creating relevant experiences and narratives. In this way, the new users become co-creators of the museum, and not merely cultural consumers.

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An Equal Relationship

With the change in which the museum shares its authority and lets others speak their mind in the museum space, new relations and opportunities emerge. Relations that offer new learning possibilities and processes – for the users as well as the museum. A learning experience, which may help to define and shape future activities at the museums and the way in which museums act and interact with their users and potential groups of users.

One of the many benefits of sharing the authority with the users is that it encourages them to express their expectations and demands to the museum. If the museum is to be a relevant place for them, the museum has to show interest in what is important to the participants. ■

Lynch, Bernadette T., 2011 "Collaboration, contestation, and creative conflict. On the efficacy of museum/community partnerships" in *Redefining Ethics for the Twenty-First-Century Museum*. Edited by Janet Marstine. NYC: Routledge, pp.146-165

Den kenyanske kunstner Mimi Cherono Ng'ok møder bydelsmødrene til Gellerup-weekend i Den Gamle By.

Kenyan artist Mimi Cherono Ng'ok meets the Neighbourhood Mothers at Gellerup Weekend in Den Gamle By. .

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ARKENS workshop for børn til
Ungdomsskolen i Ishøjs ugen-
tige arrangement Legefredag.

ARKEN's workshop for children
at "Play Friday" arranged by the
Youth School in Ishøj



Pille Prulmann-Vengerfeldt

Lektor og formand for Mediestudier
og kommunikation ved Tartus Universitet.

Siden 2012 har Prulmann været formand for afdelingen for Publikums- og receptionstudier ved Estlands National Museum (ECREA). Hendes seneste udgivelse er *Democratising the Museum: Reflections on Participatory Technologies* (New York: Peter Lang, 2014. Medredaktør og forfatter).

Pille Prulmann-Vengerfeldt

Associate professor and chair of media studies and
communication at Tartu University.

Since 2012, Prulmann has served as chair for the Audience and Reception Studies section, at The Estonian National Museum (ECREA). Her most recent publication is *Democratising the Museum: Reflections on Participatory Technologies* (New York: Peter Lang, 2014. Co-editor and author).

Eksperkommentar: Værdien i nye fællesskaber

Expert comment: The Value of New Communities

Pille Prulmann-Vengerfeldt

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Eksemplerne i dette tema giver et godt overblik over mulighederne, når museerne begynder at genoverveje deres rolle og relation til deres brugere. Uanset om det er unge eller en forening af mødre, så har dialogen om forholdet mellem museum og samfund åbnet op for nye formidlingsveje og muliggjort et nyt syn på museet. Som med enhver anden forandring er de nye typer af forhold ikke nødvendigvis nemme at etablere. De er heller ikke lette eller gnidningsfrie at arbejde med. Til gengæld viser begge historier ganske fint, at hvis et museum er villig til at komme ned fra autoritetens tinder og søge værdien i disse nye fællesskaber, så kan udbyttet vise sig at være al tiden og anstrengelserne værd.

Vor tids museer står overfor virkelig mange udfordringer, og at invitere til dialog og redefinere nogle af de eksisterende relationer i nye konstellationer giver muligheden for at reagere på disse udfordringer. Samtidig er åben dialog dog ikke nødvendigvis den eneste måde at interagere med samfundet på. De bedste museer har et helt repertoire af forskellige formidlingsmæssige og inkluderende tiltag de kan trække på for at etablere nye forhold og engagere mange forskellige grupper i museernes arbejde.

Tilbage i tiden, dengang museer primært var konger og fyrsters kunstkamre og forskeres samlinger, tilhørte den autoritative stemme, der ytrede sig om samlingerne, ejerne af rarietetskabinetterne. Der gik

In the early days when museums were cabinets of curiosities, collections of the elite and the interested, the authoritative voice portrayed in the museum was courtesy of the ownership of the curiosities. Soon enough, museums started to invest in specialised knowledge, and in our society expertise and power are often closely associated. Hence, because people in the museum had knowledge, they knew about the collections, about the subject area, they also had every reason to take authoritative position and educate the public about the museum treasures. Today, museums still hold vast collections and their professionals invest time and resources to study and establish knowledge. However, information has become much more readily available – the internet and digital technologies enable sharing information – and museums and libraries, the traditional knowledge institutions, have had to rethink their position of being the keepers of information. At the same time, we have also learned more about learning and we know that it is much more important to place the emphasis on learning, rather than teaching. Teaching implies a top-down position – the authoritative holder of knowledge gets to pass it on in the most appropriate way. Learning, on the other hand, implies the active position: interest and engagement on the learner's behalf who takes the responsibility to learn. Changing understanding has forced us to reconsider positions of knowledge and education in museums, as when the focus shifts from teaching to facilitating

dog ikke længe før samlerne begyndte at investere i specialiseret viden, og i vores samfund er ekspertise og magt ofte tæt forbundet. Da museumsfolk havde viden – de kendte samlingerne og emneområdet – var det derfor også i deres interesse, at de påtog sig en officiel rolle og ansvaret for at uddanne folk i museumsskattene. I dag indeholder museer stadig enorme samlinger, og deres uddannede medarbejdere bruger tid og ressourcer på at studere og etablere viden. Men viden er blevet langt mere let-tilgængelig andre steder fra – internettet og den digitale teknologi gør det muligt at dele information – og museer samt biblioteker, de traditionelle videncentre, har været nødt til at redefinere deres position som informationens vogtere. Samtidig har pædagogikken også fået en stemme, og vi ved, at det er langt vigtigere at fokusere på læring frem for undervisning. Undervisning antyder envejskommunikation – den myndige indehaver af viden videreförmedler sit emne til den uvidende elev. Læring, derimod, indebærer en aktiv tilgang, interesse og engagement fra den studerende, der tager ansvar for at lære. Dette skift i opfattelse har fået mange museer til at ændre holdninger til viden og formidling, på samme måde som når fokus skifter fra at undervise til at facilitere læring, og den myndige og lærde stemme derfor må give plads til andre stemmer. ■

learning, the voice of authority and knowledge has to give way to other voices.

The case studies in this volume give a nice view of the opportunities offered when museums reconsider their role and relations to their visitors. Be it youngsters or a community of mothers, the possibility to open the museum-community relationship has opened new communication options and enabled alternative views to the museum position. As with any change, the new kinds of relationships are not necessarily easy to establish. Nor are they smooth and always seamless in operation. However, both of these stories demonstrate very nicely that if the museum is willing to step down from authoritative heights and seek the value of new kinds of partnerships, the returns gained can well be worth the invested time and effort.

Today's museums face so many challenges, and opening their doors to dialogue and repositioning some of the existing relations to new levels offer the possibility to respond to these challenges. At the same time, open dialogue is not necessarily the only way to engage with a community and the best kinds of museums have a whole repertoire of different resources and communicative and participatory approaches to engage many different kinds of people. ■

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Flyveren Mervan i aktion til Kulturofestival i Vejleåparken i Ishøj.
The Flyer Mervan in action at a festival in Ishøj.

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Flyverne Yonca og Danir instruerer børn i stoftryk til Kulturbrofestival i Vejleåparken i Ishøj.

The Flyers Yonca and Danir instruct children in textile printing at a festival in Ishøj.

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OM FLYVERNE
ARKENs medarbejdergruppe Flyverne er unge mellem 15 og 17 år fra lokalområdet, der er blevet ansat for at fungere som assistenter i undervisningsafdelingen.

Til flyvernes opgaver hører at vejlede børn og familier ved forskellige aktiviteter, fungere som legeværter i udstillingen *Modellen* og assistere ved opgaver både på museet ogude i lokalområdet. Flyverne arbejder typisk cirka to dage om ugen, to timer ad gangen i hverdagen (eftermiddag/aften) og syv timer i weekenden.

Flyverne samles en gang om måneden til et møde, hvor nye udstillinger og aktiviteter introduceres og afprøves. Her samles også op på flyvernes erfaringer og refleksioner i forhold til deres arbejde.

ABOUT THE FLYERS
ARKEN's group of employees The Flyers are young people between the age of 15 and 17 from the local area, who have been employed to act as assistants to the department of education.

Among other things The Flyers tasks are to guide children and families in the different activities, being Play Hosts in the exhibition *The Model* and assist at the museum and in the local area. Typically, The Flyers work two days a week, two hours at a time during the weekdays (afternoons/evenings) and seven hours in weekends.

The Flyers will gather once a month at the department meeting, where new exhibitions and activities are introduced and tested. Here the participants' experiences and reflections are also taken into consideration.

CASE 1: Flyverne

CASE 1: The Flyers

**Danielle Guldmann Sekwati,
Den Gamle By:**

En bro mellem museum og lokalsamfund

Det har været interessant at følge, hvad det betyder at ansætte medarbejdere, der slet ikke har en museumsfaglig baggrund, men i stedet er ansat, fordi de er unge og har et særligt tilhørsforhold til museets lokalområde.

Flyverne er ansat til at bygge bro mellem museet og lokalsamfundet, og deres vigtigste kvalifikationer er, at de er dem, de er. Med projektet har ARKEN været nødt til at overveje sin selvforståelse som kulturinstitution.

ARKEN anerkender flyvernes kompetencer ved at lade dem være en arbejdskraft på lige fod med alle andre. Men stemmer forventningerne altid overens, med hvordan opgaven så løses? Eller sagt på en anden måde: Tildeles de unge medarbejdere så meget autoritet, at de kan være med til at skubbe til indholdet og formen på museets aktiviteter og dermed måske potentielt også tiltrække andre brugere?

Sofie Ilsøe Sjöblom, ARKEN:

Særlige kompetencer

ARKENs flyvere er ikke valgt, fordi de er super kreative eller har en stor interesse i kunst. De er valgt, fordi de er nogle imødekommande og initiativrige unge, der gerne vil have et fritidsjob. Fordi de

**Danielle Guldmann Sekwati,
Den Gamle By:**

A Bridge between Museum and Local Community

It has been interesting to experience the results of employing workers who have no artistic education or background, and who instead have been hired because they are young and have a special affiliation with the museum's local community.

The flyers have been employed to build a bridge between the museum and the local community, and their main qualification is being who they are. With this project, ARKEN has had to reconsider its self-perception as a cultural institution, for The Flyers have brought fresh new ways of thinking about the museum to the institution.

ARKEN acknowledges The Flyers' competencies by letting them work on equal terms with everybody else. However, are expectations always in accordance with how the task should be carried out? Or to rephrase: Are the young employees granted enough authority to have any actual effect on the content and the form of the museum activities, and thereby potentially attract new target groups?

Sofie Ilsøe Sjöblom, ARKEN:

A Specific Competence

ARKEN's Flyers have not been chosen because they are particularly creative or share a great interest in art. They have been chosen because they are friendly and inventive

repræsenterer ”noget andet”: De bor i lokalområdet og bevæger sig hjemmevant i Ishøjs multikulturelle miljø.

Flyverne skal ikke være en ”lightversion” af ARKENs kunstfaglige og pædagogisk uddannede undervisere, men bidrage med deres særlige kompetencer som lokale unge. I stedet for at lægge et fagligt ansvar på deres skuldre, har vi dyrket, at de er legesyge, utålmodige og har føling med, hvad unge er optagede af.

Brobyggere

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Gennem deres arbejde på museet fungerer flyverne som en blåstempling af ARKEN i lokalområdet. ARKEN har pludselig relevans for de unge, deres familier og venner, både som udflugtsmål og arbejdsgiver (det viser blandt andet de mange uopfordrede ansøgninger, vi er begyndt at modtage fra målgruppen). At de er med til at lave forskellige workshops ude i lokalområdet, gør det nemmere at komme i kontakt med nye brugere: Det er langt nemmere at snakke med venindens fætter eller hende, der går i 9. klasse på ens skole end at snakke med ”Damen fra ARKEN”.

Forholdet går begge veje: Mens de unge hjælper museet med at blive relevant i lokalområdet, hjælper museet til en blåstempling af de unge. Flyverjobbet er værdifuld erfaring på CV’et, og flyverne får ekstra point fra lærere og klassekammerater, når de hjemmevant viser rundt på museum eller skriver opgaver om kunstnere, de har lært at kende gennem udstillingerne. Flere af flyverne er kommet videre i andre jobs, efter de har været på ARKEN.

Udfordre sin autoritet

Flyverne har været med til at få fokus på, hvad god formidling er på ARKEN. Hvornår det er essentielt, at aktiviteterne holder en høj kunstfaglig standard, og hvornår det er vigtigere, at aktiviteterne er afslappede, sjove og rammer interesser hos dem, der ikke plejer at bruge museet? Hvordan finder man balancen mellem de to? Alle institutioner har sine egne grænser, men på ARKEN har vi set, at ved at dele autoriteten med lokale unge, give dem

young people, who would like a job in their spare time. But also because they represent something else than the usual museum staff: They live in the local area and feel at home in the multicultural environment of Ishøj.

The Flyers are not meant to be a ”light version” of ARKEN’s artistic and educational teachers; rather they are to contribute with their specific competence in being local and young. Instead of burdening them with an academic responsibility, we have embraced the fact that they are playful, impatient and in touch with what is on young people’s minds.

Bridge Builders

Through their work at the museum, The Flyers function as an endorsement of ARKEN in the local community. All of a sudden, ARKEN has become relevant to the young people, their families and friends, both as an excursion spot and as an employer (this is made apparent through the many unsolicited applications we receive from this target group). The fact that they assist in creating workshops in the local community, makes it easier to get in touch with new users for the museum: It is much easier to talk to your friend’s cousin or the girl in the 9th grade at your school than to talk to the ‘lady at ARKEN’.

It is a two-way relationship: While the young people help the museum become relevant to the local community, the museum assists in endorsing the young. The job as flyer is valuable experience on their CV, and the flyers get credit from their teachers and classmates when they are able to give a tour of the museum or write an essay on artists whom they have come to know through the exhibitions. Several flyers have moved on to other jobs following their job at ARKEN.

To Challenge Your Authority

The Flyers have brought attention to what is at the core of good mediation at ARKEN. When is it essential for an activity to hold a high artistic standard? And when is it more important that the activity is relaxed, fun and meets the interests of those who do not normally use the museum? And how do you find balance between the two? Each

ansvar for medudvikling, taler vi til og med brugere, som ikke tidligere benyttede sig af museets tilbud. ■

Heidi Borup Slott Rask,
Vagt på ARKEN

Heidi Borup Slott Rask,
Guard at ARKEN



SYNLIGHED ER GODT

Heidi Borup Slott Rask er vagt på ARKEN og møder flyverne både til morgenbriefing i weekenderne og i det daglige arbejde rundt omkring på museet. Hun er meget glad for de unge kollegaer, og synes gerne, der måtte være flere af dem. Hun mener også, at flyverne bør være mere synlige på museet.

"Mine erfaringer med flyverne har været gode, og jeg synes, det er dejligt, at vi har mange forskellige nationaliteter, der tager imod alle de familier, der kommer på museet. At de er unge, er rigtig godt. Der er allerede mange ældre mennesker, så jeg synes, at det er vigtigt, at der også er nogle medarbejdere, som er unge, og som bedre forstår de unge, som kommer."

Jeg synes, at det [Ansættelsen af Flyvere] er smaddergodt, og jeg ville gerne have, at der var flere flyvere, så at de blev set noget mere. Hvis der er mange mennesker på museet, kan man måske nemt overse dem, fordi det ikke altid er så tydeligt, hvem flyverne er, og hvad de laver. Jeg ved godt, at vi ikke skal give dem lysrøde hatte på eller noget, men at de var mere synlige, tror jeg også ville gøre, at vi får endnu flere herhen, der kan se, hvad det er, der sker her på ARKEN."

institution has its limits, but at ARKEN, we have seen that by sharing our authority with the local young people – and by this giving them responsibility for co-development – we are able to speak to and with users, who have not previously made use of what the museum has to offer. ■

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VISIBILITY IS GOOD

Heidi Borup Slott Rask works as a guard at ARKEN, and she meets the flyers both during morning briefings and during the daily work at the museum. She is very fond of her young colleagues and she would like more just like them. She also thinks that the flyers ought to be more visible at the museum.

"My experiences with The Flyers have been good, and I think, it's great that we have a lot of different nationalities to welcome all the families who visit the museum. The fact that they are young is great. There are already so many adults, so I think it's important to have some young employees who understand the young people who visit better."

I think that it [the employment of Flyers] is very good, and I would even like there to be more Flyers so that they are more visible. If there are many people at the museum, you might easily overlook them, because it is not always obvious who The Flyers are and what they do. I know we are not going to make them wear pink hats or something, but if they were more visible I think that would also make more people want to see what is going on at ARKEN."







Det første hold bydelsmødre i Gellerupparken med deres diplomer, sommeren 2012.
The first group of Neighbourhood Mothers with their diplomas, summer of 2012.

OM BYDELSMØDRENE

Bydelsmødre er en forening med lokalafdelinger i hele Danmark. Foreningen hjælper kvinder med at skabe netværk i det lokalsamfund, de er en del af. Den Gamle Bys tilstedeværelse i Gellerup, betød at museet fik en uventet invitation fra Bydelsmødrene, om vi ikke kunne lave et fortælleprojekt.

Projektet skulle udmønte sig i en workshop, der satte fokus på, hvordan Bydelsmødrene brugte byrummet i deres hverdag. Workshoppen viste sig hurtigt at blive en aktivitet, der fordelede snak og samarbejde mellem kvinderne og med projektkoordinatoren. Da aktiviteten var færdig, opstod en diskussion omkring opgaven. En af bydelsmødrene rakte hånden op, og udbredt; "Nu har du lært af os, nu skal vi lære af jer". Bydelsmoderens skarpe iagttagelse blev startskudtet på et samarbejde over tid. Et samarbejde, der er fortsat med besøg i Den Gamle By og fælles aktiviteter.

ABOUT THE NEIGHBOURHOOD MOTHERS

The Neighbourhood Mothers is a union with local departments all over Denmark. The union helps women create a network in their local community. The presence of Den Gamle By in Gellerup meant that the museum received an unexpected invitation from the Neighbourhood Mothers to make a storytelling project.

The project resulted in a workshop about how the Neighbourhood Mothers is a union with local departments all over Denmark. The union helps women create a network in their local community. used the city space in their everyday lives. The workshop soon proved to be an activity that required talking and cooperation among the women and with the project coordinator. When the activity was over, a discussion arose concerning the assignment. One of the Neighbourhood Mothers raised her hand and exclaimed, "Now you have learned from us, now we want to learn from you." This Neighbourhood Mother's sharp observation became the beginning of a long-term collaboration. A collaboration that has continued with visits to Den Gamle By and shared activities.

CASE 2: Bydelsmødrene

CASE 2: The Neighbourhood Mothers

Sofie Ilsøe Sjöblom, ARKEN:

Find en etableret partner

Det er inspirerende at se, hvordan Bydelsmødrene deltager i projektet og føler et helt tydeligt ansvar for det. Bydelsmødrene tager deres opgave som brobyggere alvorligt, og de kræver at få noget tilbage for det, de giver. Arbejdet med dem viser, at det man giver ud, får man tilbage, hvis man tør at være åben og stole på sin samarbejdspartner.

Projektet peger også på, at det er en god idé at vælge allerede eksisterende grupper/organisationer som samarbejdspartnere. For Bydelsmødrene er det forholdsvis nemt at gå i gang med nye, anderledes opgaver, fordi de allerede er trygge i deres rolle. Samarbejdet viser på en meget inspirerende måde betydningen af dialog, fællesskab og gensidig nysgerrighed.

**Danielle Guldmann Sekwati,
Den Gamle By:**

På deltagernes præmisser

Grundtanken i Den Gamle Bys projekter i Gellerup har været, at deltagelse i projektet skulle være nemt, og at det skulle være meningsfyldt for deltagerne. Fortællingerne indhold og form skulle være på deltagernes præmisser.

I samarbejdet med Bydelsmødrene handlede det derfor om at lytte til, hvad de interesserede sig for og give dem mulighed for at beskæftige sig med det. Den Gamle By søgte at give Bydelsmødrene rum for

Sofie Ilsøe Sjöblom, ARKEN:

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Find an Established Partner

It is inspiring to see how the Neighbourhood Mothers take part in the project and quite clearly have a sense of responsibility towards it. The Neighbourhood Mothers take their job as bridge builders seriously, and they expect something in return for what they give. Working with them shows that you get what you give if you dare to be open-minded and trust your partner.

The project also points out that it is a good idea to choose existing groups/organisations as collaborators. It is relatively easy for the Neighbourhood Mothers to begin work on new and different assignments because they already feel safe in their role. This collaboration shows, in a very inspiring way, the significance of dialogue, community and a mutual sense of curiosity.

**Danielle Guldmann Sekwati,
Den Gamle By:**

On the Terms of the Participants

The fundamental idea of Den Gamle By's projects in Gellerup has been to make participation in the project easy and to make it meaningful for the participants. The content and form of the stories had to be on the terms of the participants.

In the collaboration with the Neighbourhood Mothers, it was essential to listen to their interests and give them an opportunity to work from there. Den Gamle By wanted to

deres ønsker om at arbejde med kulturhistorie på en måde, der gav mening for dem, og som relaterede sig til deres virkelighed. I samarbejdet var museets rolle derfor primært en faciliterende, ligeværdig samarbejdspartner i processen, frem for en mere traditionel rolle som museumsformidler.

Videndeling

Fundamentet for Den Gamle Bys tilstedeværelse i Gellerup har været at være åben over for, undervejs i processen, at gå nye veje og at prøve nye samarbejder af, når der åbnede sig muligheder. Da en Bydelsmor sagde, at de ville have noget retur for deres viden, greb vi chancen for at opfylde det klare ønske. Bydelsmoren krævede et gensidigt forhold: Hun ville have og give viden. Hun insisterede på at bidrage og deltagte.

Samarbejdet gav mulighed for at skabe en gensidig læringsproces om nye måder, hvorpå et museum kan agere som institution. Der blev skabt rum for refleksion og diskussion blandt Bydelsmødrene, mellem Bydelsmødrene og Den Gamle Bys medarbejder, men også selve projektet blev udfordret i sine metoder til at skabe meningsfyldte museumsrum og -oplevelser.

Ejerskab

En stor del af Bydelsmødrene har taget ejerskab og viser fortsat interesse ved at bidrage på forskellig vis til museets aktiviteter i Gellerup og i Den Gamle By. De har blåstemplet Den Gamle Bys tilstedeværelse lokalt og de har blåstemplet museet som deres. Samarbejdets form åbnede mulighed for gensidigt ejerskab. Den Gamle By ønskede i udgangspunktet primært at skabe kulturhistoriske fortællinger med Bydelsmødrene, men der opstod et unikt samarbejde, hvor videndeling og anerkendelse nu går begge veje. ■

provide the Neighbourhood Mothers space for their wishes to work with cultural history in a way that was meaningful to them, and which was related to their own lives. The role of the museum became that of a facilitating, equal collaborator in the process, rather than the more traditional role of a museum mediator.

Knowledge Sharing

Den Gamle By's presence in Gellerup is based on a premise to remain open towards new methods and testing new collaborations when the opportunity arises. When a Neighbourhood Mother asked for something in return for their knowledge, we seized the opportunity to grant that wish. The Neighbourhood Mother demanded a mutual relationship: She wanted to give and receive knowledge. She insisted on being allowed to both contribute and participate.

The collaboration offered the possibility of creating a mutual learning process concerning new ways in which a museum may act. There was created room for reflection and discussion among the Neighbourhood Mothers and the employee from Den Gamle By. However, the project itself was also challenged in terms of its methods for creating meaningful museum spaces and experiences.

Ownership

Many of the Neighbourhood Mothers have taken ownership, and they continue to show interest by contributing in different ways to the museum activities in Gellerup and in Den Gamle By. They have recognized the presence of Den Gamle By locally, and have embraced the museum as their own. The collaboration between Den Gamle By and the Neighbourhood Mothers offers the possibility of mutual ownership. To begin with, Den Gamle By wanted to create cultural historical narratives with the Neighbourhood Mothers, but a unique collaboration emerged in which sharing of knowledge and acknowledging each other now goes both ways. ■

At fortælle giver mening

"Bydelsmødrene har ikke direkte sagt, at de føler sig anerkendte via samarbejdet, men jeg tror, at de gør det, fordi de gerne vil stille op, for eksempel til receptionen ved udstillingen 'Gellerup er Guld værd', da den åbnede på Gellerup Bibliotek i september 2013 og da der var "Aarhus Vest i Den Gamle By"-weekend i juni 2014.

Lone Hedelund fortæller, at vel var der organisatoriske vanskeligheder med at få skemalagt aktiviteterne i forbindelse med "Aarhus Vest i Den Gamle By", men da det løb af stablen, "... så gik de [Bydelsmødrene] til folk og synes selv, at det var rigtig spændende at være i Den Gamle By. De mødte så mange nationaliteter. De fik lejlighed til at fortælle om forskelligheden og mangfoldigheden i Gellerup til mange mennesker og ikke mindst at fortælle om Bydelsmødrene". Bydelsmødrene synes, at det var hyggeligt at tale med så mange forskellige, og der var flere af dem, der talte om at blive medlem af Den Gamle Bys Museumsklub.

Bydelsmødrene vil gerne fortsætte samarbejdet med Den Gamle By, og de har flere ideer: Man kan uddanne Bydelsmødrene som guider i Gellerup og ad den vej få dem inddraget i museumsarbejdet. De har også foreslået at der indrettes en Gellerupglejighed i Den Gamle By.

Lone Hedelund, Bibliotekar på Gellerup Bibliotek og projektkoordinator for Bydelsmødrene i Gellerup

Lone Hedelund, librarian at Gellerup Library and project coordinator for the Neighbourhood Mothers in Gellerup



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Narration Is Meaningful

"The Neighbourhood Mothers have not said directly that they feel acknowledged through this collaboration, but I think they do, since they want to contribute at the reception in connection with the exhibition "Gellerup er guld værd" ("Gellerup Is Worth Gold") when it opened in September 2013 and in the weekend with "Aarhus Vest i Den Gamle By" ("Aarhus West in 'The Old Town'"') in June 2014".

Lone Hedelund explains that there has been organisational difficulties in scheduling the activities in connection with 'Aarhus Vest i Den Gamle By', but once they were launched "... the Neighbourhood Mothers approached people and thought that it was really exciting to be in Den Gamle By. They met so many nationalities. They were given the opportunity to speak of the diversity and multiplicity in Gellerup to a lot of people, and above all to speak about the Neighbourhood Mothers." The Neighbourhood Mothers thought it was nice to speak with so many different people, and several of them talked of becoming a member of Den Gamle By's museum club.

The Neighbourhood Mothers want to continue collaborating with Den Gamle By, and several suggestions have already been put forward: The Neighbourhood Mothers could be trained as guides in Gellerup and thereby become part of museum work. The Neighbourhood Mothers have also suggested the installation of a Gellerup flat in Den Gamle By.

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TEMA 2: MUSEET SOM SAMFUNDSAKTØR

THEME 2: THE MUSEUM AS AN IMPORTANT PLAYER IN SOCIETY

32 Med en dynamisk rolle som på en gang kulturbewarende og debatskabende har museet en særlig position, hvor det både kan styrke samfundets selvfortællinger og stille spørgsmål til dem.

With a dynamic role as both culture preserving and debate facilitating, the museum has a special position where it can both strengthen society's narratives and question them.

Skal museerne blot være et spejl af samfundet, eller skal de tage aktiv del i at skabe det? Er de beholdere af viden, eller er de samfundsaktører? I den altid igangværende debat på museerne, om hvordan vi er samfundsrelevante, giver det mening at undersøge, hvilke roller museet bliver tillagt og selv identificerer sig med.

Sociologen Antony Giddens' (1984) strukturationsteori har hjulpet som model til at forklare denne dobbelthed. Teorien handler om, at social aktivitet og sociale strukturer skal forstås i hinandens sammenhæng. Det er de sociale strukturer på mikroniveau, der skaber de sociale strukturer på makroniveau – og de selv samme strukturer, der rammesætter den sociale aktivitet. Derfor er sociale strukturer f.eks. institutioner, traditioner og vaner mulige at ændre, når

Are the museums merely a reflection of society, or should they actively take part in creating it? Are they containers of knowledge or do they have a role to play in society? In the ongoing debate at the museums on how to be relevant to society, it makes sense to study which roles the museum is given and which ones the museum identifies with itself.

Sociologist Anthony Giddens' (1984) theory of structuration has served as a useful model to help explain this dual relationship. The theory explains that social activity and social structures should be seen as interconnected. The social structures on the micro scale create the social structures on the macro scale – and the very same structures provide the framework for the social activity. For this reason, it is possible to change social structures such as e.g. institutions, traditions and habits

og hvis sociale aktører udskifter dem, eller reproducerer dem på nye måder.

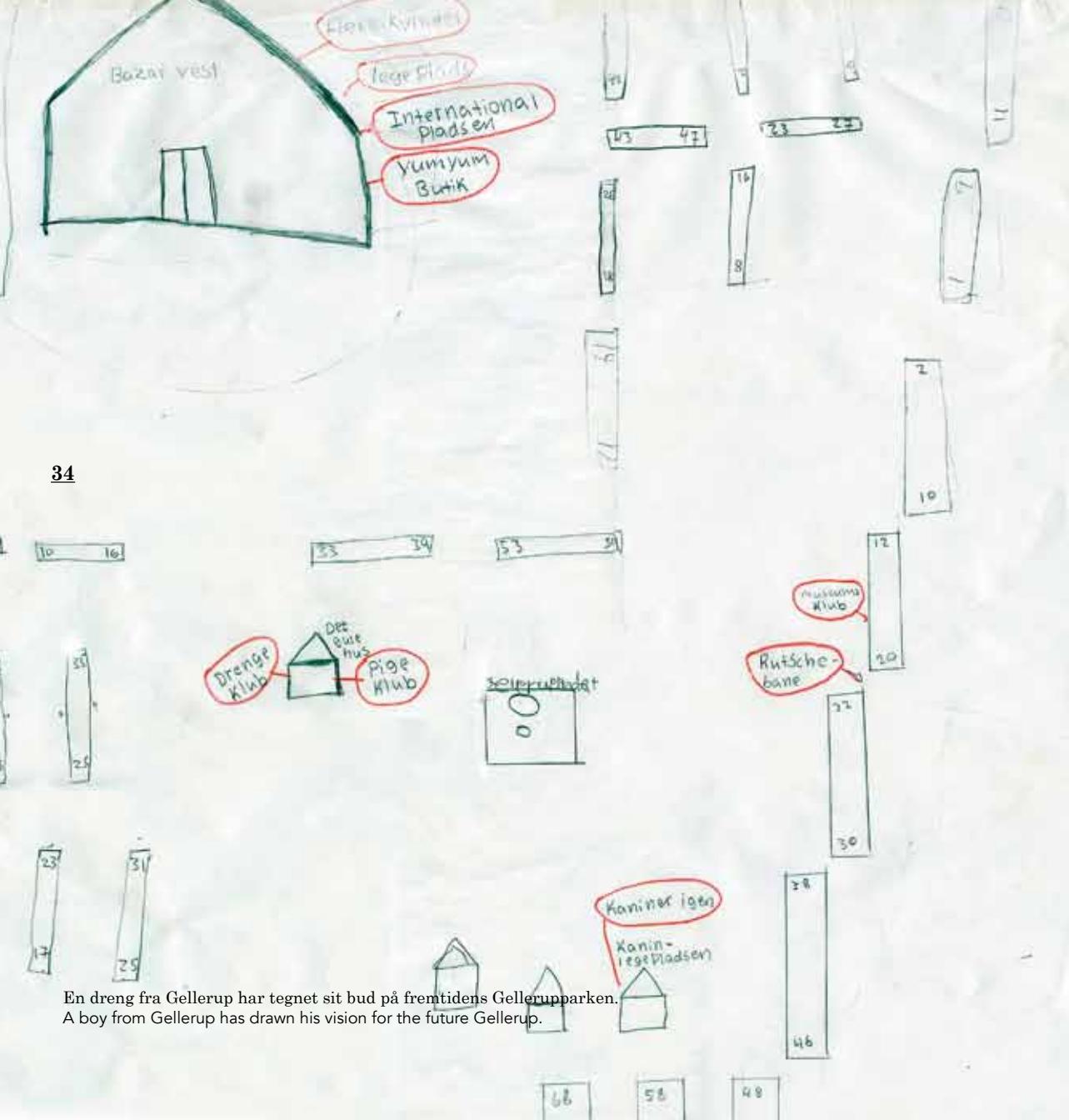
De to cases, der beskriver ARKENs udstilling *Modellen* og Den Gamle Bys ”Fortældede dage i Gellerup” er eksempler på, hvordan museer, som sociale aktører, kan spille nye roller i lokalsamfundet, når de på mikroniveau sætter nye aktiviteter i gang, som på makroniveau forandrer forståelsen af, hvad museer er og kan. ■

Giddens, Antony, 1984, *The Constitution of Society*, University of California

when and if social partners replace them or reproduce them in new ways.

The two cases exploring ARKEN's exhibition *The Model* and Den Gamle By's “Storytelling Days in Gellerup” are examples of how museums, as community partners, can enter new roles in the community when on a micro scale they initiate new activities that on a macro scale changes the understanding of what museums are and can do. ■

Giddens, Antony, 1984, *The Constitution of Society*, University of California



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En dreng fra Gellerup har tegnet sit bud på fremtidens Gellerupparken.
A boy from Gellerup has drawn his vision for the future Gellerup.

Søren Friis Møller, ph.d., BA, MMD, lektor i Art, Management and Entrepreneurship ved institut for Management, Politics and Philosophy, Copenhagen Business School

Søren Friis Møller, PhD, BA, MMD, Assistant Professor of Art, Management and Entrepreneurship, Department of Management, Politics and Philosophy, Copenhagen Business School

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Eksperkommentar: Museets mange roller

Expert comment: The Museums Many Roles

Søren Friis Møller

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Den tyske sociolog Andreas Reckwitz (2012) beskriver det vestlige senmoderne samfund som et spand mellem kreativitetsønsket og kreativitets*imperativet*: Vi ønsker os for enhver pris at være kreative, for i modsætning til industrialsamfundet er det værre at være kedelig end at være fattig. Og samtidigt skal vi være kreative, for tiden kalder angiveligt på nye løsninger, svar og forståelses, uanset hvor i samfundet vi befinder os, og hvilken rolle vi spiller. I forlængelse heraf, synes mennesket, ifølge den schweiziske stjernekurator Hans Ulrich Obrist (2013), at reagere på denne konstante kreative spænding, livet kan ses som, ved at almengøre en kuratorisk praksis – vi kuraterer og iscenesætter tilværelsen bestandigt.

Midt i dette virvar af kuraterede og iscenesatte virkeligheder søger museerne efter nye roller og funktioner. Det er ikke indlysende let, navnlig ikke fordi museernes tilblivelseshistorie netop går ud på at kontrollere kreativitet (Bennett 2013, 1995) gennem at monopolisere fortolkningen af historien og kulturen, at indskrænke fantasi og forestillingsevne og se forholdet til naturen som et langt bemægtigelsestogt. I deres søgen efter nye roller og funktioner, og ikke mindst inspireret af de demokratiseringsprocesser, der foregår over alt i samfundet, tager museerne livtag med begrebet ”deltagelse”, et begreb, der ikke mindst er udfoldet af den amerikanske museolog Nina Simon (2010). I Simons

The German Sociologist Andreas Reckwitz (2012) describes Western late modern society as the span between the wish for creativity and the *imperative* to be creative: We want to be creative at all costs because contrary to the industrial society it is much worse being boring than being poor. And at the same time, we have to be creative, for it is allegedly time for new solutions, answers and understandings, regardless of where you may be in society and what role you are playing. Along those same lines, according to Swiss star curator Hans Ulrich Obrist (2013), man seems to be reacting to this constant creative tension that life can be seen as by making the curatorial practice common – we curate and stage life constantly.

In the midst of this chaos of curated and staged realities, the museums seek new roles and functions. Obviously, this is not easy, especially not since the story of the birth of the museums is all about controlling creativity (Bennett 2013, 1995) through monopolising the interpretation of history and culture, limiting imagination and seeing the relationship with nature as one long conquest. In their quest for new roles and functions, and inspired by the democratic processes going on everywhere in society, the museums are wrestling the term ‘participation’, a term that has been expanded on by the American Museologist Nina Simon (2010). In Simon’s view, whose point of departure is a markedly normative one, the participatory

optik, der har et utalt normativt afsæt, er det participatoriske museum vejen videre, sådan at forstå, at museerne med eller mod deres vilje må opgive deres vidensmonopoler og ensidige faglige autoritet. Simon redegør overbevisende for de muligheder, der ligger i at i højere grad at inddrage det omgivende samfund i museernes mange funktioner, men, som Bishop (2012) har peget på, er det bestemt ikke uden problemer. For nok opnår museerne gennem deltagelse at gøre adgangen til tolkningsforetræde mere tilgængelig for flere, men samtidigt mister både museerne og deres besøgende, måske, den refleksive distance, der netop gjorde dem til noget andet og mere end virkeligheden.

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Dette andet og mere har Foucault (1997) beskrevet som "heterotopier", der tilbyder os "rum" for at se, opleve og udforske det endnu ikke skete.

De cases, vi introduceres til, finder på forunderlig vis en balance mellem det virkelige og det endnu ikke skete. De håndgribeliggør det uvirkelige og gør det virkelige reflekteret på måder, der efterlader læseren, og ikke mindst de besøgende på museerne, med lysten og nysgerrigheden til at forsætte søgeprocessen, både efter deltagelse og efter andethed. ■

Bennett, Tony, 1995, *The Birth of the Museum*, Routledge

Bennett, Tony, 2013, *Making Culture, Changing Society*, Routledge

Bishop, Claire, 2012, *Artificial Hells, Participatory Art and the Politics of Spectatorship*, Verso

Foucault, Michel, 1997, "Of Other Spaces: Utopias and Heterotopias" in *Rethinking Architecture: A Reader in Cultural Theory*. Edited by Neil Leach. NYC: Routledge, pp.330-336

Obrist, Hans Ulrich, 2013, www.artterritory.com, May 10, 2013

Reckwitz, Andreas, 2012, *Die Erfindung der Kreativität*, Suhrkamp

Simon, Nina, 2010, *The Participatory Museum*, MUSEUM

museum is the way forward in the sense that museums will, either willingly or unwillingly, have to give up their monopoly on knowledge and their one-sided academic authority. Simon makes a convincing argument for the possibilities of an increasing inclusion of the surrounding society in many of the museums' functions, but as Bishop (2012) has pointed out, this is certainly not without problems. Because through participation the museums may succeed in making the field of interpretation more accessible to more people by letting them contribute to that field; however, at the same time, both the museums and their visitors may perhaps lose that reflexive distance, which made them something else and more than reality.

Foucault (1997) has described this 'something else and more' as 'heterotopias', which present us with rooms to see, experience and explore what has not yet happened.

In a curious way, the cases that we are introduced to manage to find a balance between the real and what has not yet happened. They materialise the unreal and make the real reflective in ways that leave the reader – and not least the visitors at the museums – hungry and curious for a continuation of the quest for both participation and otherness. ■

Bennett, Tony, 1995, *The Birth of the Museum*, Routledge
Bennett, Tony, 2013, *Making Culture, Changing Society*, Routledge

Bishop, Claire, 2012, *Artificial Hells, Participatory Art and the Politics of Spectatorship*, Verso

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"In their quest for new roles and functions, and inspired by the democratic processes going on everywhere in society, the museums are wrestling the term 'participation'"





I DAG MYSTISKE MR. MERVANS TRYLLESHOW

OM MUSEET SOM LEGEPLADS

I 1968 viste Moderna Museet i Stockholm kunstværket *Modellen, en model for et kvalitativt samfund* – en legeplads for børn, som banede vejen for det moderne museum som brugerorienteret og eksperimenterende. Som noget radikalt nyt var værket på en gang en legeplads placeret i gallerirummet for børn i alderen tre til 12 år og et kunstværk for de voksne, der betragtede installationen.

Rammerne opfordrede børnene til fri leg gennem fysiske aktiviteter som udspring i skumgummibasiner, udklædning, ansigtsudsmykning, dans og maling på vægge og gulv. Værket var en trojansk hest, der sneg larm, løb, hviv, utæmmet og ulykkeligt udfoldelse ind i museets tyste og rolige sale. Værket viste, hvordan børn kompetent udfylder de rammer, som systemet stiller til rådighed, og hvilke udfoldelsesmuligheder, der åbner sig, når de vante rammer brydes. Nu mere end 40 år senere er værket blevet reetableret på ARKEN for at undersøge, hvad det kan tilbyde nutidens museumsbrugere.

ABOUT THE MUSEUM AS A PLAYGROUND

In 1968, Moderna Museet in Stockholm exhibited the artwork *The Model, A Model for a Qualitative Society* – a playground for children, which paved the way for the modern museum's interest in being user oriented and experimenting. As something radically new, the artwork was both a playground placed in the gallery for children between three and 12 years old and an artwork for the adults, who were looking at the installation.

The surroundings encouraged the children to play freely through physical activities such as jumping into foam rubber basins, dressing up, face painting, and dancing and painting on the walls and floors. The work of art was like a Trojan horse that smuggled noise, running, shrieking and wild expressions into the calm and quiet halls of the museum. It showed how children can competently fill out the framework provided by the system and what means of expressions arise when the customary boundaries are broken down. Now, more than 40 years later, the artwork has been 're-established' at ARKEN to examine what it may have to offer to contemporary museum visitors.

CASE 1: *Modellen* – Palle Nielsen

CASE1: *The Model* – Palle Nielsen

Anneken Appel Laursen, Den Gamle By:

Hvad har vi lært af Museet som legeplads?

Modellen ligner mest af alt en uskyldig legeplads, hvor tusindvis af børn har en fest. Men vi er blevet klogere. For bag det uskyldige gemmer sig en mindre revolution. Museet som legeplads skubber til vante forestillinger om, hvad museets rolle er. Man kan sige, at ARKEN har flyttet på forestillingen om, hvad et museum skal og kan.

Måske opfatter hovedparten af det nye publikum ikke, at der er flyttet grænser. De museumsvante gæster gør sikkert. Som ansat på et museum, så giver det anledning til refleksion: Ved at bruge eksisterende rammer i nye sammenhænge, så skubber vi til forestillingen om museet, hvad museer kan og skal bruges til.

Christina Papsø Weber, ARKEN:

En trojansk hest

Der har aldrig været så mange glade og svedende små gæster på museet, som efter at *Modellen* er åbnet, men der har heller aldrig været så meget larm, uro og liv. Pludselig kommer 10-årige drenge kørende alene på løbehjul for at besøge udstillingen om eftermiddagen, fordi museet tilbyder noget, som de synes er interessant at bruge deres fritid på. Flere holder deres børnefødselsdage i værket, og familier kommer igen og igen. Enkelte museumsgæster udtrykker stor forargelse over legepladsens indtog på

Anneken Appel Laursen, Den Gamle By:

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What Have We Learned from the Museum as a Playground?

Most of all, *The Model* resembles an innocent playground where thousands of children are having a ball. But we have learned something as well; for behind the innocent look, a minor revolution is hiding. The museum as a playground pushes our ideas of what the role of the museum is. You might say that ARKEN has readjusted the idea of what a museum can and must do.

Perhaps it does not even occur to the majority of the new audience that the boundaries of the museum have been crossed. But the usual museum visitors will probably notice. Being a museum employee, this gives rise to reflection: By using the existing framework in new contexts, we are able to expand the notion of what a museum can and must be used for.

Christina Papsø Weber, ARKEN:

A Trojan Horse

There have never been so many happy and sweaty little guests in the museum since *The Model* opened, but there has never been so much noise, excitement and life either. Suddenly, 10-year-old boys arrive alone on their scooter to visit the exhibition in the afternoon, because the museum has something to offer, which they find interesting enough to do in their spare time. Several parents have held their children's birthday parties in the artwork, and families continue to come

museet og dens opfordringer til anarkistisk udfoldelse. Selv i dag fungerer værket som en trojansk hest på museet.

Fra vagter til legeværter

Kunstværket er ikke bemanded med museumsvagter, men med legeværter, hvis rolle det er, gennem kropslige anvisninger, at opfordre til fri leg og udfoldelse. Legeværterne fungerer som inspiratorer for børnene, idet de skaber ramme for god leg og godt samvær. Med kunstværket har personalet fået nye opgaver og nye måder at skulle forholde sig til de besøgende på. Nye roller, som kræver løbende tilvænning og justeringer. For at opsamle den viden, som værket medfører, holder alle involverede parter ofte evalueringsmøder og studiekredse, hvor kunstværkets potentialer og udfordringer diskutes. Hvordan forholder vi os, hvis et barn kommer alvorligt til skade? Hvad kan vi lære af den energi, som værket tilfører museet?

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Resultater

Med *Modellen* er vi blevet klogere på, hvor stor betydning leg har for velvære, og for at nye brugere har lyst til at komme på museet. Udstillingen har forandret museet radikalt, fordi stedet er blevet til noget, der minder mere om en skolegård end et kontemplativt rum for stille dialog og kognitiv virksomhed. Skiftende udstillinger inviterer til forskellige måder at bruge museumsrummet på og inviterer på den måde forskellige brugere indenfor. Med *Modellen* er andelen af besøgende under 18 år steget fra 13 til 25%. Udstillingen har vist, at hvis museet vil, kan det forandre sig og spille en vigtig rolle for nye brugere, der indtager rammerne, som det naturligste i verden, når de bliver inviteret til at bruge museet på en meningsfuld måde for dem. ■

back to visit *The Model* more than once. A few museum visitors have expressed great indignation over the arrival of the playground inside the museum and its encouragement towards a somewhat anarchistic behaviour. So even today, the work functions as a Trojan Horse at the museum.

From Guards to Play Hosts

The museum guards do not man the artwork; Play Hosts do, and it is their role to encourage the children to play and express themselves freely. The Play Hosts function as role models for the children by showing them the road to free play and togetherness. With this work of art, the museum staff has been given new tasks and ways of meeting the visitors. New roles have arisen, which demand continuous adjustments and getting used to. To collect the knowledge brought to us by the artwork, all of the involved parties often have evaluation meetings and study groups in which the potentials and challenges of the artwork are discussed. What do we do, if a child is seriously hurt? What can we learn from the energy that the work brings to the museum?

Results

With *The Model*, we have grown wiser concerning the great significance of play to well-being and the willingness of new users for the museum. The exhibition has changed the museum radically because the place has become something that resembles a school playground more than a contemplative room for quiet dialogue and cognitive activity. Changing exhibitions invite different ways of using the museum space, and in this way, they invite different users to come inside. With *The Model*, the percentage of visitors under 18 have gone up from 13 to 25%. The exhibition has shown that if the museum is willing, it can change and play an important role for new users. They enter the museum as if it was the most natural thing in the world, when they are invited to use it in a way that is meaningful to them. ■



Gæster i udstillingen *Modellen* på ARKEN
Guests at the exhibition *The Model* at ARKEN



Gæster i *Modellen*

En af legeværterne har løbende under udstillingen interviewet de besøgende om deres oplevelse af kunstværket med et videokamera. Her er det en far med to børn, der leger i *Modellen*. Moren er hjemme og hvile sig med familiens nyfødte. Familien er på besøg sammen med en veninde fra Australien.

Faren fortæller, at han kommer hver fredag sammen med børnene, fordi udstillingen er en god legeplads. "Her har vi mulighed for at være sammen og udfolde os frit." Den australske kvinde synes udstillingen er musikalsk på sin helt egen måde. Hun føler sig meget heldig og velkommen. "Det er en fantastisk mulighed for at blive et barn igen. Meget frigørende. Her er fyldt med latter. TAK."

Guests in *The Model*

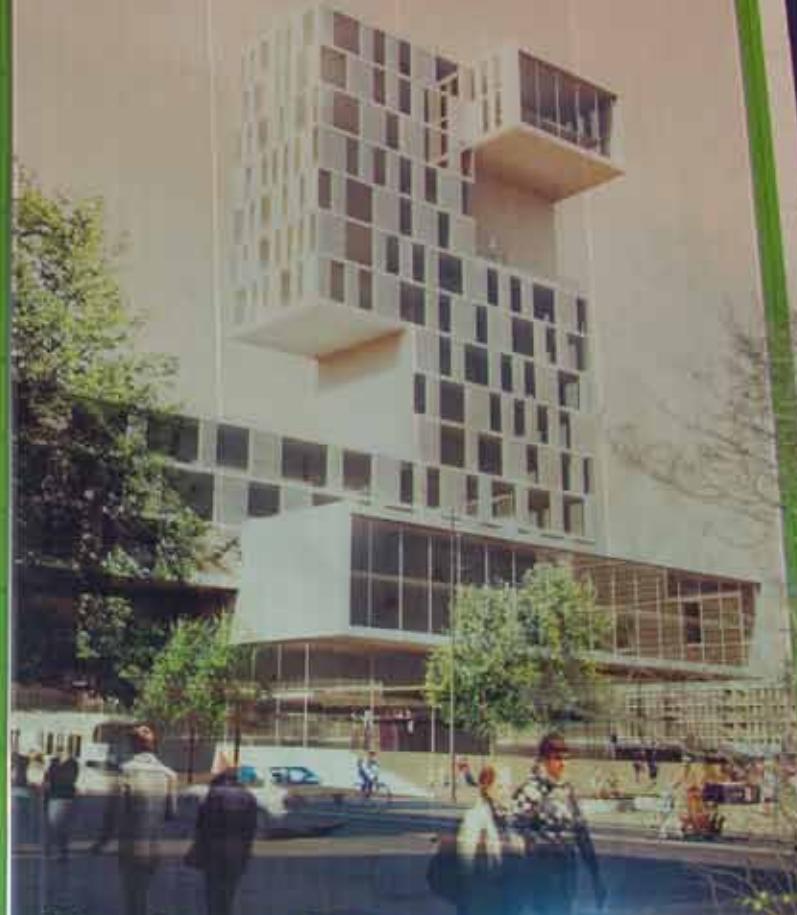
During the exhibition, one of the play hosts has continuously made video interviews with the visitors about their experience of the artwork. Here is a father with two children playing in the Model. The mother is at home resting with the family's new-born baby. The family is visiting together with a friend from Australia.

The father explains that he comes every Friday with his children because the exhibition is a great playground. 'Here, we have the opportunity to be together and express ourselves freely.' The Australian woman thinks the exhibition is poetic in its very own way. She feels very lucky and welcome. 'It is a great opportunity to become a child again. Very liberating. The place is filled with laughter. THANK YOU.'



GEL ERU PARKEN

www.helhedsplangellerup.dk



Åbning af udstillingen "Gellerup er guld værd!" på Gellerup bibliotek.
Opening of the exhibition "Gellerups is Worth Gold!" at Gellerup Library.

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OM FORTÆLLEDAGE I GELLERUP

I 2007 vedtog Aarhus kommunes Byråd en Helhedsplan for boligområderne Gellerupparken og Toveshøj. Helhedsplanen kombinerer som den første i Danmark store, fysiske forandringer med arbejdspladser, erhvervsliv, kulturliv, social indsats og arbejde for en tryggere bydel. Målet er, at boligområdet forandres til en attraktiv bydel, der fysisk åbnes mod resten af Aarhus. Resultatet bliver at området ser markant anderledes ud om 20 år.

Nogle af beboerne i bydelen føler ikke, at de er blevet inddraget i beslutningen om forandringerne, eller at Gellerup er et dårligt sted at bo. De har et stort behov for at tale om deres Gellerup nu og i fremtiden. Workshops om Helhedsplanen indgik i lokale "Fortælledage i Gellerup", hvor formålet var at skabe dialog med beboerne i området om det, der optog dem i deres hverdag, og skabe rum for at fortælle deres historier. Resultatet blev en udstilling, hvori dele af den blev overdraget til stadsarkitektenes kontor.

ABOUT STORYTELLING DAYS IN GELLERUP

In 2007, the city council of Aarhus passed a unified plan for the residential areas Gellerup and Toveshøj. The unified plan is the first in Denmark to combine great physical changes with workplaces, business life, cultural life, social efforts and the work for a safer community. The aim is to change the residential area into an attractive part of the city and open it up physically towards the rest of Aarhus, and this involves creating a significantly different look for the area over the next 20 years.

However some of the residents in the area feel that they have not been included in the decision-making concerning these changes, or that Gellerup is a bad place to live. They share a great need to speak about their experience of Gellerup now and their expectations for the future. Workshops about the unified plan was part of "Storytelling Days in Gellerup" where the purpose was to create space for them to tell their stories, and thereby establish a dialogue with the residents in the area about what was important to them in their everyday lives. The project resulted in an exhibition, and elements of it were later handed over to the city architect's office.

Case 2: Helhedsplanen

Case 2: The Unified Plan

Christina Papsø Weber, ARKEN:

En bro mellem borgerne og forvaltningen

Den Gamle By har i dette projekt brugt museets kernekompentence indenfor indsamling, udstilling og formidling til at perspektivere almindelige borgeres problemer. Museet har på en eksemplarisk måde vist, hvordan det kan bygge bro mellem borgerne og forvaltningen til gavn for begge parter. Museet har givet stemme til en gruppe borgere, som ikke følte, at de blev hørt, når der blev truffet beslutninger, der havde store konsekvenser for deres hverdag. Ved at skabe en relevant udstilling, blev borgerne lyttet til i forvaltningen.

**Anneken Appel Laursen,
Den Gamle By:**

At give beboerne en stemme

Grundlaget for samtalerne om fremtidens Gellerup var nogle store kort over Gellerup-parken/Toveshøj. På kortet var fjernet de bygninger, som var planlagt til nedrivning. Hermed blev fokus lagt på fremtidens Gellerup.

Syv kort blev udfyldt, hvor to til fem personer havde arbejdet sammen. Især unge kvinder var interesserede i at definere det offentlige rum. Diskussioner om byrum, køn og alder opstod. Som kortene blev færdige, blev de hængt op, så andre kunne se og snakke, om det de så. I diskussionen om ønsker for fremtiden, blev det også tydeligt, hvad der er vigtigt for beboerne i dag.

Christina Papsø Weber, ARKEN:

A Bridge between the Citizens and the Administration

In this Project, Den Gamle By has used the museum's key competences in terms of collecting, exhibiting and mediating to put into perspective the problems of ordinary citizens. In an exemplary way, the museum has shown how it can build a bridge between the citizens and the City Administration, giving both parties an advantage. The museum has given a voice to a group of citizens, who did not feel that they were being heard when decisions were made that had great consequences for their everyday lives. Creating a relevant exhibition made the City administration listen to the citizens.

**Anneken Appel Laursen,
Den Gamle By:**

Giving the Citizens a Voice

The foundation for the conversations about Gellerup's future, were some big maps over Gellerup/Toveshøj. On the maps, buildings that were meant for demolition had been removed, which put the future of Gellerup into perspective.

Groups of two to five people working together filled out seven maps. Especially young women were interested in defining the public space. Discussions about the city space, gender and age arose. As the maps were completed, they were hung on the wall for others to look at and talk about. In the discussion about wishes for the future, it

Gellerup er guld værd

I september 2013 blev al materialet fra Helhedsplanens workshops samlet på et kort, som en del af udstillingen "Gellerup er Guld værd!", der blev vist på Gellerup bibliotek. Planchen gav rig mulighed for publikum at reflektere over deres bydels fremtid. Et blankt kort var sat op, så udstillingens gæster selv kunne tegne og skrive deres ideer og tanker. Og det gjorde de.

Kort over fremtiden

Ved at lade beboerne tage afsæt i blanke kort over Gellerupparken og Toveshøj, fik de mulighed for at udtrykke ønsker for Gellerups fysiske fremtid, helt frit. De blev ikke præsenteret for arkitekters og lokalplanlæggeres skitser, som afgrænsede deres tanker, om hvordan et bedre Gellerup kunne være. Det betød, at ideer til aktivitetsområder og pladser, hvor man kunne være sammen som familie, fik en meget fremtrædende plads. Noget, der ikke ellers er kommet frem i processen omkring udviklingen af Helhedsplanen.

Almindelige borgere

Modsat de høringer og workshops, som kommunen havde inviteret til, og som blev opsøgt af "Tordenskjolds soldater" og folk udefra, så gav workshops under "Fortælle-dage" plads til at helt almindelige, ikke-politisk engagerede borgere fik mulighed for at blive hørt. Formen var uformel og bidrog til, at de fleste deltagere oplevede det som et sikkert sted. De kunne frit udtrykke sig omkring lige præcis deres ønsker til udviklingen af det sted, de bor. Proces-sen kan samtidig ses som en fortælling for eftertiden om, hvad der er vigtigt for beboerne her og nu, og hvad der påvirker deres hverdag. ■

Modsatte side:

Gelleruppernes tanker og drømme om fremtidens Gellerup.

Opposite:

The citizens of Gellerup's thoughts and dreams of the future Gellerup.

also became clear what is important for the residents today.

Gellerup Is Worth Gold

In September 2013 all the material from the unified plan's workshops was gathered on a poster as part of the exhibition 'Gellerup Is Worth Gold!', which was shown at Gellerup Library. The poster offered plenty of opportunities for the audience to reflect upon the future of their community. A blank poster had also been hung up for the guests of the exhibition to draw on and write down their ideas and thoughts for Gellerup's future. And they did.

A Map of the Future

By letting the residents take their point of departure in blank maps of Gellerup and Toveshøj, they were given the opportunity to express their wishes for the physical future of Gellerup, quite freely. They were not presented with the sketches of architects and local planners, which would delimit their thoughts on how an improved Gellerup might be. This meant that ideas for activity areas and places for families were given a very prominent position. These important perspectives might not have been brought into the light during the process of developing the unified plan, if the citizens who live in the area had not been asked for their opinion.

Ordinary Citizens

As opposed to the hearings and workshops that the municipality had invited people to attend – and which were attended by the usual group of people and people outside the area – the workshops held during 'Storytelling Days' provided a platform for ordinary, non-political citizens to speak their mind. The form was informal and gave most participants the sense of a safe haven. They were free to express any wish concerning the development of the place they live. Simultaneously the process can be seen as a story for posterity about what is important to the residents right now and what influences their everyday lives. ■

Dialog fremmer forståelse

Aarhus Kommunes stadsarkitekt Stephen Willacy er dybt involveret i planlægningen af Helhedsplanen for Gellerupparken og Toveshøjs mange forskellige dele. Vi har spurgt ham om hans oplevelse af Den Gamle Bys tilstedeværelse i området og museets funktion som formidler af borgernes stemmer.

"I Aarhus Kommunes arkitekturpolitik er borgerinddragelse et højt prioriteret område i forbindelse med byudviklings- og byggeprojekter. Som stadsarkitekt ser jeg derfor meget gerne, at borgere kan give deres mening til kende igennem dialog, hvorved der skabes større ejerskab, og vores planer bliver kvalificeret. Den Gamle Bys aktive tilstedeværelse i Gellerup bringer også et andet betydeligt lag i spil, nemlig at skabe forståelse for området for os, som ikke bor eller arbejder her. 'Dialog fremmer forståelse' - så igennem udstillinger, fortællinger, forskellige sociale medier, m.v. er der rige muligheder for innovative former for interaktion mellem forskellige befolkningsgrupper i hele Aarhus. Det er meget vigtigt, at der findes sådanne fora, hvor forskellige former for interaktion kan forgå, hvilket fremmer integrationen og understøtter initiativer som Helhedsplanen."

Dialogue Encourages Understanding

The city architect of Aarhus municipality Stephen Willacy is deeply involved in the planning of the many parts of the unified plan for the Gellerup Park and Toveshøj. We have asked him about his experience of the presence of Den Gamle By in the area and the museum's function as a mediator of the citizens' opinions.

"In the architectural politics of Aarhus municipality, the inclusion of citizens is given a high priority in connection with building and city development projects. As city architect, I would therefore like very much for people to be able to share their opinions through dialogue, and thereby create greater ownership. Thereby our plans would be better qualified.

The active presence of Den Gamle By in Gellerup also brings into play another significant layer, and that is to give an understanding of the area to us who do not live or work here. "Dialogue encourages understanding" – so through exhibitions, storytelling, different social media, etc., there are numerous possibilities for innovative forms of interaction between different groups of people in all of Aarhus. It is very important that such forums exist so the possibility of different forms of interaction can take place. This encourages integration and support initiatives like the unified plan."

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Stephen Willacy, Aarhus Kommunes stadsarkitekt.

Stephen Willacy, City Architect of Aarhus municipality.







TEMA 3: MUSEET SOM SOCIALT STED

THEME 3: THE MUSEUM AS A SOCIAL PLACE

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Museet skal være et sted, hvor man kan få nye og spændende oplevelser, men også et sted for refleksion, dialog og læring. Gennem at tænke museet som et mødested og som ramme om en demokratisk inklusion skaber museet rum for at opleve og lære med hinanden i fællesskaber.

The museum has to be a place where you can get new and exciting experiences, but also a place for reflection, dialogue and learning. By considering the museum as a meeting space and as a framework for democratic inclusion, the museum creates a space for experiencing and learning with and from each other as part of a community.

Et museumsbesøg kan ses som en social begivenhed. Vi snakker sammen, mens vi oplever museets samlinger og udstillinger. Vi går på museum, når vi vil introducere vores børn for nye perspektiver, eller bruge tid sammen med vores venner. Gennem dialog og samvær hjælper vi hinanden med at forstå og fortolke vores oplevelser.

Læring i social sammenhæng
Læringsforskeren Etienne Wenger (2003)

A visit to the museum can be seen as a social event. We talk to each other while we experience the museum's collections and exhibitions. We go to the museum when we want to introduce our children to new perspectives or spend time with friends. Through dialogue and being together, we help each other to understand and interpret our experiences.

Learning in a social context
Educational theorist Etienne Wenger (1998)

har udviklet en social teori om læring, der gør op med antagelsen om, at læring er en individuel proces med en begyndelse og en slutning, der primært er resultatet af undervisning. I hans perspektiv skal læring ses i en social sammenhæng med vores levede erfaringer gennem vores deltagelse i verden. Således opstår læringsmuligheder hele tiden i de praksisfællesskaber, vi er en del af. Praksisfællesskaber, som kan være familien, vennekredsen, arbejdsfællesskabet; alle de grupperinger, vi indgår i, når vi deltager i forskellige aktiviteter, som fx museumsbesøg.

Rum for nye fællesskaber

I ARKEN og Den Gamle Bys formidlingsprojekter har den sociale læringsdimension været et vigtigt parameter. Museet skal være et sted, hvor man kan få nye og spændende oplevelser, men også et sted for refleksion, dialog og læring. De to cases, ARKENs Familiesøndage og Den Gamle Bys og Gellerup Museums børnekub beskriver hvordan museet skaber rum for at lære med og af hinanden i fællesskaber. Venner og familier får mulighed for sammen med museumsansatte at undersøge og relatere deres livsverden til kunstværker, genstande og fortællinger. Således bliver museet et mulighedsrum for nye fællesskaber, og derigennem for læring, nye tanker og perspektiver.

Ved at fokusere på museet som et socialt mødested har intentionen været at fremme trygge og fællesskabsorienterede rammer, der opleves som relevante og meningsfulde for deltagerne, og giver dem lyst til igen at opsoge lignende oplevelser og steder. ■

Wenger, Etienne, 2003, *Praksisfællesskaber*, Hans Reitzel

has developed a social theory on learning which questions the view that learning is an individual process with a beginning and an end. According to him, learning should be seen in a social context with our lived experiences through our participation in the world, and the possibility of learning can arise constantly in these communities of practice of which we are a part. Communities of practice can be your family, friends or colleagues. It is all the different groups that we are part of when we participate in different activities - like a trip to the museum for instance.

A Space for New Communities

In ARKEN and Den Gamle By's mediation projects the social dimension of learning has been an important parameter. The museum has to be a place where you can get new and exciting experiences, but also a place for reflection, dialogue and learning. The two cases, Family Sundays at ARKEN and Den Gamle By's and Gellerup Museum's Club for Children shows how the museum creates a space for experiencing and learning with and from each other as part of a community. In collaboration with the museum staff, friends and families are given the opportunity to examine and relate their individual lives to artworks, objects and stories. Thus, the museum becomes a space filled with opportunities for new communities, and through this a space for learning, new ways of thinking and perspectives.

By focussing on the museum as a social meeting place, it has been the intention to encourage a safe and community-oriented framework, which would be experienced as relevant and meaningful to the participants and make them want to seek out similar experiences and places again. ■

Wenger, Etienne, 1998, *Communities of Practice: Learning, Meaning, and Identity*, Cambridge



Niels Righolt har været formand for Center for Kunst & Interkultur (CKI) siden 2009, og er i dag centrets udviklingschef med fokus på projektledelse og eksterne forbindelser.

Niels Righolt has been chair of the Danish Centre for Arts and Interculture (CKI) since 2009, and today he is head of development at the centre, focussing on project management and external relations.

Eksperkommentar: Museet i forandring

Expert comment: The Museum in Transition

Niels Righolt

Som ramme for mødet med vores fælles kulturelle arv og ikke mindst som dannelsesinstitution har museet længe indtaget en betydelig position i samfundet. Vi har traditionelt op gennem det tyvende århundrede søgt museet for at få øget eller ny viden om historiens og genstandenes sammenhæng for på den måde at få en forståelse for forudsætningerne for den tid, vi selv er en del af. Museerne - særligt de kultur- og naturhistoriske museer - udgjorde sammen med bibliotekerne i lang tid rygraden i (ud)dannelsen af den bevidstgjorte middelklasse og dermed også i udviklingen af en slags national fortælling om, hvad det ville sige at være dansk. Kunstmuseerne, og her især de moderne, blev der, hvor fortællingen fik kant, og det samtidige kunne få perspektiv. Inden for de sidste 50 år har museerne, oplevelsen af dem og deres betydning ændret karakter. De er blevet flere, mere specialiserede og nuancerede, og de indgår i dag i en hårdere "konkurrence" om vores tid og interesse for, hvad de har at tilbyde.

Borgernes kulturelle referencer, vaner, traditioner og udtryk er blevet langt mere nuancerede, og den traditionelle nationale fortælling udfordres af et mere komplekst globalt billede. Et fragmenteret billede, når blandt andet effekterne af den igangværende digitale revolution medregnes, forandrede sociale interaktionsmønstre via sociale medier og måske særligt nye måder at spille sammen med sine brugere på.

For a long time, the museum has occupied a significant position in society as the framework for the meeting with our common cultural inheritance and not least as an institution of general education. We have traditionally looked to the museums to gain more or new knowledge of the coherence of history and objects in order to understand the preconditions for the time that we are a part of ourselves. Together with the libraries, the museums – especially the cultural and natural history museums – formed the backbone of the education of the conscious middle class for a long time, and thereby the development of a kind of national narrative of what it meant to be Danish. The art museums, and in this case especially the modern ones, became the place where the narrative acquired an edge and contemporary life could be put into perspective. Within the past 50 years, the museums have changed character, and the same did the experience of them and their significance in society. The museums have become more numerous, far more specialised and nuanced, and today they have entered a significantly tougher "competition" for our time and interest in what they have to offer.

The citizens' cultural references, habits, traditions and expressions have become far more nuanced, and the traditional national narrative is challenged by a more complex global image. An fragmented image, when among others the effects of the ongoing digital revolution is taken into consideration,

Forandringerne i samfundet påvirker naturligvis også museerne. Museerne i dag er gang med at omdefinere sig i forhold til de nye udfordringer, og dannelsesprojektet bliver i stadig højere grad suppleret eller erstattet med en nytænkning af museet som en demokratisk institution, et mødested for en mangfoldighed af mennesker med meget forskellige baggrunde og forudsætninger. Det stiller krav til institutionerne. Ikke mindst i forhold til at række ud til nye brugere, skabe nye fællesskaber og bringe nye perspektiver, historier og metoder ind på museerne. Vi ved, at flere end halvdelen af alle museumsbesøg sker sammen med en eller flere andre, og at udfordringen i stadig højere grad bliver at kunne tænke museerne som sociale interaktionssteder. Ved at tænke museet som ramme for et flerstemmigt møde med omverdenen, hvor brugerperspektiver og erfaringer får mulighed for at spille ind i udformningen af oplevelsen, forløser museet noget af sit potentiale som mødested og som ramme om en demokratisk inklusion, som kan være med til at øge oplevelsen både for den enkelte besøgende, men også for museets medarbejdere, som får et andet blik på, hvad der skal til for at skabe relevante møder med brugerne. ■

changed social patterns of interaction via social and collaborative media, new ways of experiencing and producing experiences and perhaps in particular: new ways of interacting with the museum users.

Naturally, the changes in society also influence the museums. Today, the museums are busy redefining themselves in relation to the new challenges, and the formative project is increasingly supplied or replaced with a redefinition of the museum as a democratic institution, a meeting place for a multiplicity of people with very different backgrounds and preconditions. This makes great demands on the institutions. Not least in connection with reaching out to new users, creating new communities and bringing new perspectives, narratives and methods to the museums. We already know that more than half of all visits to the museum are made in the company of others and that the gradually increasing challenge will be to think the museums as social places of interaction. By considering the museum as a framework for a polyphonic meeting with the surrounding world in which the perspective and experiences of the user are given the opportunity to influence the form of the experience, the museum also redeems some of its potential as a social meeting place and as a framework for democratic inclusion, which might help increase the experience for the individual visitor as well as the museum staff, who will have a different view of what it takes to create relevant meetings with the users. ■

"flere end halvdelen af alle museumsbesøg sker sammen med en eller flere andre, og at udfordringen i stadig højere grad bliver at kunne tænke museerne som sociale interaktionssteder."

"more than half of all visits to the museum are made in the company of others and that the gradually increasing challenge will be to think the museums as social places of interaction."

Medlemmer af Gellerup Museums børneklub.
Members of Gellerup Museum's children club.

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OM GELLERUP MUSEUMS BØRNKLUB

Idéen til en museumsklub opstod, da en dreng spurte, hvorfor der ikke var en museumsklub på Gellerup Museum. En klub, der skulle være for børn.

Den Gamle By havde tidligere på året arrangeret en del åbne workshops for børn i Gellerupområdet. Derfor var der allerede en relativ stor brugergruppe af børn og unge knyttet til Den Gamle Bys aktiviteter på Gellerup Museum. At oprette en klub betød, at der ville blive skabt en form for eksklusivitet. På nuværende tidspunkt har klubben 12 medlemmer bestående af ti piger i alderen 12-14 år og to drenge i alderen 8-10 år. Den Gamle Bys intention med at starte klubben sammen med Gellerup Museum var at give børnene mulighed for at arbejde med formidlingen af egne fortællinger og opleve kulturtildelser i lokalområdet og i resten af Aarhus.

ABOUT GELLERUP MUSEUM CLUB FOR CHILDREN

The idea for a museum club emerged when a boy asked why there was not a museum club at Gellerup Museum. A club for children.

Earlier in the year, Den Gamle By had arranged a number of open workshops for children in the Gellerup area. For this reason, there was already a large group of children and young people attached to Den Gamle By's activities at Gellerup Museum. Starting a club would entail creating a sense of exclusivity. Now the club has 12 members of which there are ten girls at the age of 12-14 and two boys at the age of 8 and 10. The intention with the club was to give the children the opportunity to work with the mediation of their own stories and to experience cultural activities in the local area and in the rest of Aarhus.

CASE 1: Gellerup Museums børnekub

CASE 1: Gellerup Museum Club for Children.

Sofie Ilsøe Sjöblom, ARKEN:

Hvad kan projektet tilbyde andre museer?

Det kan betale sig at lytte til borgernes/brugernes ønsker. Hvis én ytrer, at der mangler et tilbud, er der sandsynligvis flere, der gør det. Den Gamle By's oprettelse af Museumsklubben viser, at børnene i Gellerup, med opbakning fra deres forældre, har stor gavn af at bruge museet som et trygt socialt sted, hvor de sammen kan få lærerige oplevelser.

Projektet tematiserer dilemmaet eksklusivitet/åbenhed, der har rejst forskellige typer spørgsmål: Kan Museumsklubben både være eksklusiv og åben for alle på samme tid? Er det vigtigt, at medlemmerne føler sig udvalgt? Ville et tilbagevendende åbent tilbud, som fx ARKENs Familiesøndage (se side 67), hvor man ikke deltager hver gang, have samme tiltrækningskraft? Er betydningen af at føle sig som en del af et fællesskab vigtig, for at børnene deltager?

**Danielle Guldmann Sekwati,
Den Gamle By:**

Museumsklubben som socialt læringsrum

Museumsklubben handler bogstavelig talt om at åbne museet for samtaler i en tryg ramme og at skabe rum for samvær og oplevelser. Et rum, hvor der også er plads til læring. Museumsklubben er ikke kun et sted, hvor medlemmerne kan være sammen og deltage i aktiviteter. Det bliver også et

Sofie Ilsøe Sjöblom, ARKEN:

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What Does the Project have to Offer Other Museums?

It can be profitable to listen to the wishes of the citizens/users. If someone expresses the need for a certain activity, more will probably do the same. Den Gamle By's establishing of a children's club shows that the children in Gellerup, supported by their parents, benefit greatly from using the museum as a safe social place, where they can have learning experiences together.

The project thematises the dilemma concerning exclusivity/openness, which has triggered different types of questions: Can the children's club be both exclusive and open to all at the same time? Is it important for the members to feel specially chosen? Would a recurring open offer, such as the Family Sundays at ARKEN (see p. 67), where you do not participate every time, have the same force of attraction? Is the feeling of being part of a community significant for the children to participate?

**Danielle Guldmann Sekwati,
Den Gamle By:**

The Museum Club as a Social Room for Learning

The Museum Club is literally about opening the museum towards conversations in a safe environment and creating a space for experiences and being together. A space where there is also room for learning. The Museum Club is not only a place where members can

sted, hvor de snakker om deres liv og oplevelser. Nogle af disse fortællinger bliver til temaer, som klubben arbejder videre med i fællesskab.

Ejerskab

Klubbens medlemmer involveres så meget som muligt i de forskellige arbejds- og beslutningsprocesser. Dialogen er derfor konstant i fokus. Medlemmerne definerer selv rammer, regler og indhold. Formålet er, at børnene hurtigt får ejerskab til klubben, og at de får lyst til åbent at fortælle om deres interesser og hvilke aktiviteter, som skal være i fokus.

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Ambitionen er at være et sted for læring, individuelt og i fællesskab: Et sted at få en bevidsthed om kulturelle tilbud i eget lokalområde, et sted at opnå nye perspektiver på lokal- og nationalhistorie og egen rolle i historien og endelig et mødested for museumsklubbens medlemmer.

Forskellig motivation

I arbejdet med etableringen af klubben blev det tydeligt, at forældrene og børnene havde forskellige intentioner for medlemskabet. I evalueringer viste det sig, at det vigtigste for medlemmerne var det sociale samvær forstået som hygge med de andre medlemmer. Tilstedeværelsen af museets medarbejder som tovholder var også vigtig, for at de ville deltage i klubbens aktiviteter. På den måde spiller de sociale og relationelle faktorer en meget stor rolle for ønsket om at fortsætte i klubben. For forældrene havde det stor betydning, at klubben var et læringsmiljø, og at museet var afsender. ■

be together and participate in activities. It is also a place, where they talk about their lives and experiences. Some of these stories have become themes that the club continues to work with.

Ownership

The club's members are involved as much as possible in the different work and decision-making. Dialogue is therefore a constant focus. It is the members themselves, who define framework, rules and content. The purpose is to make the children develop a sense of ownership for the club quickly and to make them want to tell openly about their interests and what activities ought to be the focus.

The ambition is to be a place for learning, individually and together: a place to get a new awareness of cultural activities in their own community, a place to get new perspectives on local and national history and one's own role in history, and finally a meeting place for the club members.

Different Motivation

While working with the establishment of the club, it became clear that parents and children had different intentions for the membership. Evaluations showed that members found the social community, in terms of enjoying themselves together with the other members, to be more important. The presence of a museum employee as coordinator was also important for them to want to participate in the club's activities. In this way, the social and relational factors play a very important role in terms of wanting to stay in the club. For the parents it was very important that it was a learning environment and that the museum was the official institution behind it. ■

Randa Radwan

Mor til et medlem af
Gellerup Museums
børnekub
Mother of a member
of Gellerup Museum's
children club



Ilham Mohamed

Mor til et medlem af
Gellerup Museums
børnekub
Mother of a member
of Gellerup Museum's
children club



MUSEET BETYDER FÆLLESSKAB OG LÆRING

To mødre fortæller, hvorfor de valgte at sende deres børn i museumsklub. De har begge haft fokus på læring og det sociale samvær.

Randa Radwan fortæller: "Jeg synes, at Museumsklubben arbejder med et interessant område, og at museet [Den Gamle By] har et godt rygte. Børnene er glade for klubben. De glæder sig meget, når de skal derhen, og de er glade for dig [projektkoordinator Danielle Sekwati]. Det gør, at jeg er tryg ved at sende dem af sted, at de er i gode hænder. Det er også vigtigt, at de ikke bliver mobbet, og at der er styr på, at de ikke træder på hinanden."

"Når vi snakker om museum, så snakker vi om gammeldags ting, om at lære noget, som man kan bruge i fremtiden og om Danmark. Det kan min datter bruge både fremover og i sin skolegang. Det er en god mulighed at kunne gå i museumsklub". Det er derfor at Ilham Mohamed har valgt at sende sin datter i museumsklubben. Ilham fortsætter: "Hun glæder sig, når der er museumsklub, og når de skal mødes. Hun kan godt lide at komme i klubben. Det er vigtigt for mig, at hun lærer forskellige ting, som for eksempel når hun skal lære at lave kreative ting. Det er vigtigt, at hun får forskellig viden om museer og at være kreativ."

THE MUSEUM EQUALS COMMUNITY AND LEARNING

Two mothers explain why they chose to have their children attend the museum club. Both have focussed on learning and the social community.

Randa Radwan explains: "I think that the museum club is working with an interesting subject and that the museum [Den Gamle By] has a good reputation. The children like the club. They look forward to going there every time, and they like you [project coordinator Danielle Sekwati]. I feel quite at ease sending them there knowing that they are in good hands. It is also important that they are not bullied and that there is someone to watch over them and make sure they look after each other."

"When we talk about museums, we talk about old things, about learning something that you can use in the future and about Denmark. This is useful to my daughter later on as well as at school. It is a great opportunity to be able to go to a museum club." This is why Ilham Mohamed chose to send her daughter to the museum club. Ilham continues: "She always looks forward to going to the club and meeting up with the others. She likes going there. It is important to me that she learns different things, as for example when she is thought how to think creatively. It is important that she gets different knowledge about museums and being creative."



CHIK

Arugula
Organic &
non-GMO
Seed, Live
Soil, Live
Fertilizer
100% Recycled
Plastic
Bottle
Grown
in
Recycled
Plastic
Bottle





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OM FAMILIESØNDAGE

Familiesøndag er en åben workshop på ARKEN hver søndag. Familiesøndagen er et gratis tilbud til alle besøgende på museet og fungerer som en slags nøgle, der hjælper familier med at åbne kunsten op og skabe en dialog omkring aktuelle udstillinger og kunstværker. Workshoppen starter typisk i udstillingen, hvor familierne er blevet opfordret til at løse en lille opgave, gå på skattejagt eller indsamle inspiration til at arbejde praktisk i værkstedet: KREATIV. Workshoppen fungerer som indgang til fortolkning af kunstværkerne, samtidig med at deltagerne får mulighed for at prøve kræfter med forskellige teknikker og materialer. Familiesøndagen er bemanded af en underviser og en flyver, der hjælper familierne i gang, svarer på spørgsmål og sørger for, at deltagerne får en god dag på museet.

ABOUT FAMILY SUNDAY

Family Sunday is an open workshop at ARKEN every Sunday. The Family Sunday is a free offer to all visitors at the museum and it functions as a key for helping families to open up art and create a dialogue about current exhibitions and artworks. Typically, the workshop begins in the exhibition where the families have been encouraged to solve a small task, go treasure hunting or gather inspiration for the exercise in the workshop: KREATIV. The workshop opens up for interpretation of the artworks while the participants are also given an opportunity to tackle different techniques and materials. The Family Sunday is manned by a museum educator and a Flyer that helps the families getting started, answer questions and make sure that the participants have a great day at the museum.

CASE 2: Familiesøndage

CASE 2: Family Sundays

**Danielle Guldmann Sekwati,
Den Gamle By:**

Hvad kan projektet tilbyde andre museer?

Det er spændende, at ARKEN har integreret en anderledes type ansatte (flyvere) til at deltage i et af museets etablerede koncepter. Her er tale om en gruppe medarbejdere, der ikke er kunstfaglige, men som er ansat, fordi de er unge og bor i nabologet. Flyvernes tilstedeværelse forandrer familiernes møde med museet og oplevelsen af familiesøndagene. Museet har fået et ”ungt ansigtssløft”. Vi har været optaget af at høre om, hvordan dialogen foregår mellem deltagerne i Familiesøndagene. Får familierne en anderledes oplevelse end ellers, når det er den unge, der varetager dialogen og ikke nødvendigvis den uddannede museumsmedarbejder?

Sofie Ilsøe Sjöblom, ARKEN:

Fokus på familien

Familiesøndagen er efterhånden blevet en fast del af ARKENs tilbud til familier. Ved at fokusere på hele familien, ikke kun på børnene, skabes et rum, hvor voksne og børn arbejder sammen omkring aktuelle temaer i udstillingerne. Både børn og voksne bidrager med deres viden og kompetencer for at løse opgaverne, og der skabes mulighed for at man kan tale om alt, fra hvordan man træder en nål, til hvad kunst er. Tilbagevendende familier er blevet vant til at opsoge værkstedet KREATIV, hvor de ved, at der venter opgaver, som viser vej ind i aktuelle udstillinger.

**Danielle Guldmann Sekwati,
Den Gamle By:**

What Does this Project Have to Offer Other Museums?

It is exciting that ARKEN has integrated another kind of employees (Flyers) to participate in one of the museum's established concepts. This is a group of employees who do not have an artistic background, but who have been employed because they are young and live in the neighbourhood. The presence of The Flyers changes the families' meeting with the museum and their experience of the Family Sundays. The museum has had a 'young face lift'. We have been eager to hear how the dialogue has been going on between the participants of the Family Sundays. Is it a different experience for the families than it would otherwise be when it is a young person who is responsible for the dialogue, and not necessarily an educated member of the museum staff?

Sofie Ilsøe Sjöblom, ARKEN:

Focussing on the Family

The Family Sunday has gradually become a regular part of family activities at ARKEN. By focussing on the entire family, not just the children, a room is created in which adults and children work together on current themes in the exhibitions. Both children and adults contribute with their different knowledge and competences to solve the assignments, and it becomes possible to talk about everything from how to thread a needle to what art is. Recurring families have become

Værterne

Familiesøndagen bliver varetaget af ARKENs undervisere og flyvere, der guider familierne, og hjælper, når der er brug for det. Temaet for Familiesøndagen skifter cirka hver anden måned, og der bliver lagt vægt på, at både undervisere og flyvere er sat godt ind i temaet, både gennem kendskab til udstillingerne og de specifikke opgaver.

Evalueringer

Familiesøndagen er løbende blevet evaluert. Både gennem en brugerundersøgelse gennemført af flyverne, hvor deltagerantal, alder og bopæl, og interesseområder er blevet indsamlet, og gennem observations-skemaer udført af underviserne. I svarene bliver der lagt vægt på Familiesøndagen som et hyggeligt forum, hvor man både kan fordybe sig i udstillingen og arbejde sammen med familien om sjove opgaver. Børn og voksne løser, med hjælp fra undervisere og flyvere, opgaverne i fællesskab, samtidig med at de snakker, hygger og underer sig over sjove og mærkelige ting, de har oplevet på museet. Der er stor nysgerrighed både omkring udstillingerne og øvrige tilbud for familier.

Større bevidsthed

Flyverne er en vigtig del af Familiesøndagene, og de føler stort ejerskab for aktiviteterne. De kommer med forslag til nye tiltag, aktiviteter og opgaver. Mange er nysgerrige i forhold til flyverne og deres rolle, og mange gæster henvender sig gerne til de unge, når de har brug for hjælp.

De fleste af de ca. 100 deltagere, som hver uge deltager i Familiesøndagene er ikke fra museets lokalområde. Men siden flyvernes start er der kommet en større bevidsthed om aktiviteten blandt områdets beboere. Flyverne har tilsammen en kæmpe omgangskreds af familie og venner, der gerne besøger ARKEN, særligt når ”deres” flyver er på arbejde. ■

used to going to the workshop KREATIV, where they know they can get an introduction to current exhibitions.

Changing Themes

ARKEN's teachers and Flyers manage the Family Sunday and guide and help the families whenever it is needed. The theme of the Family Sunday changes about every second month and it is a high priority that both educators and Flyers feel at home with the theme, both through knowledge of the exhibitions and specific assignments.

Evaluations

The Family Sunday has been evaluated continuously. Both through user surveys carried out by The Flyers – in which information was gathered about the number of participants, their age and residence, and field of interest – and through observation sheets filled out by the teachers. The answers give a high priority to the Family Sunday as being a cosy forum where you can immerse yourself in the exhibition and work together with your family. With help from the teachers and Flyers, children and adults solve the tasks together while talking and enjoying themselves and being surprised about funny and strange things that they have experienced at the museum. There is great interest in the exhibitions and other family offers at the museum.

Greater Awareness

The Flyers are an important part of the Family Sundays, and they feel great ownership towards the activities. They make suggestions for new initiatives, activities and tasks. Many are curious about the flyers and their role, and many guests are happy to approach the young people, when they need help.

Most of the approximately 100 visitors that participate in the Family Sundays every week are not from the museum's local area. Nevertheless, ever since the start of the flyers, there has been greater awareness about the activity among the residents of the area. The Flyers have a big network consisting of family and friends who like to visit ARKEN, especially when 'their own' Flyer is at work. ■

Mervan Erdem

Flyver på ARKEN
Flyer at ARKEN



Mervan Erdem, 17 år, flyver

"Vi er en del af "ARKEN over broen", som er et projekt, der handler om at række hånden ud til det lokale. Vores job som flyver indebærer at assistere og vejlede børnefamilier, vi er altid klar med maling og pensler og plaster, hvis det behøves. Jeg synes, jobbet på ARKEN er vildt fedt! Jeg nyder at arbejde på ARKEN, vil det her meget mere end at sidde bag kassen i et indkøbscenter."

Yonca Altun, 16 år, flyver

"Det at være flyver på ARKEN er et godt job. Det er anderledes i forhold til andre jobs. Alle ville nok kunne lide det. Det gode ved ARKEN er også, at menneskerne altid er glade og venlige! Både gæster og alle de andre ansatte. Jeg synes, det er godt, at vi arbejder sammen flere af gangen, for på den måde lærer vi alle at kende. På den måde får man også lyst til at arbejde, i modsætning til et job i Bilka eller Netto, hvor man arbejder alene det meste af tiden. Jeg synes, det er sjovt og spændende at arbejde på ARKEN som flyver. Det gode er, at vi også selv kan komme med idéer til, hvad vi kan arbejde med. Vi kan selv starte projekter, og tit får vi børn med på idéen."

Yonca Altun

Flyver på ARKEN
Flyer at ARKEN



Mervan Erdem, 17 years old, Flyer

"We are a part of 'ARKEN over the Bridge' which is a project about reaching out to the local community. Our job as Flyers involves assisting and guiding families with young children. We are always ready with brushes and paint, and plaster if needed. I think the job at ARKEN is super cool! I enjoy working at ARKEN and would much rather do this than sit behind the counter in a shopping centre."

Yonca Altun, 16 years old, Flyer

"Being a Flyer at ARKEN is a great job. It is different compared with other jobs. Everybody would probably like it. The good thing about ARKEN is also that the people are always happy and friendly - both the guests and all the other staff! I think it is good that we work many people together at once, because that way we get to know everybody. That way it also makes you want to work as opposed to a job at a supermarket, where you work alone most of the time. I think it is good fun and exciting to work at ARKEN as Flyer. The good thing is that we are also allowed to suggest ideas for what to work with. We can start projects ourselves and often we get the children to play along."

Besøg

Den Gamle By

**1974-bydelen
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DEN GAMLE BY



ARKEN



VEJE TIL FORANDRING
TOOLS FOR CHANGE

Redaktion Editors:

Anneken Appel Laursen, Niels Righolt, Danielle Guldmann
Sekwati, Sofie Ilsøe Sjöblom, Christina Papsø Weber

Grafisk design Graphic Design:

Kasper Riisholt

Oversættelse Translation:

Malene Demidoff Henningsen
Mia Tine Bowden Christiansen

Tryk Print:

Narayana Press

Fotocredits Photocredits:

12-13: Aysha Amin
24-25: Engin Erkus
26: Aysha Amin
39-40: Sofie Amalie Klogart
43: Antonia Giannoccaro
44-45: Engin Erkus
46: Vibeke Harsberg
58-59: Aysha Amin
60: Aysha Amin

Tak til Thanks to:

Kulturstyrelsen for økonomisk støtte.
Danish Cultural Agency for economical support.

ISBN

9788778751034



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Center for Kunst & Interkultur © 2014



9 788778 751034 >