



MiD

Museums across borders
A network of information and sharing

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Museums without borders

Editorial

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“Isolated institutions that close themselves up around their own narrow field of expertise have been superseded by new developments. At all levels museums, and other institutions, are encouraged to take a wider outlook, exploring interdisciplinarity in order to create new, dynamic projects and working methods. But where do we draw the line between safeguarding our unique expertise and an all-embracing involvement of users and other external parties? Should such a demarcation even be protected any more?” (From the opening address at ODM/The Association of Danish Museum’s meeting on learning and communication, 2013).

Museum professionals have an intuitive sense of the museum’s great importance to society, but are challenged by the fact that not all share this view. In our endeavours at reinventing the museum’s role and relevance in society we are also challenging the existing museum institution. Many museums accept this challenge and are increasingly adopting an interdisciplinary approach – internally in relation to the five pillars of museum operation and the different departments, and externally by merging with other museums and by involving other professions, stakeholders, and institutions. Traditional practices are challenged by the wish to create innovative, engaging exhibitions and education and communication activities that appeal to a wider audience.

We stand before a paradigm shift. Many museums are undergoing a change away from the traditional format,

where the museum’s identity and operation is based on five pillars of museum expertise towards a museum institution that invites users in as equal partners. The process requires dialogue, openness, transparency, and the courage to experiment with both form and content. Soberly professional curating and education and communication activities based on collections and academic research are no longer enough. We have become much more audience-oriented than before, and information has become accessible on far more platforms than ever, including digital platforms. We need “to explore the new understandings that can genuinely transform learning in museums and that reach across frontiers as never before in what we can do, should do and how we might go about it.” (Nick Wintherbotham, chairman of GEM - Group for Education in Museums, UK).

A network of information and sharing!

The MiD Journal provides you with a range of input, including the gist from the international seminar on education and communication activities, and it focuses attention on the potentials and pitfalls, dilemmas and challenges, visions and strategies involved when modern-day museums work across conventional boundaries.

The 2013 seminar on education and communication sets the stage. You have the opportunity to play your part on that stage – at the conference and afterwards. MiD encourages everyone to actively contribute to and qualify the discussion on the museum’s new reality as “Museet på tværs” – Museums without borders. See you at:

www.formidlernet.dk

<http://www.facebook.com/Museumsformidlere-i-Danmark>



ARoS Aarhus kunstmuseum, ©Adam Mørk

Strategic Communication at Three Danish Art Museums

Putting your foot in the door...

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Strategic communication is becoming increasingly widespread in Danish museums these days. But what happens to museums when they begin to work with strategies, mission and vision statements, with their relationship with the world, and external communication – and what roles does the museum's education and communication activities play in this process of change?

Strategic communication on the Danish museum scene: Developments from 2008 to 2013.

The Strategic Museum ("Det Strategiske Museum") is an interdisciplinary research project carried out by the Department of Museology and the Department of Business Communication, both of them under the auspices of Aarhus University. Since 2008 the two departments have studied strategic communication conducted by Danish museums. In 2008 the project led to publication of the report

"Strategisk kommunikation i den danske museumsverden" ("Strategic Communication in Danish Museums") (Bysted-Sandberg & Kjeldsen, 2008), which was based on a nationwide study of how and to what extent Danish museums worked with strategic communication at the time. The report demonstrated the emergence of a new development within the Danish museum scene, prompting concepts such as strategy, communication, and management to be bandied about at the museums. The report also became the starting point of a major research project that has monitored this development on the museum scene ever since. Now, more than three years later, the next publication from The Strategic Museum has arrived: "Forandring eller Fernis: Museale Translationer af Strategisk Kommunikation – Et studie af institutionaliseringen af strategisk kommunikation i tre danske kunstmuseer" ("Change or Varnish? Museum Translations of Strategic Communication – A study of the institutionalisation of strategic communication at three Danish art museums"). The dissertation presents an in-depth case study of how three Danish art museums perceive strategic communication and how these perceptions are expressed in the art mu-

seums' attitudes towards strategic communication and in their descriptions of strategic communication practices. The three art museums are Trapholt, ARoS and KØS, and the study is based on 18 interviews with members of staff (working with education, communication, and curating) and managers from the museums as well as on studies of the art museums' archives, including annual reports, mission and vision statements, and working papers.

Overall the dissertation explores how these three art museums incorporate strategic communication in their work, and especially what strategic communication does to art museums and vice versa. When considered together with the 2008 research report the dissertation also outlines a marked change within the Danish museum scene: Strategic communication has moved on from being something that few museums recognised and worked with in 2008 (Bysted-Sandberg & Kjeldsen, 2008) to become an integrated part of these three art museums' self-image and practice (Kjeldsen, 2012).

Changes in the organisation, changes in processes: Towards a strategic museum

One of the points made in the dissertation is that it is not interesting whether the art museums relate "correctly" or "theoretically efficiently" to strategic communication. The important thing is that none of the three art museums are left unmoved when they begin to work with strategic communication. The processes of change run far deeper than a simple application of a thin surface layer. At the same time it transpires that, each in its own way, the three museums successfully balance strategic communication with the concrete reality represented by their own history, context, and situation.

The three art museums featured in the study are all strongly aware that communication must be integrated into their overall sense of themselves as museums, and they all describe the communication function as an integral part of their practise and processes. It would seem that strategic communication is moving away from occupying a primarily tactical position – what is often described as an "add-on" – to instead hold a central, unassailable position where the communication function is incorporated in the strategic processes.

Similarly, there is general consensus across the three art museums that the concept of communication should be understood in a wide sense of the term: Everything that the museum does – and does not do – contributes to how the world perceives it. Adopting this position also means that all processes and products should ideally support,

and thereby communicate, the museum's overall strategy.

The museum institution's modifications of strategic communication

Regarding the question of how the three art museums affect strategic communication the dissertation shows that strategic communication is modified in a number of ways. These are all elements that challenge the general perception of what ensures the legitimacy of an art museum and the role that communication plays in this context:

Mission and vision

The first item on the list is the mission and vision. Here, all three art museums modify the typical strategic view of the objective behind a vision and mission, i.e. to define and communicate a strategic direction and a unique position. All three art museums include the Danish Museum Act's passages on their areas of responsibility directly in their mission and vision. This is a version of strategic communication that is particular to art museums, and one that differs greatly from e.g. corporate approaches to formulating mission and vision statements.

Relationships with other museums

The second item which sees the three art museums effecting a distinctively museum-related transformation of strategic communication concerns their relationship with other museums. A stringent communication strategy approach would view the relationship between Danish museums as a scenario of direct competition, but the study clearly shows that the museums act in accordance with a more ambiguous relationship. Other museums are perceived as colleagues and partners, a fact which seems associated with the history of the museum institution and its foundations in Danish law. However, the study shows that some respondents also adopt a more competition-oriented point of view, evincing a more strategically tinted view of other museums. This frame of mind comes closer to a traditional communication strategy approach to such relationships, but the respondents explain this position in very different terms: Some regard the development as a positive thing, while others see it as a necessary evil imposed from without.

The Role of Communication in Everyday Processes

The third item on the list of how the three art museums modify strategic communication concerns the ways in which communication is positioned and incorporated into museum processes. Some respondents state that certain



◀ KØS – Museum of art in public spaces, Køge.
© Erling Lykke Jeppesen

processes, such as the staging of an exhibition, are “core processes” of a museum, while others are “auxiliary” processes. In some respondents this distinction leads to a parallel delimitation of the communication function: Communicative and strategic concerns are not regarded as directly relevant to the core processes. Conversely, other respondents state that communicative and strategic issues should certainly be part of e.g. the exhibition processes; they point to how the museum’s overall strategy, mission, and vision should govern all its actions and processes.

Overall, it is clear that the museums’ responses to strategic communication at present are in many ways very similar to the developments previously seen within the field of education and presentation/communication (the areas covered by the umbrella term “formidling” in Danish). Discussions of education/presentation/communication as either an “add-on” or as an integral part of the exhibition process has dominated theoretical and practical discussions among museum professionals since the 1990s, in Denmark and internationally (see e.g. Anderson, 2005, Holdgaard & Simonsen, 2011, Hooper-Greenhill, 2000). A similar discussion seems to repeat itself among the respondents, only this time on the subject of strategic communication. The study also indicates that education/presentation/communication is not merely a precursor of strategic communication, but plays a crucial role in determining how these three art museums respond to the issue of strategic communication.

Education and presentation as the foot in the door ...

Even though there are different positions on the role of communication in core museum processes, the study shows widespread consensus for a holistic view of

communication; a view which reflects the earlier entry of education/presentation/communication on the Danish museum scene.

This view of communication has also created greater openness in the organisation, prompting a wish to create interdisciplinary processes (see e.g. Hooper-Greenhill, 2000, Anderson, 2005, MiD, 2013) to act as an internal source of motivation for considering the art museum’s entire communicative set-up as a whole which is the basic principle of strategic communication. So whereas strategic communication was previously regarded as anathema to Danish museums, it looks as if education/presentation/communication activities – and the arguments in favour of integrating these activities in the museums’ practice and self-image – have subsequently paved the way for incorporating strategic communication.

Compared to 2008, the three art museums have become far more open to the idea of expanding and fully incorporating strategic communication. Part of the explanation for this change may be that strategic communication can now be perceived as closely related to the holistic view adopted by the education/presentation/communication field. Thus, education/presentation has not only made the museums more open and receptive to users and towards their own professional input; it seems to be the foot in the door that would make it possible – and natural – to make strategic communication part of being a Danish museum in future.

Over the course of 2013 more scholars associated with The Strategic Museum will present project results in articles that will be published in Denmark and internationally.



Trapholt. Museet for kunst, design og kunsthåndværk.
© Søren Gammelmark

To learn more about the The Strategic Museum, visit: <http://bcom.au.dk/research/academicareas/ccf/forskning/currentresearchprojects/det-strategiskemuseum/>

To read the dissertation "Forandring eller Fernis: Museale Translationer af Strategisk Kommunikation" (in Danish), or find out more about Anna Karina Kjeldsen, visit: [http://pure.au.dk/portal/da/publications/forandring-eller-fernis-museale-translationer-af-strategisk-kommunikation\(317692e6-4442-4beb-8fca-b428246e56c9\).html](http://pure.au.dk/portal/da/publications/forandring-eller-fernis-museale-translationer-af-strategisk-kommunikation(317692e6-4442-4beb-8fca-b428246e56c9).html)

To download the report "Strategisk kommunikation i den danske museumsverden" (in Danish): http://bcom.au.dk/fileadmin/www.asb.dk/forskning/forskningscentreoggrupper/forskningscentre/centerforvirksomhedskommunikation/forskning/aktuelleforskningsprojekter/detstrategiskemuseum/forskning/publikationer/asb-dk_fileexplorer_fetchfile-asp-file-11585.pdf

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◀ The wall. www.copenhagen.dk

The Essential Museum

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20. feb 2013¹

I am interested in ways to convert some museums from “nice to have” into institutions that are seen by their users as “essential”. While today’s customary museum continues to be useful, beloved by its adherents, and defended against transformation by those who understand and celebrate its value. I maintain there is room for another kind of museum, one that arises not from the organized presentation of culture by those in control, but instead puts the control of the experience into the hands of the user. I propose that the visitor become the assembler of content, based on his or her own need, and simultaneously the creator of these assemblages for the use by themselves and other visitors.

Why create a new kind of Museum? In part because surveys have continued to show that visitors to museums remain a narrowly focused segment of our society. Try as we wish to broaden the user group through many different strategies, we have, by and large, failed to make an appreciable dent. Museum visitors remain predominantly well-educated and relatively affluent, while the majority of citizens remain outside our doors. So I began to consider how else museums might operate if they really wanted to broaden their audiences – that is, if they wanted the profile of visitors to include more people from the lower, middle, and working class, and more users from minority, immigrant, adolescent, high-school credentialed, and drop-out groups than is currently the case.

To expand the audience from the current relatively static profile, I have previously advocated that museums adopt a multi-layered approach. This means expanding collections to include works created by under-represented peoples;

adding exhibition subject matter to appeal to specific disenfranchised audiences; utilizing exhibition techniques that appeal to many ages, interests and learning styles; and creating mixed-use activities that align with theories of civic spaces (especially those of Jane Jacobs). (Jacobs, 1961) I further suggested that museums should add such activities to their community liaison work. (Gurian, 2001, Gurian, 2005b) I have further advocated for free admissions as an important community building strategy and for combining museum work and social service (Gurian, 2005a, Gurian 2010).

Reluctantly, I now concede that all of these good strategies when grafted onto the traditional museum, do not succeed in permanently broadening the demographic. I now believe that the potential for expanding the range of audience for the traditional museums is limited. Museums of real inclusion, I suspect, arise only when the traditional object-focused mission is disconnected from staff-controlled information and a new “free-choice learning” customer focus and mission is substituted. (Falk, Moursouri et. al., 1998) In short, while I am not advocating that all museums change in significant ways, I am saying that the role of the customary museum, while useful, is more limited than I had formerly believed.

I believe that the institutions most transformable are the less used small and mid-size museums. They are more easily and inexpensively changed, usually have content of local interest, and are embedded in real neighborhoods. It is these less distinguished and certainly underfunded places that hold the most promise for me. I suggest we leave the great, national, omnibus, encyclopedic museums alone to continue on their valued way.

Why tinker with the traditional museum formula at all? Why not create an altogether new type of institution? The



The wall

simple answer is that I have not given up on museums yet and want them to rise in civic importance. All museums, no matter what type, have an asset only imperfectly understood and not yet capitalized upon. They are part of a panoply of congregant spaces or locations that unrelated strangers can safely use and get used to being in each other's company. Such civil spaces are seen as safe and, accordingly, contribute to civic peace. The decision to avail oneself of such places comes from individualized desire, where the services available are deemed sufficiently important to overcome any initial "threshold fear" (Gurian, 2009).

Although museums are currently available as congregant spaces, they are not used fully by a broad segment of our citizenry. But other spaces such as public parks, libraries, shopping malls, athletic stadiums, and railroad stations are. So I suggest the difference is attributable to the relationship between museums' predominant visitor demographics and those same museums' self-ascribed role as instructor and transmitter of values. My proposition is that in order to enlarge the profile of user, we may have to alter that underlying formula.

I look at other collecting institutions that currently serve a wider audience and try to parse what differentiates them from museums. Consider for a moment, libraries. It is the library's intention to provide relatively non-prescriptive service for their users based on a well understood and easily reproduced support system. And I believe it is that which needs to be emulated.

I suggest that because the library is seen as a neutral service institution it attracts a much broader array of users. Because it is free it can be accessed often and for targeted use. People can drop into the library while on an unrelated errand. And the library visit can be completed in

a short time, with a reasonable degree of certainty that the visitor's individualized need will be fulfilled.

If satisfying the user's internalized questions became the main mission of the museum, it might then become "essential." The essential museum would, like the library, have organized their collections and services so that they were available on-demand, responsive and without institutional judgment as to the value of the content desired. The visitor need I am most interested in is the personal impulse to transform an internal inquiry into action – the personal "need to know." And I wish to couple that with the social need "to share".

I am suggesting that the museum visit become a two-way street, with those who navigate it having the ability to leave some imprint behind that allows others to enjoy their particular discoveries as well. The technology needed to create such a responsive system would resemble cognates on the Internet like Pandora, Flickr, You Tube, Facebook, Slide Share and Pinterest. In these sites, the public is fully engaged collecting information for themselves, and simultaneously sharing with others. The "Wall" (an outdoor technological bulletin board) created for the City Museum of Copenhagen operates like this as well².

I am proposing to broaden the relationship between the object and its many possible spokespersons. That is the fundamental difference between this paradigm and collecting institutions of the past. In this new focus, curators would see their role transformed from instructors to facilitators and would become gatherers of information (theirs and others) for sharing in an openended dialogue (Gurian 2010b).

The museum would accumulate and make available information that resides elsewhere – in books, records, movies,

slides, etc., -- so that the resident object becomes the trigger for intellectual wandering and unexpected connections. Think "Wiki-museum".

To fulfill the need as I describe it, the essential museum would have to provide an understandable, useful, and time-ly reference aid that can be replicated in other museums. The internet browser (i.e. Google, etc.) has become "essential" to many in part because the same system appears on many different and portable platforms i.e. computer, cell phone, pad and pod. Indeed, the internet and its attendant browsers could become the organizing tool for the essential museum.

Some visual organizing structure is useful for all audiences, especially the novice. I refer to this exhibit technique as "light framing". Light framing would present some of the easily understood information with even a curatorial point of view but could deviate from a usual exhibition by allowing for a plethora of technologically available information and a panoply of objects so that mental browsing becomes possible and expected.

I am interested in merging the organization structure found in libraries (e.g., the section for detective novels) with something that is rare in museums: namely facilitating the visitor's desire to approach the material on display motivated by a personal internalized mission, exploring an interest that is not the main topic. This is what Ian Wedde refers as "'discourse spillage' in which he whimsically suggests we could go to "an exhibition about war for information about bicycles" (Wedde, 2005).

1: The paper has been written many times as ideas evolve over the years since it was first published in 2005. It was originally based on a Keynote Address delivered at the British Columbia Museum Association, October 18, 2005, in Kelowna, British Columbia and published in Lord, Barry (Ed.), *Manual of Museum Learning*, Alta Mira Press, Lanham, MD., 2005. It is the natural successor to two previous papers and incorporates some ideas and sentences from these.

2: http://www.copenhagen.dk/en/whats_on/the_wall/what_is_the_wall/

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But the sensible question arises – "Why go to a museum to find out an answer more easily available from a library or the internet?" And the reply is the classic one – because museums houses and cares for three dimensional materials. It is the physicality of the collections, the three dimensional evidence residing in them that make museums special. It is "stuff" in tangible form that the public wants access to.

The ironic twist is that after a quarter century of curated exhibition focus (with the majority of collections kept in storage) I am arguing for a refocus on the non-narrative study-storage aspect of collections. This paper, in some ways, extols a return to a very conservative view of museums – publicly available visual storage – as long as used as an exhibition technique in the past and so often boring to visitors of old. This time I hope the presentation is not only not boring but evocative for personal introspection.

My motivation is to create more inclusive museums that are embedded in the fabric of daily civic life as important even essential. To do so, I believe we must change our basic mindset by studying other institutions already deemed essential by citizens, and then either mimic them or create new systems that make our unique assets available in similar easy-to-use and repeatable system. It is a tall but doable order and one that is already being experimented with in a number of places.

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Prologue Foyer. The exhibition began in an archetypal theatre foyer. Viewers entered the stage through the red velvet curtain.

© David Brandt

The Tenuousness of Transparency and the Drama of the Passions

Experimental Exhibition-Making at the Deutsches Hygiene-Museum, Dresden

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Doubtless the most iconic exhibit at Dresden's Deutsches Hygiene-Museum is "The Transparent Man". Its arms raised aloft in a supplicant, questioning gesture, this see-through, would-be Everyman both articulates and professes some kind of answer to the core existential question: Who, or what, am I? This life-sized figure, produced in the museum workshops for the Second International Hygiene Exhibition of 1930, uniquely embodies the irreconcilable conflict at the heart of this museum's mission – and indeed of contemporary humanist museums the world over. Reminiscent of Archibald MacLeish's famous conception of the museum as a »glass in which the total community of the human spirit can best be seen«,¹ "The Transparent Man" appears on the one hand to equate transparency with knowledge: A veritable symbol of (the desire for)

insight, it posits the human being as a universal biological entity and the dissecting gaze of the scientist as the key to understanding. Yet on the other hand, it is manifestly ahistorical and fragmentary: For all the visibility of the arteries and veins, for all the locatability of the organs that light up at the touch of a button, so much is invisible to the eye, so much is open to interpretation or overlooked by the model. Hence, the figure equally attests to the tenuousness of transparency, to the fragility of scientific knowledge and the perpetuity of the question of being.

Whereas for much of the museum's history the ambivalence emblematised by "The Transparent Man" was played down in the service of totalitarian political ideologies, ever since the German Reunification it has gradually become the museum's calling card. Indeed, it has developed into the driving force behind the institution's transformation from a paternalistic site of public health instruction into

The Transparent Man, 1995
Stiftung Deutsches Hygiene-Museum, Dresden
Photo: Werner Lieberknecht



an aspiring forum on science, culture and society. As museum director Klaus Vogel points out, the transformation process has always been an heuristic undertaking, a fluid and discursive reimagining of a contemporary museum that seeks to be both universal in scope and mindful of the limits of human knowledge, to explore issues of global concern while paying heed to historical and cultural specificities.

Thus while the sections of the permanent exhibition and themes of the special exhibitions – e.g. love, sexuality, birth, death, work, religion, and, most recently, the passions – may at first glance seem redolent of the much contested “Family of Man” exhibition launched at the Museum of Modern Art, New York in 1955, the approach is altogether different. Certainly at the Deutsches Hygiene-Museum, also known by its epithet as “The Museum of Man”, the natural fact, say, that all people are born, or that all people die is given due expression. Yet consistently juxtaposed with the depiction of the biological processes common to all humanity are what Roland Barthes refers to as the historical modes of such processes, these having been effaced in “The Family of Man” by eternal truths: “True, children are always born,” he writes, “but in the whole mass of the human problem, what does the “essence” of this process matter to us, compared to its modes which, as for them, are perfectly historical? Whether or not the child is born with ease or difficulty, whether or not his birth causes suffering to his mother, ... whether or not such and such a type of future is open to him: This is what your exhibitions should be telling people.”²

While unapologetically shying away from the gesture of “telling people” anything, the “new” Hygiene-Museum has focused on strategies for promoting a vision of humanity that recognises the unpredictability and diversity of human life. One of the most formative strategies has been the decision to retain the traditional name of the museum despite – or because of – its historical burden. Opting to be a museum at odds with itself foments a permanent self-evaluation, a tireless search for new forms, an open dialogue with a very broad-based public as well as an interdisciplinary discourse with scientific and creative professionals. Emerging from this state of productive disquiet, another important strategy has been the focus on special exhibitions. Interdisciplinary in approach, these thematic explorations are conceived on a collaborative basis by ever-changing teams of curators, designers, scientists and other specialists. Participating teams are encouraged – even at the risk of failure – to take the invitation to experiment seriously, to view the search for the “perfect exhibition” as ongoing. Hence, while the individual exhibitions may put forward a strong vision or adopt a de-

cisive standpoint, the restless shifting of both vision and standpoint keeps the channels of dialogue open. The museum's desire to mount an exhibition on the passions was inspired by the paradox that they are both a driving and a destructive force, both a prerequisite for and a threat to our social existence. This was a notion that had repeatedly been touched upon in the various special exhibitions yet never treated in depth. As a result, I was invited to "stage" a cultural-historical exhibition on the theme. There is nothing terribly unusual about the use of theatre terminology in the world of exhibition-making. Yet there was something about the fortuitous intersection of the word "staging" with the idea of humanity's hopelessly conflicted relationship with the passions that got me thinking literally: might one actually script an exhibition as a drama in five acts, replete with a plot, setting and stage directions, a conflict, characters and catharsis? Could the temporal construction of a drama, with its exposition, conflict, climax, turning point and resolution, be translated into a sequence of rooms you could walk through, act by act? And how would one "embody" a figure as intangible as the affects? While I had more questions than answers, what convinced me to explore the idea further was its historiographic potential. The drama would provide a strong linear orientation, while allowing the complex patterns of history, the circling, interruptions, stagnations and repetitions, to come to the fore.

What emerged in the ensuing collaboration with opera director Mariame Clément and set designer Julia Hansen was an experimental drama set in an everyday household – a pun on the German term "Gefühlshaushalt", which, though it is used to refer to emotional balance, literally translates as "emotional household". The plot of the drama was advanced at the pace of the viewer by walking through the play, act by act. With the exception of the prologue, which was set in an archetypal theatre foyer, the same set elements were repeated in each "act". Much like a set change in the theatre, however, the arrangement was altered from act to act to mirror the events on stage. Whereas the first expository act presented the household intact, the second act was divided in two by a diagonal to signal the dramatic conflict: One side of the space was calm, while the other, with its tilted floor and sliding furniture, looked like a ship on the high seas. The third act took things a step further, enacting the violence of the passions at their peak. Here the once peaceful household was transformed into wild islands of debris and wreckage. As the drama reached its turning point in the fourth act, the theme of control was visually underscored by the household's restoration to its former order, while the fifth act, the resolution, showed the household from a different perspective: All of a sudden viewers found themselves

outside the same house peering in from the twilit garden. In the stage directions and script displayed on the wall at the beginning of each act, visitors were instructed to move around the set much in the way they would the home of a new acquaintance, surreptitiously looking to the objects in the fridge, on the bookshelf, or behind the sofa for clues. In order to clearly distinguish between the presentation platform and exhibits, the furnishings were held in neutral shades of white, cream or beige. Just as our experiences of the passions range from the banal to the sublime, the objects selected for display ran the gamut from the mundane or downright trashy to the precious or extraordinary.

The Passions: A Drama in Five Acts was viewed by some 85,000 people. As anticipated, the experiment was controversial. Many visitors appreciated the exhibition's subversion of conventions, its celebration of its own constructedness, its invitation to play a role in the drama and the wild array of curious objects. Others would have liked to see greater attention paid to the more delectable of the passions – desire, jealousy and wrath – or a more colourful décor, a more straightforward exhibition or more sumptuous exhibits, less trash. As convenient as it would be to explain this divergence in demographic terms, the evaluations show people of all different milieus among the fans and detractors alike. The response has been highly subjective and invariably vehement: No one, it would seem, was left cold.



▲
The Passions: A Drama in Five Acts. Act One:
Exposition © David Brandt

1: Archibald MacLeish, "Museums and World Peace", *Museum News* 23 (1 June 1946), 6–7, cited after Andrew McClellan, *The Art Museum: From Boodle to Bilbao* (Berkeley, Los Angeles & London: University of California Press, 2008), 39.

2: Roland Barthes, "The Great Family of Man" [1957], in *Mythologies*, trans. Annette Lavers (New York: Hill & Wang, 1972), 101–102.



Sophus Michaëlis: "Himmelskibet" ("A Trip to Mars"),
AKA "Sky Ship", 1918

Heavenly Enigmas Across All Frontiers

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Over the course of the last decade, Funen Art Museum and Fuglsang Kunstmuseum have carried out several research and exhibition projects where a variety of external perspectives have been applied to art historical subjects across a range of disciplines – science, literature, music, film, etc. The museums have experienced great success with letting art history interact with a range of other disciplines, attracting a much wider circle of interested visitors, and co-operation with other cultural institutions has prompted new forms of education, presentation, and communication.

Enigmas of the Universe

In 2012 a most exalted topic – the enigmas of the universe – provided the focus of the exhibition "Himmelgâder"

("Heavenly Enigmas") – Danish Art and Astronomy 1780–2010. The exhibition objective was to direct our gaze towards infinite space in order to shed light upon a hitherto overlooked area: The intersection of art and astronomy in Danish art, ranging from 19th century whimsical Romantic paintings to humorous depictions in present-day art. The exhibition presented a wide range of important works by Danish artists from the late 18th century to the present day – from C.W. Eckersberg, J.C. Dahl, J.F. Willumsen, and Oluf Høst to Thorbjørn Lausten, Jakob Jensen, Mads Gamdrup, and Lotte Tauber Lassen. The exhibition was the first ever to present such a wide range of different artists under the same roof on the basis of their shared fascination with the moon, stars, galaxies, northern lights, and other cosmic phenomena. The exhibition was accompanied by a research-based 220-page catalogue that addressed topics such as art, literature, film, and astronomy, etc. The contributors included the museum staff members as well as external experts on literature and film.

Interdisciplinary education and communication activities
The education and communication activities associated with the exhibition were based on three principles:

1. The various interdisciplinary approaches should be visibly evident at the museum and be communicated via range of different media.
2. The education and communication activities at the museum must include activities aimed at many different target groups.
3. The education and communication activities must also take place outside the museums in settings where similar subjects are communicated, and the project should be represented at events that attract a different demographic than the museums themselves.

Generous funding from the Danish Culture Agency and the Nordea Foundation made it possible to prepare a comprehensive range of activities that reached beyond typical museum visitors to also reach target groups that are less frequently featured in art museums visitor statistics: Men over the age of 40 and young people between the ages of 13 to 25 – including young people with a particular interest in science. The choice of this particular target group was based on the fact that previous projects incorporating natural science had attracted more male visitors than usual. The project aimed at putting this trend to the test through more specifically targeted endeavours.

Test panels

The exhibition was supported by classic art historical education and communication activities such as public guided tours, lectures, and artist talks, and the youngest visitors were treated to a wealth of activities, tasks, and creative workshops. However, communicating scientific subject matter is quite a challenge for an art institution, for the subject attracts a well-informed audience with substantial insight in scientific matters as well as a more conventional art audience with no special qualifications within fields such as astronomy. For this reason it made perfect sense to involve qualified experts in the education and communication activities in order to ensure a consistently high level of professionalism and quality in the link between art and astronomy.

The decision prompted co-operation with Kroppedal Museum, which has offered crucial advice and insights throughout the process as well as important loans from its collection of astronomical artefacts. At the exhibition many works of art were accompanied by commentaries provided by the astrophysicist Anja C. Andersen from the University of Copenhagen. The texts described the astronomical phenomena featured in each artwork. The loans of astronomical paraphernalia (telescopes, orreries, armil-

lary spheres, and celestial globes) were accompanied by explanations written with the aid of Amatørastronomisk Forening Fyn; indeed, the amateur astronomy communities of Lolland and Funen proved important collaborative partners: they took part in exhibition-related education and communication activities at the museums and outside the museum settings, the latter in connection with stargazing tours.

The astrophysicist and educator Michael Linden-Vørnle from the Tycho Brahe Planetarium also contributed professional insights: He prepared the scientific parts of the printed education materials.

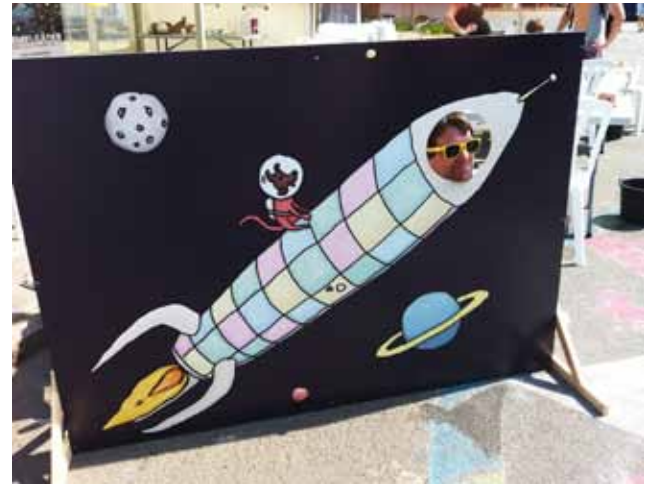
Putting the Heavens into perspective

During the exhibition run both museums staged a number of lectures and dialogue evenings where acclaimed astrophysicists offered museum visitors new perspectives on the heavens and space. The museums also offered the opportunity to explore space via a Mini Planetarium installed on-site and through collaboration with the Odense Observatory, which opened its doors to visitors throughout the exhibition period.

The international climate event "Earth Hour 2013" took place during the Odense exhibition run, and the museum celebrated the day by staging a number of science-related activities in and outside of the museum: Lectures, guided tours, a planet walk, a concert-lecture entitled "Star Music" conducted by Det Jyske Ensemble, and the astronomer Ole J. Knudsen gave a concluding speech under the open skies. Funen Art Museum co-operated with the local authorities of Odense to have the city lights switched off in the city centre and around the Odense Observatory, allowing the people of Odense to explore the starry skies through telescopes installed around the city without being disturbed by city lights.

Digital media

A range of digital media were also used to communicate scientific subject matter: A photo competition held via Flickr encouraged users to upload their own photographs of the night skies or similar motifs. All the photos submitted were streamed on screens at both museums, making them part of the exhibition itself and giving all visitors the opportunity to make their own contribution. The exhibition at Funen Art Museum incorporated QR codes that linked users to sites with scientific content (maps, films, and text), and a touch screen offered access to Stellarium, a digital planetarium that lets users explore planets and stars.



Literature, music, and film

The other disciplines incorporated in the project – literature and film – were presented in a similar manner: The exhibits were accompanied by poems and quotes on astronomical and cosmic themes, all dating from the same period as the works of art, and Funen Art Museum set up a comic book section featuring original drawings by Claus Deluran for his humorous sci-fi comic book classic “Rejsen til Saturn” (“Voyage to Saturn”) as well as a reading corner filled with science fiction comics from the main Odense library. The comic book theme was also reflected in a comic book workshop for older children, who received instruction from a professional animator. The exhibition was accompanied by music selected to tie in with the works on display. This created a soundtrack of cosmic music and music inspired by space to help communicate the exhibition’s four main themes – from Grundtvig’s hymns and Rued Langgaard “Music of the Spheres” to Stockhausen’s “Zodiac”, space-rock, and sounds from space. Both museums also hosted themed concerts. Incorporating science fiction film was a natural choice: the genre has greatly influenced and shaped our concept of life in space and can help open up many people’s eyes to contemporary visual art. Film clips and trailers offered a wealth of teasers from works ranging from the first-ever science fiction film “A Trip to the Moon” from 1901 to an upcoming Spielberg film. Collaboration with Nordisk Film also made it possible to show the world’s first feature length science fiction film, the Danish film “Himmelskibe” (“A Trip to Mars”, AKA “Sky Ship”) from 1918 created by the poet Sophus Michaëlis. The film perspective was supported by lectures at the museums and by film screenings in local cinemas (Nysted Biograf and Cafebiografen in Odense), which showed well-known science fiction films – these screenings were linked

to guided tours of the exhibitions. Funen Art Museum also took part in the Odense Havnekulturfestival (Harbour Culture Festival), where “Himmelskibe”. was shown in one of the former grain stores set to electronic music composed by Jomi Massage and Giedo Primo, who also played live to accompany the film screening.

Education materials

The many interdisciplinary perspectives reflected in the catalogue, the exhibition, and various activities also proved the point of departure for the extensive education materials prepared for 8th to 10th grade pupils, upper secondary education, and adult education. Designed to be inspirational, the materials were intended for use both at the museums and at the schools. Art and science courses aimed at teachers represented a deliberate effort to link up various disciplines in new ways – the initiative met with favourable response, and the teachers’ courses, guided tours, and printed materials all proved popular. One of the approaches taken to education and communication within this comprehensive and at times rather lofty subject matter aimed at incorporating surprising elements that also gave visitors the opportunity to take direct part in the proceedings. For example, Fuglsang Kunstmuseum hosted an event where children were invited to dance a Martian dance, and Funen Art Museum hosted planet workshops and invited visitors to sample “Alien Drinks”, moon cake, and genuine dried and frozen astronaut ice cream. Funen Art Museum moved out into the square in front of the Odense City Hall, Flakhaven, to mark the Forskningsens Døgn 2012 event (“Science Day 2012”). A vast collaborative artwork entitled “Himmelgalleriet” (“The Sky Gallery”), which prompted visitors to ponder a range

- ▶ The room entitled “Dance of the Stars, War of the Worlds 1920-1970” featured works by J.F. Willumsen, Harald Moltke, Oluf Høst and others. In the foreground is Niels Hansen-Jacobsen's sculpture Astronomy from 1893. The artist wrote the following piece to accompany the sculpture: “Astronomy: The sand-covered Sphinx of the desert with its secretive smile and wondering gaze, that is the astronomy of antiquity; still mankind measures, and wonders, and thinks to solve the infinite mysteries of the universe.”



of questions about the universe, was created under the direction of the artists' duo Janum & Falkenberg, and the work was subsequently exhibited at Funen Art Museum.

Out into the public space

Taking the exhibition project out of the museum setting prompted wide-ranging and close co-operation with local institutions on Lolland-Falster, in Odense, and with Danish art museums.

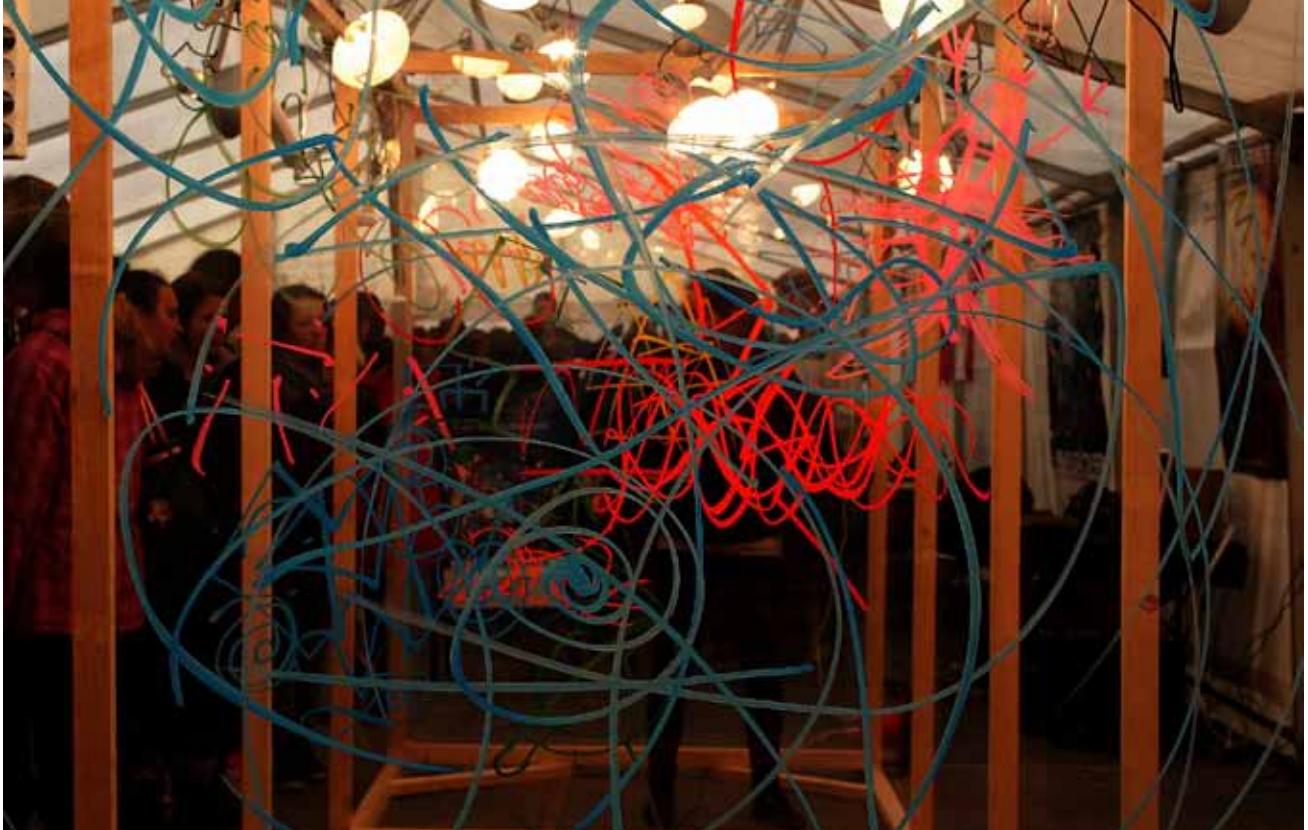
One of the initiatives involved moving works out into the public space; for example, the video work “Sort sol” (“Black Sun”) by Lotte Tauber Lassen was shown in an empty shop in Nykøbing Falster. The objective was to showcase the exhibition in the public space; the work was subsequently shown at the Music Library in Odense, which faces the very busy square Brandts Torv. Libraries became important partners for both museums: They attract a different and larger group of users and it proved a great aid by expanding their stock of books on art and astronomy, holding lectures and literary events, and exhibiting cosmic motifs taken from the library's collection of prints available for loan (Odense). Similarly, the music library in Odense held concerts and lectures associated with the “Heavenly Enigmas” exhibition. Similar ambitions lay behind the collaboration with the Odense Observatory, nature schools, and the participation in the Harbour Culture Festival and Forskningens Døgn (Science Day), where museum staff shared their expertise directly with children and adults in a combination of general information, theory and hands-on workshops.

A Satellite Exhibition

Funen Art Museum and Fuglsang Kunstmuseum have previously experienced considerable success with establishing “satellite exhibitions” with relevant museums. This supports their own research by linking it to relevant activities at other museums with particularly strong qualifications within a given subject. As regards the link between art and astronomy we wished to focus on the impact of astronomy in the art of Antiquity – a subject that could not be presented within the exhibition “Heavenly Enigmas” itself. Thus, Thorvaldsen's Museum was invited to join the project, and this gave rise to the small, but exquisite exhibition “What the Stars Say” in the collection of antiquities and to the printed guide “Follow the Stars – a guide to cosmic motifs at Thorvaldsen's Museum”. One of the most important sections of the Heavenly Enigmas exhibition was dedicated to the artists' couple Carl Henning Pedersen and Else Alfelt, whose entire body of work is more or less inscribed with cosmic signs and motifs. This prompted the Carl Henning Pedersen & Else Alfelt's Museum in Herring to show the exhibition “Stjernerdy. Kosmiske motiver i Carl-Henning Pedersen og Else Alfelts kunst” (“A Scattering of Stars. Cosmic Motifs in the art of Carl-Henning Pedersen and Else Alfelt”). In the summer of 2014 the Høst Museum in Gudhjem will show the exhibition “Høst and Orion”; this will present some of the insights provided by the “Heavenly Enigmas” exhibition's perspectives on Høst's depictions of starry night skies.

New visitors and greater interdisciplinary interest

Did the museums succeed in attracting new kinds of visitors and in generating awareness of the exhibition's subject? Very much so! The close co-operation between



Funen Art Museum took part in the Forskningens Døgn 2012 event, where the artists Erling Janum & Lars Falkenberg oversaw approximately 1,500 visitors as they created the work "Himmelgalleriet" ("The Sky Gallery") accompanied by music by Das Rattenpack. Visitors were asked to draw a question about the universe and to write their responses on plexiglass sheets.



The sculpture room featuring more recent works by e.g. (l to r) Lotte Tauber Lassen, Anders Brinch, and Kirsten Klein.



many different professions and institutions was crucial for the successful shift in the audience demographic. The most innovative aspect concerned the education and communication activities outside the museums themselves. These initiatives provided a welcome opportunity to break down the barriers that can so easily exist between a classic art museum and the city in which it is set, and they have yielded new ideas for future activities and how they may be prioritised.

Last, but by no means least: The ambition to create an exhibition that would also appeal to those with a particular interest in science was fully realised when the Tycho Brahe Planetarium showed a selection from "Heavenly Enigmas" in the autumn of 2012, allowing the exhibition to enter into a dialogue with the venue's other, science-based activities.



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Un-Curating an Exhibition on the War in Afghanistan

Thoughts on the Importance of Hiding from the Audience

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Can museums of the humanities and science use the emotions and the sympathetic imagination of the visitor to enhance the quality and experience of their exhibitions? Can we formulate some basic guidelines for doing so? This article attempts to explain the reasoning behind the decision to focus on engaging the emotions of the visitor without compromising the ivory tower.

Museums and Pathos

Have you ever visited an exhibition that suddenly – intentionally or unintentionally – touched a nerve and engaged you emotionally? Most people have, since art exhibitions in particular are meant to do just that. Thereby mediating concepts such as beauty, passion, love; thus inviting the visitor to connect deeply with their own humanity. By con-

trast, museums dealing with the humanities and science often deliberately try to avoid pathos as it might distract the visitor from hard facts and/or compromise the academic credibility of the museum, thus damaging the foundations of the ivory tower.

One notable exception – but not the only one – is exhibitions dealing with war. Although the fact and figures of war are not in themselves emotionally engaging (unless you are a tabletop war gamer or computer buff), warfare is by nature an emotional undertaking by virtue of the fact that the people involved often deal with almost every possible extreme of human existence. Those extreme conditions are exactly what make the “face of war” particularly pathos-filled compared to the life story of your average peasant (no offence of living or dead peasants intended).

The Concept

On 1 September, 2011, an exhibition on the post 9/11 war in



© Søren Klok, No Parking Production

Afghanistan opened at The Royal Danish Arsenal Museum in Copenhagen. In an attempt to mediate the complexity, chaotic nature and human aspects of the war in Afghanistan, the exhibition attempts to mediate the experiences and personal stories of Danish soldiers fighting the war, their largely undefined “enemy” counterpart, and the Afghan civilian population.

The exhibition ended up as one large 700 m² full-sized diorama separated into smaller departments or “rooms”, each representing a specific location or landscape in Afghanistan. To supplement the theatrical illusion the lights change in a simulation of day and night, and the exhibition is backed by ambient background sounds. By having all five senses turned on, the visitor would be more inclined to explore, and by exploring the visitor would find the stories that were hidden on iPads and behind corners in this Afghan micro cosmos.

Attempting to mediate the reality and complexity of the war in Afghanistan by using a classic exhibition display of objects, photos and text, seemed an insurmountable task. But by realizing the power of the personal story and with an aim of stimulating the visitor to form his or hers own opinions and perhaps challenge their own convictions, we chose the exhibition layout previously described. We thus aimed at removing the visitor from the museum “space”, taking them as close as we could to an Afghan context, before unlocking the exhibitions full storytelling potential.

The Consequences

Such an approach holds no novelty in itself. What seemed new was the totality of it. From the moment we decided on the concept we concentrated almost all our energy at deliberately removing the museums curatorial “voice of authority” from the exhibition; removing anything that could interfere with the direct communication between the Afghan “film set” and the audience.

We thus worked very hard at un-curating the exhibition as much as possible. The soldiers would “design” the physical

interior and appearance of the exhibition; museum texts and photos would be hidden from view unless they related directly to the diorama setting and most importantly, the individual stories would be told by the protagonists themselves using video displayed by video projectors or on iPads.

Don't Patronize

This approach was found to be of crucial importance as interference from the “museum” would risk jeopardizing the authenticity of the protagonist's. As much as curiosity and wonder can facilitate the visitors search for knowledge, moralizing and obvious attempts to challenge the convictions and beliefs will send the visitor out the door before you can say “amusement park”.

Brilliantly formulated by Andrew J. Pekarik from the Smithsonian Institution this means that: “...people come to museums to construct something new and personally meaningful (and perhaps unexpected or unpredictable) for themselves. They come for their own reasons, see the world through their own frameworks, and may resist (and even resent) attempts to shape their experience.”¹

In conclusion, I put forward the following: One crucial area where museums have an advantage over amusement parks is the museums ability to engage the visitor emotionally. If museums of humanities and science choose – which I believe they should – to work more (although definitely not exclusively) with pathos in exhibitions, they have to abide by some of the rules that apply to the mediation of art: Try to interfere as little as possible with the direct exchange between the visitor and subject. Don't try to influence the visitor's interpretation of his or hers experience, and never ever tell the visitor how they are supposed to feel about it.

1: Andrew J. Pekarik, “From Knowing to Not Knowing – Moving Beyond “Outcomes”” in *Reinventing the Museum – The Evolving Conversation on the Paradigm Shift*, ed. Gail Anderson (Lanham, MD: AltaMira Press, 2012), 401.



The Centre Family

Crossing the Border

Dr. Nick Winterbotham, Chairman of GEM (Group for Education in Museums) nickwinterbotham@aol.com, twitter account name @nickwinterbee

- *A-ha!* Said the Danish border-guard the very first time I drove from Germany to Denmark.

- *My very dear friend, Mr Winterbotham! How very nice to meet you. Ho Ho Ho..*

- *HAVE we met before?*

I was bemused but strangely he wasn't. In fact he was so happy to meet me, he had to share his joy with the other frontier policeman.

- *Ha ha, ho ho ho. How's Miss Sophie? Welcome to Denmark, Mr. Winterbotham!*

I FELT welcome, but also completely bemused and it would be another couple of hours before a Danish friend in Nyborg put me out of my misery by explaining about the New Year's Eve phenomenon that is "Dinner for One". For those of you NOT familiar with the 15 minute slapstick routine where James the Butler (played by the long dead Freddie Frinton) gets drunk while repeatedly having to drink formal toasts to an ancient Miss Sophie while navigating around a tiger-skin rug. You clearly don't come from the North of Europe or have been abroad for the last 40 years on New Year's Eve.

My Nyborg friend's surprise came from the fact that we British were completely unaware and had never clapped our eyes on this seasonal programme and, worst still, that Winterbotham is a relatively unusual name, and not exactly current in the UK!

This was a cultural goulash of a high order.

A British comedy routine in English, introduced in German by a German TV host, viewed in Danish by a family one of whose grandmothers was French, in a routine full of silent gags, but with the universals of intoxication, pratfalls and innuendo. AND with a completely uncomprehending context of cultural significance.

I had missed the point and I expected the Danish to be so comprehensible! Most Danes speak English slightly better than I do, I've always watched Danish films and detective dramas, I'm an expert on all three seasons of *Forbrydelsen* and two of *Borgen*, and ANYWAY, I AM Danish or at least 99.95% of my DNA is. From the 9th century onwards there have been more Danish chromosomes in England than in Denmark! If July and August in Denmark resembles a British tourist invasion, we are not just getting our own back - we're coming home!

Language is one barrier to empathy, and culture can be another and even if the context is not confused, then the incomprehension of just one word in any sentence is sufficient to render the whole communication inaccessible. After all, even when people speak the same language, it is a generally agreed rule that

England and America are two countries divided by the same language.

If what we say is complicated enough, then body language is a whole new realm ripe for confusion and to any of us in the profession of portraying culture, heritage and science, there is every opportunity for making mistakes, promoting misunderstandings and distorting messages to the point where we cannot be sure WHAT or even IF we have communicated at all.

There are those that point out that "we cannot NOT communicate" and further that "our communication is the response we elicit." and therefore however good our intentions may be and however detailed the content, what people take away from what we offer is uncontrollable, unknown and very often unknowable.

The inference I take from this is that the interaction itself is principally what matters. That people engage with what we offer REALLY matters and if from this they experience a level of transformation, insight and even learning - these are the icings on the cake.

In this great conference our theme is Museums across borders.

We might have said 'frontiers' perhaps and, if so, we could address not just the borders that divide and define our identity, language, currency and prosperity, but the internal frontiers that we have to transcend in order to take a risk at learning.

A contemporary English poet, Mick North, has a couplet; "and across the frontiers of darkness Will there always be safe passage for the smugglers of light"?

Are WE going to be the *smugglers of light*? And what is the *darkness* we have to address?

Luckily for us in our profession, whether we are welcoming our audiences face to face or on-line, they generally present themselves because they choose to. We may have a moral obligation to promote our truths and our narratives, but most often we don't have to overcome an inertia of reluctance. However, we DO want to TRANSFORM, don't we?

Let's consider the predicament of that most potent of learning groups - the visiting family! What frontiers must they cross in reaching for the Shangri La that is learning - and even learning as a family?

While we're wrestling with this, I'd like to briefly introduce the Group for Education in Museums to you - our UK heritage learning charity that has a new manifesto in the making. We hold the following to be self-evident:

- Our heritage is not about things it is about people.
- Everyone has a right to know about and be at ease with heritage.
- Heritage embraces the past and present of all cultures.
- Heritage is essential as the cradle of everyone's tomorrow.
- Heritage encompasses all literature, science, technology, environments and arts.
- The multiple narratives of heritage deserve respect.
- Learning is a journey; not a destination,
- Heritage learning is an entitlement for everyone.
- Amongst the providers, the development of learning skills and techniques must be a perpetual excellence.
- Learning is not simply a justification for cultural spending; it is the ultimate justification for cultural spending.

Naturally, you may want to debate this and if so, I'd be delighted to transcend the geographical and electronic borders in doing so - Please get in touch; it'll be great to hear from you.



◀ CAG.
Clore interactives

So, back to our visiting family confronted with, say, a science exhibit. In the finest of post-modern established interactive practice the exhibit begs to be played with and even sets a challenge that might be appropriate for old, young, active, contemplative, those with small hands, those with lofty intellects or all of these.

Let's consider the learning frontiers for a moment; the personal and group barriers. Are we seriously expecting our family to betray ignorance, challenge, ineptitude, error, embarrassment and potential failure to each other and to the rest of us? Well, yes we are, in brief.

So why should they even start? We will never entirely know the answer to this - let's face it, THEY won't entirely know. They may however have developed a number of different strategies that drive them on. For example:

- Mission – we're rising to this challenge, if a bit reluctantly to start with.
- Resilience – we're tired and have very different interests, but let's try this as a team.
- Team-working – we can accept that different players bring different strengths – we may even allow a bit of healthy competition to spice up this experience.
- Experience – we may yet bring to bear our entire lives spent in problem-solving.
- Digital cognition – we're happy thinking with our fingers, or even adopting a hands-on trial and error approach.
- Anxiety management – as we work we're overcoming shyness, reserve and even self-esteem issues.
- Spectating – I'm really enjoying watching my family enjoying themselves together like this
- Flow – we're on it, we get it, and don't anyone else interfere, please.

- Pay-off – yippee, we cracked it, we're the champions, we're off... hooray! What's next?
- There are lots of other strategies.

The point to notice is just how many different approaches and processes may be attached to a single exhibit. Most museums have hundreds of such opportunities whether interactive or contemplative, intuitive or counter-intuitive. And unless you pay close attention to the visitor, you may not even know what these are!

I wrote above of the frontiers that define identity, language, currency and prosperity.

I believe that in museums and art galleries we very readily come face to face with our own identities – how we choose to behave and learn, our likes, our dislikes and what we choose to identify with here and now. The language we use in museums is often non-verbal – the setting, architecture, design and layout of what we offer on site and on line. The verbal language REALLY matters because in it we betray our own prejudices and ambitions and the currency we need to trade in (as far as we can) must be that of our audiences. The closer we get to them and how they trade in their hopes, recreation, ambitions, thinking, identities and sense of play, the more we are likely to offer a genuine transformation. The prosperity that emerges from this may be a richer world, at peace across borders, at ease with our cultural diversity, more readily engaged with helping each other and enjoying the universe of learning together.



People take centre stage at Moesgård

Pauline Asingh, head of exhibitions at Moesgård Museum, pauline@nytmuseum.dk

Moesgård Museum uses interdisciplinary, innovative, and creative development processes to challenge conventional notions about cultural history exhibitions. Focusing on the people and lives behind the exhibits, the museum wishes to create opportunities for identification and involvement. The exhibition "Seven Vikings" staged in 2011 served as a test run of the new approach.

Moesgård is currently in the process of constructing a new museum building, which will welcome its first visitors in the autumn of 2014. Extending across 15,000 m² and designed by Henning Larsen Architects, the new building will give the museum ideal visitor facilities and offer a unique setting for presenting many lifetimes' worth of research, excavation work, and ethnographic and archaeological expeditions. The new architecture will offer the optimum setting for an international museum that presents exhibitions with a wider scope than ever and takes an innovative

approach to education and communication activities.

Genius Loci

As an archaeologist with a particular interest in careful and detailed study of the colours and composition of soil strata, in recording and interpreting all the things that lie hidden beneath the surface, one develops a keen sense for linking up fragmentary material. Archaeologists work to verify past realities on the basis of studies of archaeological objects and the circumstances of their discovery. The relics observed, excavated, and collected are infused with life out in the field through the archaeologist's gaze and interpretations. The traces and objects are given voice in the landscape and contexts where they emerge, forming a vast, vibrant narrative. All this is quite clear for archaeologists who are out on a dig. We can interpret our observations and discoveries, and we can see the past rising out of the earth, alive before our inner eye. Out there, among colourful layers of earth forming intricate and informative patterns, with plastic bags full of dirt-

- ◀ Museum visitors join the main characters as they set sail for destinations abroad: York, Kaupang, Volga, Ingelheim, and Mecklenborg. The boat is steered by rudder, and navigation is done by reference to landmarks and a sun compass/bearing circle. From the exhibition Seven Vikings.

- ▶ The Moesgård Museum's new building is located in an area of outstanding natural beauty north of the old manor house of Moesgård. November 2012.



encrusted finds that have only just been seen the light of day again, and enthusiastic field archaeologists hunting for traces of how life was led in the distant past, their enthusiasm is infectious and all presentation efforts thrive. It is easy enough to pique and hold the curiosity of a group of visitors spanning three generations when they stand on the edge of a dig where riddles of the past are being solved. Even a rusty fishing hook or a knife blade almost indistinguishable from present-day versions can, millennia after they were made, evoke visions of our ancestors' lives in settlements right here and on the coastline where we continue to fish for cod and plaice today. Objects are imbued with life and historical significance when they are viewed at the site where those lives were led, allowing us to identify with people from the past. The sky, the ocean, the singing birds were all there back then, too. Love and happiness, cold, fear, and hunger was there as well, and we feel the presence of people from the past. Quite naturally, museum visitors expect us as museum professionals to be able to tell the story of these people, objects, and cultures in ways that feel relevant to them.

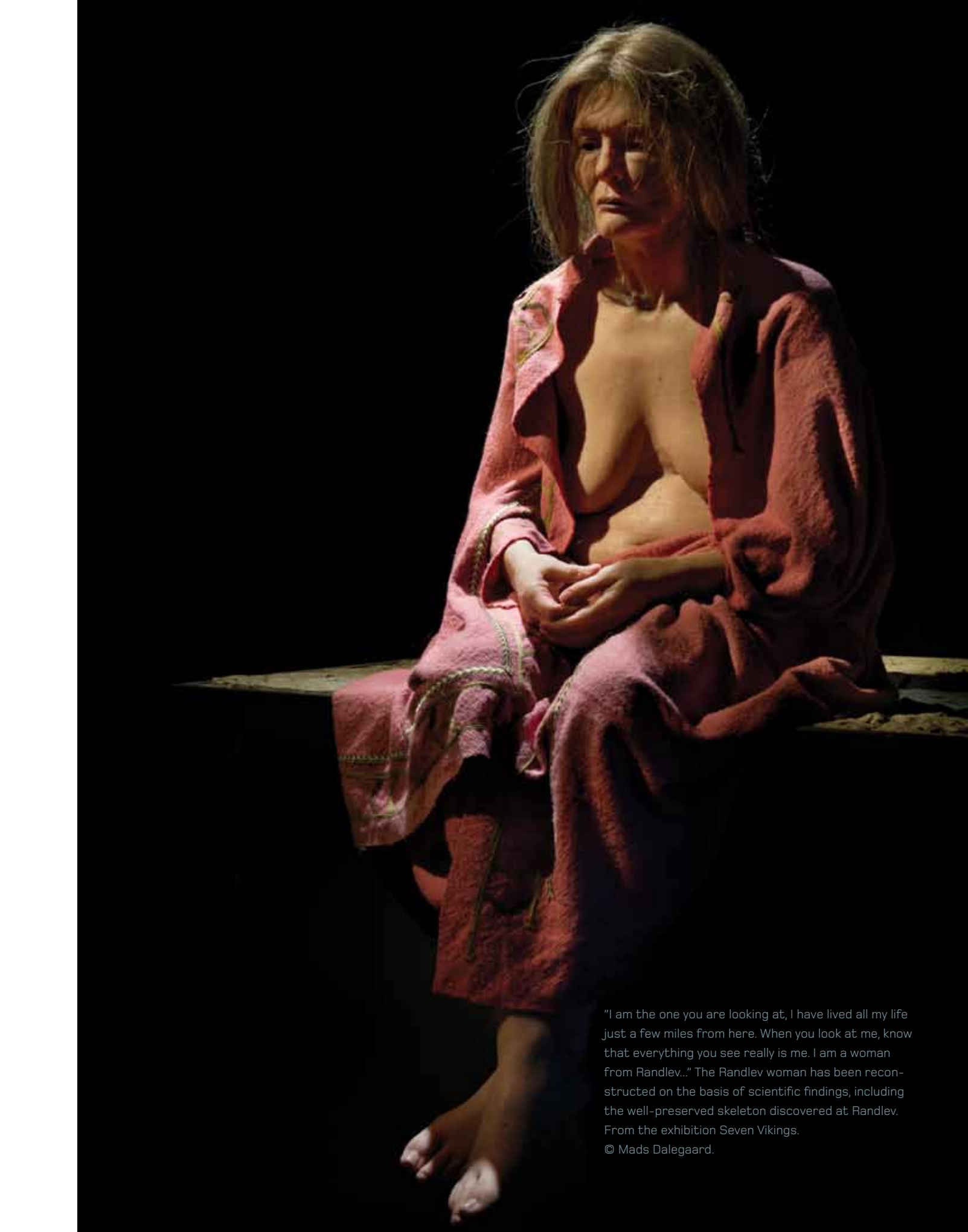
Objects in a museum

At the museum we take stock of things. We list finds and soil strata in tidy columns, we clean and number shards of pots, fishing hooks, and spinning wheels, giving them their appointed places within the overall chronology of history and, subsequently, in the museum storage facilities. Meanwhile, the genius loci and the full story still linger outside, in the landscape itself, in the memory of a visit to an archaeological dig.

It is difficult to retain the stories of objects in their afterlife at the museum. We become engrossed with their typology and chronology and with our desire to place

them within the correct cultural and historical context. We do not see ourselves as having been put here to tell the stories of people; the banal stories of people just like us, living in different times, in different cultures, climates, and landscapes. That is why our exhibitions often become presentations of archaeological results; sober narratives – told in texts and pictures – about archaeological realities. We become cautious in our interpretations when we present our findings within a museum setting and in exhibitions that will be viewed and assessed by all and sundry. The written word demands much greater commitment that the simple immediacy of a story told out in the field. Scholars become hesitant to employ interpretation and vibrant presentation when things get truly serious.

Given that we find it so difficult to transpose the stories from the excavation site to exhibition settings we tend to take our point of departure in the object, in the spinning wheel or the knife, and to take a qualitative and quantitative approach to our selection process. Let us by all means show ten spinning wheels now that we have so many of them lying around anyway, and let us show lots of knives – the aesthetically pleasing and/or well-made ones, of course. The criteria for selection is not concerned with the authentic or historical context. Form, typology, and aesthetics govern the selection process. The texts on the wall speak of technology, places of discovery, and materials. They speak soberly, often without any passion or enthusiasm. We become afraid of engaging in real-life, vibrant storytelling, or perhaps it is simply too difficult to evoke atmospheric narratives and provide scope for real involvement within the physical setting of a museum. Some believe that such things are too unscientific – even though a living tale told with verve, presence, and immediacy should by rights constitute the most objective way of communicating how people lived in the past.



"I am the one you are looking at, I have lived all my life just a few miles from here. When you look at me, know that everything you see really is me. I am a woman from Randlev..." The Randlev woman has been reconstructed on the basis of scientific findings, including the well-preserved skeleton discovered at Randlev. From the exhibition Seven Vikings. © Mads Dalegaard.

Lost stories

The crowning glory of the Moesgård Museum collection, the bog body known as the Grauballe Man, was to the best of our knowledge sacrificed to serve some greater purpose and laid to rest in a bog. These events took place in the Pre-Roman Iron Age, around 290 BCE. Back when the Grauballe man was still alive great forces were believed to be at play by lakes and bogs. The museum vaults are full of remnants of sacrificial meals from that period, of parts of dismembered animals placed in the bogs alongside human bones and decapitated horse heads, as was discovered in e.g. Fuglsøgaard north of Randers. We have also found sacrificed dogs tied to large stones laid down in the bogs near Hedelisker north of Aarhus, accompanied by human bones and a mighty phallus carved from wood. All these finds testify to dramatic events, to performances and violence enacted in connection with sacrificial ceremonies honouring spirits or gods then believed to affect the lives and fertility of man and beast. Today these objects are presented in display cases accompanied by brief, stringent texts informing visitors that they were offered up in sacrifice to higher powers. The shards and bones in themselves do not command much attention in the museum setting, for they are rather unremarkable to look at in themselves.

Visitors get no sense of the actual story, of the action that took place out in the boggy landscape; the objects in the display case and the sober texts that accompany them conjure up no visions, make no appeal to the senses. But these finds are part of a terrifically exciting story that deserves more than a simple, conventional exhibition set-up. The aesthetically attractive finds – those made of gold or other precious metals, or those whose function can be clearly deciphered – command attention by virtue of their visual appearance. As do skeletons and dramatic items such as imposing weapons or emotionally moving clay figures that resemble animals and people. Such objects evoke emotional responses and prompt a sense of relevance and identification.

We have a tradition for co-operating with architects when presenting our stories and discoveries within an exhibition space. Quite naturally, architects and designers apply a specific design aesthetic to the materials, and in recent years this has made exhibitions about cultural history grow increasingly minimalist and strictly orchestrated in appearance. Form and design have been of paramount importance, and to some extent the scholars have failed to nip sufficiently hard at the architects' heels in order to protect their own research and professional interests during the exhibition process. Objects are arranged in carefully designed mounts, frames, and settings, presented like art objects and supplemented by very brief, strin-

gently cropped information. Only a rather limited circle of museum visitors with particular interest in the subject will possess sufficient knowledge to be able to recognise the story told by the objects. A few prefer to imbue objects with their own narratives and interpretations or to simply view them, but this, too, is only a very small group among the total number of visitors.

Historical objects hold so many great stories within, and those stories should be featured in the exhibitions. The museum staff must hang on to the enthusiasm that surrounds the field work, the excavation itself, and make sure that those stories remain alive all the way through to the final exhibition. We must also regard education and presentation as being equally important as research. Taking our point of departure in the objects and our research we must dare to go out on a limb and to present our take on the wider stories and contexts, fully aware that other interpretations are possible, but that this scenario is the most likely right now. Only in this way can we communicate stories that are immediately relevant to visitors; stories that prompt involvement, identification, and reflection. We must pour our heart and soul into the exhibitions, unafraid to unleash our enthusiasm like we do at informal gatherings at excavation sites. A dedicated, genuinely eager scholar can convey her or his message in a way that engages and captures the audiences. Our presence should be felt in the exhibition, and new technology can help this happen.

People take centre stage

Future exhibitions at Moesgård Museum will focus on people and stories. They will incorporate new tools and devices in their presentation, education and communication efforts, they will provide a setting for rewarding social experiences, and they will allow new scope for learning, involvement, expression, and reflection. The exhibitions will in effect be carefully staged and orchestrated experiences, and the overall objective is to provide a richly textured experience. To ensure that all generations can enjoy these exhibitions together, the education and communication efforts aimed at all age groups will be integrated in every section of the exhibition.

The exhibitions will be arranged in chronological order, but visitors are free to choose whether they wish to follow this chronology or to proceed directly to selected periods or themes during their visit. Special attention will be focused on the museum's major research projects, meaning that the exhibitions will not simply constitute an overview of archaeological periods, but will also provide in-depth insights into a given area of discovery, research project, or theme. The stories are not constrained by the national

The sleepers. The first encounter with the main characters of the exhibition *Seven Vikings*.

© Mads Dalegaard.



borders of Denmark; they reach out into other cultures as the exhibitions take a global view of relevant stories.

The exhibitions will speak directly to visitors through stories, narratives, and activities, and we hope that this will generate greater fascination with, attention to, and discussion of the exhibitions' subject matter. The characteristic traits and stories of individual periods and themes will be brought to life by models, storytelling, light, sound, digital devices, and animated stories. We will also create more reconstructions of people from the past, allowing visitors to mirror themselves in their lives. Today it is possible to create very accurate reconstructions of people from the past. This can put us in close proximity to prehistoric man, and scientific research allows us to home in on how they lived, on their diet and diseases, on nature, climate, and other fundamental conditions of their life.

Within the structure provided by our overall concept we will create exhibitions that vary greatly in their approach to and presentation of their subject matter. Characteristic features of different periods, central finds, and key stories will govern the physicality of the presentations and how the narrative is embodied in the setting. The finds and research associated with individual periods and themes –

the stories – will form the basis for the exhibition design. Individual sections will vary greatly: some sections will be very elaborate, while others will be calm and subdued, inviting quiet contemplation. The form is governed by the look and feel of the objects and themes in question. The exhibitions are developed and constructed in close co-operation with architects, scenographers, and other professionals who specialise in unfolding narratives in space.

Production Lab at Moesgård

Instead of taking the traditional route of outsourcing various exhibition tasks to subcontractors, consultants, and exhibition companies Moesgård has established its own in-house design studio; our own on-site creative enterprise. The studio involves e.g. exhibition architects, scenographers, IT designers, and professionals within the spheres of animation, game design, and film to ensure that the museum has a dynamic team with extensive expertise on both communicative and technical matters. This establishes close co-operation between all the professional groups involved in the projects and enables us to set up working groups that cut across conventional professional boundaries and have the potential for opening up new avenues within the realms of museums. The set-up also



accommodates the overall visions, which will demand more complex education and presentation activities due to their focus on themes and on flexible, individual communication.

The exhibition "Seven Vikings"

In 2011 the anniversary exhibition "Seven Vikings" gave Moesgård the chance to look ahead and to give audiences a taste of things to come in the new museum. The objective was to test and evaluate trends within the new concept as well as some of the tools and devices that we expect will shape future exhibitions. The project also offered informative insights into what it means to work across different professional categories and skill sets.

Seven Vikings presents a story about the Danish Viking Age, breathing life into tales from Viking-era Aros (Aarhus). The staging and methods used for the presentation drew on e.g. the world of theatre, aiming to give visitors an active role, to make them relate directly to lives as they were led in the past, and to give them a multi-faceted experience. New technology provided intimate insights into the lives of seven people who lived in or visited Aros at some point in the 10th century, allowing visitors to follow them on intense journeys through Aros and out into the wide world inhabited by the Vikings.

Hikuin, Arne, Tove, Harald, Reginbrand, and the people of Randlev

The seven people each represent an important archetype or institution from Viking society: the craftsman, the merchant, the adventurer, the peasant woman, the monarch, and the church.

Visitors follow one of five characters through a dramatisation of that person's thoughts/ideas/actions/experiences in Aros, on journeys to faraway shores, and when meeting exotic cultures and landscapes.

The exhibition offers visitors insight into the everyday lives of Vikings, into important trends and events during the period, and into the globalised world inhabited by the Vikings. The differentiated narratives allowed visitors to have five entirely different experiences as they progressed through the exhibition. The stories told were based on our extensive fount of archaeological knowledge, and quotes from sagas, songs, and chronicles gave voice to the Viking era.

"Seven Vikings" was a collaborative effort that involved many different professions: a stage director, a scenographer, a lighting designer, an interaction designer, a cinematographer, animators, and archaeologists.



Monks Making Museum Exhibits

Stephanie Nordby, Director of Smithsonian Center for Education and Museum Studies, snorby@si.edu

This is the story of my experience crossing borders – between museums, countries, and ways of knowing. I worked with Tibetan monks, American scientists, and Smithsonian and Exploratorium educators on creating science exhibitions.

The program was inspired by His Holiness the Dalai Lama, who invited western scientists to teach their subjects to Tibetan monastics and to engage with them in dialogues about fundamental questions. How was the universe formed? How do we perceive the world? What is our responsibility for the environment? In the course of ten years, American scientists visited India for three weeks each year and taught a cadre of thirty monks from twelve different Tibetan monasteries in exile.

The monks wanted to share what they learned with other monks, the Tibetan community, and a western audience. Exhibits were one way of telling this story. Because of their rigorous schedule for studying, teaching, praying and meditating, and community service, work on the exhibits was limited to a couple of hours at the end of each day of the annual three-week workshops.

“The World of the Senses”

The first exhibition, “The World of the Senses,” presented Tibetan Buddhist and scientific explanations for how we perceive the world. The exhibit followed traditional museum methods – it presented a narrative, images and objects with labels, and interactive experiences. The monks themselves curated and crafted the exhibit, with help from Tibetan community members, so the exhibit reflected their own purpose and values.

Tibetan painters illustrated the ideas, incorporating traditional practices usually reserved for temple paintings. Instead of a permanent display, the exhibit had a limited run of several days, so that the monks could be on hand to conduct demonstrations and engage visitors in discussions.

The colors, arrangement of panels, and selection of objects reflected Tibetan Buddhist ideas as much as the exhibit’s focus on deities associated with each of the senses. The monks were sensitive to the use of resources (they used local talent and readily available materials whenever possible) and they worked efficiently, creating the initial design plan and script in a few weeks and then refining through social networks over the course of a year. They learned the basic principles of museum design from museum experts, but then shaped the exhibit based on their own values, traditions, and constraints.

Exhibition “on tour”

The exhibition opened at the India Habitat Center in New Delhi and then travelled to the Library of Tibetan Works and Archives in Dharamshala, the Exploratorium in San Francisco, and the Drepung Loseling Monastery in Mundgod, India. The monks reached an even larger audience by making photographs of the panels and printing the images on canvas for a duplicate exhibition at Shechen Monastery in Kathmandu, Nepal. These images were also used as illustrations on teaching posters that were broadly distributed to science centers within monasteries.

A new cadre of thirty monks and nuns is now at work on a second exhibition, in which Buddhist teachings and scientific evidence are again brought to bear on a single subject. This time the subject is climate change. The initial plans are to create an exhibit that is easily reproduced and adaptable, with groups from each monastery adding their own thoughts about environmental change, local impact and local actions.

The exhibit-making methods

My biggest challenge in the project was deciding what to present as examples of exhibit-making methods. Many of the monks had never visited a museum, so describing the very basics of the museum-going experience was difficult. At the same time, I was limited in my knowledge of their traditions. I hesitated in presenting principles of design, fearing that I would therefore limit the possibilities. I was hoping they would bring their own unique voice to the exhibit.

At one point some of them took me to task for not providing enough structure and advice. I learned that I was worrying unnecessarily: I realized that I should present what I know and trust that they would make decisions and modifications based on their own ideas.

I also observed that monks and Tibetan students interact with exhibits in unexpected ways. You can see this for yourself in a video clip (<http://www.youtube.com/watch?v=YG3VLPPrhuH8>) of our first test of an exhibit prototype on how we sense sound.

Everyone involved in the collaboration was affected by it. Bobby Sager, the funder for the program, recently published a book titled, *Beyond the Robes*, in which he tells the story of the Science for Monks project through photographs and short essays by participants. Some of the scientists describe the dialogues as a coming together of the scientific concentration on the physical world and a religious exploration of the metaphysical. Exhibit designers

reconsidered how and why exhibitions are made; making the exhibition with a community rather than for a community. Educators saw the act of learning in a new light by observing monks' vigorous debates, deep and reflective analysis of texts, and genuine collaboration. Chris Impey, a scientist at the University of Arizona, video-taped the monks working on a difficult problem and resolving the problem in a way that might be called communal. He shows this video to his graduate students as a model of what the students should be doing. (You can view this video at <http://www.youtube.com/watch?v=D2FuymOZKFs>).

But what is most memorable is the constant joy and laughter as monks learned about science. I have been a teacher at many levels and in many settings for over thirty years, and although I believe in the joy of learning, I have never seen it realized so fully.

Time for deep reflection

I don't know if the lessons learned from this project are easily transferable outside the monastic community, because Buddhist traditions were central to what happened. But I do know that some practices that contributed to the exhibit's success might be applied to any program. The project evolved over a ten-year period and enjoyed a long-term commitment by the Sager Foundation.

There was time for deep reflection by everyone on what was working and what wasn't, and some formal evaluation of program elements. Every day during the workshops, a team of Buddhist leaders and secular partners would share meals and share ideas.

The project had consistent, committed and balanced leadership under Geshe Lhakdor, Director of the Library of Tibetan Works and Archives, and Bryce Johnson, part-time program manager for the Sager Foundation and a scientist and educator at the Exploratorium.

The responsibilities of each participant and partner organization were clear and consistent and everyone honored them.

The administration and costs of the program remained modest, with an emphasis on using local resources whenever possible.

Five Smithsonian staff members participated in the program: An exhibit fabricator, a designer, a biologist and two educators. All of us made a commitment of two full weeks of work during the workshop, with planning meetings before and some consultation afterwards.

We all agree that this was one of the most rewarding experiences of our careers. All of us feel we received more than we gave and would do it again, gladly.



- ◀ In Tørskind gravel pit children are messing gigant sculptures with their bodies.

From Three to One

Interdisciplinary unity at the Vejle Museums

Trine Grøne. Director and team leader for the education and communication team, the Vejle Museums, trigr@vejle.dk

On 1 May 2012 three separate municipal institutions – Vejleegnens Museer, Vejle Kunstmuseum, and Vingsted historiske Værksted – were joined to form a single museum. In this context education and communication activities were given central importance internally and externally as a main driver of future interdisciplinary and interdepartmental cooperation at the new united museum.

Interdisciplinary education and communication in future

On 1 May 2012 the Vejle Museums were merged. The date also marked my first day on the job at the Vejle Museums. The new organisational set-up after the merger is a team organisation where two out of five teams are specifically dedicated to education and communication. The Children and Young Adults Team is charged with developing school services aimed at primary and lower/upper secondary education, while the Education & Communication Team is charged with developing public activities and events for all target groups – covering all the fields presented by the unified museum.

We presented ourselves with a challenge: To develop new, forward-thinking education and communication activities

that respect the individual units' distinctive traits and the wealth of useful experience they bring with them. Three institutions – each with their own traditions, culture, and fields of professional experience – now needed to think and act as one, joining forces. However, the three merged institutions had operated according to different annual cycles and were aimed at different target groups. This entailed practical, logistical issues; we had to navigate disparate annual schedules and to accommodate different ways of thinking and different approaches to education and communication activities.

Team training and development sessions

As part of the overall merger process the new collaboration between the two education and communication teams was opened by two training courses hosted by external consultants in November 2012. This gave the two teams the chance to get to know their future travelling companions before the journey into the Vejle Museums' future education and communication activities began in earnest. The objective was partly to identify the professional competences available in the teams and to formulate an overall vision for the Vejle Museums' education and communication activities, and partly to obtain tools for developing new initiatives across teams and professional boundaries.

The team training and development sessions in November helped the two teams establish a joint platform for creating education and communication activities as well as mutual familiarity with the three different institutions that now constitute the Vejle Museums. In any merger process – and in all interdisciplinary development projects – it is always important to allow the time and resources necessary to become thoroughly acquainted with each other’s professional areas of expertise and experience. The two training courses gave everyone a clear overview of who we are and what we are capable of. This prompted a joint objective: The Vejle Museums want to be known for engaging, high-quality education and communication activities infused with energy and edginess – and we have established a shared creative toolbox full of methods that we can use when developing new initiatives.

Benefits of the interdisciplinary approach

One of the benefits of working across established barriers is that our differences allow us opportunities for mutual skill-raising and practical aid. Working with the external consultants also showed us how we can do more – and different – things when we work together, and that there is a great wealth of ideas to be had from the two teams. There is great openness towards working across professional boundaries and with new colleagues. Since December the two teams have, jointly and separately, developed a new, common programme for education and communication activities; the underlying objective is that the museums’ various professional fields of expertise will create added value in the form of better, innovative education and communication efforts.

We now work in smaller working groups charged with developing education and communication activities for the entire institution (e.g. school services, exhibitions, events, etc.). The groups have been composed to include representatives from all units and professions whenever possible. The objective is to experiment with how interdisciplinarity can enhance education and communication within each area. Of course we expect to find practical challenges when we develop new initiatives, especially since we must also handle the exhibitions and initiatives planned

before the merger was made. We have already taken the first small steps.

Interdisciplinarity will now be incorporated in future co-operation with several institutions in Vejle (including Stadsarkivet, an upper secondary school, and Sprogcenter Vejle). We have involved users in the current temporary exhibition at the art museum. The two teams have made decisions on projects that will cut across the different museum units in 2013 (including the Spotlight festival). Very importantly, we have acquired a new perspective on how we can enhance our education and communication activities internally and externally through interdisciplinary co-operation.

Greater relevance to more people

At the Vejle Museums we want our education and communication activities to engage the users. They must reflect a high level of professionalism and knowledge, but they should also offer rewarding social interaction and sheer fun. We have talked a great deal about involvement and about a sense of community, and about how education and communication activities should prompt visitors/users to get involved on a practical, mental and physical level.

Internally, the ongoing process shared by the two teams creates opportunities for a greater sense of cohesion and for more consistent communication, for the education and communication teams co-operate with other teams as regards research and the practical, technical, and administrative tasks associated with education and communication. Creating new pathways of co-operation in a new organisation involves a long process of learning.

Externally, education and communication activities serve an important function. We believe that by cutting across the various units and professional areas found at the Vejle Museums, such activities can open up the museum to more users than ever before. In the years to come we will explore the opportunities for staging innovative education and communication activities in the fields where culture, art, and archaeology intersect. We hope that our interdisciplinary approach will create activities that will feel relevant to more people than ever before.



▲
Drawing showing a reconstruction of a 10,000 year-
old settlement near Bølling Sø.
Drawing by Sune Elskær.

New initiatives at Museum Midtjylland

Tinna Møbjerg, Director, Museum Midtjylland, tinna@herningmuseum.dk

In 2012 Museum Midtjylland worked with two education and communication projects that cut across several departments and across the realms of archaeology and recent times. One of these projects, "Digitale Tråde over Landskabet" ("A Digital Web Across the Landscape"), was launched in June and consists of a smartphone application that makes it possible to transfer the museum's education and communication efforts to sites outside of the museum's own walls.

The second project, entitled "Rejsen tilbage til fortiden" ("A Journey Back into the Past"), is a pilot project tested in October and November of 2012. This "talent scheme" was aimed at particularly gifted pupils from the 4th to 6th grades: Over a course of four six-hour sessions the pupils were taken on a journey back through time from the 19th century to the time around the birth of Christ.

A Digital Web Across the Landscape

Development of the app was made possible by funding from the Danish Agency for Culture, and the app is the



▲
Tomb of the Hammerum girl. Overview of the app categories. © The Alexandra Institute.

first digital education and communication project to cut across all of Museum Midtjylland’s departments and areas. The app was developed in co-operation between the local authorities of Herning, the Alexandra Institute in Aarhus, and Danish Prehistory in Nature (“Danmarks Oldtid i Landskabet”), a programme run by the Danish Agency for Culture.

Before the project concerning “A Digital Web Across the Landscape” was launched, co-operation across the various departments was fairly limited. The archaeologists would usually create their own exhibitions, and the curators working with more recent periods would do the same. One of the project objectives is to forge stronger links between individual departments, creating a new, common portal for the museum’s digital communication – for the first time ever. The structure of the app also helped create greater uniformity in our communication efforts regardless of whether the topic at hand is a 10,000 year old settlement or a 19th century building.

The younger generation and the over-60s

Even though Museum Midtjylland had reached consensus on this initiative, working with such new technology nevertheless proved a major challenge for many museum employees, who had never before heard of augmented reality or even owned a smartphone. The same held true for many museum visitors.

Hence, the development work focused on developing an app that could be used by our current clientele, but also attract younger potential users. Young people today have grown up with digital media, and so we decided to involve representatives of that age group in the development of the app. However, such increased focus on the young must

not alienate our core demographic: The over-60s. For this reason we chose to invite two groups to work with the museum’s curators and the Alexandra Institute on the development of the app’s concept, content, and form. One group consisted of six young people aged 18 to 22, while the second group consisted of five people around the age of 60. The museum met with these groups over the course of four workshops that spanned the stages of preliminary analysis, development, and evaluation. The first workshop focused on the contents that would be communicated by the app and on identifying good stories. The next was about structure, form, and function. The third workshop brought together both groups in order to forge links between the two age groups. Together, they would prepare a storyboard to serve as the basis of an animated film about the Hammerum girl, who died and was buried around the year 200. The final workshop was conducted onsite – partly at the place where the Hammerum girl was found, and partly by the Bølling lake. While standing at these sites, app users can pan the camera in their smartphones along the landscape. When the lens is directed towards a place of archaeological interest it will display a picture superimposed upon the camera image (augmented reality). The image may be a drawing showing what the place looked like when it was home to a prehistoric settlement, or it may be based on an old photograph of a building that no longer exists.

New ambassadors

To the museum, our co-operation with the two user groups has been a fruitful and educational process; the curators’ turns of phrase often prompted questions if they became too steeped in jargon. We also have the impression that both groups grew more interested in Museum Midtjylland, and that we have acquired two new



▲ As Lone Ritchie Andersen pans the camera in her phone across the landscape the app superimposes a digital layer on top of the camera image; for example a drawing or an old photograph. This is known as augmented reality. © Jonas Helt.



▲ A journey back into the past. Charlotte Lindhardt teaches on the basis of historic source materials. © Tinna Møbjerg.

teams of ambassadors for "A Digital Web Across the Landscape".

The museum has obtained a new education and communication platform that will present a total of 50 stories by the beginning of 2013. The museum can update and edit the app in-house, and new stories will be added each month. The app allows for onsite exploration of archaeological excavations, medieval churches, 20th century textile mills, and the various departments at Museum Midtjylland. The museum has made our hidden cultural heritage visible in co-operation with the museum's current and future users, thereby making history come to life with immediate relevance.

A journey back into the past

Another new initiative at Museum Midtjylland was developed in co-operation with the municipality of Herning's Center for Børn og Læring (Centre for Children and Learning). It constitutes a pilot project specifically aimed at gifted pupils from the 4th to 6th grades. The objective was to challenge gifted children by offering them an educational course on a far more advanced level than they would usually experience in school.

The course extended over six Wednesdays in October and November of 2012; on each day the children were taught from 4 to 8 p.m. A total of 20 children, aged 9 to 11, signed up for the project.

The course was developed by museum curators working within the fields of archaeology and recent history alongside a coordinator representing the school. The journey back into the past began in the 19th century with a discussion of the concept of time. How do we perceive time, and what instruments have been used to keep track of time? The children were then presented with various

historical sources that can tell them about life 200 years ago. They were encouraged to continue working with these sources at home. A blog was set up to support their work, allowing the children to upload pictures and entries.

The journey into the past ended in the Iron Age around the time of the birth of Christ, and the children were presented with the tools that archaeologists use when interpreting excavation data. The children also worked independently with their source material, e.g. in the form of historical maps.

At the end of the project the children would select, individually or in groups, a subject belonging within the last 2,000 years of history. They would then speak on this subject to the rest of the group and their parents. The children embarked on this assignment with great gusto. One group developed a computer game that gave us as museum professionals plenty of food for thought as regards alternative forms of presenting information. All participants presented their projects with the assistance of PowerPoint slides, and there was tremendous support among their siblings and parents.

In conclusion, having the same group of children take part in a long-term course at the museum proved a very positive experience. In some respects the material taught may have been somewhat over-ambitious, but none of the children dropped out or played truant even though they were required to come straight from a long day of school. We are now evaluating the project to determine whether it will be possible to continue such a scheme, for its format demands a great deal of resources from the educators involved.



User involvement in the form of activities: Yellow rubber ducks give users ownership of the museum and offer museum staff easy access to feedback on new ideas.

Impressions from Nina Simon's museum

User involvement across the Atlantic

Mette Liv Skovgaard, project manager, responsible for education and development at the School Services at Tøjhusmuseet (The Royal Danish Arsenal Museum). Consultant on user involvement and evaluation for Skoletjenesten Sjælland, mls@skoletjenesten.dk.

Upon my arrival at the Santa Cruz Museum of Art and History one weekend in January a large group of adults are decorating yellow rubber ducks with glitter and feathers. Others are eating tortilla chips in the museum lobby area, carving personal stamps out of cardboard-covered foam, or printing 3D images of themselves. I am surprised at the central location occupied by these activities at the museum, and by the fact that the vast majority of those participating are adults. The users are eager, and the

atmosphere is good. I am in California visiting Nina Simon, who published "The Participatory Museum" in 2010. A book about why and how the museum industry can invite users to participate more in the development of exhibitions as well as in day-to-day activities at the museum.

Nina Simon has been a museum director for eighteen months now, and I was interested in seeing how the seeds sown in her book have taken root at her own museum. I would also like to find out how her practice might be transported across the Atlantic back to my own museum setting at Tøjhusmuseet, which needs education materials for the new permanent exhibition "Wars of Denmark", which opens in February 2013. But in the days following my arrival I remain quite dumbstruck by the yellow ducks. Have I come all this way just to see a bunch of grown-ups go

nuts with glitter and feathers? Is that user involvement? There is nothing wrong with rubber ducks, of course, but is a museum really the right setting for such an activity?

User involvement in activities and development

After a few days I begin to realise that the museum works with user involvement on two levels: First of all they see user involvement as activities that get the local community involved. In our talks Nina Simon repeatedly returns to the responsibility that we as museums have towards our community, and one of the main pillars of her work is The Community Programs. For example, every Friday the museum stays open until 9 p.m., offering a relaxed setting for activities, live music, and enjoying a glass of wine. During my time at the museum it hosts a book theme complete with poetry workshops, paper making, and bookbinding, as well as a weekend workshop featuring the Internet artist Ze Frank – whose mascot is a rubber duck.

Nina Simon says that when the museum opens itself up entirely to a wide range of visitors, becoming a safe and comfortable venue that offers activities which allow everyone to contribute, then its users feel welcome and will return. This creates fertile soil for working with user involvement in the museum's development work. The many activities on offer means that Nina Simon and her colleagues always have a handful of users at hand when they test new exhibitions, education initiatives, and publications: When a pair of friends pop in to draw glasses on a duck they can also fill in a mind map of Santa Cruz to be used when developing the museum's next special exhibition. And a group of museology students, there for a session of Friday poetry, are also told how to co-develop the new display of the museum's permanent collection.

Here, activities that involve users and the ongoing development work becomes an interlinked hermeneutical practice where the rubber ducks draw in the users, making them feel safe, while the museum staff always have plenty of opportunities for testing their ideas as they carry out strategic development work. I want to take this hermeneutical approach to user involvement home with me. At Tøjhusmuseet we already use test classes and a teacher's panel, but now I want to also incorporate the museum's other users in our development work, for example in connection with family activities during the winter holidays. Here, we could look into how the stakeholder group constituted by parents could contribute to our development of education materials.

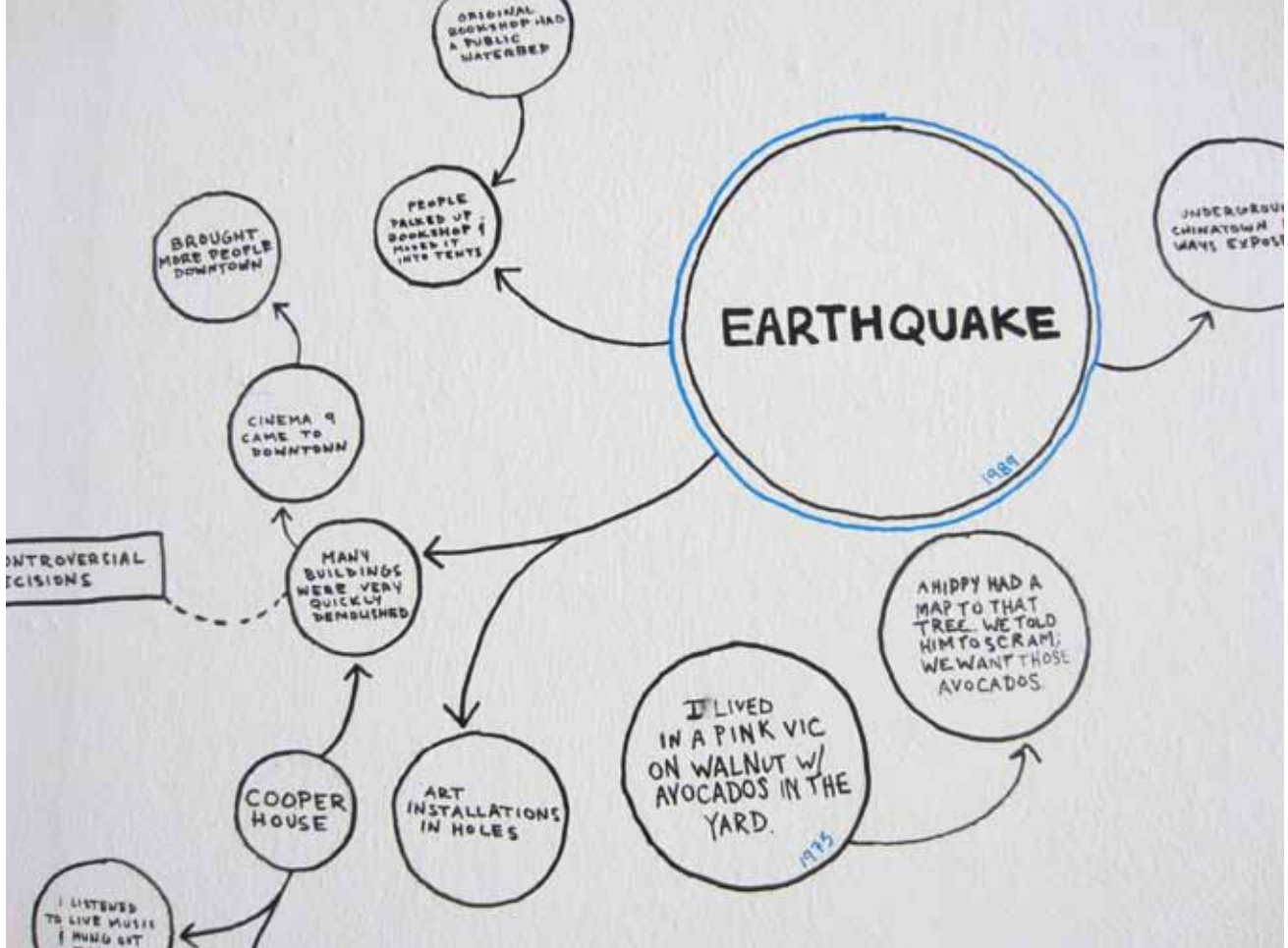
Structure is necessary to user involvement

But where does one draw the line between maintaining the museum's unique expertise and the wide-ranging involvement of users? I ask Nina Simon this question directly, and she replies that to her this is not a question of either-or; both aspects can be accommodated. The important thing is to have a firm, clear structure for such user involvement, and Simon often helps establish this structure. For example, all professional fields at the museum are involved in the development group in charge of a new exhibition, for experience has told her that development work yields the best results when museum staff and users both have clearly defined roles in the process. So when do things go wrong? She replies that it can be a challenge to create a structure that can accommodate many different kinds of contributions – including some that she herself did not envision from the outset.

I see that facilitation and processes associated with innovation are central to Nina Simon's approach to user involvement. But are there limits to how far this should go? Where does one draw the line? Nina Simon gives a Socratic answer with a grin: "Is there a limit? I hope not!" She elaborates on her point: "At this museum we do our best when we work together and across departmental boundaries, but it is crucial that everyone trust each other and have an absolutely clear understanding of their own role or job description." I will also take this point back home with me to Denmark, for up until now I have primarily provided frameworks for the pupil's contributions while the teachers' role in the development process has been more loosely defined – mainly because I do not want to impose too much work on them. However, I imagine that a more clearly defined structure can yield more focused and useful contributions from them – and I would of course have to accept that some of them may supply something other than I had in mind.

User involvement in practice

It is Friday morning, and the museum is buzzing with activity. Tonight is the night of this month's 3rd Friday, a regular event that attracts people in quantities reminiscent of full-scale "Culture Night" events in Denmark; the last one drew in 700 visitors. But I cannot help wonder about how much of this is due to the museum's location in the hippie town of Santa Cruz, which is the size of Randers in Denmark and is known for its high level of activities and community spirit – or whether the formula can be successfully exported. The first time I talk to Nina Simon about this we are having lunch. She puts down her fork and looks out the window for a long time. "That's a good question," she says, "I'm not really sure." She later adds that while she



was a museum consultant she was certain that her user involvement approach could be implemented everywhere, but now that she is the head of a museum herself she is less sure.

Nina Simon explains that the crucial factor for good user involvement resides in taking the museum's community as the point of departure, and she points out that the challenge for museum professionals is to find out what our community can do, wants to do – and needs. At some museums her kind of museum activities will prove successful, while other communities need other activities. I note that it is not a question of “whether” user involvement is possible, only of “how”.

At the Santa Cruz Museum of Art and History user involvement consists in close everyday contact with users – through its activities, but also via the museum's Creative Community Committee list.

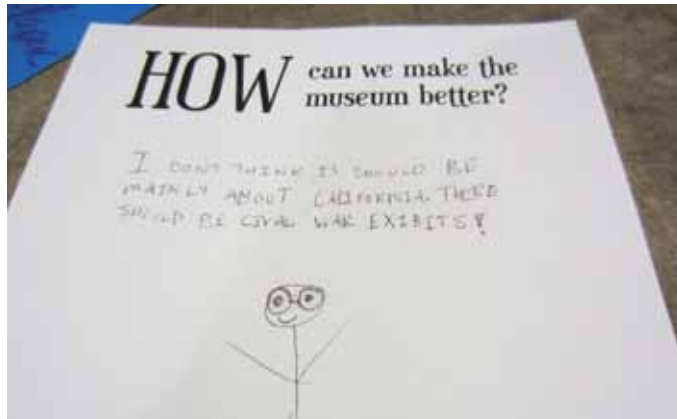
The list holds 100 stakeholders from the museum community, and Nina Simon and her colleagues regularly update the list through outreach work. Yes, such work requires a great deal of time put into it at first, but the 3C-list

also enables them to regularly recruit working groups, user panels, and beta testers to hone the museum's work. Yet another example of how they make user involvement easier for themselves.

Another example is provided by the museum's open meetings for stakeholders. They provide a framework for co-operation with the local community, and this Friday it prompted 25 to 30 local poets, bookbinders, and other interested parties to stage activities that the museum would otherwise have had to develop.

Another 15 volunteers helped host the evening, freeing up time for the person responsible for museum activities, Stacey Garcia; time that she can use on other operational matters. In Denmark, labour market rules and regulations may prevent this idea from being transferred directly, but it would be interesting to see greater discussion of how Danish museums can benefit more from the users' knowledge, time and skills – to the benefit of all.

- ◀ A mind map of the history of Santa Cruz drawn directly onto the wall. Nina Simon is testing ideas for new exhibitions with museum users.
- ▶ Exchanging thoughts across national borders from Skoletjenesten Sjælland to the Santa Cruz museum's Educational Advisory Board.
- ▶ User involvement as development: Users are encouraged to offer comments and ideas for new exhibitions on a notice board near the entrance.



School services and user involvement – next steps

I see obvious possibilities for integrating Nina Simon's two-tiered approach to user involvement – applying a clear structure and including direct outreach work via the Creative Community Committee-list – in my own work with school services back in Denmark.

However, my sojourn in Santa Cruz has also prompted new questions. For at Nina Simon's museum there is limited user involvement in terms of the school service setting: A new Educational Advisory Board is currently developing an outreach strategy, and the learning department co-operates with the museum curators on development work, but there is no real co-operation with teachers and pupils; nor is there any synergy with the museum's other activities.

This means that the many activities only have a small impact on school pupils' encounter with the museum – a fact I also heard reported in December of 2012 when I attended the ODM/Association of Danish Museums' "Sharing is Caring" conference and spoke to Shelley Bernstein from the Brooklyn Museum in New York. Here, users are also very much involved in the museum's work, but not in school service activities.

Nina Simon and Shelley Bernstein offer identical explanations: A lack of time and resources. Nina adds that curricula are often too firmly planned to accommodate the diversity of the museum's activities.

This is a dilemma I would like to talk to my users about when I get back. For how do teachers and students view their opportunities for using museums that reach out to their users with a wide – and sometimes offbeat – range of activities?

How do they feel they can use the new exhibition at Tøjhusmuseet, and how can we design our education efforts to reflect the museum's community – as specifically reflected in the schools' own needs?

The objective must be to refrain from defining a firm objective for our education activities, but rather to create a good, firm structure that allows teachers and pupils to engage in co-creation with the museum, working together to create a space of reflection on war and on Danish military history, all taking its point of departure in the museum's exhibition. To be continued – and input is welcome.

For more examples of user involvement found during my stay, visit metteliv.wordpress.com

NEWS – ICOM CECA



The ICOM CECA Conference in Armenia, 2012

Mette Boritz, The National History of Denmark, Mette.Boritz@natmus.dk

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Michael Gyldendal, The Danish Museum of Science and Technology, mg@tekniskmuseum.dk

The 2012 ICOM CECA Conference took place in the capital of Armenia, Yerevan, on 20 – 25 October 2012.

The Armenian CECA group is relatively new, given that ICOM-Armenia was not established until 2008, so our Armenian hosts took great pride in welcoming all participants to that year's CECA Conference. The opening day featured an official welcome at the city hall in the presence of the mayor of Yerevan as well as speeches by e.g. CECA president Emma Nardi and ICOM president Hans-Martin Hinz, who attended the entire conference. Before being treated to a guided tour of the Yerevan City Museum the winners of the CECA Best Practise Award were announced and presented with their diplomas. One of the objectives of the Best Practise projects is to help build a common language and common frame of reference for exchanging know-how about learning, education and communication activities between CECA members.

Museums and written communication

The theme of the conference was "Museums and Written Communication – Tradition and Innovation", prompting 59 presentations and talks by speakers from 39 different countries. In 2012 Yerevan was the official World Book Capital, which made it particularly fitting that the conference was held at the Matenadaran, a museum for ancient manuscripts. Near the museum entrance is a large sculpture erected in memory of Mesrop Mashtots, who invented the Armenian alphabet in 396. The Armenian alphabet is very beautiful, and it is unusual insofar as its characters serve a dual function as letters and numbers.

The theme could wish for no better setting, and over the course of the five-day conference we were introduced to issues concerning museum texts of every description. The subject was a complex one, and the speakers offered examples spanning a great variety of museums. There is a traditional – and perhaps general – trend for museums of cultural history to display far too much text, while art museums may present very little. Nick Winterbotham, the chairman of GEM held an amusing, energetic, and inspirational talk on the subject of too much text in exhibitions under the heading "Less is more". Conversely, Peter Samis from SFMOMA related how too little text at art museums could leave audiences bewildered and rudderless; in such cases small introductory texts could provide a firmer framework for the exhibition and help visitors on their way.

Inspiration and exchanges of ideas

The annual CECA conferences are always densely scheduled. Presentations and talks follow each other in a steady succession. This year, the keynote speakers were John Reeve (UK), Theo Meereboer (NL), Catherine Guillou (F), and Nick Winterbotham (UK), and their talks were richly supplemented by many presentations within the categories Research, "Market of Ideas", Best Practise, and by numerous talks relating to the overall conference theme. The contributions varied greatly in terms of both content and in their manner of execution. Leaving aside the many official presentations, such a conference also offers ample inspiration in the form of the many informal chats that take place during breaks, lunch, on trips, etc. In many ways this is where the real exchanges take place, and this is also frequently where future partners for collaboration are found. Here one becomes aware of museums that work with projects similar to your own. And of course you can trip the light fantastic at the party on the final evening, which is always great fun and sees people putting on their national costume and beaming smiles.



▲
Emma Nardi, President for ICOM CECA, giving the official opening speech.



▲
The gala dinner.

Cultural diversity

One of the particular strengths of the ICOM CECA conferences is their sheer variety and diversity. The participants are a mixture of museum professionals and university professors, and they come from every corner of the world. That combination makes for a very rounded view of the issues, theory, and practice of museum education and communication activities as they appear around the world. At the same time the cultural diversity gives rise to small episodes that can prompt both reflection and smiles.

After a highly interesting talk delivered by a colleague from South Korea about a project intended to provide the people of South Korea with insights into the cultural backgrounds of the country's immigrants, one of the American participants asked about what challenges and problems they had encountered during their work. From a Western point of view the act of having different groups of immigrants co-operate with the museum, of selecting the right objects and stories, must necessarily give rise to challenges and reflection – all this just to say that the question was asked on the basis of genuine interest and on the idea that the project was excellent and could probably yield useful lessons for the entire audience. However, the question proved quite unsettling to the South Korean speaker. Other South Koreans were summoned to the speaker's podium to provide support. The audience initially assumed that the speaker required linguistic assistance and may not have understood the question. After considerable consultation among the South Korean delegation an answer was provided: "There have been no problems!" Others sought to ask similar questions, but would consistently receive the same reply. After a while it became clear that we could get no further, for South Koreans do not express criticism in public.

Another anecdote about cultural differences was provided during a presentation given by one of the Italian conference speakers. The presentation related how a Latin version of an audio guide for the Colosseum had been made for use in upper secondary schools. That piece of information prompted one of the German participants to spontaneously explain: "In Latin?", voicing the thought that a Latin audio guide might prove rather a challenge for most people. The interruption prompted the Italian CECA president Emma Nardi to turn slowly in her seat, calmly and patiently establishing a single fact: "We are Italians". Which said it all, really.

The Armenian Genocide Museum

The fifth day of the conference featured scheduled day trips to a range of museums, churches, monasteries, convents, and other sights in Yerevan and its environs. One of the trips visited the museum dedicated to the Armenian genocide in 1915.

Armenia can be described as a Christian enclave surrounded by predominantly Muslim countries. Under the Ottoman Empire large parts of Armenia was occupied by the Turks. The Armenians were subjected to persecution, and in 1915 large-scale attacks on Armenians in the western part of the country killed between 250,000 and two million people. Turkey still refuses to recognise the events as genocide and respond strongly if the term is used. This makes the museum an interesting effort at communicating an important narrative within the Armenian self-image.

The museum itself is located within the Tsisternakaberd memorial complex, a monumental park commemorating



▲
The Paros Chamber Choir in front of the cathedral at Zvartnots.

the genocide. The 1915 genocide is a key narrative within Armenian history, and in many ways the museum can be compared to the Holocaust Museum in Berlin, which is not just a museum that relates the story of specific historical events; it is also a memorial and a site of almost religious devotion to the memory of the past. Hence, a visit to the Armenian Genocide Museum is a very moving, emotional experience. The structure is cathedral-like, with Christian crucifixes featured as key decorative elements. The religious theme is also strongly present in the museum's narrative, whereas our external guide would like to have the religious aspects played down, saying that "the conflict is not a conflict between religions, but a political conflict."

The genocide meant that thousands of orphans had to flee the carnage. Many of these children arrived in other Muslim areas in the Middle East, including Syria, where the Danish missionary Karen Jeppe founded an orphanage. Indeed, the Nordic countries are very much in evidence at the museum, for they were quick to help the Armenians. Karen Jeppe's efforts are the subject of special interest at the museum, which also includes a plaque in memory of her work.

An Education Project in Cathedral Ruins

The trip then went on to the ruins of the cathedral of Zvartnots. Work on the cathedral begun in the mid-7th century, and its ruins were excavated in the early 20th century and are now listed on the UNESCO Cultural Heri-

tage list. At the museum associated with the cathedral ruins Davit Poghosyan spoke about a project recently completed there. The project aimed at improving access for the disabled at the venue, e.g. by providing information in Braille and by staging education courses for the blind and for people with impaired mobility. Afterwards we were treated to a guided tour of the ruins – and to a special surprise: our hosts had arranged a concert of Armenian church choral music performed by the Paros Chamber Choir, whose members all have some sort of disability.

Meeting colleagues from around the world is always fascinating and inspirational.

See presentations from the conference at: <http://new.livestream.com/accounts/1726182/events/1616766>

ABOUT CECA

CECA (Committee for Education and Cultural Action) is a committee under the museum organisation ICOM. Any individual can become a member of the CECA and take part in their annual conferences, which take place at a new location every year. Boasting more than 1,000 members from 85 countries, CECA is one of the largest committees under ICOM. In 2013 the annual conference will be held at Rio de Janeiro, Brazil, in August. If you are an ICOM member but have not yet chosen an international committee or wish to switch to CECA, please contact Michael Gyldendal, mg@teknismuseum.dk, who represents CECA in Denmark.

GEM

Group for Education in Museums

Dr Nick Winterbotham,
Chairman of GEM (Group for Education in Museums)
nickwinterbotham@aol.com

GEM is nearly 64 years old and on our website, we tell you that: “GEM champions excellence in heritage learning to improve the education, health and well-being of the general public.

“GEM believes that involvement with our rich and diverse heritage is an enriching and transformational experience that provides distinctive opportunities for learning. We aim to make that learning accessible, relevant and enjoyable for all.”

But of course there’s much more we should say. For example, our ‘elevator pitch’ would probably run. GEM, with its more than 2,000 membership, is the professional organization of choice for the learning and access professionals in the UK’s heritage, museums, science and environmental sector. The bulk of our activity is still in museums but we make a far broader contribution than this might suggest. In response to the Henley review and the economic downturn, GEM has chosen to create a new national strategy and to review its core costs and staff complement. The solution we offer to the sector is that of safeguarding the learning standards we have built up over 60 years while ensuring that the public engagement with its heritage is maintained and improved.

And if you need a less high-brow definition of us: GEM is a venerable, copper-bottomed, membership organization, that bases its support on the otherwise lonely predicament of the museum and heritage educationist and has a

considerable and growing reputation for networking connectedness, learning expertise and, more recently, professional lobbying. GEM will only dissolve when the world tires of its heritage, museums, environment and science learning and if you’re not sure how to reach learning audiences in a professional, sustainable and reputational way, don’t fret... GEM’s here!”

Perhaps a bit more interestingly, however, is where we stand; and our draft GEM manifesto declares that: Heritage is not about things it is about people Everyone has a right to know about and be at ease with heritage

Heritage embraces the past and present of all cultures

Heritage is essential as the cradle of everyone’s tomorrow

Heritage encompasses all science, technology, environments and arts

The multiple narratives of heritage deserve respect and advocacy

Learning is an entitled journey; not a destination

Heritage learning is an entitlement for everyone

The development of heritage learning skills and techniques must be a perpetual excellence for all those that we touch, move and inspire

Learning is not a justification for cultural investment; it is the ultimate justification for cultural investment.

MiD. Board of Directors

Carina Serritzlew

Chairman of MiD since 2010; member of the board of directors since 2007. Appointed to the Danish Agency for Culture's advisory committee on the allocation of funds for museum education and communication activities. Long-standing member of the working group behind the ODM/Association of Danish Museums' education and communication seminar. Has worked with museum education and communication, exhibitions, and concept development since 1996; currently works as the director of the Centre for Architecture, New Technology, and Design.

Birgit Pedersen

Vice chairman of MiD since 2010, member of the board of directors since 2003. Editor-in-chief of MiD Magasinet. Member of the working group of the ODM's international seminar on education and communication from 2002 to 2008. Has worked with art education and communication since 1997, covering such areas as teaching, exhibitions, concept development, project management, and general management. Curator and head of the department for education and communication at ARoS Aarhus Kunstmuseum from 2002.

Dorthe Danner Lund

Member of the board of directors since 2011; representative of the ODM Education and Communication Network until June 2012. Has worked with museum education, communication and learning since 2001. Has worked at the Moesgård and Skanderborg museums until 2006, when she took up the position as curator with The Danish Castle Centre in Vordingborg.

Henrik Sell

Member of the board of directors since 2006. Member of the editorial team of MiD Magasinet. Has been a member of the working group behind the ODM education and communication seminar for several years. Vice President of ODM; member of the steering committee for MMEEx. Has worked with school services, education, communication, and exhibitions at the Museum of Natural History, Aarhus since 1986.

Pernille Lyngsø

Member of the board of directors since 2005. Board representative in the working group for ODM's international education and communication seminar since 2010. Member of the editorial team of MiD Magasinet. Has worked with exhibitions and museum education and communication 2002 at Århus Kunstbygning and Museumsundervisning MidtNord; currently works as an independent project developer and consultant.

Dorthe Godsk Larsen

Member of the board of directors since 2009. Head of the School Services department at Koldkrigsmuseum Stevnfort/Østsjælland's Museum. Member of the editorial team of MiD Magasinet. Member of the working group behind the ODM education and communication seminar. Works with museum education, collaborative projects between museums and the education sector, and audience development. Has worked at Sorø Kunstmuseum and The Museum of Contemporary Art, Roskilde.

Michael Gyl dendal

Member of the board of directors since 2009. Head of the School Services at the Danish Museum of Science and Technology and consultant on digital learning for the School Services on Zealand. Has served as the MiD representative/national correspondent for ICOM CECA since 2010. Has worked with education and communication and digital learning since 1996, e.g. at Esrum Kloster and Deadline Games.

MiD INFO

STUDIETUR MILANO

28.-30. oktober 2013

Program

Vi besøger bl.a. det imponerende tekniske museum Leonardo da Vinci: <http://www.museoscienza.org/english/>

Renæssance kunstmuseet Poldi Pezzoli, som er kendt i hele Italien for deres undervisningsprogrammer: <http://www.museopoldipezzoli.it/en>

Designmuseet Triennale: <http://www.triennaledesignmuseum.it/>

Museet for nyere tid: <http://www.museodelrisorgimento.mi.it/>

Praktiske oplysninger

Deltagere sørger selv for at bestille og betale transport. Prisen for en flybillet Kastrup-Milano t/rt ligger lige nu på ca. 1.200 kr. med SAS.

MiD arrangerer overnatning for deltagerne på centralt beliggende hotel i Milano. Prisen for 2 overnatninger i delt dobbeltværelse vil ligge på ca. 1000 kr. pr. person. Ønskes enkeltværelse skal dette oplyses ved tilmelding og der betales et tillæg for dette.

MiD står for planlægning og afvikling af det faglige program på turen, og vil i det omfang det er muligt, sørge for gratis entré til museerne. Eventuelle udgifter til entréer, forplejning, transport mm. står den enkelte deltager selv for. Husk evt. at tage ICOM kort med.

Tilmelding

Pernille Lyngsø på pl@museumsundervisningmidtnord.dk senest 1. maj 2013.

TEMADAG I EJBY BUNKEREN

Fredag 31. maj 2013 kl. 11-14.30

I Ejbybunkerens labyrintiske system af gange og rum kan du rejse tilbage i tiden og gå på opdagelse i historien på en ny og anderledes måde. Med digitale og interaktive installationer kan du opleve Ejbybunkerens, Vestvolden og Befæstningens historie med dig selv i hovedrollen.

Program

11-12 Intro til bunkerens: Som oplevelsescenter og læringsrum v/ Mette Liv Skovgaard

12-12:30 Frokost

12:30-14:00 Skoletjenestens rollespil Mission Kold Krig Afrunding

Tilmelding

Michael Gyldendal
Danmarks Tekniske Museum
mg@tekniskmuseum.dk
tilmeldingsfrist mandag 27. maj

Gratis for MiD medlemmer
350 kr. for øvrige.



Bishop Reginbrand reaches the church in Ingelheim. From the exhibition "Seven Vikings".
© Mads Dalegaard.

MiD

- is the association of museum educators and communicators in Denmark – and is also open to others with a particular interest in presenting art, culture, and nature to wider audiences.
- puts emphasis on professionalism in education and communication – the contents must be of the highest professional standards.
- wishes to promote interdisciplinarity.
- provides a professional network for everyone working in the field.
- promotes co-operation on education and communication activities in Denmark and abroad.

MiD membership

Membership costs DKK 300,- a year and gives you access to professional networking opportunities. Join the MiD by contacting: kasserermid@gmail.com.

Join us on [Facebook.com/pages/Museumsformidlere-i-Danmark](https://www.facebook.com/pages/Museumsformidlere-i-Danmark)