The Experimental House was a summer house of architects Alvar and Elissa Aalto.
Photo: Anne-Maija Malmisalo-Lensu.

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Förord

Ett museum kan betraktas som en komplex medieform. Museet är i detta synsätt en institution med många medierade kanaler för kommunikation och interaktion med sina publiker. Detta nummer av Nordisk museologi var inte tänkt som ett tematiskt nummer, men har ändå blivit det. Alla artiklarna handlar på olika sätt just om museet som en slags medieform, om de frågor som uppstår kring detta perspektiv och om de utmaningar som kan uppkomma när det tillämpas på museiutveckling.

Museet som medieform är idag ett vanligt sätt att se på museer bland museiprofessionella. Synsättet har att göra med vad många identifierar som ett tydligt skifte under senare år i museernas fokus. Skiftet brukar beskrivas som en rörelse från ”upplysning” mot ”upplevelse”. Från ett fokus på samlande och att förmedla fakta ”inifrån” mot frågor om hur man skapar en attraktiv, pedagogisk besöksupplevelse, om målgrupper och om hur publikmötet ska designas. Museernas ökade arbete med digitalisering och användning av nya sociala medier är pusselbitar i detta skifte.

Upplysning måste såklart inte ställas mot upplevelse. Dessa saker kompletterar varandra i museerna. Upplevelseperspektivet har i vissa aspekter alltid följt med den moderna sortens publikt tillgängliga museer och väldigt få skulle väl hävda att en museiupplevelse utan autencitet, kunskap och en kärna av ”upplysning” är så intressant för publiken. Men likväl finns en förändring och ett fokusskifte som behöver undersökas, analyseras och diskuteras. Och det är vad läsaren kan förvänta sig i det här numret av Nordisk museologi.

Numrets första artikel av Bjarki Valtysson, Sanne Lynge Nilsson och Christine Eva Pedersen börjar i synen på museet som en medieform, vad det innebär och hur det tar sig uttryck i museernas samtida ”Zeitgeist” i Danmark. De ger en fin introduktion till den museologiska, teoretiska bakgrunden och även den kulturpolitiska situationen. En studie av ett antal samtida mediala sammanhang på danska museer ger dem också möjlighet att kommentera skillnaderna mellan å ena sidan teori och retorik, å andra sidan hur det publika samspelet i museernas nya mediala landskap faktiskt ser ut. De identifierar intressanta glapp mellan teori och praktik.

En annan central aspekt när det gäller museer som en publikt interagerande medieform är frågan om autencitet. Hur stor roll spelar det om museerna ställer ut autentiska föremål eller inte? Vilken roll spelar det för publiken, vad är egentligen autentiskt och inte och på vilka sätt kan och bör man exempelvis renovera, gestalta och komplettera historiska miljöer? Anne-Maija Malmisalo-Lensu tar upp den sortens frågor i relation till ett musealiserat besöksmål i Finland: Alvar Aaltos experimenthus. Hon utgår från gängse teorier om autenticitet och prövar dem mot intervjuer med publiken. Autencitet är en viktig faktor, visar det sig, fast flerdimensionell och mera komplex än vid första ögonkastet.

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Jonathan Westin arbetar med en annan helt central faktor i den samtida utvecklingen: digitalisering. Artikeln om digitaliseringen av konstnären och författaren Ivar Arosenius arkiv visar på ett övertygande sätt att digitalisering alltid är en slags översättning av det material som digitaliseras. Den digitala representationen av materialet blir aldrig samma sak som originalet. Det kan tyckas självklart och vanligen betonas de stora fördelarna med digitalisering. Men vilka aspekter av originalmaterialet förloras i processen, vilken slags urval måste man ta ställning till, och hur ska vi med en ökad förståelse av processen egentligen betrakta det digitala materialet i förhållande till originalen?

Jens Jensens artikel "Museumverse" ställer upp en helt ny och mycket intressant typologi över "användarpositioner" för publiken i förhållande till museers olika sätt att kommunicera, eller snarare relatera till sina publiker. Artikeln anknyter liksom de andra i hög grad till samtidens stora trender: från upplysning mot upplevelse, användningen av nya mediala teknologier och en ökad användarinteraktion. Men hur kan vi gruppera olika slags museer i förhållande till dessa trender? Vilka uttryck tar de sig inom museerna? Jensen föreslår ett typologiskt schema med åtta olika typiska positioner.

Med skiftet från upplysning mot upplevelse och en ökad uppmärksamhet på museer som besöksmål med en roll i det som ibland kallas "upplevelseekonomin" följer också en ökad professionalisering av museerna i ekonomisk, marknadsmässig mening. Anders Högberg och Marina Jogmark tar i sin artikel upp ett ibland ifrågasatt fenomen: museientreprenörskap. De undersöker och diskuterar attityder bland museichefer och visar på de positiva sidor av entreprenörskap som museer kan ta till sig.

Till sist innehåller det här numret två debattinlägg. Alvhild Dvergsdal svarar på en kritisk artikel av Marianne Egeland i Nordisk museologi 2020:1 om Hamsunsenter-planer i Hamarøy og Grimstad i Norge. Egeland får också utrymme att svara Dvergsdal. Nordisk museologi vill gärna uppmuntra till debatt i museifrågor och det är något vi hoppas se mer av i tidskriften.

Men allra först har vi glädjen att presentera två nya medlemmar i redaktionen: Arndís Bergsdóttir och Nina Robbins!

Fredrik Svanberg

Presentation of
Arndís Bergsdóttir

Dr Arndís Bergsdóttir is a postdoctoral researcher, and project manager for Iceland, with *HM Queen Margrethe II's and Vigdís Finnbogadóttir's Interdisciplinary Research Centre on Ocean, Climate and Society* (ROCS) and a sessional teacher in Museum Studies at the University of Iceland. Arndís involvment with the Museum Studies

Arndís Bergsdóttir. Photo: Kristinn Ingvarsson, University of Iceland.

programme at the Faculty of Sociology, Anthropology and Folkloristics has lasted for almost a decade and she is currently seated on the executive committee of the university's Research Center for Museum Studies. In addition to her teaching duties, Arndís has previously participated in a number of research projects, either as a postdoctoral researcher or contributor. The projects she has been involved in include: *Disability before Disability, Mobilities* and *Transnational Iceland*, and *Favourite Things* but all of these projects are Grant of Excellece projects at the University of Iceland. She has also been a member of Akureyri Art Museum's advisory board, and substitute member of the Icelandic Museum Association's board of directors. Her research interests include the complex constellations of intraactive relationships that equally generate grounds for research and powerful frameworks to approach matters of museums and heritage.

Arndís is especially interested in the transdisciplinarity inherent in museum and heritage studies and views them as productive ways to critically engage with the layered constellations of human and non-human relationships that comprise shared histories. Such relationalities are the underpinnings for her research within the interdisciplinary ROCS research center, but the center aims at combining research from the humanities/social sciences and natural sciences to increase understadings of the interaction between climate and the ecosystems of the ocean and their importance to culture and society in Iceland. Arndís is one of six postdoctoral researchers employed with ROCS. Her project *Enmeshed climate/biosphere/human relationships in Iceland* turns to the posthumanities and critical heritage studies to approach the multifaceted historical connections between ecosystem structure, climate development and the population in Iceland. Situated within museum and heritage studies her project reaches out to the natural sciences to underline

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companionships across disciplines with the aim of co-producing insights into the plurality of human/climate/biosphere relationships.

When working across disciplines to study the dynamic relationships inherent in multifaceted companionships Arndís draws on her research that, for the past decade, has tended to traverse the ingrained dichotomies that sustain marginalization and the exclusionary practices found in museums. Within the overarching frameworks of posthumanities and material feminisms her research has specifically attended to absences as relational becomings of matter. In fact, gendered absences in museums were a core issue in the Ph.D. thesis that she defended in August 2017. Her Ph.D. project began as a study of the roles women and their stories play in museum narratives and how these are represented. Yet, the sheer absences of women's lived lives and experiences that emerged in the study urged her to investigate these as noteworthy material phenomena that come into being through iterative and complex relationships. This resulted in her conceptualization of absencepresence; a tool that she has subsequently developed further in various research projects, for instance her postdoctoral research within the project *Disability before Disablity*.

At this time, two chapters about the absences and representations of disabled people in museums are forthcoming in a volume affiliated with the project *Disability before Disability*. Impending is also a book propsal where she draws on this work and her doctoral research to encompass and attend to a feminist museology through matters of absence. Arndís is delighted to join Nordisk Museologi and looks forward to working with the editorial team in future.

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Presentation of

Nina Robbins

Adjunct Professor Nina Robbins is currently working as a university lecturer in Museum Studies at the University of Helsinki. She is a long-term museum professional and holds prior MA degrees in art conservation and art history. Over the years she has worked as a collection manager, conservator, curator and museum director in the museum field. In her teaching she is placing great importance in passing on to her university students not only theoretical knowledge, but also its corresponding practical knowledge. She feels that the field of museology offers an enduring bridge between the various fields of heritage management. Beneficially integrating the forces from these different fields will become ever more important in a world where financial resources are increasingly scrutinized. She also believes it is important to work towards raising the status of humanistic studies. In this work the concepts of life-long learning and creating methods where the distance between theory and practice can be bridged are important.

Nina Robbins. Photo: University of Jyväskylä.

In the museum field it is important to find practical applications of theoretical knowledge, increasing the impact potential of museums. Nina's research interests have involved the concept of *Museological Value Discussion* and finding ways that this discussion could become as a tool that museum professionals could use in everyday museum practices. Her Ph.D. thesis and published articles have mapped this discussion from various perspectives. In terms of practical museum work, themes such as developing collection management towards collection development and analyzing the long-term significance of collections are especially important. On a theoretical level, gathering information as to how accumulated humanistic values can be an indicator of long-term impact or finding ways that humanistic values can become part of the latest economic theories related to a more sustainable future are interesting to her. Research in these areas will eventually result in more substantial museum professionalism.

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Reaching Out to be in Reach

Museum Communication in the Current Museum Zeitgeist

BJARKI VALTYSSON, SANNE LYNGE NILSSON & CHRISTINE EVA PEDERSEN

Abstract: *This article focuses on art museums as multi-layered media- and event-makers. By discussing the National Gallery of Denmark's* Mysteries from the Museum *podcast series and the event* SMK Fridays, *Louisiana's digital platform* Louisiana Channel *and the Glyptotek's* Slow *arrangements, we scrutinise these museums' onsite and offsite outreach techniques and strategies. These are further discussed regarding the current museum zeitgeist, and how this relates to dominant cultural policy paradigms in Denmark. The article is based on interviews with museum professionals, observations of onsite events and document analysis; they indicate that museums constantly renew their outreach techniques and strategies, adding layers to their museum communication. While museums succeed in creating quality digital content and arranging events attracting attention and audiences, these productions do not challenge the power dynamics between museums and their users described in current literature on the museum zeitgeist, as in dominant cultural policy strategies in a Danish context.*

Keywords: Multi-layered museums, museums as media-makers, museums as event-makers, SMK, Louisiana, the Glyptotek, onsite/offsite outreach, museum communication, museum zeitgeist, cultural policy in Denmark.

On 24 April 2018, Jane Sandberg, director of the Danish museum ENIGMA, entertained the thought in an article that perhaps one could expand the understanding of museums to also consider museums as media (Altinget, 24.04.2018). She aired these thoughts during negotiations for a new Danish media agreement and suggested that museums should be able to apply for public media funding as there are several similarities between the work that museums and media do. A year and a half later, ENIGMA, along with other cultural institutions and regional radio stations, won an official bid to establish a new national radio station with public service obligations. Radio LOUD aired for the first time on 1 April 2020 with ENIGMA producing two weekly programmes.

Other Danish museums are also producing and distributing digital content. The National Gallery of Denmark (SMK) has produced a 12-episode podcast series called *Mysteries*

from the Museum, while the Louisiana Museum of Modern Art has developed a digital platform called *Louisiana Channel* that produces videos about art and culture. According to the channel, it is "an integral part of a museum for the 21st century, capable of engaging a new generation in our cultural heritage, in an intelligent present and an ambitious future" (Louisiana Channel, n.d.). While many museums are evolving in line with the current digital age in terms of their communication, others are also developing new analogue ways to communicate their knowledge and offer different experiences. In Copenhagen, SMK and the Glyptotek have developed concepts that encourage different ways of enjoying and engaging with museums by organising such events as *SMK Fridays* and *Slow.* Both are planned events designed with different experiences in mind such as talks, performance art, concerts, DJs and drinks.

In all of the aforementioned cases, the museums expand their communication; be it in terms of expanding the physical museum space to also include a digital museum space or the range of activities and experiences that the museums offer. However, as Parry (2007) rightly argues, there is nothing new about museums using technology to evolve their conservation methods, dissemination, and communication. Indeed, he refers to museums as "media museums" as the histories of museums and technology are closely interwoven. While certainly acknowledging museums as media museums, we still observe a certain transition taking place concerning not only the role of new technologies in terms of further advancing traditional roles of museums (collecting, registering, preserving, researching and disseminating) but also concerning the expanded role of the museum in producing media content and events.

Therefore, this article focuses on the museum as a *media-maker* and *event-maker.* By using *Mysteries from the Museum, Louisiana Channel, SMK Fridays* and *Slow* as our point of departure, we are particularly interested in examining these *offsite digital productions* and *onsite event productions* as dissemination techniques and communication strategies. Consequently, the aim of this article is to use the four cases to examine and discuss how SMK, Louisiana and the Glyptotek expand their communication and how this affects their roles as museums and cultural institutions. How do the techniques and strategies relate to the art museum's position in the current museum zeitgeist? What is the rationale behind the tactics, and how do they further relate to dominant cultural policy paradigms in a Danish context?

Museums and the Methodological Framework

The museums in question are all highly profiled art museums within a Danish context and amongst those that have the highest numbers of visitors. This makes them convenient objects of study both in terms of levels of production and impact, but also in the way that they respond to the dominant paradigms within Danish and international cultural policy. Structurally, they are placed differently on the public/private axis, but they are all hybrid museums in terms of funding. To varying degrees, they all receive funds from the state, but are dependent on their income from tickets and sales, external financial sources and partnerships with businesses and funds. These external circumstances are typical for many other museums and thus as cases, they share similarities to other museums, also outside of Denmark. We have

10 chosen to focus on these museums because of their financial capabilities, popularity, prestige, and influence on the field of Danish cultural production and consumption. They constitute interesting cases in terms of how modern art museums are spatially moving with regards to their outreach strategies, how they vary their profiles as producers and in establishing new relationships with their users, both offsite and onsite.

The cases are collectively chosen as they demonstrate well the multi-layered dissemination and communication strategies which are taken up by the three museums, and which relate clearly to the current zeitgeist within cultural policy and new museology. To choose both digitally mediated examples and onsite examples allows us to further display what we term onsite outreach and offsite outreach. Furthermore, the cases are well suited to scrutinise how theoretical paradigms and cultural policy discourses fit the realities of museums and how this is perceived by museums professionals.

SMK is the largest art museum in the country. According to the Danish Museum Law, it is the main museum of art, and therefore possesses specific obligations that are further ascribed in the law, framework agreements and strategies. The two cases from SMK are the podcast series entitled *Mysteries from the Museum* and *SMK Fridays*. These are chosen as they demonstrate ways to reach out to and engage users in two different ways which we term *onsite outreach* and *offsite outreach*. The podcast series provides unique tales that can be pulled from the overall narrative of the museum and its wider collections. With titles such as *The Planet Book, The Rembrandt Police* and *Egyptian Blue*, users are introduced to narrative contexts which are meant to be experienced outside the museum space, thus being offsite outreach. This offsite

outreach differs from the onsite outreach of *SMK Fridays,* which the museum refers to as the city's most artistic Friday bar where guests can "expect a great blend of art, music, art talks, film screenings – and drinks and street food served in a friendly atmosphere" (SMK, n.d.). SMK Fridays is an event that takes place seven times a year with the purpose of offering an informal experience of the museum space where participants can stroll around the museum with a drink or enjoy the planned activities. Each event is organised around a specific theme and the activities take place in different corners of the museum.

Another example of such onsite outreach activities is the Glyptotek's *Slow* arrangement. As the name indicates, the focus is on elaboration and reflection and, like SMK Fridays, these are organised as themes such as *An Evening on Progress* and *An Evening on Bodies.* Guests are encouraged to enjoy a beer and attend the different activities, such as talks, lectures, performances, and concerts. The Glyptotek is a self-owned institution that receives funds from the State and the New Carlsberg Foundation. During both SMK Fridays and Slow, the museums specifically work with external partners such as B&O PLAY and the Bikuben Foundation.

The last case resembles SMK's podcast series, as in spatial terms the *Louisiana Channel* reaches out to users that do not need to physically be on the museum's premises. The scope, however, is quite different as the Channel hosts more than 900 videos on art, literature, music, architecture, and design. This is a vibrant platform that continuously produces new videos and "contributes to the permanent development of the museum as a cultural platform, expressing a desire to sharpen the understanding of the importance of culture and the arts" (Louisiana Channel,

n.d.). In its own words, Louisiana intends the Channel to provide culture to the internet and to extend "beyond the museum's own events" (Louisiana Channel, n.d.). The videos differ in length and format and provide features of artists, interviews, talks and performances. Similarly, to the other examples, Louisiana Channel is supported by external funds. The museum itself is a private museum but adheres to the Danish Museum Law.

In methodological terms, we conducted four participative observations (Kawulich 2005; Szulevics 2015) and five qualitative interviews (Gaskell 2000; Cresswell 2009) with museum professionals.[1] The interviews were conducted with Sofie Kønigsfeldt, Head of Marketing and Events at the Glyptotek; Jonas Heide Smith, Head of Digital at SMK; Christian Lund, Editor of Louisiana Channel; Daniel Smith Nielsen, Producer of Public Events at SMK; and Jane Sandberg, Director of ENIGMA. The purpose of the interviews was to get closer to the museums' intentions from a *sender* perspective and examine how these intentions further relate to the role of the museum as an institution, its role and obligation in reaching out to audiences and how they respond to reigning cultural policy discourses. The respondents were chosen as they serve key roles in shaping and realising the online and onsite activities and cases that we analyse, as well as informing how they perceive how theory and policy translates to concrete museum practices. Interviews were conducted and transcribed in Danish. Excerpts used from the interviews were translated from Danish to English by the authors. In addition, we conducted two participative observations at SMK (8 February and 15 March 2019) and two at the Glyptotek (17 January and 7 March 2019). The observations were useful to further our understanding of the governing principles and the framing of the events from the perspectives of the museums, as well as how guests reacted to those principles. We therefore focused our observations and field notes on the organisation and use of space, guest demographics, experience/entertainment, knowledge/information/education, atmosphere, and guests/public. We will not refer directly to our fieldnotes but rather use them implicitly in our analysis, as well as in a methodological combination in forming the interview guides for our semi-structured qualitative interviews.

Finally, we pay specific attention to key documents that explain the museums' intentions and strategies, and how these relate to the dominant cultural policy paradigms in Denmark at the moment of writing. These documents are SMK's strategy for 2018-2021 (*SMK for All*), the framework agreement between the Danish Ministry of Culture and SMK 2018-2021, Louisiana's yearly reports spanning 2016 and 2017 and the Glyptotek's strategy for 2018-2020. Even though these documents have varying functions, they still present valuable information about how the museums in question discursively frame their activities and how these discourses feed into their offsite and onsite outreach strategies. To understand the current *museum zeitgeist* in which the three museums are infiltrated, a few lines about paradigm shifts within museology seem appropriate, and how these have become ingrained in Danish cultural policy.

The Danish Museum Zeitgeist

Art museums expanding their communication with offsite digital productions and onsite event productions can be explained by the shift in the role of the museum as a cultural institution. The role of the museum has gone from being a

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place that primarily preserves valuable objects of aesthetic and cultural historical significance to also being a place that has to make itself relevant and accessible to a more diverse audience. Anderson captures the essence of these shifts by opposing the *traditional museum* and the *reinvented museum*. According to her, the reinvented museum is audience focused instead of collection driven, relevant and forward looking instead of focused on the past, inclusive instead of exclusive, and offers accessible information instead of privileged information (Anderson 2012).

Other theorists also call for a paradigm shift from old to new museology, from Museum 1.0 to Museum 2.0. For some, this shift is designated as new museum theory, while others refer to new museology (Vergo 1989), post-critical museology (Dewdney *et al.* 2013), the post-museum (Marstine 2006) and the post-colonial museum (Chambers *et al.* 2014). An early and influential contender for this approach was Hooper-Greenhill (1992, 2000) who made a distinction between the modernist and the post-modernist museum. Another influential voice is that of Bennett (1995) who, in applying a Foucauldian governmentality lens, refers to populist and statist museum positions. Similarly, Vergo's (1989) anthology on new museology was a certain stepping-stone in further cementing such a break from old to new museology.

Since then, there has been no shortage of advancing the museological research field further towards new ways of perceiving and forming the museum's role in modern society. Henning (2006) draws attention to museums and media, while Gray (2015) focuses on the politics of museums, MacLeod (2005) on museum space, Black (2010) on museums' role in communities, Koster (2006) on the relevance of museums and Rentchler and Hide

(2017) write about museums from branding and marketing perspectives. The previously mentioned shift from collection-driven museums to audience-focused museums also represents literature including Falk (2009), Simon (2010), and Samis and Michaelson (2017). The same is true of inspections into museum and digital communications, introducing notions such as the media museum, the connected museum, museum 2.0, the mediatised museum and the digital museum (Parry 2007; Russo 2012; Drotner & Schroder 2013; Drotner *et al.* 2019). This enumeration is not meant to give a fulfilling review of all the research that has been published within museology in recent decades, but rather to point towards the current museum zeitgeist. What current tendencies demonstrate is a need to even out the edges of simple dichotomies and point towards complexity and contextual awareness.

Cultural policy plays an important role in providing for different contexts which museums are affected by, and in many cases need to respond to. Dominant cultural policy paradigms change over time, and from a Nordic perspective, Duelund (2008) accounts for four cultural policy strategies/paradigms spanning 1960-2007: democratisation of culture, cultural democracy, social and economic instrumentalisation, and economic and political colonisation. What these roughly indicate are moves from applying culture in terms of artistic and intellectual activities to a broader anthropological notion of cultural democracy, where cultural participation is heavily underscored. The third phase of social and economic instrumentalisation welcomes cultural investments for economic purposes. The latest phase, political colonisation, focuses on the construction of national identities and increased political regulation by means of

performance contracts, framework agreements and administrative centralisation.

While demarcations of this sort can be useful in detecting dominant discursive formations that characterise specific periods, or cultural policy zeitgeist, they also tend to exaggerate the differences between policy models rather than the differences *within* these models (Mangset *et al.* 2008). This is a vital observation as even though specific periods can be dominated by specific policies and strategies, others do not necessarily vanish. Certainly, strategic shifts towards merging cultural sectors and business sectors could be detected at the dawn of this century and for the next decade or so, as well as the implementation of new public management manoeuvres within public cultural governance. However, this does not mean that the ideas and policies associated with the democratisation of culture and cultural democracy have evaporated. This is a relevant discussion in terms of museums as media-makers and event-makers, as the dominant cultural policy discourses expand the historical roles of art museums and add new layers to their functions and operations. The modern museum can therefore be described as a multi-layered museum, one not only shaped by the dominant cultural policy discourses but also older ones. Museums are therefore like ever-expanding Russian dolls that face the task of constant renewal, without losing sight of their core.

An example of this is what Skot-Hansen (2008) describes as the experience economy perspective, which was a part of the discourses that looked favourably upon the interlinkages between culture and economy, and the constant demand of museums to reinvent themselves in order to compete with other cultural activities for users' time and attention. Therefore, to become more audience-focused and thus reach a more diverse audience, the museums can advantageously choose to add more layers to their dissemination and communication. This can include podcast series, digital content, talks, performances, concerts, and dining experiences, among others, that support the wishes and needs of museum users for a museum visit both offsite and onsite. The current zeitgeist in Danish cultural policy, which we choose to term cultural democracy 2.0, adds yet another layer to the workings of museums. This paradigm resembles the first wave of cultural democracy in the sense that it places emphasis on a broad understanding of culture for all, outreach strategies and active cultural participation. Digital media have been seen as ideal tools to reach these objectives and therefore concepts like digitisation, digital culture, engagement, participation and co-creation are often used simultaneously.[2]

Even though such reports are alight with empowering discourses which are meant to give increased agency to users and to even out the power relations between institutions and users, these discourses do not necessarily materialise in concrete actions and changes in institutional practices. What is interesting, however, about the art museums as multi-layered media- and event-makers is their characteristics as *charged spaces* (Valtysson & Holdgaard 2019) and the ability to give extra "charge" to onsite outreach and offsite activities and designs. The understanding of the museum as a charged space refers to the museum's historical, cultural, and political significance as an institution that produces, communicates and preserves our shared history, heritage and identity. Seen from this perspective, the art museum is a powerful *charged space* not because it lies at the forefront of innovations within digital communications, modern media productions or as a state-of-the-art event-maker, but rather because of its

14   historical position as an *art museum.* With this position comes expert knowledge, authority, prestige, artworks and products; tales and stories of great significance. This is what gives the three museums their status as *charged spaces,* and this is what they utilise to create *charged* digital offsite productions and *charged* onsite event designs.

Museums are central in promoting a collective belief (Bourdieu 1993: 35) and, from the viewpoint of cultural politics, museums are instrumental in deciding what is to be remembered, in addition to what will be forgotten (Jordan & Weedon 1995). In a Danish context, SMK, Louisiana and the Glyptotek are influential in forming such narratives as they are established and prestigious cultural institutions, with great remit in society. When these museums diversify their outreach strategies as media-makers and event-makers, they are not, however, challenging the power dynamics between museum professionals and museum users, as many advocates of the post-museum and new museology would. On the other hand, from the viewpoint of cultural policy and cultural democracy 2.0, no major changes are occurring in the dominant position of major art museums within the field of Danish cultural production.

Indeed, it is our claim that users are just being spatially governed in new ways; the digital offsite productions are carefully carved out audio and audiovisual productions with a clear narrative and authoritative voice, while SMK Fridays and Slow are carefully crafted onsite narratives that govern users through space with very specific aims in mind. There is no doubt that these events attempt to construct different interactions and atmospheres within the museum space but designing people's interaction differently does not necessarily mean that the museum becomes more democratic and inclusive. In fact, it could

easily be experienced in opposite terms; that the museums use their positions to cement their authority by bringing it towards new outreach strategies and communication techniques.

While this perhaps is counter to polarised discourses of some sort of "before" and "after", the modernist and the post-modern museum, old and new museology, it perhaps says more about the rigidness of such polarisation and less about the reality of museum practice and the cultural policy discourses which museums are affected by. For this reason, we plead for context awareness and to bring attention to the different and contradicting discourses that can reside within a specific zeitgeist. These contradictions are further verbalised by our respondents, which as *senders* and *producers* of media content and event productions are aware of how their designs form part of the new strategies of *expanded museums* that are *reaching out to be in reach.*

Expanded Museums

The analysis is primarily based on the utterances of the five museum professionals and how these correspond to key museum documents. The interviews were thematically categorised using both pre-established codes that were aligned with the research questions, as well as codes that emerged from the interviews. The themes are *access and accessibility*, the *user-fixed museum,* and the *multi-layered museum.* The analysis is structured according to the themes and we refer to the museum professionals by surname and institutional affiliation.

Access and Accessibility
The key documents scrutinised in this article place great emphasis on access to the museums. Indeed, access is often linked to the museums' dissemination techniques and communication

strategies, in addition to their relevance and role in society. When SMK, Louisiana and the Glyptotek expand their communication, they do so to become more accessible to users. In echoing the governmental cultural policy strategy from 2009, *Culture for All,* SMK refers to its strategy for 2018-2021 as *SMK for All.* According to the strategy, the vision is to "bring art and artistic reflections out to all people in Denmark and art lovers from all over the world" (SMK's strategy 2018-2021:2) and to "make the collections and knowledge about the collections accessible and relevant to as many users as possible" (3). To Heide Smith, there is an obvious gain in disseminating and communicating through digital platforms and services: "The big advantage of the digital is that you can add more layers to the museum experience so that you can experience the museum in many different ways" (Heide Smith, SMK). When *Mysteries from the Museum* solves the riddle of SMK's Rembrandt paintings and comprehensively details the colour pigment Egyptian blue, one can argue that the podcast series expands and unfolds SMK's collection by adding information and knowledge layers to the experience we would get by enjoying the artworks at SMK. With reference to Skot-Hansen (2008), this act of "layering" can also react to geographical restrictions. Heide Smith, in reflecting on why SMK developed the podcast series, points to these two factors:

Instead of putting all efforts on the museum itself, we thought, what if you don't know so much about SMK, what if you don't know what is interesting about the museum, for instance if you live far away, how can we make the museum and its collection and stories more relevant? (Heide Smith, SMK).

Louisiana Channel provides another perspective as they are interested in adding high quality content to a new generation of cultural users that are used to enjoying cultural products online. The Channel caters to a global public, and apart from being stored on its own online space, it also has a YouTube channel. This seems to be working as Lund reveals that 60% of their viewers are young males aged between 18-34 years. The aim of the Channel is therefore to provide qualitative material for a global niche audience and add an accessible offsite alternative to regular onsite museum guests. In both cases, the production of digital content is deliberately used as answers to challenges of access and relevance, be that in geographical or economic terms – or as part of a larger multi-layered dissemination strategy where onsite and offsite productions supplement each other.

Sandberg also reflects on institutional structures and relevance: "I don't think institutional forms of art and culture are for everyone. But I don't think anyone in Denmark can claim not being a culture-consuming person" (Sandberg, ENIGMA). Sandberg notes that there can be many hindrances to visiting a cultural institution and therefore it is crucial for cultural institutions to reach out through multi-layered dissemination and communication strategies. In a similar vein, according to Kønigsfeldt, the purpose of *Slow* is to provide an *entrance* to the arts, as well as a different museum experience that speaks to both familiar and unfamiliar museum users. In that sense, *Slow* supports the strategy of the Glyptotek: "The Glyptotek wants to change the perception of the museum from its current elitist, classical position to one that is relevant, vibrant, and proactive and accessible to the diverse audience of today" (The Glyptotek's strategy 2018-2020: 11). *SMK Fridays* and *Slow* are both preoccupied with providing different forms of access to the museums. According to Smith Nielsen, "there are as

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many art experiences as there are people in the world" (Smith Nielsen, SMK) and therefore it is important that museums employ varied dissemination and communication strategies.

The level of self-reflexivity on the behalf of museum professionals and the museums' strategies and framework agreements corresponds well with the move from *old* to *new* museology. However, access does not necessarily equal *accessibility*. While there is no question that the museum professionals, leading strategies and framework agreements emphasise access, nor that the dissemination techniques analysed in this article correspond to such forms of access, the cases do not take a further step towards Andersons' claim of reinventing the museum. Providing access to the institutions through multi-layered offsite digital productions and onsite event productions does not automatically lead to inclusive, proactive shared visions and leadership. However, what it could potentially lead to is an audience-focused approach and multi-directional communication patterns, which, while not necessarily engaging users in the manner that strategies and theories on user-engagement indicate, can all the same provide for multi-layered communication techniques. The cases therefore demonstrate that while many elements of the theoretical paradigms of new museology certainly are present, such as emphasis on access, users, increased visibility, and relevant communication and dissemination strategies, they do not fundamentally change the power dynamics in terms of shared decision-making, organisation structures and democratisation.

The User-Fixed Museum
As media-makers and event-makers, SMK, Louisiana and the Glyptotek are reaching out to be in reach. The user-fixed museum is

oriented towards its users and it wishes to be democratic in its designs and to share power in terms of representation strategies and governance. According to Heide Smith, the production of podcasts is representative of such a move from the "traditional" towards opening up to the wider public: "Fundamentally, it is about being more oriented towards users – to listen to guests, to think about guests' needs, to examine guests' needs, to ask them questions regarding their needs and wishes" (Heide Smith, SMK). To achieve this, the museums wish, in their strategies, to increase diversity and reach out to different demographics. Museum researchers like Wright (1989) and Samis & Michaelson (2017) claim that to accomplish this, the communication needs to be clearer and easier to understand. This is in line with the strategies behind *SMK Fridays* and *Slow,* as their aim is to bring the respective museums closer to target groups that do not normally frequent the museum: "As it is now, it is primarily the well-educated that visit us, and we need to do something about that. So, it is all about communicating in a more present way and coming closer to the users" (Smith Nielsen, SMK).

Words like 'user-oriented', 'accommodating', 'relevance' and 'engagement' were frequently used by our respondents and the same is true of the museums' strategies and external communication. This goes hand in hand with the current cultural policy zeitgeist, as well as with how museum research has evolved over the past three decades. However, the user-fixed move also relates to the economy and in establishing partnerships with external funders: "Along with the money that we received for the purpose, we also had to commit to experimental communication and forms of dissemination" (Smith Nielsen, SMK). This indicates that despite the second wave of

cultural democracy zeitgeist, other strategies, such as economic instrumentalisation or political colonisation, remain present. In this case, the funders are not interested in investing in "traditional" forms of museum exhibitions, but rather in an alternative way of utilising the museum space and reaching out to people in different ways. This is why it is important to be attentive to the multifaceted discourses that reside within different cultural policy epochs and be attentive to the specific contexts in which these communication techniques find themselves.

Despite the multitude of occasionally contradicting discourses, our respondents still repeatedly emphasised user-focused views and the museum as a facilitator of democratic participation:

We tend to say that we want to make people better equipped to be humans in a democratic society. This is what we want to accomplish. All museums want this. The way that we do this is to equip people with concrete tools of action. (Sandberg, ENIGMA).

These goals are also found in the strategies of SMK and the Glyptotek as in both cases the museum as a visible, relevant, and proactive actor in society is emphasised. However, they claim to not only put these forward as ignited and empowering discourses, but also promise concrete tools of action. However, when these tools are scrutinised as user-focused, it is difficult to see how they equip users with concrete, participatory tools of action. In the two digital cases, the narratives are constructed by museum professionals in quite a stringent manner where the multi-directional communicative potentials of digital media are not put to use. For the *Louisiana Channel,* YouTube affords openings for users to interact by liking, disliking, commenting,

and sharing, etc., but these are not used by the museum professionals. Indeed, there is no attempt to enter any forms of discussions and deliberations with users. This attention on the user does not, therefore, correspond with Anderson's reinvention of the museum, Marstine's post-museum, Hooper-Greenhill's post-modern museum or Simon's museum 2.0.

The four cases illustrate the move from old to new museology and museums working on being more audience-focused than collection-driven. However, in some respects, SMK, Louisiana and the Glyptotek are user-fixed to a greater extent than audience-focused. It is a fixation that is primarily discursive and not empowering, nor even democratic in the sense that the literature on the *new* museum indicates. This is not to say that *Mysteries from the Museum, Louisiana Channel, SMK Fridays* and *Slow* are productions of poor quality; quite the contrary, these are wonderfully crafted, informing and professional productions made by top museum professionals with great authority. Despite this, this authority is not born from sharing the power of the post-museum, but rather from the museum as a prestigious and authoritative charged space. Again, the museum as a *charged space* corresponds to new museology in terms of onsite and offsite outreach, as it has diversified its professional museum communication. However, communicating through diverse channels and potentially reaching new audiences is not equivalent to allowing others to affect the content of such communication.

The Multi-layered Museum
It is important to stipulate that our observations and interviews, in addition to our analysis of the documents, all head in a similar direction; the *multi-layered museum* is a museum that uses different dissemination techniques to

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communicate its messages *out* and to create events *within*. The museums are expanding their arsenal of tools to be more relevant and reach a diverse audience. In this sense, they take advantage of what Gurian (2005), with reference to Jacobs, terms mixed-use spaces, i.e. spaces that are designed to provide multiple experiences and services and aim to involve large parts of the population. However, the four cases are not democratic in the inviting sense that the museological shift from the *old* to the *new* indicates. Communicatively, no changes can be perceived in any power dynamics. The digital productions do not take advantage of the multi-modal and multi-channel (Castells 2009) potentials that digital media afford and the spatial designs of *SMK Fridays* and *Slow* are carefully crafted narratives of control. Museum visits are social and most of the guests come to enjoy the space together with acquaintances. This was a vital observation in designing the events, as they are well equipped to facilitate such meetings, as Smith Nielsen highlights:

Almost every museum visit is a social event. So, what would happen if we would turn up this element during a visit to the museum and promote communication forms like performance, sound, and so on, which are supposed to be experienced together and preferably with many people? (Smith Nielsen, SMK).

Kønigsfeldt shares this emphasis on the social experience of a museum visit and the deliberate design of *Slow* to also include such opportunities for guests.

However, even though the strategies behind *SMK Fridays* and *Slow* are aware of the users' needs, they all represent a conscious governing of the space which never really challenges the authority of the "traditional museum", as Anderson (2004) states. Interestingly, none of our respondents buy into the empowering

discourses of the *new* post-museum. None of them discuss radical changes in power dynamics between museum professionals and users/guests. What they repeatedly refer to is the wider role and relevance of their museums and their obligations to reach out to as many individuals as possible; they do that not by inviting users to share in the decision-making or to make them a significant part of the event designs, but rather by adding layers to their already authoritative voice. Heide Smith earlier referred to the digital as providing more layers to the museum experience; a similar view is expressed by Lund who claims that *Louisiana Channel* brings users closer to the art and the artists. Indeed, the Channel adds an extra layer to the onsite spatial dimension of the museum itself. Smith Nielsen also refers to this as having different products on the "museum shelf", the need for "many different opportunities for museum visits" and to "make the framework around disseminating and communicating art lighter and more informal, without compromising the substance" (Smith Nielsen, SMK). However, these are essentially different *angles,* tightly designed by the same *senders.* This is not to say that the different angles of the museums' communication strategies do not serve an important purpose, because they do, for instance by focusing their event themes on relevant and current societal issues such as human rights, equality, sexuality, climate change, etc. It is the governing principle and the sharing of power that has not changed with these multiplicities of angles and layers.

Conclusion

This article has outlined discrepancies regarding theoretically established discourses from old museology to new museology. These discrepancies are not only detected in relatively

recent museum literature, but also in the recent strategies and framework agreements of major Danish museums and in dominant discourses within Danish cultural policy. Our cases demonstrate that museums have answered the call of being more relevant for more diversified segments of the population. The dissemination techniques and communication strategies that museums have evolved as media-makers and event-makers are aimed to achieve just that, and they are successful as measures of such expanded roles of modern art museums. The cases therefore serve to exemplify certain dimensions of the dominant zeitgeist within museology and cultural policy. There does, however, seem to be a gap between the discursive potentials of the second wave of cultural democracy, the evening out of power relations concerning governing and user-involvement, and the actual work that museum professionals encounter at the museums:

About ten years ago, there was almost a religious way of talking about user-involvement which was extremely unfortunate because it was totally overrated how much the users actually wanted to be involved, and how much work it actually entails to involve users. (Heide Smith, SMK).

According to Heide Smith, user-involvement and increased interaction is positive as long as it does not negatively affect other guests, as there are numerous museum users that "still want to go to a museum and see some paintings on a wall in a traditional setting" (Heide Smith, SMK).

While Heide Smith is certainly correct in his observation concerning how user-involvement almost had "semi-religious" connotations approximately ten years ago, we also demonstrated that in theoretical terms, this has been a dominant discourse within

writings surrounding new museology for three decades. In addition, current strategies in a Danish context are still focussing heavily on increased user-involvement.

Museums, in these years, are working increasingly with user-involvement and the development of communication and cooperation tools. It is very important that this continues and will be further developed. The museums should involve the users both in their vision and strategy work, as well as in practice. User-involvement should be a part of the museums' daily work and a formally integrated part of their dialogue with the wider society. (Visions for future museums 2017: 6).

This vision from 2017 was issued by the Ministry of Culture in Denmark and marks a continuation in further developing user-involvement in the museums' work in practice. In terms of cultural policy and museums, we are therefore witnessing a strong and continuous move towards the dominant discourses of new museology. However, judging by the nature of the digital platforms and the events that this article examines, along with the utterances of the five museum professionals, this is not the case. Indeed, their communication strategies more accurately resemble what Hooper-Greenhill (2000) referred to as the transmission model, and even though the museums are reaching out to a more diversified population, the question still remains of whether these multi-layered communication strategies really represent more service to the already serviced? The *Louisiana Channel* claims to reach out to younger males who do not frequent the onsite museum premises, but their communication strategies are not democratic in the sense of encouraging discussions and deliberations, or of somehow changing reigning power relations. We observed that *Slow* and *SMK*

20 *Fridays* are popular events that attract a significant number of people. But in terms of demographics, we also observed "more of the same", meaning there is more service to the already serviced.

However, this should not be perceived as a failure in terms of the work that has been conducted by the museums and the four cases that have been scrutinised in this article. Rather, this should be perceived as a critique of the empowering and emancipative discourses put forward in much museum literature, dominant Danish cultural policy, and the current cultural policy zeitgeist. These art museums are professional, state-of-the-art cultural institutions with skilled professionals that are very much aware of the need to facilitate multi-layered communication and dissemination techniques to cater to larger audiences. In this sense, they are museums that *reach out to be in reach.* What they are not is omnipresent museums that can reach out to all, nor are they institutions suitable to sharing their organisational and governing power with the population. Taking such steps would entail answers to questions such as how would such sharing of power actually take form in practice, and by somehow doing that would the museums not be reduced as charged spaces, and thereby lose this "extra charge" that makes them so appealing in the first place?

Notes

1. The observations and interviews were conducted by Sanne Lynge Nilsson and Christine Eva Pedersen.
2. The reports and strategies Culture for all (2009), Reach Out (2008), Digitalisering af kulturarven – Midtvejsrapport fra Digitaliseringsudvalget (2008), Digitaliseringen af kulturarven (2009), Reach Out – Inspirationskatalog (2012), Kultur-

og Oplevelsesøkonomien i Danmark (2012), and Visioner for fremtidens museer (2017) are central in this context.

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Experiencing Authenticity at Alvar Aalto's Experimental House

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Abstract: *Experiences of authenticity are studied at Alvar Aalto's Experimental House – today a modern house museum – which has gone through renovations and changes. Visitors were interviewed to find out how they feel about the authenticity of the place, if the changes affect their experience of authenticity, and if they share the same opinions. A review of the literature on the concept of authenticity is carried out and its implications for museum contexts is considered, and then the research questions are answered by analysing 30 interviews of visitors to the Experimental House.*

This feels quite private, and that's what it is. [...] And it feels like they might still be alive somehow. They might just walk in and do some stuff, and, you know, have a break [...]. So, that's what's nice. [...] Obviously I would love to sit [...] and have a coffee. That would be nice. But I'd like that place to myself. So it's not very practical, I think. And because obviously [...] you can never experience that loneliness or moodiness on the tour. *Thomas, 45, architect from the British Isles.[1]*

Every person visiting a museum has his or her own subjective experience of authenticity and opinions about it. Thomas attended a guided tour at the Experimental House, which is the former summer house of the architect couple Alvar (1898–1976) and Elissa Aalto (1922–94), built on Muuratsalo Island in Central Finland

in 1952–53. Thomas walked with his family and ten other people along a narrow path in a forest to see a boat, a sauna, and finally the house. At every stop, the guide explained the architecture, and told a little about the life of the former owners.

The house, rising on a rocky shore of Lake Päijänne, is a unique white building with a courtyard covered with experimental red brick panels, a wooden wing built on diagonal beams, and a butterfly roof with surfaces sloping down from opposing edges. Inside the house, there is a combined living room and studio with a mezzanine, a kitchen, a bathroom and several bedrooms. Aalto himself called the house experimental. His aim was to test the effects of different methods of jointing bricks from both

Fig. 1. The Experimental House was a summer house of architects Alvar and Elissa Aalto. The courtyard walls are covered with different brick and tile fields to test aesthetic and practical standpoints. Photo: author.

the aesthetic and practical standpoints, and to try out some technical solutions with wooden structures. The house is one of the main destinations for architectural tourists such as Thomas who are interested in Alvar Aalto.

For Thomas the Experimental House seemed very authentic: a house still functioning in its original use as a summer house, as well as performing the function of a museum, yet still appearing to be in its original state, though with an inevitable sense of staged authenticity because of the presence of the guide and the other visitors. He dreamt of spending time alone in the house – a dream that alas cannot feasibly become a reality.

House museums like the Experimental House provide at their best an authentic experience. What constitutes authentic experience has been considered in research carried out within museum and tourism studies since the 1960s. A more recent study by Goulding (2000) explored the nature of authenticity as defined and constructed by visitors to three heritage sites: a living museum village, a ruin and a traditional historic and art museum. The study explained authentic experiences in the light of three identified types: the "existential", the "aesthetic" and the "social" visitor. For the existentialists, positive experiences were more important than historical facts. For the aesthetic visitors the experience was nostalgic, with historical accuracy an integral part of the experience, while the social visitors emphasized the social and entertainment

aspects of experiences while the authenticity of the artefacts was not emphasized.

Later Gregory & Witcomb (2007) studied the role of affect in generating historical understanding at house museums. According to them, the furnishing had a significant role. Houses furnished to generate a romantic vision and create nostalgia were meaningful to people who had their own memories from the time the houses were set in, but the houses with minimal furnishing and with more empty space affected younger people. According to Hede & Thyne's (2010) research in the house museum of author Janet Frame in New Zealand, inauthentic artefacts did not prevent visitors from experiencing authenticity. The visitors were able to feel existential authenticity in particular. Also Simonsson (2014:82–83, 108, 168, 193) found that an authentic experience is possible even though there may have been changes in the spaces or objects. Even restoration can help visitors have a more authentic experience.

Some renovation work was carried out after the building of the Experimental House was finished. For example in 1995–98, just before the house was opened to the public by the Alvar Aalto Museum, the building went through a major renovation in which among other site works the floors were partly rebuilt, the walls painted, and the roofing felt renewed.[2] The furniture was partly replaced with copies or new pieces. Because of all the changes in materials and functions of the house, I became interested in how the visitors experience authenticity in a modern house that is an architecturally significant house museum yet that has undergone such changes. The earlier studies had been carried out in different kinds of historical environments and old buildings, but not in a house that is a work of art itself, an architecturally interesting destination. How do the visitors experience a house like this and does authenticity matter?

This paper aims to investigate the concept of authenticity: how it can be understood and what types of authenticity are articulated by visitors. It also focuses on how physical alterations to the Experimental House affect this articulation. The research questions are: How do the visitors articulate their own experiences of authenticity in the Experimental House? Do their observations of alterations affect their experience of authenticity? Do the visitors have the same or similar opinions about authenticity, or are there different views? In this qualitative study thirty visitors were interviewed, and a content analysis was made to discover the visitors' opinions on their experiences of authenticity. First, an overview is presented on the concept of authenticity.

AUTHENTICITY IN THE CONTEXT OF MUSEUMS AND TOURISM

The concept of authenticity has been discussed in several disciplines. In museum-linked studies authenticity is discussed both in the context of the conservation and restoration of objects, and in the context of visitor experiences. As Wang (1999:351) has pointed out, the issue can be divided into two separate subjects: experiences and toured objects, which include also heritage monuments and sites. In tourism studies this kind of authenticity is often called "museum-linked authenticity" with a reference to Wang or to Lionel Trilling's book *Sincerity and Authenticity* (1972).[3] According to Trilling the provenance for the word is the museum

[...] where persons expert in such matters test whether objects of art are what they appear to be or are claimed to be, and therefore worth the price that is asked for them

– or, if this has already been paid, worth the admiration they are being given (Trilling 1972:93).

This may have been partly true in some cases in the past, but this kind of definition does not satisfy museum professionals of the twenty-first century. In museums, the monetary value of an object is a secondary value. Museums collect objects because of the historical information they communicate or because of their possible use in scientific research, in exhibitions or in other museum work (Heinonen & Lahti 2001).

Authenticity has a crucial role in the conservation of museum objects and heritage buildings. ICOMOS has taken a big role in defining authenticity in this field. For example the *Venice Charter* (1964, Internet source 1), gave instructions to let "the full richness of [objects'] authenticity" be shown. Copies have become accepted if it is important to protect the originals. (Jokilehto 1999:296) The Council of Europe has given recommendations on the protection of the twentieth century's architectural heritage (1991, Internet source 2) and of the interiors of buildings, including immovable and movable property (1998, Internet source 3) to maintain authenticity. According to the *UNESCO World Heritage List Operational Guidelines* (1996, Internet source 4) authenticity must be found in the design, material, workmanship and setting of the site (Jokilehto 1999:298). Later the number of attributes has increased, to include for example "spirit and feeling" (2017, Internet source 5).

During the twentieth century in discussions of authenticity "experience" was often mentioned. One of the prominent figures in the debate was the philosopher Walter Benjamin (1892–1940) whose ideas are still often referred to in various disciplines (Rickly-Boyd 2012). Friedlander (2012:148) has underlined that Benjamin "speaks of authenticity from the point of view

of the experience rather than the production of the work". Physical changes that occur in the object over time, or different owners of the object, do not reduce the authenticity. More important is the "aura" of the object, a characteristic of all authentic objects (Benjamin 1989/1936:142, 144). As Rickly-Boyd (2012: 270) depicted, "'aura' is an experience, an engagement, defined [by Benjamin] as a 'strange tissue of space and time: the unique apparition of a distance, however near it may be.'" Later many researchers, for example art historians Ernst van de Wetering (1996/1989 cited in Saaze 2013:50) and Nicole Ex (1993:94 cited in Saaze 2013) also understood "aura" as the experience of authenticity and as a quality of an object.

In the context of museums, Vilkuna (1997: 57) has written about "object-energy" as a quality of a museum object. According to Vilkuna it is "the evidence that objects include, and are transmitting". The term refers also to an experience. Object-energy is an aura-like subjective feeling a person experiences from a museum object. In this respect authenticity includes always an experience. Therefore, it is presumed that the visitors – despite the changes including at the Experimental House – may have gained an experience caused by the aura or the object-energy of the house.

In tourism studies, authenticity acquired a central part after McCannell (1973, 1976) wrote about the concept in sociological studies of tourist motivations and experiences (Wang 1999:349). MacCannell (1973:590) brought Goffman's (1959) theory about the theatricality of everyday life into the context of tourism. Goffman's structural division of social establishment made distinctions between front stage – where the audience (tourists) and performers (hosts or staff persons) appear – and back stage – which is for the performers

Fig. 2. The living room with the dining area is on the front-stage, but it is also still used by the Aalto family. To protect the furniture, visitors are not allowed to sit on the chairs. Photo: author.

only. According to MacCannell (1973:592, 595) some tourists are motivated to experience the back regions, "life as it is really lived", even though they fail to enter there. MacCannell (1973:593) did add however that for other tourists back regions are not important.

Numerous researchers (see Wang 1999:349) have since dealt with authenticity in the context of tourism. Different views and multiple meanings of authenticity appeared (Cohen & Cohen 2012:2179). Finally, Ning Wang (1999) wrote a summary of the earlier discussions. Wang (1999:350) stated that authenticity is a relevant motivation especially for ethnic,

history, and culture tourism. He wrote about four types of authenticity: objective, constructive/symbolic, postmodern and existential/subjective. These authenticity types are explained later in a section about visitor experiences on authenticity. Authenticity of tourism experiences still interests researchers.

Material and Method

To find out about visitor experiences concerning the authenticity of the Experimental House, thirty visitors from twelve countries were interviewed using a semi-structured interview

Fig. 3. Some magazines and objects have been placed by the museum staff on Elissa Aalto's bedroom table. Photo: author.

in a qualitative research. Thus the results will not be statistically significant but indicative. The objective is not to generalize the results but to get answers for other, similar cases. The interest is in individual visitors (Internet source 6).

The respondents were selected using demographic indicators (age, gender), geographic criteria (homeland, home continent) and education-related classifications (professional, non-professional). "Professional" is a person working or studying in the architectural, design or museum field. The 30 informants are a small sample from a larger research, and therefore the demographic variables are mainly ignored in the results of this study because the sample is too small to reveal significant differences. The interviews were carried out during the summers of 2017 and 2018 after some guided tours at the Experimental House.

The Experimental House and the site themselves have an important role in the research. The house is a museum, but part of the house, the so-called guest wing, is a more private, back-stage area that is still in the use of Alvar Aalto's descendants, and largely not used by the museum. Because the house is quite small, the Aalto family uses the "museum spaces" – the front regions – to some extent. There is an agreement between the museum and the family about what may be used and when. The bedrooms in the main part of the building and the kitchen belong to the tour, but they can be viewed only from the corridor.

Because of the private use, the fragile environment, and the need to preserve the house, the Alvar Aalto Museum has decided to keep the area and the house open to only a certain number of visitors, with access to the area being allowed only with a guide. The environment is an essential part of the tour. The Aaltos spent a lot of time outdoors, and the relationship between architecture and nature was very important to them. On the site there are also a motor boat, a smoke sauna, and a woodshed – all designed by Alvar Aalto. To make the tour of the house more readily accessible a new path in the area has been made.

The presence of a guide and a group of visitors together with the changes and alterations on the premises may affect the experience of authenticity. Both the international principles for conservation defined by ICOMOS and the Council of Europe – including the protection of the authenticity of the building – and the different visitor experiences of authenticity as defined in tourism research, meet at the Experimental House. As a framework for the experiences, I am using the concepts depicted by Wang (1999) and MacCannell (1973): the objective, constructive, postmodern and existential authenticity, and the front stage – back stage division.

The informants were asked direct questions concerning authenticity, but some of their comments dealing with authenticity were also found in their responses to other questions, and those answers were taken into account as well. They were not asked directly to define what they understood by the word authenticity, the definition came out in their answers.

The hypothesis was that visitors have different kinds of views and experiences of authenticity, as has been presented earlier. The assumption is that in cultural heritage sites, like the Experimental House, the experiences are mainly objective-related, but also other kinds of experiences of authenticity may appear, especially existential authenticity for example described in the research by Goulding (2000) and Hede & Thyne's (2010).

VISITOR EXPERIENCES ON AUTHENTICITY AT THE EXPERIMENTAL HOUSE

Front stage – back stage division

According to MacCannell (1973:589ff.) tourists attempt to go to the back regions because these regions are associated with more authentic experiences and intimate relations. Back regions wake up curiosity and a belief that there would be something important or interesting to see. Often tourist settings deliberately give an impression that tourists are in a back region when they are not, as happens partly also at the Experimental House.

The understanding of staged authenticity appeared in the answers of 13 persons and convey their understanding of being in a museum. Four persons mentioned the present day use of the summer house as a factor that affects the authenticity, and four persons (two

of them the same ones as earlier) mentioned the feeling of visiting a private house. The other persons saw the private use positively, but Jan (70, non-professional, Central Europe) saw it negatively. For him an optimal visit would have been to a house that is not a museum, and to see the back regions. According to him (note that most of the interviewees were not native English speakers; the quotes are their exact words unless they have been translated from Finnish or Swedish):

The problem is [...] you'd like to see it [has] been used. [But] if it's [actually being] used you cannot go there, because you would unsettle the users. So, it's always kind of museum like. Yes? And that's limitation, [...] as there is no other way.

The feeling of visiting someone or the Aaltos was mentioned by four architects: Mikko (30, Finland), Laura (30, architect student, Finland), Thomas (45, the British Isles) and Lena (65, North Europe). In Mikko's words:

Compared to most architectural sights I visit, this is more intimate and homely. Here it feels like coming into someone's home. [...] It feels like Alvari has just nipped out to go for some groceries, and then we have just come to his cottage.

When the visitors were asked about improving services at the site, Julia (20, architect student, Central Europe), Juan (70, architect, Southern Europe) and Stefan (55, non-professional, Central Europe) were afraid changes would have negative effects. Many visitors would have wanted better signs to the parking place and the gate of the area, but Juan and Stefan disagreed.

Because the staged authenticity was recognized, Clara (35, non-professional, South America) and Thomas (45, architect, the British Isles) were hoping the museum would raise the level of authenticity by creating back stage experiences by letting visitors spend time at the house in more authentic circumstances. Clara had discussed the issue in general a day before:

[...] to live an experience [as if] you were really living in the house and not only watching it, something like piece of art. [...] That you could see and have a tea and talk, and maybe [as if] you [were] liv[ing] there, you know, or... [as if] you were visit[ing] the owners of the house [...].

Clara also thought a visit without a guide would feel more authentic, too and Thomas expressed the same idea. In addition, two persons added their observations concerning the front stage. Juho (15, Finland) had noticed staged arrangements in the bedrooms like magazines placed on a table and clothes hanging in the wardrobe, and Riitta (65, non-professional, Finland) thought the whole tour was "nicely constructed".

Objective authenticity
Objective authenticity means that "the authentic experience is caused by the recognition of the toured objects as authentic" (Wang 1999:351). Wang (1999:350f) made a distinction between authentic experience (a subjective feeling) and toured objects (a quality of the object). For example, the tourists may think they are having an authentic experience that is in fact inauthentic because the toured objects are not genuine. This is what MacCannell called "staged authenticity".

Cohen (2007:77) has stated that the marking of a site, sight or object for touristic purposes reduces the objective authenticity. Cohen cited an old church as an example: "marked as an attraction, but still in use, [it] can be said to be more 'objectively authentic' than one

which was turned into a museum for tourists". Semioticians Percy (1975) and Culler (1981) also pondered the question of marking. They thought that a site needs to be certified as authentic with markers of authenticity to be experienced as authentic, even though a site marked as authentic is not authentic in the sense of unspoiled. Therein lies a paradox.

According to Cohen's (2007:77) definition the amount of (the objective) authenticity of the Experimental House has decreased because it's marked as an attraction, but because the Aalto family still uses the house, it is more authentic than a house which has been turned over completely to use as a museum.

As expected, nearly all respondents in this research (27 out of 30) mentioned something about the objective authenticity. They were asked what they thought about the authenticity of the house, and if too many changes had been made. Seven persons thought that the house was very authentic. They had not noticed or at least they did not mentioned anything that would have affected its authenticity. As Tiina (35, non-professional, Finland) said:

If this [house] wasn't authentic, you would notice it. [...] If something here were fake, you would get a feeling that this is not contemporary, or wonder if this thing really was this way in Aalto's time. It would disturb you.

Most of the visitors mentioned something about changes. Sofia (15, Finland) said that she noticed something only when the guide told them about the renovations. Carlos (40, non-professional, Southern Europe), Maria (60, non-professional, Southern Europe), and Sirpa (55, non-professional, Finland) had also paid attention to some changes, but they didn't comment on them. Sirpa was more interested in original things and she mentioned she felt nostalgic when seeing (authentic) kitchen

fittings from the 1950s. Jukka (65, architect, Finland) had paid attention to some changes, and for him the modern tap in the kitchen was disturbing. He suggested it could be changed to an older style. In addition two persons, Riitta (65, non-professional, Finland) and Stefan (55, non-professional, Central Europe) also paid attention to the surrounding nature and possible changes in the scenery.

Eight persons (half of them professionals and half non-professionals) mentioned that changes in a building are normal or necessary. One of them was Sanna (35, professional, Finland) who stated: "Are there any buildings without layers from different time periods? If a house has been for summer use for a long time, signs of that life must still be visible." Stefan (55, non-professional, Central Europe) pondered the question further in the spirit of the ICOMOS charters:

I think it's not possible – such a place like this – to keep it in an authentic state, because even the wood and bricks deteriorate [...] This is not a structure that will last for hundreds of years if it's not always being updated. So, I think the history of this building will continue and the important thing is to do it with intelligence and good thinking, and not to be afraid to be in charge of it.

Constructive authenticity
According to Wang (1999:351, 356) constructivists are also in search of authenticity: "The toured objects [...] are experienced as authentic not because they are originals or reality, but because they are perceived as the signs or symbols of authenticity. [...] In this sense, what the tourist quests for is symbolic authenticity."

The experience of authenticity is a result of a social construction that might be affected by stereotypical images, or one's dreams, beliefs, or expectations. The authenticity is thus

Fig. 4. The original kitchen fittings from the 1950's evoke nostalgic memories among visitors who have lived the era. The modern tap was criticized by an elderly architect. Photo: author.

projected on to toured objects by tourists or tourism producers (Wang 1999:351f.). Also according to Cohen (2007:78) it is by their subjective practices that people construct "objective" authenticity of a sight, object or site. The decisions made by professionals are socially constructed as well. Because experiences are subjective, there are various versions of authenticities in the same objects.

In the interviews the opinions of Elena (30, architect, Southern Europe), and Emma (45, architect, the British Isles) were constructive. In spite of the changes she noticed, Elena said: "I think the spirit is the same. [...] I think it's authentic. It gives me the impression [of authenticity]." Also Emma had recognized changes: "It's obviously been kept well, but it's not [...] you know, like treated too preciously, either. [...] It feels authentic, definitely. [...] I think it's authentic, yeah." For Elena and Emma the changes did not reduce the level of authenticity. That is consistent with Benjamin's (1989/1936) and Wang's (1999:355) thoughts.

Postmodern authenticity

In postmodern thinking the distinction between "representations" and "reality" is not clear (Urry 2006:77). For example according to McCrone *et al.* (1995:46) in the context of heritage the postmodernists think that "reality depends on how convincing the presentation is, how well the 'staged authenticity' works". The public may very well know the presentation is staged, but the authenticity is not important for them (Wang 1999:357).

Actually this – the unimportance of authenticity – is not a new phenomenon. For example during the nineteenth century copies of art were often on display at exhibitions and collection displays. Also, the first art dealers sold among the original objects sculpture copies made of plaster and marble, and copies

of oil paintings. Museum authorities, like the Finnish Art Society, purchased cheaper copies instead of originals. The ideas that the art pieces were mediating were more important than their originality (Pettersson 2008:92f, 96, 112f, 129, 255f; Mårdh 2015:34)

For postmodernists what is important is the direct impact on oneself and experiencing pleasure – preferably informally (Urry 2006: 74, 76). Instead of authentic experiences, the postmodernist prefers enjoyable moments (Wang 1999:357). Ritzer & Liska (1997:107) have given an example of how most postmodern tourists would prefer a campfire on the lawn of the hotel, and not in the woods. They argue that many tourists are not looking for authenticity but inauthenticity. According to Urry (2006:92) a postmodern tourist is aware of inauthenticity:

[...] the post-tourist knows that he or she is a tourist and that tourism is a series of games with [...] no single, authentic tourist experience. [...] The post-tourist knows that he [sic] is: 'not a time-traveller when he goes somewhere historic; [...] not an invisible observer when he visits a native compound. Resolutely 'realistic', he cannot evade his condition of outsider'. (Feifer 1985:270f cited in Urry 2006:91).

Postmodern authenticity was also present in the interviews at the Experimental House. Five persons mentioned that they noticed changes in the house, but the changes were not disturbing. For example Stefan (55, non-professional, Central Europe) stated: "I think the building is important, and the atmosphere and the quality of the building, and not the original state of anything." The postmodern view is in the line with Simonsson's (2014) research.

According to Wang (1999:358) objective authenticity (the authenticity of the original)

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is in a crisis with both constructivists and postmodernists. Constructivists have altered the meaning of authenticity, and postmodernists ignore it. Nevertheless, the postmodernist view paved the way for the definition of existential authenticity.

Existential authenticity

Existential authenticity means personal or interpersonal feelings generated by tourist activities. When people gain that kind of experience, they feel themselves – in Wang's (1999:351ff) words – "more authentic and more freely self-expressed than in everyday life, not because they find the toured objects are authentic but simply because they are engaging in non-ordinary activities, free from the constraints of the daily." For example Heuermann & Chhabra (2014) have later included all kinds of individual experiences, emotions or spiritual connections – both positive and negative – to be labeled as existentially authentic.

The conception of existential authenticity came to tourism research largely in the 1990s, but it has a long history starting from Kierkegaard through Nietzsche, Heidegger, Sartre, and Camus. The conception has dealt with "a special state of Being in which one is true to oneself". According to Heidegger (1962 cited in Wang 1999) to look for the meaning of Being means searching the meaning of authenticity (Wang 1999:358). According to Reisinger and Steiner (2006:307) the existential tourism experience comprises in practice "a desire to make up one's own mind about what is going on during the tourist experience, […] to be uninterested in a tour guide's explanation, […] to get off the beaten track, away from crowds, away from the popular tourism spots."

According to Rickly-Boyd (2012:274) many researchers mix different authenticity categories: "There is a strong interaction between object, site, and experience; they are not mutually exclusive." Rickly-Boyd (2012:277) connected the Benjaminian aura of objective authenticity to an "authenticated tourist experience" – i.e. the existential experience. She stated that even though Benjamin was not an existentialist his concept of aura could be used to describe an experience between person and object/site. Thus, the subjective experiences – feelings – gained by objects can also be considered as existential authenticity.

Existential, intrapersonal feelings appeared among the comments of three architect visitors. Elena (30, Southern Europe) took part in the tour with her husband. After the guide finished there was some time to explore the house and the area independently. Elena thought the tour was too crowded, so after the tour they went back to go round once more on their own. She said: "We had another tour on our own. And it was really beautiful, a very close… a closer relationship with what you can see." She also said she visits architectural sites "to enjoy the experience, to feel the places".

Julia (20, architect student, Central Europe) said the place aroused strong feelings. She was "thrilled" – as she put it – to visit the house: "I would have cried [my eyes out] if I hadn't been able to come here." When she was asked about the authenticity, she started to tell how she feels: "I feel like… Maybe the first thing that hit me, was the smell of the house, […] it smells like a home. […] You feel that you're in an old house and though, yes, it looks used, that's how it makes the house beautiful. … There's the spirit!"

Akihiro (35, architect, Japan) made a comment on existential authenticity, but he said he would have liked to have had stronger feelings: "The experience itself is great. Maybe there are too many people visiting at the same

time, making hard to understand the original feeling of the building."

For 28 visitors the visit to the house was positive. A total of 21 visitors expressed feelings which can be related to an aura or object-energy experience. Comments like "Lovely, calm place," (Daniel 35, architect, Central Europe), "When the main house [...] rose up in front of me it was a bit of a wow moment," (Mikko 30, architect, Finland), and "I could feel the sense of history," (Sofia 15, Finland), were expressed. For example for Riitta (65, non-professional, Finland) the visit was very significant: "This [place] is going to stay in a certain way in my mind, in my thoughts. That's how I feel."

Conclusions and discussion

The research was carried out at the Experimental House, which is a house museum with significant architecture. Earlier studies that have dealt with authentic experiences in museums have been implemented in more traditional places where often a historical person or a display, not the architecture of the building, have been the focus. The Experimental House is visited mainly by architects and students of architecture, but also by persons who are interested widely in culture and museums. That makes it possible to take into account opinions from both of those visitor categories.

To summarise, authenticity was understood in several ways. All the authenticity categories that were mentioned earlier were present in the interviews, but mostly the visitors discussed objective and postmodern authenticity. Subjective feelings that arose from the site that also belong to existential authenticity according to Rickly-Boyd (2012) were widely present.

There were not significant differences between the answers of the professionals and the non-professionals, but the constructivist and the existential viewpoints were mentioned only by architects.

The private use of the house by Aalto's descendants – a back stage factor – increase the authenticity. Many visitors valued the private, original nature of the place and they wanted to keep it as it is and not to become more like a tourist attraction – even if it already is one. Some visitors were afraid that possible changes would affect the authenticity in a negative way, and that better signs outside the area would reduce authenticity. Two visitors even wished they might have been able to have a private (back stage) visit to be able to feel the house more authentically. These results are in line with MacCannell's (1973) observations that tourists are seeking authenticity and sometimes specifically in back stage regions.

Most of the visitors thought the alterations did not disturb the objective authenticity of the house but were normal or necessary. Only two persons did think the changes were a little disturbing. Constructive authenticity appeared only in two answers, and postmodern notions or views were mentioned by five visitors. Existential, intrapersonal feelings were experienced by two persons, and one person mentioned the lack of those feelings. In addition, feelings concerning the aura or object-energy of the house or the site, which can also be interpreted as existential authenticity, were expressed by 21 interviewees. That is to say, most of the visitors felt different kinds of intrapersonal, mainly positive feelings.

The results were analyzed from material that was collected for a larger research concerning the motivations, expectations, and experiences of visitors in three modern house museums. Because the questions were not designed

specifically for this study, many answers were somewhat superficial, making the analysis difficult. In a qualitative research the results are always an interpretation by the researcher.

The findings of this study show that there are no significant differences in relation to earlier studies in this field of research: visitors at an architectural site like the Experimental House have similar kinds of experiences of authenticity to visitors at other museum and heritage sites. The studies support each other. Research should be carried out with a larger sample of visitors to find any potential differences.

It has been important to examine the visitor experience of authenticity at Experimental House to find out what visitors value. The knowledge helps the museum to offer better experiences. The Experimental House is an example of an architectural heritage site and modern house museum such as may be found around the world. The results can be applied to other house museums.

Authenticity is "a pleasure factor", as Tiina (35, Finland) stated. To generate (positive, in some cases also negative) feelings is important for the visitor experience, and that is what museums usually aim at. In museum exhibitions, staging is used as a means of illustration, and it seems that in house museums staging is accepted if it is realized inconspicuously. The pleasure factor decreases if staging becomes too conspicuous.

The same happens if renovations are carried out that create unsuitable details. It is important to keep a balance between authenticity and staging, and between the original and the changes. If the visitors are not aware of the changes in relation to staging or renovation, their experience might feel more authentic. However, more important than original and genuine details is the

atmosphere of the building and the feelings the visitors have. Objective authenticity matters, but as McCrone *et al.* (1995:46) have stated concerning the postmodern view on authenticity, the presentation needs to be convincing – the staging needs to work. As Simonsson (2014:196–197) has stated, experienced authenticity is based on the place's "sacredness and reclusiveness rather than on any historic qualities". These viewpoints were borne out also in this research. House museums worldwide have pondered the question of how to renovate and furnish a house museum. It would need more research to find out what kinds of changes visitors accept and what kinds of staging they find convincing.

The visitors' accounts indicate that iconic houses interest visitors. People want to experience the houses, and many have an urge to share in the aura generated by the authentic place and architect and the life lived there. House museums are facilitators in providing authentic experiences, but the quality of the experience depends also on the visitor. The museum administrators have a major responsibility to understand the importance of authenticity and staging. Authenticity must be taken into account to be able to offer a satisfactory and emotional visit. In this study, it was suggested that keeping the place "untouched" (i.e. with a convincing presentation and inconspicuous changes), having a smaller visitor group size, and the possibility to experience the house more privately, are aspects that would give visitors a better chance of experiencing the authenticity and aura of the house. Authenticity remains important for many visitors.

Notes

1. To protect the anonymity of the interviewees their actual names are changed, and their ages are rounded up or down to the nearest 5 or 10, so that for example a respondent who is 34 is given as 35, and one who is 38 is given as being 40.

2. In 1994 Elissa Aalto in her Will bequeathed the house to the Alvar Aalto Museum. A few years later the museum opened the house to the public, and it has arranged guided tours there every summer since 1997. The Will also provide for the summer house to continue to be used by members of the family. (Alvar Aalto -museo, Vuosi- ja toimintakertomukset 1995–2018; Elissa Aalto's last will 1994.)

3. For example Wang 1999, Reisinger & Steiner 2006, Andriotis 2011, Rickly-Boyd 2012, Zerva 2015, and Amey 2018. Wang (1999) refers to Trilling, and many writers refer to Wang.

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Digitisation as a Rephrasing of Meaning

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Abstract: *To analyse and discuss the procedures through which a digital copy is brought into being as a representation of the physical original, this study offers an in-depth exploration of a single digitisation effort, that of the Ivar Arosenius Archive. Using Actor-Network Theory as a theoretical framework, this article argues that to digitise is to* translate*, a work that demands expert knowledge in a series of disciplines such as information science, image processing, archiving and conservation. The translation functions to rephrase the archival material with the purpose of making it mobile and conform to those protocols that define something as being digital, all while enrolling associations which strengthens it as a* digital original. *However, through this process, the multi-sensory archive is reduced to an ocularcentric archive, potentially losing meaning.*

Keywords: Digitisation, Archive, Ivar Arosenius, multi-sensory, participant observation, translate

On 8 May 2014 at 9.43, as the studio lights were slowly warming up, the first document from the personal archive of Swedish painter and writer Ivar Arosenius was placed on a dark cloth beneath a Nikon d800e camera suspended on a stand. Over the next few months, 2,947 high-resolution TIFF files were produced from the archive material in the small photo studio at the Humanities Library and the digitisation division's locales at the Social Sciences Library in Gothenburg. The TIFF files were accompanied by a copy converted to JPEG, resulting in a digital archive containing 68,850 megabytes of data divided into 93 collections each summarised by a PDF.

The digitisation effort, accompanied by two more at the National Museum in Stockholm and the Gothenburg Museum of Art, where part of a three-year endeavour to digitise the art, documents, and artefacts pertaining to the Swedish artist Ivar Arosenius and make this diverse material available through a digital archive.

INTRODUCTION

To digitise and make available their collections have for nearly two decades been part of the work description of memory institutions such as archives, museums, and libraries (as

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evidenced by Astle & Muir 2002). Still, it is a process not widely understood and is by many regarded as an incomprehensible procedure (Björk 2015:4). While "to digitise" is defined as the act of converting analogue media into a digital form (Oxford classical dictionary), thus "transferring materials (print sources, photographs, slides and 3D objects) in a variety of environments into a format that can be viewed in [a] digital environment" (Cakmak & Yilmaz 2012), there is also an implicit understanding that certain protocols are followed. When members of the public take photographs of artefacts and documents in museums and archives and disseminate these through social media, this effort is seldom referred to as a digitisation process. Hence, there exists a difference between taking a digital photograph of something and the act performed by memory institutions when these are professionally producing digital originals through digitisation. Yet, while both the material and the immaterial aspects of an artefact constitute difficult problems in any effort of creating a faithful representation and each parameter in the process requires intellectual and critical choices (Dahlström 2010), digitisation is often treated by memory institutions as a straight forward content-mining process where the persons, protocols, processes, and technology involved serve as neutral intermediaries rather than mediators (Björk 2015:3).

However, as the layer of meaning inherited in the interplay between content and format deepens, with text on paper on one end of the spectrum and ephemeral phenomena on the other end, the impact of these mediators becomes more pronounced as the digitisation can only capture a subset of the original. This is problematic as digitisation not only constitutes an avatar or entry point to a physical object, but

a placeholder often substituting the original as a referenced object. Hence, the consequence of the broad digitisation effort made by memory institutions is an increasing consultation of secondary sources – digitisations of the primary sources (van Lit 2020). This is a development which puts pressure on what aspects and properties of the artefacts we preserve through both new and old media.

As Derrida notes, archives are not created to serve the past, but instead the future (1995). Digitisation, therefore, as a concept, must be explored as a process that transforms our future understanding of an artefact. Of interest for such an exploration are the following questions that starts the investigations in this paper: What constitutes and sets apart the professional act of digitisation, and what characteristics of an artefact are digitised?

To investigate these questions, and define digitization as a process rather than a documentation technology, this paper offers an in-depth description of the interactions involved in a single digitisation effort, that of the *Ivar Arosenius Archive* at the Gothenburg University Library. While the digitisation process spanned five years as the metadata describing the content of the digital files produced were being refined as part of an initiative to create a web portal for the digital material (https://aroseniusarkivet.dh.gu.se), this study limits itself to the distinct effort taking place while the originals were still being handled. By positioning the digitisation as both a documentation and a conservation effort, a process through which the material of the archive is to be represented as a way to safe-guard and communicate the information it possesses, we must not only recognise the inherent limitations of the digital media the material is represented through, and in what way those involved shape the process, but

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also the limitations of the physical archive and its individual documents and how these limitations have shaped other values around them.

Theoretical framework and methodology

This study analyses and discusses material collected during a participant observation study performed in the spring and autumn of 2014 and 2015 at the two sites where the documents of the Ivar Arosenius Archive were being digitised in Gothenburg, Sweden; The main locales of The University Library's digitisation division at the Social Sciences Library, and the photo studio in the Humanities Library. In mapping the interaction between the persons, technologies, and protocols involved in the digitisation process, and with a grounded theory approach (see Glaser & Strauss 1967), this study makes use of Actor-Network Theory (ANT). Through ANT, the persons, technologies, and protocols studied in the digitisation effort are put on a more equal footing as actors in a network of dependencies. By following individual *actors* and how these associate themselves with other actors, both present and far away, ANT maps out how a network is created that allows for a certain action to take place (see Latour 1992, 1993, 1994, and 2005). Assembled and combined into a whole that is constantly challenged and confirmed through negotiations, this network solidifies itself by capitalising on the actors brought into association (Harman 2009:19). While ANT is closer to metaphysics than a method or theory, by applying its focus on dependencies and associations between actors in the processes observed, it informs the methodology in great detail. Furthermore, with its roots in the sociology of scientific knowledge and technological studies and through the associated concepts of *enrolment, inscription,* and *translation,* ANT contains the vocabulary to analyse how humans and technology interact in a digitisation process.

Enrolment is the process through which actors are brought in to amass support for a cause and create a momentum (Latour 2005; Harman 2009:19). Through enrolment of materiality and non-human actors, constellations become durable and stabilise a common position. Associations through enrolment are not always logical and often fall apart when examined closely. However, when strong, they function as an equal sign between two or more disparate concepts. Through the lens of ANT, a digitisation can be described as a process that results in an *inscription,* a visual representation that substitutes a more complex and multidimensional substance (Latour & Woolgar 1979:63). Hence, rather than the process itself, or the physical document digitised, it is the inscription that functions as a stepping-stone for other processes and actors (Latour & Woolgar 1979:66). As such, an inscription is both a product and a means of productivity as the practice embodies a transformative dimension where a translation occurs. A translation is a process where the artefact is linked to another actor and is in the process mediated. Every time an actor links with another actor, a *translation* occurs negating any unmediated contact as the translation process mediates goal, scope and result (Callon 1986; Gunn 2009:3; Westin 2015).

Hence, a translation is not neutral, since it is coloured by contact, expression and interpretation. The inscription that the translation results in is no longer the product of a single actor, but a hybrid created from the silent negotiation with all actors in the network, even those not physically present. These actors

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could be the physical hardware necessary to carry out the digitisation, the software and licenses shaping the workflow, the persons involved, and the protocols followed.

By tracing the relations between the heterogeneous elements that compose the network, and without making *a priori* claims about the form of the relational configurations or formations, this article strives to gain an understanding for the temporal durability of a network that allows the physical documents in the archive to be translated into a digital archive. This is of interest as to translate is also to displace (Callon 1986), a process where negotiated representations take centre stage.

As a method, participant observation fits into the general category of qualitative research and provides an advantage to more traditional data collection such as passive observation, interviews, and literature studies, as it allows not only for the obtaining of data the researcher did not intend to look for, but it also enhances the quality of the interpretation of the collected data due to providing cognitive understanding of the processes involved (see DeWalt & DeWalt 2011:10). Though not having a formal role in the digitisation work other than as an observing researcher, I was invited to do practical work alongside the technicians in the photo studio and follow their directions in lighting the material, calibrating the equipment and operating both scanners and camera. As I have had formal training in digital documentation processes and prior experiences with the employed technologies to draw upon, it allowed me to take note of and ask questions about the reasoning behind particular settings and procedures while operating the equipment. In addition to participant observation, several both formal and informal in-depth interviews were carried out in 2014, 2015, and 2016 with the members

of the digitisation team (informants 1–3), the university library (informant 4), and the Swedish Literature Bank (informants 5 and 6).[1]

THE IVAR AROSENIUS ARCHIVE AND THE ACTORS INVOLVED

Ivar Arosenius was a Swedish painter and writer, whose main body of work was produced during the three years that led up to his untimely death in early 1909, only 30 years of age and within months of his big breakthrough (Asplund 1928:V). During the subsequent years and decades, his substantial production earned him recognition posthumously both nationally and internationally, and today he is viewed as one of the most renowned Swedish artists (Fredlund 2009; Westin and Claésson 2017).

In the care of Gothenburg University library's Manuscript collection, the Ivar Arosenius Archive consists of letters, inventories, legal documents, photographs, newspaper clippings, notebooks and exhibition catalogues. Built on the foundation of a deposition of manuscripts obtained from the Royal Society of Arts and Sciences in Gothenburg in 2001 (Informant 4), the Ivar Arosenius Archive at the university library in Gothenburg has over the years swelled both through additional donations and accessions, and through the work of Ivar Arosenius' granddaughter, Astrid Constantine-Torstensson. The archive encompasses both originals and copies dating from 1896 to 2012. In addition to the many photographs, letters and legal documents pertaining to Ivar and his closest relatives – Ida/Eva Arosenius-Dich (née Adler), Eva Arosenius-Constantine and Astrid Constantine-Torstensson – the archive also includes an accumulation of exhibition catalogues and newspaper clippings collected by Ivar's brother-in-law, Nils Adler (Informant 3).

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Fig. 1. Trolley carrying the capsules from the manuscript vault to the photo studio. Photo: author.

Held in fourteen capsules in the manuscript vault at the library, interaction with the documents of the archive demands a formal request to be made, followed by a scheduled appointment. All except one of the capsules that make up the Ivar Arosenius Archive are uniform in appearance; tan coloured cardboard boxes 31 by 22 cm, and 10 cm deep (fig. 1). Each capsule represents a context, but with a nested logic; while one context could be "photographs", or perhaps "letters", this does not imply that all photographs or letters of the archive are within a particular capsule, but rather, for instance, all photographs from a certain donation, or all letters on a certain subject.

The digitisation was commissioned by the Gothenburg University Library and the Swedish Literature Bank, a co-operation between the Swedish Academy, the Royal Library of Sweden, the Royal Swedish Academy of Letters, History and Antiquities, the Language Bank of the University of Gothenburg, the Swedish Society for Belles Letters, and the Society of Swedish Literature in Finland (informants 5 and 6). The aim with the digitisation was to decrease the wear on the originals, and explore opportunities for collaboration with the Gothenburg Museum of Art and the Swedish National Museum in Stockholm, both of whom have digitised substantial parts of their Ivar Arosenius collections.

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The University Library employs thirty persons working on digital resources at a division called *Digit*, a cluster of employees, protocols, licenses, and machines that is divided into four distinct teams handling e-resources, publishing, development, and digitisation. Every digitisation work starts with the creation of a project in D-Flow, the custom server backend written in Ruby for the digitisation team. When handling less sensitive documents, the pages are loaded in the paper feeder of a Canon ImageFormula. Each page is then scanned through the software ScanGate by Triventus in 300 dpi. Metadata is added manually at this first station by one of the employees at the digitisation team. This metadata does not describe the content of the material or the physical condition of the original, but instead collects information about the specific context of the physical page in relation to the publication it is part of; if it is on the left or on the right side of a spread or if the page contains an index.

ScanGate uses Optical Character Recognition (OCR) to straighten all scanned pages, but does at this stage not add any text information to the file. The OCR functionality is part of the software, but requires an annual license fee to be paid to ABBYY, the Munich-based company developing the server-residing software (Informant 1). After being loaded with metadata and straightened, the digital pages are brought into a second station where they are cut by a second employee to only leave the layout area and do away with any borders originating in the scanning process and subsequent adjustments. Finally, they are brought into D-Flow and are matched with the associated project. The high-resolution TIFF files produced are automatically copied and converted into JPEG-files, with the resolution intact, and turned into a PDF

through the licensed ABBYY-server where OCR data and a standardised cover page is added, containing measurements and relevant copyright information. The OCR data is also saved to individual ALT-XML files, one for each scanned page, that can be combined with the high-resolution files if future uses demand it.

For manual scans, the digitisation team employs either an Epson Perfection v750 Pro flatbed scanner or a Plustek A3. The former has the advantage of a recessed scanning area which allows for scanning of glass plates or thick archival documents, while the latter's edge-free construction makes it superior for scanning single pages from books. The Epson scanner is operated through the software EpsonScan, and the Plustek is handled through the free software IrfanView. For larger objects, or when the material is particularly sensitive, the team employs a Nikon d800e camera operated by CameraControl from Nikon, an application that lets the user handle the settings of the camera from a connected computer.

TRANSLATING THE ARCHIVE AND ENROLLING THE ACTORS

On 24 March 2014 at 14.30, one and a half months before the studio lights were turned on in the small photo studio at the University Library, the documents of the archive were subjected to a new vocabulary. In a planning meeting held between representatives from the University Library and the Swedish Literature Bank, guidelines for the coming digitisation work were being drawn out and discussed in consultation with Jimmy Carlsson, lead technician on the digitisation of the Ivar Arosenius Archive (Siira 2014). While then still in their tan cardboard capsules, safely locked away in the manuscript vault fifty meters and a floor away, the documents
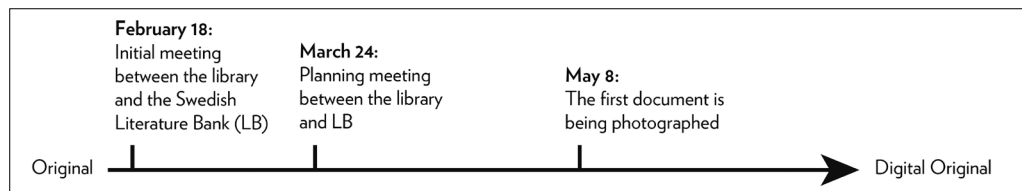
February 18: Initial meeting between the library and the Swedish Literature Bank (LB)	**March 24:** Planning meeting between the library and LB	**May 8:** The first document is being photographed	
Original			Digital Original

Fig. 2. The timeline for the digitisation effort.

were even so weighted and measured by the participants at the meeting, trying to gauge the needs and wants of future researchers concerning resolution and information. The documents were quantified in megabytes and gigabytes, DPI, formats, bit depth and colour spaces, all weighted against costs associated with digitising and storing the material: Is it worth the cost of storage and time to double the resolution of each scanned manuscript, to be able to trace a tremble in the hand of the writer? Will there ever be a researcher, or perhaps a technology, that could make use of information that is lost in 600 DPI? The discussion leads to decisions, which leads to a protocol (Siira 2014), drawn up to function as an inscription that would guide the coming months of work for Carlsson and his colleagues (fig 2).

On 8 May 2014 at 10.03, after having burned for twenty minutes the studio lights had finally gained the right temperature. Carlsson sighs saying that a planetary scanner would have cut some waiting times, and would most certainly produce a more even result. However, the time it took for the studio lights to warm up were not spent idle: the Nikon d800e was adjusted, the Plustek A3 scanner and the computer were turned on and their connection with the software was established, the windows were covered and the cardboard capsule containing the archival material was opened, its content organised on a trolley. What first had appeared as no more than a large closet filled with camera equipment had been turned into a laboratory;

a controlled milieu with an even light and separate stations for specific activities.

The interdependence between the human and non-human actors become apparent in how the work process within the laboratory is structured. While only one technician is present at any given time, together with different machines and software that all brings different advantages and disadvantages to various tasks in the process, that person can put together a workflow and perform a series of actions that result in a digitisation with a particular end result that meets the standard of established protocols. Likewise, if any one of the actors involved would break or refuse to cooperate, or if there had been a clerical error when any of the software licenses were to be renewed, the workflows, timetables, processes – and, possibly, the established protocols – would have to be renegotiated.

Wrapped with a thin red band it had been easy to spot the capsule we were to start with amongst the other cardboard boxes in the Manuscript Vault. In following with the digitisation plan drawn up by Carlsson after an initial meeting on February 18 between the library and the Swedish Literature Bank (informant 1), the capsule with the red band was brought to the photo studio housed in the repro division, a five-minute walk from the Manuscript Vault, rather than across town to Digit's main locales at the Social Sciences Library.

The equipment is calibrated four times

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every year, but an additional calibration is performed at the beginning of each new project. To perform a calibration, a colour stick is photographed or scanned, depending on if it is the Nikon or the Plustek being calibrated. The resulting image is then uploaded to a site where the user can compare his or her image to that of an image obtained through a calibrated scanner or camera. Following routines set up by Erik Siira, system developer at the digitisation team, Carlsson measures the image against the Metamorfoze-standard (informant 1). Up to this point the actors directly involved are many but could still be counted; Jimmy Carlsson, Erik Siira through handed down routines, the representatives from the library and the Swedish Literature Bank through the digitisation plan and the protocol detailing the extent of the digitisation, as well as D-Flow, the Plustek flatbed scanner, the Nikon D800e, the computer and the calibrated screen, IrfanView, the studio lights, the colour checkers, and the protocols established by digit for various material categories. In addition to these, we have the actors standing ready to step in when the material or workflows demands it; the colleagues at Digit if Jimmy Carlsson would be unavailable, the Canon ImageFormula and the Epson Perfection flatbed scanners, Scangate by Triventus, the OCR license from ABBYY, and the ScanRobot. However, by enrolling the Metamorfoze-standard this group expands significantly.

The Metamorfoze Preservation Imaging Guidelines were developed in the Netherlands by the National Library of the Netherlands and the National Archives on an initiative by the Ministry of Education, Culture and Science (van Dormolen 2012). In addition to the instigators of the standard, there are many researchers who have perfected it during the years and whose protocols and recommendations we now follow just as faithfully as we follow the protocols drawn out at the planning meeting and those procedures our Plustek scanner and Nikon Camera dictate. The guidelines are intended for the digitisation of two-dimensional materials, including manuscripts, paper archives, texts, paintings and photographs. As such, the standard is meant to inform the creation of a preservation master, a first file from which all other digital derivatives may spring, and state that the "preservation masters provided in this context must be of such a quality and measurable relationship to the original, that they can in fact replace it" (van Dormolen 2012). The standard however has different tiers; for instance, the lightest level, primarily used by Digit when digitising dissertations, focuses on giving a clear and readable result rather than trying to capture the physical appearance and colour variations of the paper the text is printed on.

What to translate…

Each document is scanned or photographed in a resolution of 600ppi, and saved into a TIFF format with LZV-compression and an RGB colour space. However, there are no protocols to follow when deciding upon if a document should be photographed using the Nikon800e or scanned with the Plustek A3 Scanner. Although it is a slightly more challenging procedure – demanding more choices and corrections for each document – the technician can choose to photograph a document instead of scanning it: the camera lends the illusion of depth to the digital file and brings forth the texture of the document, while the scanner creates a flatter more even result where all shadows are negated by the uniform light (Informant 3). The technician can thus,
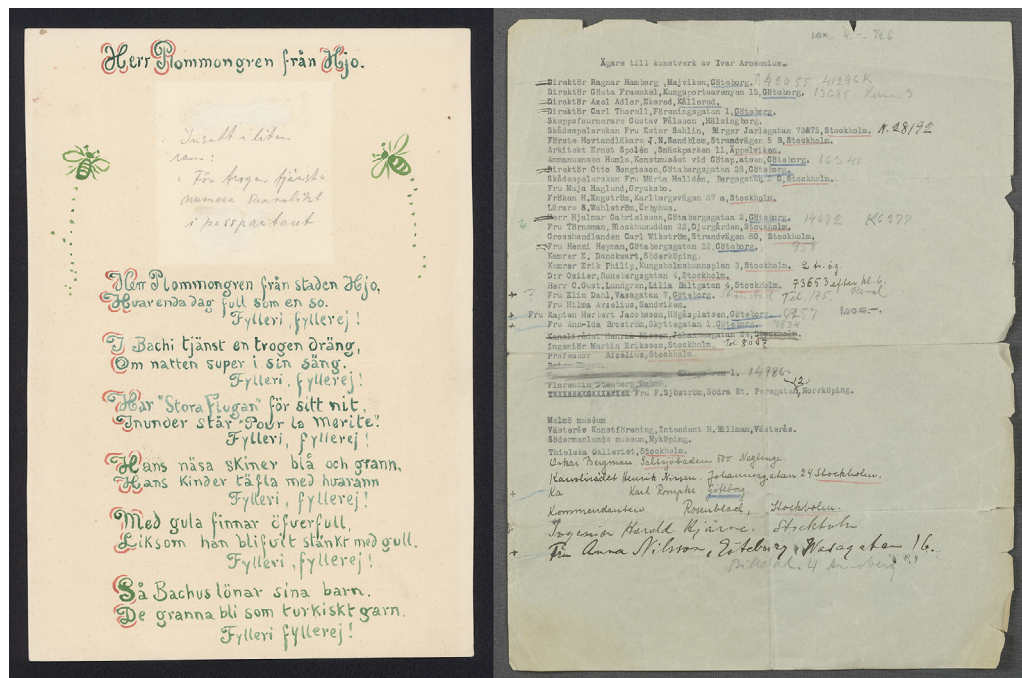
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Fig. 3. A comparison between scanned page (left) and photographed page (right). Photo: author.

by choosing the technology through which they align themself, translate the document into a digital copy that adheres to one of two different philosophies in regard to digitising. One includes the illusion of the shape of the page through slight shadows and in that way also the context of the document, while the other strives for neutrality and a uniform appearance (fig. 3).

… AND WHAT NOT TO TRANSLATE

The Metamorfoze standard states that "all the information visible in the original must also be visible in the preservation master; the information transfer must be complete since the original is threatened by autonomous decay and will no longer be used once it has

been digitized" (van Dormolen 2012). This means that to limit oneself to following the minimum requirements of the Metamorfoze standard is to disregard the non-visual aspects of a document, or to confine the digitisation to aspects we can perceive under particular, often limited, conditions. Regardless, the standard puts this visible information in the context of being a complete information translation that negates the need of the original.

This focus on the visual is echoed in the standard protocols set up by Digit, and in the material specific protocols inscribed from the meeting between Digit, the University Library, and the Swedish Literature Bank on March 24. All the new terminology used to describe the technical aspects of the digital documents, the metadata of each file, only stores information
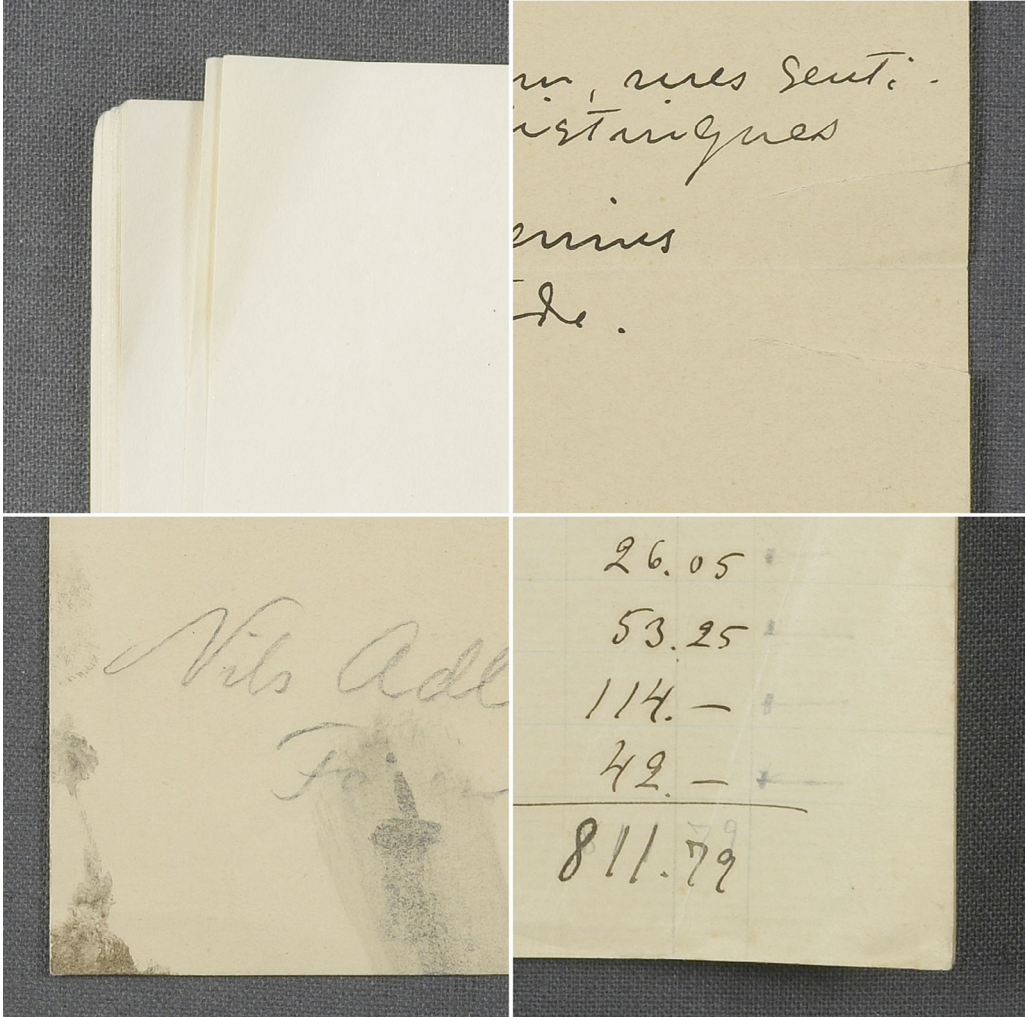
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Fig. 4. Details from the digital originals displaying visual cues about the physical condition of the originals. Photo: author.

pertaining to the visible aspects of the physical document, and this is done without input from domain experts who could shed light on what aspects of the document's physicality is important to preserve as metadata. Multisensory information, such as the feel of the document, its structure and depth, are only hinted at through the capture of visual cues (fig. 4). Others, while visual in nature, such as watermarks only perceivable under the right conditions, or multispectral information in the infrared or ultraviolet spectrum, are not recorded. Finally, the smell of the document, the sound of the document when handled,

50 and microorganisms, are not translated and thus never becomes part of the digital original. Hence, the handling of manuscripts as a "bi-directional contact that involves not only all five senses but also or internal capacity to interpret and communicate the holistic experience that emerges from this contact" (van Lit 2020:60f) is severally stymied by the digital original (see also Nolan 2013 and Kropf 2017).

Discussion

Derrida writes that "the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future" (Derrida 1995:17). However, just as the technical structure of the archive determines the boundaries of what can be archived, the technical structure of the digitisation process determines the boundaries of our future understanding of an archived item. When approached as a process of translation rather than a documentation technology, each step of a digitisation becomes important to consider. Furthermore, as a process that connects the past with the future, these considerations must extend past the digitisation act into the archivisation practice as the latter is limited by the depth of the former. When a document or artefact is digitised, a process as often viewed as "making a backup" as a way to add value for an audience, it is detached from the context to which it was bound by its physicality. Relations between different objects, hierarchies, and groupings, absolute limitations all important for the organisation of the physical archive and values of the originals, become artificial limitations in the digital archive where objects can have several positions at once and thus several associations.

The heritage sector has seen an increasing number of ways to document, digitise, and visualise multidimensional aspects of physical artefacts and monuments using laser, structured light, and structure-from-motion (see Pierracini *et al.* 2001; Yastikli 2007; Latour & Lowe 2011; Galeazzi *et al.* 2015; Harrison 2019; Almevik & Westin 2020). In contrast, from the outside, a digitisation of a manuscript archive can appear almost deceitfully simple; there is a paper document that is either photographed with a digital camera or scanned to obtain a digital replica of said document. However, the procedures involved in the digitisation of the Ivar Arosenius Archive reveal a number of complexities when studied up close.

Through the lens of ANT, these processes are not only dictated by the persons directly involved, nor the persons present at the meetings, but include OCR-licenses, the protocols of the Metamorfoze standard organisation, limitations in software and hardware, established workflows, policies, documents, and budgets. Following ANT, the process can be described as a network of heterogeneous actors, both human and non-human, that come together to allow for a translation of the archive into digital form. The translation functions to rephrase the archival material with the purpose of making it mobile and conform to those protocols that define something as being digital. However, this rephrasing does not only shed away the physicality of the documents, replacing the feel of texture with nothing but the look of texture through a flattening of the dimensions of the documents, but does also introduce a whole new vocabulary that in many ways replaces the one art historians, archivists and conservators use to describe the physical manuscripts.

While this translation effort demands expert knowledge in a series of disciplines

such as information science, image processing, archiving and conservation, it is also a process marked by considerations of aesthetics. Using the Canon d800e to photograph the documents instead of scanning them with the Epson Plustek proved to be a less efficient but richer method that brought values to the digitisation by translating immaterial aspects inherit in the physicality of the document that would otherwise have lost since these were not covered by the protocols. This change in technology not only adds perspective but widens said perspective to include the immediate context of the manuscript page. What in the protocols was seemingly a flat page is now revealed to be a three-dimensional object hinting at the affordances of the original. Hence, during a digitisation process the source document remains in a state of flexibility and can be stabilised in several ways through the digital original. Reasoning that the digital is grounded in materiality, Kreiss and Brennan argue that it is the way in which a "digitization mediates between the material and the immaterial […] that makes digitization a unique process" (2014). While they focus on the immateriality of the digital, every artefact is multi-dimensional and multi-relational, both as a physical object and as a concept defined through its relations in society, meaning that materiality is already entwined in immateriality. Furthermore, an artefact can be described at different scales, ranging from properties of its materiality, to the object as a symbol through both its physicality and representations, to the object on a conceptual level. All archive documents are therefore products of both their material properties *and* their immaterial aspects, which include affectional values, associated traditions, and context – amassed through the life time of the documents, and multiplied by copies both analogue and digital.

When digitised, the visible information of the documents in the Arosenius Archive are reproduced as digital files. The information is thus separated from the context of the physical artefact that lent it authenticity and made it into an original. However, by following the workflow of Digit, standard organisations, protocols, and policies are enrolled to the digital replica. None of the machines or software, or even the employees, can by themselves digitise a single document. Just like the Canon ImageFormula needs ScanGate, and ScanGate needs a computer with a screen and an electrical grid, and these four non-human actors an expert handler who has gained knowledge of all the relevant settings, this group is reliant on not only protocols and policies drawn up and stored by their colleagues in the adjoining room at Digit, but they rely on the OCR-servers in Russia and the licenses that keep them connected, the caretaker transporting the manuscripts from the vault at the central library to the vault in Digit's locales at the Social Sciences Library, the list of assignments from the University Library Council and the establishing of a project code in D-Flow. The network of machines, software, experts and manuscripts are motionless without the countless actors making up the infrastructure, but when activated they work to support the digital file being created; making it less of a copy and more a digital original.

Just by utilising the Metamorfoze standard a host of associates are enrolled, including the Van Gogh Museum, Rijksmuseum in Amsterdam, Metropolitan in New York, and the City Archive of Amsterdam, that all strengthen the argument that the digital originals are "true copies" (van Dormolen 2012). They are not just bits, but authorised bits. As Latour and Lowe write, "hidden behind the common sense distinction between original
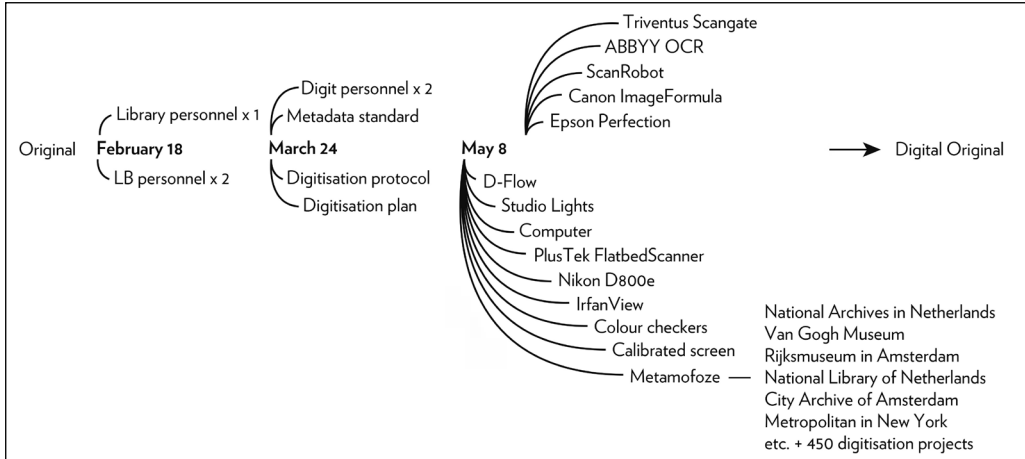
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Fig. 5. The accumulated network of enrolled actors.

and mere copies, lies a totally different process that has to do with the technical equipment, the amount of care, the intensity of the search for the originality that goes from one version to the next" (Latour & Lowe 2011:12). The original is not translated haphazardly, then it would have amounted to no more than a mere copy, but through a careful enrolment of technologies and standards. Hence, to answer the first question of this study, *what constitutes the professional act of digitisation* is as much about creating an argument for the solidity of the digital inscription through enrolment as it is about abandoning physical restraints. Though the digital copy lacks physicality it is not without substance (fig 5). When the documents of the Ivar Arosenius Archive are being digitised, layers upon layers of physical information are being traded for the gains in mobility a digital copy promises. The manual metadata assigned each document in the digital archivisation process mimics in much the metadata recorded in the physical Arosenius Archive and includes date, technique, measurements, collection, category,

sub category, places, persons, and tags. With the exception of "collection", which describes what memory institution the physical document is stored in, all these are limited to data describing the visual characteristics of the document captured by the translation into digital form. While this could be argued to be enough in a context where the physical artefact is present, it serves to emphasise both the digital representations lack of depth and the need for a critical approach to how metadata can be used to narrate the artefact and record more than visual aspects (see Odumosu 2020:299).

While an archive is an assemblage of documents and artefacts (Harrison 2013), each document is also an archive of less curated, and thus less subjective, information. However, digital replicas lack unprocessed information, thereby turning mute when moving past the visual aspects of the surface pixels (Forte 2000). While seldom considered in a digitisation effort, those non-visual aspects of an artefact not communicated through its external appearance, such as how it feels to the touch, is an integral part of it not being

translated. Likewise, even visual aspects of its physical manifestation, such as how light is reflected at different angles that might offer up clues in regards to how it has been approached, perceived, and used, are rendered invalid by the neutral lights of the digitization process. When preserving the memory of an artefact through digitisation, by not acknowledging the particulars of a physical format one negates many of the cultural connotations connected to it (Lemmonier 1993; Westin 2013; van Lit 2020). Since cultural values are tied to both usage and the branching of that usage, the digital document risks being considered no more than a shallow snapshot of documentation rather than documentation in its own right. Hence, in regards to the question of *what characteristics of an artefact are digitised,* by itself the digitisation of the Arosenius Archive captures only those aspects of the originals possible to gather if they had been on display behind glass; manuscripts in isolation and devoid of context, to be looked at from a distance in an even light.

As we have seen, the process of translation involves the enrolment of an intricate system of actors and associations. This enrolment allows the digital translation to become official, an inscription which is an entity unto itself and that can be referenced and archived. However, as an inscription or placeholder for the original, all intermediary steps of its production, and the information that has been shed through those steps, risk being forgotten (Latour & Woolger 1979:63). Hence, the ocularcentric digital representations of the archival material solidify the visual qualities of a document as not only more important than other qualities, thus amounting to what Rose describes in the context of representation as 'made meanings' (Rose 2006:2), but the only qualities of the document. This is emphasised

by the Metamorfoze standard when it is describing this ocularcentric information transfer as complete (see van Dormolen 2012). The physical archive, already subjected to limitations, choices, random circumstances, and politics (see Stevenson 2013:160ff), is in these instances curated anew through the very process of digitisation. According to Rose, archives cannot simply be treated as "transparent windows onto source materials. Archives work in quite particular ways that have effects on what is stored within them, and on those who use them" (Rose 2012:228). Every item in an archive has gone through a process of selection, which means a conscious decision has been made concerning what parts of a greater material availability were worth keeping and what parts were not (Herlitz & Westin 2018). This creation of meaning does not end with the archivist or the digitisation process, as each user generates a new story from the material (Breakell 2008: paragraph 26).

Studies of the digital archival material, and future opportunities for activation in new contexts that might help bridge the present and the past to advance our knowledge, is thus limited to the ocularcentric "made meaning" of the document produced by the digitisation process. Hence, when through the act of digitisation we produce official inscriptions of artefacts made to replace them as objects of reference, steps should be taken to reflect on their physical and non-visual qualities as carriers of meaning threatened by this process of translation.

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Museumverse. A New Typology for User Positioning in Museum Dissemination

Jens F. Jensen

Abstract: *This article presents a new typology for user positioning in museum dissemination. First, I develop a framework for the typology by identifying relevant, central dimensions and variables within the area of user positioning in museum dissemination. Next, the individual types within the typology is studied and representative cases for each type described. Finally, the conclusion points to different uses and consequences of the typology.*

Keywords: museum dissemination, museum exhibitions, user positions, enlightenment, experiences, typology, 3-D matrix.

This article presents a new typology for user positioning in museum dissemination with the aim of providing an analytical tool to categorize and understand user positions. It offers a matrix that can be used constructively and design-wise as a creative tool for bringing new ideas into play when working with museum dissemination and design of new displays and exhibitions. It is based on an overview of the diversity, the differentiation and the field of opportunity within – and thus a *theoretical understanding* of – the overall landscape of dissemination forms, exhibition design, and user positions.

The article focuses exclusively on the dissemination dimension of museum work, and not on other museum tasks described, for example, in the Danish law appertaining to museums.[1] Furthermore, the article works from an inclusive definition of the museum concept that comprises art, culture, natural history, science centres, cultural heritage sites and events involving dissemination of historical themes.[2]

X-dimensional presentation forms and the Multiverse

There is a long and widespread tradition for using 2-dimensional presentations, such as 2x2-matrixes, in scientific research and presentations. A less widespread tradition exists

for using 3-dimensional presentations, e.g. 2x2x2-matrixes, but for instance Waterworth (1992), Waterworth & Waterworth (2001), Pine & Korn (2011), Jensen (1998, 2008)[3] and several others have worked with 3-dimensional matrix presentation forms. 2- and 3-dimensional matrixes are most often used to systematically typologize or categorize a particular field based on central dimensions and variables.

The reason for mentioning these examples here is primarily to document that there are precedents and a scientific tradition for working with 3-D matrix presentations of various subject areas.

Pine and Korn, for example, offer a new framework – what they call "a three-dimensional sense-making tool" (2011:9) – for discovering, exploring, describing, mapping, and designing the possibilities of producing experiences in the digital domain. They do this by identifying the movements or the transformations currently taking place in our mindsets when it comes to thinking about a given area, in Pine and Korn's case: experience economic innovations in the digital domain. Pine and Korn summarize:

"[…] the three fundamental dimensions of the universe break down into six variables – Time and No-Time, Space and No-Space, Matter and No-Matter. These together comprise a 2x2x2 matrix, with each paring two sides of the same coin (or, in this case, two variables lying along the same dimension). Since 2x2x2=8 this matrix delineates eight distinct universes […]" (2011:15).

Pine and Korn choose to call this spatial universe "the Multiverse" (2011:15), because it provides a framework that captures all aspects of the "when, where, and what of an experience" (2011: 22). The Multiverse thus

consists of: three dimensions, six variables and eight sub-universes or realms.

The Museumverse

In our case, we want to construct a dedicated 3-dimensional matrix that can say something specific about the user dimension related to museum dissemination: A Museumverse. That is to say, a matrix that handles the point of view of the museum's guests, visitors, or users, and says something about which positions they can adopt.[4] In the context of this article, user positions and user positioning are understood as the ways in which the museum exhibition or dissemination situates the user in the form of preferred use, preferred usage pattern, or 'story of use' (Forlizzi & Ford 2000), and how the user is thus invited, encouraged, or motivated to receive and use the exhibition in specific ways.

Following Pine and Korn's methodological 'grip', we first have to identify the most important transformations currently taking place in our mindsets when it comes to thinking about the given area, in our case user positions in actual museum dissemination. Or, in other words, find answers to questions like: What are the three most important or most discussed themes or dimensions in the current debate on museum dissemination and the user dimension? What are the most deep-rooted transformations concerning new trends? They are, of course, questions that can easily be made into subjects for discussion, and there can certainly be several candidates for such basic dimensions and trends. However, if you look at the contemporary scientific and professional literature concerned with museums, museum dissemination and museum exhibitions, there are nevertheless some clear trends and thus some clear candidates. In particular, the following three: 1) the experience-based, 2) the

58 technologically / digitally disseminated, and 3) the participatory museum. Or, more fully elaborated:

1. The use of experience-oriented forms of dissemination, expressing the dimension of experience versus enlightenment.
2. The employment of new technologies, here especially digital, interactive technologies, for museum dissemination, expressing the dimension of technology versus non-technology, or mediation versus non-mediation.
3. The drive to involve, engage, and activate the museum's visitors, expressing the dimension of active user position versus passive user position.

In the following, we will try to substantiate that these three themes represent major predominant trends and dimensions in current museum dissemination by discussing a range of scientific and professional treatments of the area.

1 Experience versus enlightenment

The first trend is the use of experience-related dissemination forms expressing the dimension of experience versus enlightenment.

In her keynote address to Museum 2000, *The Museum as a catalyst,* Barbara Kirshenblatt-Gimblet describes a paradigm shift: "From an informing to a performing museology" (2000:10). The shift is characterized by a movement from "information" to "experience", from "knowing" to "feeling", from "things" to "stories", and from "display" to "*mise-en-scène*". The new museology is signified by, among other things, a more theatrical or dramatic approach to the museum experience – also called "museum theater" (2000:5).

Instead of merely presenting objects, museum use scenography, mise-en-scène, tableaux, scenarios, installations, and *'habitat displays'*. This approach gives pride of place to drama, the narrative and emotional engagement. "This is a special kind of theatre", writes Kirshenblatt-Gimblet, "and its point is not information but "experience" […] "Experience" indexes the sensory, somatic, and emotional engagement that we associate with theatre, world fairs, amusement parks, and tourism" (2000:5). Therefore, this new *modus* is also called "the expo style" (2000:5) with a reference to world fairs and the Expo-World's more performative oriented display forms that are also far more "customer focused" and "commercially positive" (2000:10). That is to say, a shift from the traditional enlightening, information-oriented museum to a more experience-oriented museum.

In the Nordic context, the Norwegian museologist Gjertrud Sæter in her article "Between Conservation and Consumption. New challenges for museums" (2004) discusses the museums' basic values and objectives from a historical perspective. She describes a major historical movement "From enlightenment to entertainment", as it is called in a heading; i.e. from the modern museum where the basic values and objectives were to teach and educate the public through displays, to the present day post-modern museum that moves towards becoming a "commercial entertainment product" (2004:59). Among other things, she writes: "The overall objective for the modern museum has been to be educative and enlightening, and the basic values are rooted in the belief in development, culture, formation, and progress. In contrast, the objective of the non-constructive, or post-modern museum, is entertainment, and the basic values are lack of worry, freedom and openness"

(2004:70ff., my translation). Here, she even speaks of a 'disneyfication' of museums: "In order to safeguard themselves economically, museums have to give in to the public's desire for entertainment. A disneyfied museum has sacrificed education and enlightenment for superficial entertainment based on illusions" (Sæter 2004:68, my translation).

In a Danish context, Lene Floris and Annette Vasström discussed whether the objective of museums was enlightenment or experience, as far back as 1999. In their book, *At the museum – between enlightenment and experience,* they relate the origin of museums to modern society's formation project and the modern democratic national states' narrative of progress and freedom. They point out that the modern project and the narrative about the necessary course of continuous progress in the present time have collapsed. The enlightenment element relates particularly to the museums' original historical form: "Providing enlightenment to the museum's visitors has always been part of the museum's history production", they write, and continue: "Often there has been talk of enlightenment in a pure, almost puritanical form where the experience aspect had only a subordinate role" (1999:382, my translation). On the other hand, they connect the experience element to more current practices: "Many museums in recent years have, to a much higher degree, made use of entertaining and activating elements of dissemination in displays and in their overall work" (1999:382, my translation). A practice that they particularly associate with the new *visit centres* and *experience centres* with historical themes. Even so, the attitude is that the museums should also learn from the experience aspects and implement the lessons learned; i.e. "[…] the museums should take up the challenge instead of blindly keeping their

distance from the experience centres etc., and stamping them as disneyfication" (1999:282, my translation). In conclusion, the book advocates a synthesis of the two aspects into one new formation project: "It is necessary to have both enlightening and entertaining experiences; it isn't a question of either-or" (1999:385, my translation).

Almost ten years later, Dorthe Skot-Hansen discussed the current situation in which the Danish public museums found themselves, especially their role in the experience economy, in the report: *Museums in the Danish Experience Economy* (2008), with the sub-title, *When Enlightenment Becomes an Experience.* She considers the experience economy to be both the cause of and solution to challenges facing the museums. The point of departure is that the state-supported museums are under both economic and political pressure in some measure because of the experience economy. The museums are challenged by competition from other more commercial experience-oriented attractions, a public increasingly pampered by more engaging and sensational experiences, demands to enter into the experience economy, and the general economic development of cities and regions. Therefore, according to Skot-Hansen, museums need to "re-evaluate their classical role as institutions of enlightenment and education" (2008:9, my translation). Hence, museums find themselves on a tight rein between enlightenment on the one hand and experience on the other. Skot-Hansen expresses it in this way: "Discussions about enlightenment versus experience permeate the public debate on the role of museums; not least the issue of where the boundaries lie" (2008:13, my translation).

At the same time, experiences and the experience economy are seen as the solution

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60   to the challenge. Museums can and must learn to work strategically with experience development, i.e. learn from the instruments of experience economy such as staging and strengthening experience value and use orientation. Skot-Hansen concludes "[…] that is why [… the museums, ed.] need to develop their experience potential, and for that they can learn from the experience economy. Museums have to learn to navigate in a fundamentally new knowledge and experience society integrating their basic tasks of collection, storage, research and dissemination with good experiences" (2008:130f., my translation).

One particularly relevant and central source in this context is the project description for the *Our Museum* project, from which this article originate. *Our Museum*'s overall thesis is precisely that "museums are historically created and developed in a field of tension between a perception of the museum as a means of public information and enlightenment, and as a facility for visitors' experiences; and that this tension field becomes especially visible in the museums' dissemination as a number of dilemmas that contemporary dissemination seeks to deal with" (Drotner et al. 2015:1ff.).

Thus, in the scientific literature, many points are made regarding the relationship between enlightenment and experience being central in the discussion of contemporary (and historical) museum dissemination. The first dimension thus concerns enlightenment versus experience where, in other words, the enlightenment-orientation and the experience-orientation respectively represent the two variables that constitute the dimension. Here, enlightenment-orientation is linked to the factual, informative, forming, and educational. Conversely, experience-orientation is related to the engaging, involving, emotional, narrative, imaginative, entertaining etc.

2 Technological dissemination versus non-technological dissemination

The second trend is the use of new technologies, especially digital, interactive technologies in museum dissemination expressing the dimension of technological dissemination versus non-technological dissemination, or mediation versus non-mediation.

"The biggest trend in museums' exhibition design today is the creative incorporation of technology" (2008) is the statement, for example, in a presentation of Loïc Tallon and Kevin Walker's anthology: *Digital Technologies and the Museum Experience* (2008). And in the foreword to the same book, James M. Bradburne supplements by writing: "Now, more than ever before, new technologies allow the museum to imagine creating new experiences and enhancing familiar ones in unprecedented ways" (2008:ix).

Many others have also pointed to the technological involvement in museum dissemination. For example, Ross Perry writes in the anthology *Museums in a Digital Age* about the museums as exhibitors, and especially concerning digital technologies, that "the contemporary museum sector is one in which digital culture is now actively collected, where computer-based interpretive media allows exhibitions to support experiences in more flexible, creative and empowering ways[…]" (2010:1f.). Just as, in the same place, he insists that: "Today, it is irrefutable that computing has had a profound effect on how museums make visible their collections" (2010:2).

In the Danish context, Skot-Hansen has also examined the technological trend, here again with particular reference to digital technologies, when she points out that there has been "a larger and larger integration of the

digital media in the museums' activities as such […]" (2008:15, my translation). An observation she further elaborates later in the presentation: "Today, an increasing number of development projects can be seen that make use of portable devices such as hand-held computers, mobile telephones and different types of digital players such as iPods" (2008:95). And Drotner et al. point out in the introduction to the anthology *The Interactive Museum* that: "Digitalization is used to develop new information and experience forms about collections, even about entire museums" (2011:15, my translation).

Thus, there are many indications that the use of technologies, especially digital, interactive technologies, plays a central and prominent role in the current handling of museum dissemination, and is representing a growing trend in exhibition practices. The second dimension thus consists of technology versus non-technology. In other words, technological dissemination and non-technological dissemination respectively constitute the variables in the dimension. In this context, the term technology must be understood relatively narrowly related to dissemination and communication; and thus as media technology, communication technology, computer technology etc.[5] Technology is thus linked to mediated, indirect, 2nd hand experiences, while, in contrast, the non-technological is linked to non-mediated, direct, 1st hand experiences.

3 Active participation versus passive reception

The third prominent trend is the attempt to involve, engage, and activate museums visitors constituting the dimension between the active user position and the passive user position.

A central reference to this trend comes from Nina Simon, the author of *The Participatory Museum* (2010). Simon's fundamental point of view is that cultural institutions can only establish (or re-establish) their relationship with the public and give value to and be relevant for present-day life by inviting the public to become actively engaged as cultural participants. She associates that development closely with online media such as the internet and the social web. It happens in two interconnected ways. Firstly, both the internet and the social web have improved accessibility, thus making it much easier for the public to participate than it has ever been before. Access is now something easily achievable whenever, wherever and by whomsoever. Secondly – and clearly related – online media and the social web have already accustomed the public to having immediate access to a wide spectrum of information sources and cultural perspectives, and made it possible for them to respond to and integrate with them; i.e. users expect to be able to engage actively – to discuss, share, annotate, and remix whatever they use. And when users in this way can actively participate in cultural institutions, it means at the same time that these institutions also become "central to cultural and community life" (2010:ii).

Simon defines participatory cultural institutions more precisely as "places where visitors can create, share, and connect with each other around content" (2010:ii). Therefore, the deciding factor in recognizing the difference between traditional and participatory institutions is the way that information flows between the institution and the users: The traditional institution provides authoritative content and information that the user can consume. On the other hand, the participatory institution functions as a platform that connects different users who act as content creators, distributors, critics, co-creators etc. The participatory modus is identified as a

rising trend in the museums of today. Simon says: "I believe the majority of museums will integrate participatory experiences as one of many types of experience available to visitors in the next twenty years" (2010:6).

In other places, Simon has named that same tendency 'Museum 2.0'. Here, the parallel with the web is even clearer. The web started with sites that were authoritative content distributors, and users were only passive observers and consumers. In retrospect, we can call that web 1.0. In the 2000s, that was replaced by web 2.0, characterized by an 'architecture of participation': i.e. "one in which users generate, share, and curate the content" (2006). Web 2.0 moved the authority away from the content supplier and to the user who became an active participant. Simon sees the museum institution undergoing a similar movement or (r)evolution from the traditional Museum 1.0, characterized by "static content authorities" and "passive visitors", to Museum 2.0, described as "dynamic platforms for content generation and sharing" and populated by "active users" (2006). The last-mentioned modus is directly referred to as "the future of museums – Museum 2.0" (2006).

Skot-Hansen also describes the participatory, dialogical element as a trend and, like Simon, connects it directly to digital technologies and, more specifically, to the social media – here also referred to as web 2.0: "Not least, the new web 2.0 faces the museums' web-based dissemination with new challenges. Whereas it was previously about cultural dissemination as "expert dissemination", it is now about the subjective and listening dissemination and dialogue. The arrival of web 2.0 can lead to a "digital paradigm-shift" for the cultural institutions, where the museum inspector's role as "custodian of cultural content" changes to become one voice among many others in the large and open network (2008:15, my translation).

James M. Bradburne makes similar observations when he in the foreword to the anthology *Digital Technologies and the Museum Experience* writes: "For years, the space of the museum has been the preserve of curators and educators, who were solely responsible for the museum's content. In recent decades there has been an increasing insistence on "bottom-up" approaches that open the museum to other voices and other constituencies" and, among other things, he mentions: "The idea of visitors contributing to the museum space […]" (2008:xi). In addition, Loïc Tallon states in his introduction to the same anthology that, "The trend is toward personal relevance and interpretations, interactivity, and easy access and control of content to shape the twenty-first-century museum visitor's experience. Today's museum visitors are less audience than they are author – active participants in opinion-making and content-creation" (2008:xiv).

There are many similar indications that the question of the degree of user participation and involvement is a central and prominent theme in the current debate on museums and museum dissemination, just as it constitutes a growing trend in exhibition design. The third dimension, therefore, consists of the passive museum 1.0-*modus* versus the active museum 2.0-*modus*, where passivity and activity respectively constitute the two variables within the dimension. The passive museum 1.0-*modus* is to be understood here as museum use based on observation, and the relatively passive mental perception and reception. On the other hand, the active museum 2.0-*modus* is to be understood as museum use based on active physical exploration, participation, interaction, co-creation etc. The term 'active' is thus understood in its basic meaning, 'engaged

in action', 'involving physical effort and action', that is, actually doing something physically; while the term 'passive', consequently and conversely, becomes associated with the term inaction, not-doing-something physically, but 'only' viewing, listening, reading, observing, and perceiving.[6]

The Museumverse – constructed and exemplified

The three dimensions and their variables defined above can be represented graphically as a 3-dimensionel space or a 3-D-matrix, as illustrated below in fig. 1. Three dimensions, six variables, eight (=2x2x2) combination possibilities, sub-universes, or octants – one Museumverse.

Below is the 3-D matrix, The Museumverse, filled in with the eight combination options

or octants (cf. fig. 2). The octants carrying the white font lies in the foreground, and the octants carrying the black font lies in the background on the z-axis.

In the following, the individual combination possibilities or octants are examined and illustrated through a representative case. First, the four octants within the passive 1.0-modus located 'in the front' of the plane on the z-axis (fig. 3) are discussed. Secondly, we go through the four octants characterized by the active 2.0-modus and placed 'in the back' of the plane on the z-axis (fig. 4).

1. Enlightenment-oriented/non-technological/passive

The first octant is constituted by the combination of enlightenment-oriented, non-technological, and passive *modus*. In other

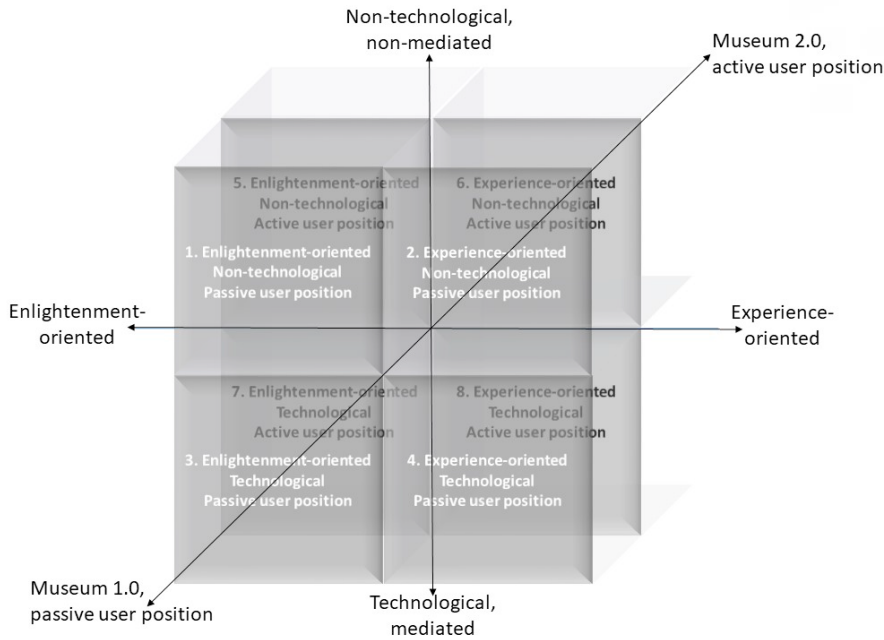Fig. 1. 3-D matrix representation of *The Museumverse*.
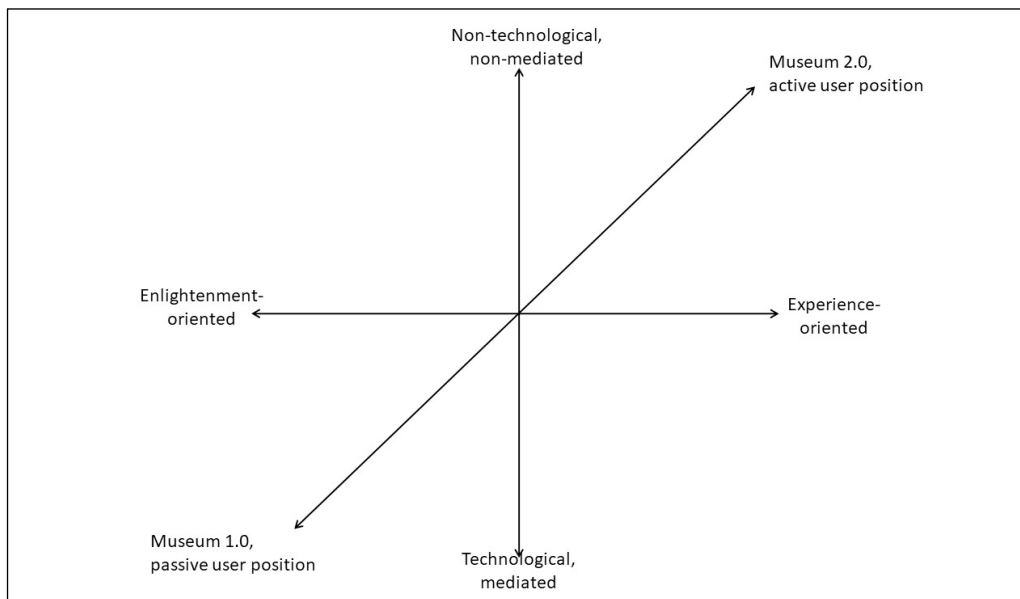
Fig. 2. The Museumverse with the insertion of the eight combination possibilities or octants.

words, the user here is positioned as a receiver of enlightenment-oriented – i.e. objective, informative, professional – non-technologically supported or non-mediated museum dissemination in a passive 1.0-*modus*.

This type of museum dissemination is manifested, for example, in exhibitions based on artifacts displayed in glass cases and accompanied by factual, informative exhibit descriptions, where the user is positioned as a passive viewer; or in informative non-technologically supported lectures, where the public is given a relatively passive role as listener.

Examples of this type are legion in traditional museum dissemination. Therefore, the Oxford University Museum of Natural History also called OUMNH is a privileged case, as it constitutes a proto-type for the classical natural history museum. OUMNH was founded in 1860 to merge natural-scientific studies from all parts of the University of Oxford and accommodate the university's collection of zoological and geological objects. It has retained parts of the original exhibition practices. The museum exhibits the objects in the traditional way as simple displays arranged in series – in display cases or *Victorian cabinets* – and supplied with short, objective, and informative exhibition texts. OUMNH follows the traditional exhibition practice to such a degree that the museum itself appears as a museum of museums, a kind of meta-museum.

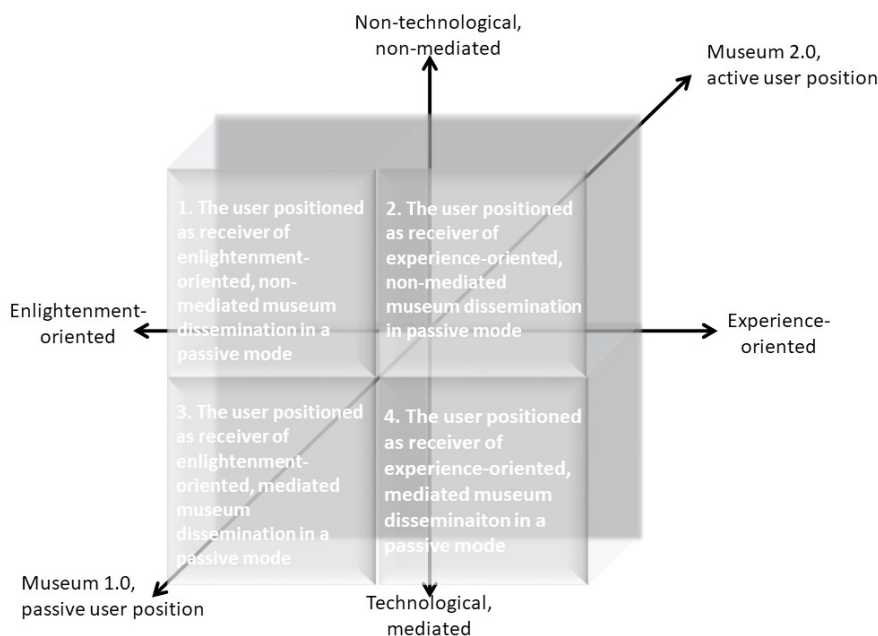Museum dissemination in that traditional form is enlightenment-oriented because

Fig. 3. The Museumverse with the four octants characterized by the passive 1.0-modus in front of the plane on the z-axis.

it focuses on the factual, informative, and objective. It is not mediated because the objects are exhibited as they are, without any technological dissemination or mediation. And it is passive, as it does not require active participation by the user but is based on passive perception and cognition.

2. EXPERIENCE-ORIENTED / NON-TECHNOLOGICAL / PASSIVE

The second octant comprises a combination of experience-oriented, non-technological, and passive *modus*. In other words, the user is positioned as a recipient of experience-oriented – i.e. narrative, emotional, engaging – and non-technologically supported museum dissemination in a passive 1.0-*modus*.

This type of dissemination of, for example, history can be seen in dramatized, historical plays – such as Viking plays or medieval theatre plays – where the audience is given a relatively passive role as spectators. Another example is dramatized, guided city walks, where illustrative dramatic experience-oriented performances frame the information about the various historical sites.

A representative case of that kind of historical dissemination could be *The Fyrkat Drama*. Each summer, the *Fyrkat Drama Group* performs a so-called 'Viking play' in the reconstructed longhouse near the Viking settlement at Fyrkat near Hobro. This is a relatively traditional theatre piece that portrays Viking times and the Vikings' daily life, history, and world. The actors perform in period

costumes modelled on original Viking clothes and equipped with jewellery and implements that are replicas of original artifacts from the Viking age. However, the events portrayed are fictional and dramatized in a relatively free interpretation of known and documented history.

The Fyrkat Drama is experience-oriented because it dramatizes and fictionalizes the historical content. It is non-mediated and non-technological as it is a live performance by actors, which presupposes the audience's presence at the same time and space. And it is passive 1.0-*modus*, as it is a traditional form of theatre performed by actors, while the users are positioned as 'audience' and 'onlookers'; i.e. assigned a relatively passive, observational role behind the theatre's "fourth wall".

3. Enlightenment-oriented/technological/passive

The third octant comprises a combination of enlightenment-oriented, technological, and passive *modus*. The user in this case is positioned as a receiver of enlightening – i.e. informative, factual – technologically supported or mediated museum dissemination in a passive *modus*.

That type of museum dissemination can be seen on the museum world's more traditional websites that, for example, primarily carry information and illustrations about the exhibited objects. In these cases, we see technologically supported dissemination and user positioning in a relatively passive 1.0-*modus*; i.e. as receivers of communicated information. But it can also be in the form of audio guides, audio walks, MP3-guided tours etc. That is to say, different forms of soundtracks carrying factual information about the buildings and locations visited during the tour. Also in this case, the user is positioned as a relatively passive receiver of information.

A representative, and relatively advanced example of this type of museum dissemination, can be found in *Robotinho – the humanoid robot. Robotinho* was developed by the University of Bonn and, among others, tested by Deutsches Museum, Bonn, that includes a robot museum. *Robotinho* is a so-called "mobile, full-body humanoid museum tour guide robot" (Faber et al. 2009:7). Humanoid in this connection means that the robot has a human-type body and human-type senses enabling him to carry out intuitive, multimodal interactions with the visitors. Thus, *Robotinho* can independently conduct tours round the exhibition and orally provide information about the individual objects displayed.

Robotinho as a museum disseminator is enlightenment-oriented, because the primary aim is to communicate factual information about exhibitions and exhibits. It is obviously mediated and technologically based, as it builds on a variety of advanced robot, communication, and sensor technologies. And it is to a high degree passive 1.0-*modus*, since the museum guest is primarily positioned as a passive listener, even though there is also a certain measure of interaction at stake.

4. experience-oriented/technological/passive

The fourth octant comprises a combination of experience-oriented, technological, and passive *modus*. Here, the museum user is positioned as receiver of experience-oriented – i.e. narrative, emotional, engaging – technologically supported or mediated museum dissemination in a passive 1.0-*modus*.
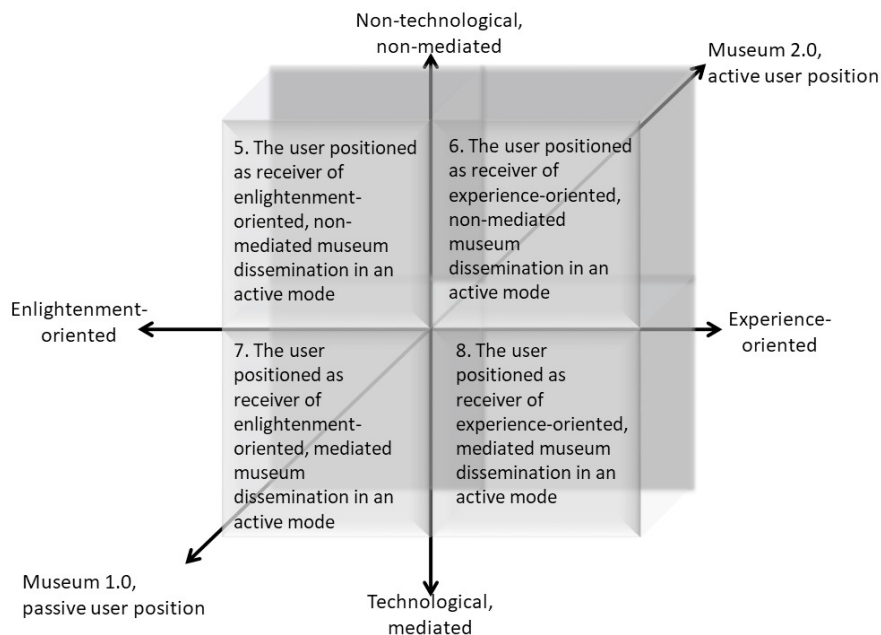
We find that type of museum dissemination,

Fig. 4. *The Museumverse with the four octants characterized by the active 2.0-modus in the back of the plane on the z-axis.*

among others, in dramatized MP3-guided tours, i.e. guided tours based on dramatized or fictionalized content in the form of audio dramas, audio plays etc., but where the listener is still positioned in a relatively passive role.

A case that represents this could be *The Da Vinci Code Soundwalk. The Da Vinci Code Soundwalk is an audio-guide* for the Louvre Museum in Paris that functions as a self-guided tour through the museum. The soundwalk consists of a series of sound files and helps both navigation – i.e. guides the visitor between the individual stops – and gives information about the exhibits and exhibition rooms. The soundwalk is designed, or curated, so that only the works and exhibits that feature in Dan Brown's novel and Ron Howard's film, *The Da Vinci Code,* are highlighted. Thus, the visitor follows in the footsteps of the main characters in the fiction novel and film experiencing The Louvre according to the plot in *The Da Vinci Code.*

The Da Vinci Code Soundwalk is experience-oriented because it is not solely based on factual information, but also on fictional tales, people, and scenes, and because it uses instruments from fiction genres such as movies and novels in the form of dramatization, identification, emotional engagement etc. It is obviously mediated and technology-supported, as it is based on mobile media and digital content. And it places itself within the passive *modus,* as it predominantly positions the user as a listener, who follows instructions and receives

68 information rather than interacting and contributing information.

5. Enlightenment-oriented/non-technological/active

The next four octants are characterized by the active 2.0-*modus* and lie 'at the back' of the plane on the z-axis (fig. 4).

The fifth octant comprises a combination of enlightenment-oriented, non-technological, and active *modus*. Here, the user is positioned as a participant in an information-oriented – i.e. objective, informative, professional – non-mediated or non-technological museum dissemination in an active 2.0-*modus*.

This type of historical dissemination is manifested in user-driven genealogical research (on condition that it is not technologically supported) and local history research that involves citizens, user-driven archeology and participatory collection processes in connection with artifacts and documents of historical interest.

A representative case example of this type of museum dissemination is the project "The mediated window". In 1897, a large art and industrial fair was held in Stockholm called *The Stockholm Art and Industry Fair 1897*. The purpose was, among other things, to display and celebrate modern Sweden's industrial, architectonic, and artistic innovations. The fair was held in the parkland area of *Djurgården,* close to Stockholm. It consisted of a pavilion-city specially designed for the event that also included a replica – built to half-scale – of Stockholm in the Middle Ages where visitors could see modern inventions placed in historical settings. After the end of the exhibition, all of the buildings were taken down, and there remained only very few visible traces of the event. Since then, *Djurgården* has functioned

as a recreational area – but obviously also as a hidden, not generally known *cultural heritage site.* Therefore, in 2008, it was decided to undertake an archaeological excavation of the site in the hope of finding traces and remains of "the lost city" (Gullström et al. 2008:3). The activities were conceived as "a public archaeological excavation", inviting the general public – under guidance from professional archaeologists – to participate in the dig as a form of public, interactive archaeology. Similarly, both visitors and the general public were invited to contribute memories, artifacts and souvenirs related to the 1897 fair. In this way, they assured both a user-involved archaeological dig and participatory collection processes. The researchers behind the project describe the activities as "a participatory action research framework within archaeology" and "collective memorabilia collection processes" (Gullström et al. 2008:13). A practice they also refer to as: "A new interactive museology" (Gullström et al. 2008:3).

The aspects of "The Mediated Window" mentioned here are enlightenment-oriented because they primarily have a scientific, factual, and informative aim. They are non-technological and non-mediated, as the processes do not depend on media technologies but on direct participation in the dig and collections. And they are an expression of active 2.0-*modus* because the activity requires a high degree of user involvement and user activity.

6. Experience-oriented/non-technological/active

The sixth octant constitutes the combinatorics of experience-oriented, non-technological, and active *modus*. Here, the user is positioned as a participant in an experience-related – i.e. narrative, engaging, involving – and non-

technologically supported or non-mediated museum dissemination in an active 2.0-*modus*.

This type of museum dissemination is expressed, among other things, in the special form of dissemination termed "bringing alive". "Bringing alive" can take many forms, including *re-enactment* and *living history*. Historical *re-enactments* are 're-births' or recreations of historic events or moments. The participants follow a plan or a script to re-enact particular aspects of a historical event. *Living history* or *living history museums* are, on the other hand, an activity in which a group of people attempts to recreate and portray a particular period in time or a historical way of life; not by following a fixed plan or a specific script, but interacting and improvising more freely within the frameworks, limitations, and possibilities the given historical theme sets. The activities are not undertaken by professionals for a passive audience, but involve users or museum guests as active participants to fulfill the active *modus* requirement.

A case-example of this type of history and cultural heritage dissemination could be *Tordenskjoldsdagene* (The Days of Torden-skjold). *The Days of Tordenskjold* is an event held every year in Frederikshavn to celebrate the Danish naval officer and maritime hero during the Great Nordic War, Peter Wessel Tordenskjold, along with Frederikshavn's role as Tordenskjold's most important base outside Copenhagen. Frederikshavn is during the event transformed into a historic setting at the beginning of the 1700s. The event itself forms the framework for a panoply of activities and sub-events: stall market, sea battles, theatrical performances, period music, soldiers in uniforms, and citizens in period costumes. *The Days of Tordenskjold* is a mixture of *re-enactment* of factual, historical events and *living history* that more generally seeks to recreate

and portray the period at the beginning of the 1700s because there are both scripted performances in the form of well-planned re-plays of historical events and rehearsed performances by amateur historical groups on the one side, and more free improvisations and regular folk-festivals with historical themes on the other.

The Days of Tordenskjold as history dissemination is mostly experience-oriented because the event is not based on any factual or documented piece of history, but more a creative improvisation around historical themes and moods. It is non-technological and non-mediated based on live performances, *face-to-face* communication and *real-life* interaction. And it represents an active 2.0-*modus* based on the active involvement and performance of the participants.

7. Enlightenment-oriented/ technological/active

The seventh octant is a combination of enlightenment-oriented, technological, and active modus. In other words, the user is positioned as a participant in information-oriented – i.e. factual and informative – technologically supported or mediated museum dissemination in an active 2.0-*modus*.

Museum dissemination of this type appears when the user functions as co-creator of knowledge over digital media. It can be in the form of the user's *tagging* or annotating museum content on the internet, employing the user as co-curator on electronic platforms and, in general, all forms of information-oriented Museum 2.0-activities on the web. However, museum dissemination of this type can also consist of simply using interactive technologies in displays that provide information-oriented content.

70   An obvious case that illustrates this type of dissemination can be seen in elements of the *Reykjavík 871+/-2 The Settlement Exhibition.* The Settlement Exhibition in Reykjavik is a museum dealing with the first Vikings' arrival in Iceland. It is placed on top of the remains of a long house from the tenth century at the very place where it was found and excavated, i.e. *'in situ'* (Gunnarsdottir, n.d.). The museum also houses – which is central to this case description – a couple of interactive installations. Firstly, a screen with an accompanying touch pad and a virtual 3D construction of the long house. Here, the visitors can use the touchpad interaction to enter the virtual long house, examine it in detail, and scrape layer after layer of the building in order to study its construction principles. Secondly, there is an interactive table with a model of the longhouse's ground plan. This enables the visitor to interact with different parts of the model to see how the residents of the long house lived.

The installations in *The Settlement Exhibition* are enlightenment-oriented because the aim is to provide factual information about the Vikings' houses and living conditions. They are obviously technological and mediated, as they are based on interactive digital media. And they demonstrate an active 2.0-*modus* as they pre-suppose that users explore by interacting.

8. EXPERIENCE-ORIENTED/ TECHNOLOGICAL/ACTIVE

The eighth and last octant is made up of a combination of experience-oriented, technological, and active *modus.* Here, the user is positioned as a participant in an experience-oriented – i.e. narrative, engaging, involving – technologically supported or mediated museum dissemination in an active 2.0-*modus.*

This type of museum dissemination can be seen in all cases where the user is involved as co-creator of experiences via a technological platform in museums and cultural heritage dissemination. It can be in the form of *Alternate Reality Games* (ARGs) in museums, experience-oriented Museum 2.0-applications, interactive installations in museums that to a significant degree, are directed towards the experience dimension etc.

A representative case to illustrate this type could be the project *History Unwired. History Unwired*[7] is a project examining "narrative uses of mobile technology in historic cities" (Epstein & Vergani 2006:302). The project's background was the problems arising from mass tourism, or *over-tourism,* that in recent years has hit many cities in Europe, including Venice. Every year, Venice receives a rapidly increasing number of tourists that typically gather around the popular St. Mark's Square while not visiting, or even knowing about, the alternative tourist attractions in the city. Therefore, the objective for the *History Unwired*-project was "[…] to develop a media form that would take tourists to lesser-traveled, yet culturally-rich areas of Venice and give them an intimate experience of Venetian life" (Epstein & Vergani 2006:302). This was achieved by developing a number of technologically supported walks that used location-aware (GPS and Bluetooth) mobile phones and PDAs guiding tourists around one of the less-visited and trafficked districts of Venice, Castello. The route and content for the walking tour were developed in close collaboration with local artists, residents, and others with connections to the area. Based on the information from a series of interviews and *walk-alongs* with the locals, five characters or *personas* were identified, all related to Venetian art and crafts, along with five related tour-routes, each with its own theme, while also providing a portrait of a Venetian. The tours

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had a narrative structure that reflected the visual aspects and identity of the area. They took the form of a combined multimedia documentary and treasure hunt. The user was guided by the folklore-history and personal stories from the five representatives of the local population.

History Unwired's dissemination is, therefore, experience-oriented, being rooted more in *personas,* folklore, personal accounts, and anecdotes than in objective information and facts. It is mediated and technologically supported by its use of mobile media and location-based technologies. And it involves active users in at least two ways: by assuming user-involvement through interaction, investigation, and exploration, and by production and content having been based on user-generated information from local residents.

Conclusion

As already implied in the introduction to this article, The Museumverse can be useful in several ways. It can, of course, be used analytically to characterize and typologize existing, concrete forms of exhibition designs and user positions related to museum and cultural heritage dissemination, thus generating a greater analytical understanding of empirical incidents. Theoretically, it can create an overview and a model for deeper understanding of the many forms of dissemination and exhibition designs. It can also be used constructively and design-wise as a type of creative tool for generating new, innovative ideas for dissemination, especially using it to imagine existing exhibitions or future concepts in a new perspective or combination of perspectives. Finally, as a bonus, it can also be used methodically as a

practical demonstration of how to establish 3-D representations and matrix-mappings of a given area systematically based on central dimensions and variables that, as a method and procedure, in principle, can be transferred to a variety of other domains.

It is important to point out that the matrix is a systematic and general typology more than a description of concrete empirical user positions in given museum dissemination or concrete museums' ways of addressing the users. Dissemination activities of specific museums and cultural heritage sites will not always fit seamlessly into the individual types, and not all concrete forms of dissemination can always be unambiguously classified within one – and only one – single type in the typology. It will probably often be the case that the classification will be doubtful, unsure, or arguable. Reality is always more complex than theoretical and analytical attempts to put it in order and typologize it.

Notes

1. In the same way as the project Our Museum (jf. Drotner et al. 2015:1ff), from which this article springs.

2. Also on this point, the article is consistent with Our Museum that similarly "points clearly to the dissemination dimension" (Drotner et al. 2015:1ff).

3. For my own part, I have worked with 3-dimensional representations in a number of other articles, for example in relation to different forms of interactivity in interactive media (cf. Jensen 1998 & 2008).

4. There is also a museum matrix, which contrastingly is based on the dimensions of the representation; i.e. which takes its departure point in the (exhibition) object and thereby takes the view of the exhibition and the artifact. This matrix

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will not be developed in this context due to space considerations, but is presented in another context (cf. Jensen, manuscript in preparation).

5. Objects and tools such as display cases, pedestals etc., are not considered 'technologies' in this understanding.

6. It should be noted that this interpretation of the concepts 'active' and 'passive' is derived from Human-Computer Interaction (HCI), interaction design, and interactivity theory (se Jensen 1998 & 2008) and not from traditional communication theory, which in many cases does not recognize (and are unable to make) these distinctions between active and passive user positions.

7. Cf. http://web.mit.edu/frontiers

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Museientreprenörskap som praktik- och kunskapsfält

Anders Högberg & Marina Jogmark

Abstract: *This study, "Museum entrepreneurship as practice and knowledge field", examines how museum directors view museum entrepreneurship, why they think it is important and how it can develop. Results show that the museum directors view entrepreneurship from a broad perspective that goes beyond a traditional image of entrepreneurship as exclusively an economic phenomenon. The results emphasize the need to turn to museum entrepreneurship as a way of thinking about renewal of museum activities, solving financial problems linked to decrees in public funding, find new sources of income and to create business models that have potential to refine opportunities coming from digitalization. The need for museum entrepreneurship is also about clarifying an awareness of what kind of values are created and how these can be formed while maintaining integrity in collaboration with the rest of society. The results also show that there is a need to develop museum entrepreneurship through collaborative research approaches.*

Keywords: Social Entrepreneurship, Museum Studies, New Museum Ethics, Interview Study, Museum Directors.

Om marknadsavdelningen tillåts styra, då går det åt skogen, citat från en av de intervjuade museiledarna.

Museer samlar, vårdar och tillgängliggör samlingar och arkiv. De skapar utställningar, utbildningsprogram och andra former av publika aktiviteter. De är rådgivande kunskapsinstanser, exempelvis i frågor om stadsplanering och kulturmiljövård. Museerna är också sociala institutioner. De öppnar upp för diskussion, inspiration och eftertanke genom en mångfald av aktiviteter och evenemang. De förser samhället med sociala arenor för samtal, kun-

skapsutveckling och erfarenhetsutbyte. Som del av besöksnäringen lockar museerna miljontals människor varje år. De erbjuder unika upplevelser, nöjen och äventyr och bidrar till kunskaper och erfarenheter som inte andra aktörer gör. Allt detta gör museerna i en samhällskontext där deras verksamheter allmänt ses som "en medborgerlig rättighet i likhet med tillgång till god utbildning och hälsovård" (Blomgren & Johannisson 2015:10) och där förståelsen av museernas strukturella och marknadsmässiga karaktär som ett eget affärsmässigt och ekonomiskt avsättningsområde är

underutvecklad och den museientreprenöriella kunskapen generellt är låg (Lundberg 2002; Coman & Pop 2015; Booth & Powell 2016; Katsoni & Stratigea 2016; Sacco 2016; Gould & Pyburn 2017; Gradén & O´Dell 2017).

Entreprenörskap kan förstås på olika sätt. Vanligt är att uppfatta entreprenöriell skicklighet som förmågor att förstå ekonomins roll i samhället, göra lämpliga ekonomiska val, utveckla nya affärsmöjligheter samt öka produktivitet och lönsamhet. Sätt att göra detta på är att vara kreativ, innovativ och utveckla nya sätt att verka med förmågan att kombinera saker på nya sätt (Lindkvist 2015). Detta är en föreställning om entreprenörskap som ett skapande av något nytt som ännu inte finns (Shane 2003). Det handlar således om en kreativ organisering av människor och resurser. Som Höglund och Mårtensson (2019:14) diskuterar riskerar emellertid en okritisk applicering av mainstream "entrepreneurial attitudes, behaviours and capabilities […] in the public sector […] hampering basic ideals such as accountability, equal treatment and democratic values" (se också Berglund *et al.* 2021 för kritisk diskussion samt Gradén & O´Dell 2020 för liknande diskussion i relation till museer). I ljuset av sådan kritik fokuserar socialt entreprenörskap på att pröva, analysera och konstruktivt utveckla sambanden mellan entreprenörskap och sociala relationer (Dees 1998a; Roper & Cheney 2005; Barinaga 2012). Socialt entreprenörskap placerar entreprenörskapets kreativa skickligheter i samhället. För att använda Hjorths (2013:37) ord så handlar det om att "intensify the social side of entrepreneurship and see this as a creative intervention that increases the social capacity of society, rather than extending the performance capacity of management". I praktiken kanaliseras socialt entreprenörskap till innovativt arbete som medverkar till social förändring.

Entreprenörskap på museer och museer som entreprenörer har diskuterats i flera sammanhang. Exempelvis har aspekter av att skapa hållbarhet i museisektorn genom att attrahera sponsorer eller filantroper till att investera i museets verksamheter, förutsättningar för museer att vara sociala eller kulturella innovatörer i sin realisering av museets existerade värden eller konsekvenser av att skapa kommersiellt utvecklade entreprenöriella museer undersökts (Alexander 1999, 2020; Rentschler 2001; Steyaert & Katz 2004; Wilson 2010; Klamer 2011; Coman & Pop 2015; Zaman 2015; Katsoni & Stratigea 2016; Gradén & O´Dell 2017, 2020; Riksutställningar 2017; Ekström 2020). Begreppet museientreprenörskap tar detta vidare genom fokus på kunskaper och förmågor som behövs för att i samverkan uppfinna och utveckla framtida museiverksamheter (för alternativ användning av begreppet museientreprenörskap, se exempelvis Gradén & O´Dell 2020). Museimedarbetarrollen präglas av komplexitet, mångtydighet och motsägelsefullhet i ett uppdrag under ständig förändring. Museipersonalens etiska position innebär att värna verksamheten utifrån den specifika kompetens man har och med hänsyn till samhällets förväntningar och regleringar. För museianställda på Sveriges museer är detta en viktig utgångspunkt för arbetet och en avgörande professionsskicklighet för museers trovärdighet, förmåga och framgång (Lindqvist 2019a). I begreppet museientreprenörskap kombineras museimedarbetarnas många roller med socialt entreprenörskap, ett entreprenörskap som då inte låter sig begränsas till att enbart vara ett ekonomiskt fenomen (se Lundberg 2002 för diskussion), utan även inkluderar museets sociala liv med förståelsen för entreprenörskap som en kollektiv social process. Detta är perspektiv som ligger i linje med hur Marstine (2011:10) formulerat sig om den nya

76 museietiken där relationen mellan museet och det omgivande samhället är i fokus: " […] the new museum ethics positions contributions to social well-being, equity and fairness as an integral part of museum work".

I denna studie undersöker vi hur ett urval av museiledare verksamma i Sverige tänker om museientreprenörskap, varför de anser att det är viktigt och hur de ser att museientreprenörskap kan utvecklas. Studien är inte en kritisk analys (sådana har andra publicerat, se exempelvis Berglund *et al.* 2017 för kritik av entreprenörskapets kopplingar till neo-liberalism och Schubert 2016 för kritik av instrumentella och ekonomiserade museer som marknadsplatser). Istället knyter studien an till forskning som undersöker museientreprenöriella villkor för att förvalta och utveckla museerna och deras verksamheter i samverkan med samhället (se diskussion i Alexander 2020).

En semi-strukturerad intervjustudie

Studien baseras på semi-strukturerade kvalitativa intervjuer. Samma fem frågor, tabell 1, ställdes till samtliga medverkande, samtidigt som intervjusamtalet genomfördes med låg grad av standardisering med utrymme för uppföljningsfrågor och spontana diskussioner (Gillham 2008; Kvale & Brinkmann 2014).

Samtliga museiledare är erfarna i sin yrkesroll. De ingår sedan några år tillbaka i ett nätverk för samtal om museientreprenörskap och är därmed insatta i studiens problem- och kunskapsområden. Alla arbetar på museum som ägs av bolag, förening eller stiftelse. Merparten av dessa har, i jämförelse med andra museer med statliga eller regionala anslag, en hög grad av egenfinansiering. Museerna är Blekinge museum, Gotlands museum, Jamtli Östersund, Kalmar läns museum, Kulturen i

1.	Vilken typ av museientreprenöriell kunskap ser du att ditt museum behöver? Varför?
2.	Ser du att detta behov gäller specifikt ditt museum eller skulle du beskriva det som ett mer generellt behov i branschen?
3.	Hur skulle du beskriva ett bra sätt för ert museum att skaffa sig museientreprenöriell kunskap?
4.	Om du fick vara visionär och tänka helt fritt utanför budget och nuvarande strukturer, vilka nya museiverksamheter ser du att museientreprenörskap kan skapa som inte finns i nuläget?
5.	Har din uppfattning om behovet av museientreprenöriell kunskap ändrats under detta ovanliga pandemiår? I så fall, hur?

Tabell 1. Frågor som användes som utgångspunkt för samtal vid de semi-strukturerade intervjuerna med elva museiledare verksamma i Sverige. Intervjuerna genomfördes digitalt med Zoom under september och oktober 2020. Respektive intervju varade mellan 30 och 60 minuter och dokumenterades med anteckningar.

Lund, Nordiska museet, Nääs Slott, Prins Eugens Waldemarsudde, Regionmuseet Kristianstad och Stiftelsen Skansen. En av de intervjuade är nyligen pensionerad museichef och numera direktör för European Museum Academy. Studien bygger således på intervjusvar med utgångspunkt i ledarskapsperspektiv (för medarbetarperspektiv se exempelvis Dahlquist 2019), från personer med specifika kunskaper inom studieområdet (Trost 2010).

Intervjusvaren har analyserats och temati-

serats i syfte att lyfta fram övergripande trender. Detta har gjorts genom att samla svar som rör liknande tankar inom temaområden (se Öhlander 2011). Dessa har kontextualiserats i relation till aktuella museidiskussioner och tidigare forskning. Nedan presenteras dessa temaområden under åtta rubriker: *offentliga anslag minskar, behov av andra intäktskällor ökar; samspel mellan kunskapsfält behövs; verksamhetsutveckling och innovationer; utvecklade säljtjänster och fler affärsområden; digitalisering; museernas behov av forskning och forskningsbaserad kunskap; att få in museientreprenöriell kunskap i organisationen; året 2020.* Tillsammans tydliggör dessa teman museientreprenörskap som praktik- och kunskapsfält och de behov, möjligheter och begränsningar som museiledarna ser i ett utvecklat museientreprenöriellt arbete. Notera att resultaten, så som de presenteras, inte nödvändigtvis representerar gemensamma inställningar hos alla de som intervjuats. Notera också att även om vi intervjuat erfarna museiledare med kunskaper som sträcker sig utanför deras respektive museum, avser vi här inte att generalisera våra resultat till att gälla alla Sveriges museer.

Offentliga anslag minskar, behov av andra intäktskällor ökar

Sedan många år tillbaka har museernas årliga anslag inte skrivits upp i samma takt som kostnaderna ökat. Konkret har detta inneburit en gradvis minskning av medel för verksamheterna, successiva personalnedskärningar och alltmer pressade organisationer. Detta samtidigt som museerna utvecklar nya verksamheter, samhället tillskriver museerna allt fler uppgifter och större roller i relation till samhällspolitiska utvecklingsfrågor och antalet besökare på museerna och deltagare i museernas verksamheter ökar (Museer 2019; Museilag 2017:563;

RAÄ 2019; Gustafsdotter 2020; Sveriges Museers 2020). Detta är trender som hållit i sig under många år och som inte visar tecken på att förändras. Därmed är det realistiskt att se dessa trender som givna förutsättning för museerna (se diskussion i Gradén & O´Dell 2017; Lindqvist 2019a).

Museiledarna är tydliga med att konsekvenserna av detta är flera. Om museerna enbart förlitar sig på anslagsmedel, blir verksamheterna kvantitativt och kvalitativt lidande. Det riskerar att göra museerna mindre angelägna och bidrar till att potentialer som finns i museernas verksamheter inte realiseras. Det finns inte heller tillgångar för att finansiera förändringsidéer som går utanför anslagsbudgetens begränsningar. Inte heller finns möjligheter till riskkapital eller att fondera medel för framtida strategiska satsningar eller att investera i något nytt som inte ger direkt avkastning.

Merparten av museiledarna poängterar nödvändigheten i att förändra dessa förutsättningar genom att öka de delar av intäktssidan som inte kommer från anslag (se också Gradén & O´Dell 2017). Ökade intäkter möjliggör utveckling av museiverksamheterna. Genom andra intäkter än de anslagsberoende kan museerna investera i verksamhetsutveckling. De kan frigöra utrymme att jobba mot kvalitativa visioner i relation till museernas uppdrag och mål. På så sätt kan museientreprenöriell kunskap ge kunskapsförankrade och mer innehållsrika museiverksamheter. En mångfald av intäkter gör också museerna mindre sårbara, då riskerna för intäktsbortfall fördelas över flera områden.

Samspel mellan kunskapsfält behövs

Flera av museiledarna berättade om svårigheter att introducera museientreprenöriell kun-

78 skap på sina arbetsplatser. Det finns en skepsis från delar av personalen som anser att museientreprenörskap inte ska finnas på museerna. Det finns flera orsaker till detta (Gainon-Court & Vuillaume 2016). En är att museientreprenörskap möter kritiskt tvivel från akademin (se diskussion i Ekström 2020) och fram tills nyligen inte ingick som del av museianställdas utbildning (Lindqvist 2019b). Inte heller ingår museientreprenörskap som kompetens i kravprofiler för anställning. Det saknas alltså förutsättningar för en gemensam museientreprenöriell kunskapstradition inom museerna att tänka och agera utifrån. En annan väsentlig orsak är att museernas verksamheter under lång tid influerats av 1974 år kulturpolitiska formulering "att motverka kommersialismens negativa verkningar inom kulturområdet". En konsekvens av detta är att kunskaper om hur museerna kan generera positiva aspekter av entreprenörskap inte utvecklats i någon större utsträckning (Grinell & Högberg, 2020). Detta har ändrats på senare år. Med förändringar i universitetsutbildningarna (Lindqvist 2019b), nya svenska kulturpolitiska mål (prop. 1996/97), en ny kulturarvspolitik (prop. 2016/17:116), en ny svensk museilag (Museilag 2017:563), samt internationella organisationer som exempelvis OECD:s engagemang i dessa frågor (Grinell 2020), har museientreprenörskap uppmärksammats (se diskussion i Gradén & O´Dell 2017; Lindqvist 2019a).

Kritiken mot museientreprenörskap grundas ofta i en strävan att slå vakt om vad som uppfattas som museets kärna och identitet. Samtliga museiledare poängterar också att det är helt avgörande att inte förlora fokus på det unika i museets verksamheter. Kringbyggnaden – det vill säga den mångfald av aktiviteter som skapar breda intäktsbaser – får inte bli så brokig att museet förlorar identitet och riktning. De intervjuade är tydliga i detta. Det råder konsensus om att anledningen till att museer är viktiga och starka aktörer i samhället är att de är unika i sina verksamheter som just museer. Därför är det helt avgörande att inte kompromissa med detta. Museerna ska utgå ifrån sina unika verksamheter och identitet och inte förlora sig i verksamheter som vem som helst kan göra eller som andra (sannolikt) redan gör bättre (se liknande diskussion i Dees 1998b; Roper & Cheney 2005; Lundberg et al. 2016). Om de tillgångar museet har i form av sina unika verksamheter på något sätt skulle komprometteras (se exempelvis Andersson 2017), så förlorar museet trovärdighet (se Salle 2014; von Unge 2019 för diskussion).

De intervjuade lyfter fram att det är nödvändigt att koppla museientreprenörskap till samhällsfrågor och museets samhällsuppdrag, så som det formulerats i regionala och nationella riktlinjer och lagar. Här kan museientreprenörskap handla om att hitta och skapa möjligheter till nya sammanhang att verka inom. Det handlar om att åstadkomma innovationer och företagsamhet som bidrar till ekonomiskt, socialt och kulturellt värdeskapande, förändring och framsteg och som kan förvaltas av museerna som en självklar del av verksamheterna och som därmed får dessa att växa utanför befintliga ramar. Att ha kunskap och kompetens i organisationen om hur detta bäst kan göras är avgörande för framgång.

I relation till detta var det flera av museiledarna som betonade att det behövs kunskap om hur museet kan agera både som en offentlig kulturinstitution och som en kulturkonsult på en marknad. Vad många pratade om som "ett gränssnitt" mellan museal kunskap, museologi och entreprenöriell kunskap lyftes och frågan om hur ett sådant gränssnitt ser ut och vilken kunskap som behövs för att formulera det ses som väsentligt att undersöka. Nationell och internationell forskning visar att museer har

hög trovärdighet. Medborgare och samhällsinstitutioner har höga förväntningar på museerna som kunskapsinstitutioner, besöksmål och som viktiga samhällsfunktioner som bidrar till innovation och utveckling (Rogan & Amundsen 2010; Coombes & Philliphs 2015; Henning 2015; McCarthy 2015; Message & Witcomb 2015; Hyltén-Cavallius & Svanberg 2016; Lund 2016). Det krävs därmed kunskap och känsla för att balansera de många förväntningar, åtaganden och möjligheter en museiverksamhet rymmer så att museientreprenörskap utvecklas utan att det sker på bekostnad av etablerad goodwill, och om det sker på bekostnad av etablerad goodwill att det då är resultat av genomtänkta strategier och inte konsekvenser av oförutsedda effekter (Alexander 1999). Som diskuterats av Gradén och O´Dell (2017) krävs kunskapsbaserade överväganden för att upprätthålla balansen mellan att tillhandahålla samhällsservice och samtidigt själv vara en kommersiell aktör (se också Zolberg 1986; Alexander 2020). Detta är svårt. Flera av de intervjuade museiledarna vittnar om att de själva och museipersonalen upplever att de ibland sitter på två stolar samtidig. Förväntningarna på museet är att det ska tillhandahålla tjänster inom ramarna för anslagsfinansieringen. Samtidigt är det så att museerna gör mycket mer än det. Konflikten som finns i detta märks också i möten med människor och organisationer utanför museet. Många förstår inte museet som en affärsverksamhet och har svårt att skilja på museet som allmän kulturinstitution och museet som konsult med specialistkompetens. Gränsen mellan anslagsverksamhet och annat som man tar betalt för är oklar och därmed svår att hitta. Att hitta sätt att skapa kopplingar mellan museiverksamheter och entreprenörskap på ett sätt så integritet och förtroende upprätthålls samtidigt som nya verksamheter som genererar intäkter och ökat genomslag i

samhället kan utvecklas är en viktig fråga för många av museiledarna. Att ha kompetens att förstå och hantera detta "gränssnitt" kräver kunskap om vilka delar av verksamheten som kan generera vinst, och vilka som inte gör det. Det är kompetens som kan tydliggöra vad som är fritt tillgängligt genom anslagsverksamheten och vad som inte hade funnits tillgängligt (alltså inte erbjudits) om museet inte tagit betalt för det. Att närma sig detta sektors-överskridande arbete med olika verksamhetslogiker kräver ny kunskap som, vilket flera av museiledarna betonade, museerna till stora delar saknar i nuläget.

VERKSAMHETSUTVECKLING OCH INNOVATIONER

Museiledarna är eniga i att museientreprenöriella kunskaper och kompetenser på museerna öppnar upp för verksamhetsutveckling och innovationer. Mångfalden i detta är stor. Det handlar exempelvis om fördjupad forskningskunskap som kan utgöra grund för utställningsarbete. Detta skulle kunna öka genomslagskraften i verksamheterna, bidra till att museerna substantiellt och strategiskt kan jobba mot interna och externa mål- och visionsdokument samt locka fler besökare till museet och dess verksamheter. Det handlar också om utveckling av utåtriktade verksamheter, pedagogiskt arbete och arbete inom kulturmiljöområdet där innovativt tänkande skulle kunna öppna upp för nya verksamheter som når målgrupper museerna inte når idag.

Ett område som museiledarna lyfter fram är behovet av museientreprenöriell kunskap för att kvalitativt utveckla museernas samverkansarbete med besöksnäringen. Genom sin nationella och internationella attraktionskraft spelar Sveriges museer en avgörande roll i utveckling av svensk turism och besöksnäring.

En utredning presenterad 2017 (Ett land att besöka 2017) visar på vikten av att stärka svensk besöksnäring som exportmarknad. Enligt utredningen uppskattades turismkonsumtionen i Sverige ha omsatt uppemot 300 miljarder kronor. Cirka 170 000 personer var sysselsatta. Värdet av inhemska besökares konsumtion uppgick till cirka 60 procent av den totala konsumtionen. De resterande 40 procentenheterna kom från utländska besökare. Detta skapade ett exportvärde på 120 miljarder kronor, vilket då motsvarade ungefär 6 procent av Sveriges totala export. Museerna är en viktig och naturlig del i utvecklingsstrategier för turism och besöksnäring. I destinationsutvecklingen föds nya marknader. En sammanhållen marknadstillväxt ger ökad företagsamhet, konkurrenskraft och sysselsättning i samhället i stort och bidrar till exempelvis stärkt lokal attraktionskraft, livskraftiga stadskärnor och landsbygdsutveckling (see diskussion i Strzelecka et al. 2017).

Besöksnäringens utveckling innebär en ekonomisk tillväxt för museerna, men denna är ojämnt fördelad. Detta beror på skillnader i museernas förmåga att affärsmässigt utnyttja sin tillväxtpotential (se diskussion i Booth & Powell 2016). Här poängterade flera av de intervjuade att det är viktigt att hitta produkter och verksamheter som särskiljer museerna från andra aktörer (andra besöksmål, andra butiker, andra arrangörer, etcetera) och som bygger på, lyfter fram och stärker det unika i museets verksamheter. I detta sammanhang lyftes också det faktum fram, att många externa företag använder museet som del av deras besöksaktiviteter utan att intäkterna från dessa aktiviteter kommer museet till godo. Inom besöksnäringen är det exempelvis vanligt att använda museibesök som del av ett upplevelsepaket, utan att företaget som gör det återinvesterar i museet. Detta kan ändras genom att skapa företagsrelationer som innefattar att museet växer och utvecklas tillsammans med näringsverksamheten. Dock lyfter flera fram att det i sådana sammanhang saknas tillräcklig kunskap om värdet i museet och dess verksamheter som del av besöksnäringen.

UTVECKLADE SÄLJTJÄNSTER OCH FLER AFFÄRSOMRÅDEN

Falk och Dierking (2011) har undersökt konsumtion som en integrerad del av upplevelser på museer. Exempelvis så visar de att besökare tenderar att spendera mer tid i museibutiken och museirestaurangen än vad de gör i utställningen. Museientreprenörskap handlar i detta sammanhang om att utveckla säljtjänster inom café, restaurang och butik (Theobald 2000). Flera informanter lyfter fram att det är viktigt att hitta personal med kunskap och kompetens som förstår hur dessa verksamheter kan drivas på sätt som gör dem till en integrerad del av upplevelsen av att besöka museet, samtidigt som dessa verksamheter genererar intäkter (se Alexander 2020 för diskussion).

Många uttryckte behov av museientreprenöriell kunskap som kan skapa verksamhetsprocesser som tar en god idé till fullgod affär. En av museiledarna formulerade det så här: "Goda idéer finns det gott om i vår verksamhet, men kunskap om hur dessa idéer organisatoriskt kan omsättas i faktiska processer som leder till något det går att göra affärer av finns inte. Sådan kunskap behöver vi". Det kan röra sig om att utveckla arrangemang och eventsidan av museiverksamheten eller skapa aktiviteter att ta betalt för som lockar nya målgrupper till museibesök eller som ger mervärde för den vane museibesökaren. Detta är ett fokus på museientreprenörskap som något som kan utveckla såväl museernas verksamheter, som deras sätt att öka museernas intäkter genom

att tydliggöra exploateringsprocessen av en affärsmöjlighet.

DIGITALISERING

De senaste åren har det pumpats in mångmiljonbelopp i arbetet med digitalisering av kulturarvet, inte minst genom riktade utlysningar koordinerade av stora forskningsfinansiärer (prop. 2016/17:50:94f; Joelsson 2020). Frågor om digitalisering har således stor inverkan på museerna (Winesmith & Anderson 2020).

Digitalisering togs också upp av museiledarna som en viktig del av museientreprenöriella satsningar. Flera poängterade att museerna saknar affärsmodeller för digitalisering. I nuläget driver museer utveckling av verksamheterna utifrån egna resurser. Det resulterar i att många uppfinner hjulet samtidigt. En större nationell samordning skulle underlätta för enskilda museer att utveckla affärsmodeller för att dra fördel av den ökade digitaliseringen. Rasmussen (2019) visar att förändrade institutionella praktiker har inflytande över hur framgångsrika museer är i sitt digitaliseringsarbete. Booth med kolleger (2019) lyfter fram museichefers kunskaper och kompetens som viktigt för museets digitala utveckling. I relation till detta lyfte flera av de intervjuade fram behovet av nytänkande och innovativa nationella inkubatorverksamheter för branschen som ett sätt att utveckla museernas verksamheter. Som en av de intervjuade uttryckte det: "Det borde vara en framgångsfaktor att jobba tillsammans i Sverige med dessa frågor, ett nationellt perspektiv behövs".

Flera tydliggjorde att det behövs driftkompetens inom digital produktion. Museerna är många gånger framgångsrika i att ta fram digitalt tillgängliga produkter men har begränsade kunskaper om den digitala marknaden för produkten. Därmed når produkten få, och många

gånger de redan insatta. Museientreprenöriellt tänkande skulle kunna utveckla och bredda upp museernas digitala kompetenser och också skapa nya marknader baserat på museernas möjligheter att forma unika autentiska digitala upplevelser. Detta genom en museiförankrad kunskap om potentialerna i det kommersiella digitala landskapet. Museientreprenörskap handlar då om förmågan att översätta symboliska värden till finansiella för att möjliggöra en fortsatt autentisk kulturproduktion.

MUSEERNAS BEHOV AV FORSKNING OCH FORSKNINGSBASERAD KUNSKAP

Museientreprenörskap som förmågan att tänka nytt, innovativt och konstruktivt kopplas också till behov av forskning och forskningsbaserad kunskap och kompetens förankrad i museernas förutsättningar och verksamheter. Ett museientreprenöriellt perspektiv handlar i detta sammanhang om att kunna anställa in forskare som är entreprenöriella i sitt förhållningssätt och som genom sin forskning bidrar till att utveckla museets visioner, konkret stärker museets strategiska inriktning och kan leverera forskning som kan utveckla museet och dess verksamheter (se Bäckström 2016). I detta sammanhang knyts alltså museientreprenörskap till kunskaper och egenskaper som behövs för att utveckla befintliga verksamheter kopplade till museets förvaltning, samlingar och publika aktiviteter, inte till affärstänk, besöksnäringen eller nya marknader. Museientreprenörskap blir i detta ett redskap för att förverkliga museet så som det tar sig uttryck i målformuleringar, visioner och strategidokument. För att verkliggöra detta krävs tillgång till forskare som kan axla en sådan museientreprenöriell roll. Till delar är detta en annan form av forskning än den som universiteten levererar (Bäckström 2016; Bygdell & Hansen

82 2019). Av intervjuerna framkom att det i nuläget är svårt för museerna att rekrytera forskare med den förmåga och kunskap som behövs. Museet behöver museiforskare som har förmågan att forska om relevanta frågor i en museikontext, något få forskare är utbildade för. Det kräver också rätt beställarkompetens i museets ledning, det vill säga en förmåga att förstå vad museet behöver. Det behövs också en organisation som kan hantera och omsätta den kunskap som kommer ur forskningen i relevant museiverksamhet. Detta är resultat som ligger i linje med tidigare studier (Bygdell & Hansen 2019) och som knyter an till hur museer och forskare förstår samverkansforskning.

Integrerad strukturerad samverkansforskning handlar konkret om att utveckla arbetssätt och resultat i samspel med praktisk verksamhet genom att forskningsanknyta praktiken och praktikanknyta forskningen. Framgångsrikt genomfört resulterar sådan samverkansforskning i robust kontextkänslig kunskap vars validitet prövats i dialog. Det ökar deltagarnas kunskaper och kompetenser och ger verksamhetsförankrad kunskap av hög vetenskaplig kvalitet (Holmquist 2018).

Flera har visat att vinsten med sådan samverkan är att resultat skapas som inte någon av deltagarna själv skulle kunna generera (Perez Vico 2018; Lindqvist 2019c). Detta är väsentligt. Olika former av samverkan leder till ny kunskap som kommer ur själva samverkan (fig. 1). Vad färre har lyft fram är samverkan som har som mål att få samverkanspartners att skapa inte bara ny kunskap utifrån befintliga resurser, utan också skapa insikt om nya kunskaps- och utvecklingsområden (se Holmquist 2018 för diskussion). Med detta menas samverkan som redan i initieringsfasen hittar nya kunskapsområden som ingen av de inblandade tänkte sig existerade eller kunde tänka sig att de behövde, men som när de väl verbaliserats

visar sig vara väsentliga för verksamheternas framgång (Miller 2011).

Figur 1 illustrerar ett antal exempel som spänner över arbetsinsatser som inte inkluderar någon samverkan alls, till de som är nyskapande samverkan. Resultaten av vår studie visar att samtidigt som exempel ett, två och tre i figuren är vanligt i museisverige (Otto & Villstrand 2008), är det inte det museiledarna främst efterfrågar. Istället är det samverkansforskning som exempel fyra och fem i figur 1 som museerna uttrycker behov av. Exempel sex i figuren är inget som museerna har formulerat men är något som, menar vi, har ytterligare potential att utveckla ny förståelse av forskningssamverkan som museientreprenöriell praktik.

ATT FÅ IN MUSEIENTREPRENÖRIELL KUNSKAP I ORGANISATIONEN

Lindqvist (2019a) har publicerat en genomlysning av vilka kompetensförsörjningsbehov som museer i Sverige står inför. Utgångspunten i hennes studie är att museer idag möter en värld i förändring som ställer krav på museiverksamheterna och anställda att utveckla kompetenser bortom vad som fram tills nyligen sågs som tillräckligt (Lindqvist 2019a). Detta ligger väl i linje med hur de som intervjuats i vår studie uttrycker sig om vikten av att få in museientreprenörskap i sina organisationer och de svårigheter som de ser är förknippade med detta.

Flera av museiledarna poängterade universitetsutbildningens utformning och innehåll som viktig. Museerna behöver kunna rekrytera nyexaminerade personer som förstår museientreprenörskap och som fått en utbildning som ger dem förutsättningar att arbeta i det "gränssnitt" mellan museal kunskap, museologi och entreprenöriell kunskap som diskuteras ovan.
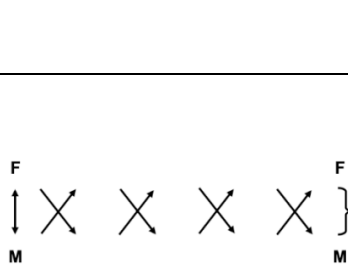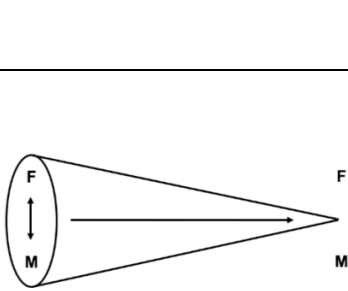
1		Forskare lokaliserad utanför museet forskar om museet. Det görs utifrån forskarens val av frågeställning, metod, teori och empiriskt material. Resultatet presenteras i forum valt av forskare.
2		Forskare lokaliserade på museet forskar om museet eller på museets samlingar eller verksamheter. Det görs utifrån forskarens val av frågeställning, metod, teori och empiriskt material. Resultatet presenteras i forum tillgängligt för museet. Detta och exemplet ovan är inte samverkan.
3		Museet beställer forskning om något som museet behöver kunskap om. Forskaren levererar resultatet när uppgiften är klar. Eftersom det ofta gått långt tid mellan beställning och leverans, är det vanligt att det museet behövde kunskap om (vid beställningen), inte längre är helt relevant (vid leveransen). Detta eftersom museets verksamheter, forskningsfronten och omvärlden hunnit förändras under processen.
4		Museet beställer forskning om något som museet behöver kunskap om. Genom hela processen återkopplar forskare till museet och aspekter av forskningsfrågor, metoder, teorier och empiriskt urval uppdateras kontinuerligt genom feedback från museet och i takt med att forskningen gör framsteg. Detta gör att beställningen bibehåller relevans. När resultatet levereras av forskaren är det uppdaterat i relation till museets pågående verksamheter, forskningsfronten och omvärldens behov och önskemål. Detta och exemplet ovan är forskningssamarbeten som ibland kallas tillämpad forskning (Jonsson Malm & Petersson 2019).
5		Samverkan präglar hela processen. Initialt kommer forskare och museet överens om vad som är relevant att undersöka. Arbetet sker både hos forskaren och på museet. Återkoppling och avstämning dem emellan samt nyansering, uppdatering och utveckling av forskningsfrågor, metoder, teori och empiriskt material sker återkommande igenom hela processen. Resultatet levereras av forskare och museet tillsammans. Denna form av forskningssamverkan är vad Perez Vico (2018:31) definierar som "en dubbelriktad interaktiv process […] där man tillhandahåller varandra nyttor som man annars har svårt att få access till".
6		Forskningssamverkan där initieringsfasen används för att skapa något nytt i själva mötet mellan forskning och museipraktik. Detta nya är något som endast kan uppstå i själva mötet. Det resulterar i problemformuleringar, forskningsbehov eller undersökningsfält som inte existerade innan mötet skedde. Forskningssamverkan ger på så sätt något nytt som ingen av samverkansparterna sedan tidigare visste att man behövde forska om eller utveckla. När detta nya etablerats som ett samverkansarbete, arbetar man sömlöst tillsammans igenom hela processen mot ett gemensamt resultat. Denna form av samverkan har kallats interaktiv kunskapssamverkan (Holmquist 2018).

Fig. 1. Exempel på olika sätt att förstå samverkan och forskning på museer. F=forskare. M=museum. Pilar visar rörelse i processerna.

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Samtliga intervjuade betonade att en stark utbildning i museiämnen och museologi är helt nödvändig, men att det till detta också behövs museientreprenöriell kompetens som kan utveckla museets framtida roll som samhällsaktör. Flera poängterade att det i detta sammanhang handlar om såväl individers kompetens och kunskap, som organisationens förmåga att se till att kompetensen sitter i organisationen och inte enbart hos enskilda individer. Att kunna rekrytera nyutbildade personer med kompetens att realisera detta ses som värdefullt. En iakttagelse är att detta ligger väl i linje med hur museibranschen tidigare uttryckt sig om sådana behov (se Lindqvist 2019d), samtidigt som det till stora delar står i kontrast till resultaten av en undersökning där fackförbundet DIK tog hjälp av sina medlemmar för att ringa in museernas framtida kompensbehov i vilken museientreprenörskap inte nämns (Dahlquist 2019). Huruvida denna diskrepans mellan resultat av olika undersökningar visar på faktiska skillnader mellan museichefers och museianställdas syn på vilken kunskap och kompetens framtida museer behöver, eller om skillnaderna kan härledas till variationer i utgångspunkter och frågeformulär i respektive undersökningar är en fråga för framtida forskning.

Några museiledare lyfte också fram behov av personalutveckling i form av kurser, fortbildning och stöd i verksamheten som långsiktigt kan ge en fördjupad medvetenhet om museientreprenörskap som en väsentlig kunskapsdel i museets verksamhet.

Flera museichefer betonade att nytänkande kompetens behövs för att förstå näringslivet. Generellt har museerna ofullständig kunskap om hur näringslivet fungerar. Detta innebär att sätten att bemöta och samverka med näringslivet riskerar att bli mindre konstruktiva än vad de potentiellt skulle kunna bli. Konkret betyder detta att museerna dels behöver kunskap om "affärslivet", dels kunskap för att förstå "museets egna affär" genom att kunna prata om den på ett sätt som är begripligt för de man möter. Flera av museiledarna menade att detta är viktiga delar av museientreprenöriell kunskap som museerna behöver få in i sina organisationer. Ett förslag som flera lyfte fram till hur detta kan åstadkommas är genom samverkan med andra sektorer. Genom att se till att museet medverkar i sammanhang där kunskapen finns, kan museipersonalen lära sig genom aktivt deltagande. Ett konkret exempel som lyftes fram var förmågor som behövs för att konstruktivt kunna deltaga i lokala företagsföreningar och vara del i exempelvis samtal om framtida utveckling av besöksnäringen och lokalsamhället. Sådana förmågor skulle ge kunskap i museets verksamheter om hur man kan prata om sitt värdeerbjudande med näringslivet. Med detta menade de en förmåga att i relation till samhällets behov och önskemål tydliggöra vad museiverksamheterna faktiskt gör och inte gör. Detta är kunskap som skapar trovärdighet i museets roll som samverkanspart.

Flera vittnar om hur svårt det är att få in museientreprenöriell kunskap och kompetens i organisationen genom rekrytering (se Lindqvist 2019d:78f). Antingen får man in personer som kan museet eller så får man in personer som kan affärsmodellering och näringsliv. När man tar in personer med näringslivskunskap så förstår de fullt ut områden som handlar om kundkrets och att maximera intäkter. Men, samtidigt förstår de inte det delikata i vad museet faktiskt är. Och från "kultursidan", det vill säga de som är i verksamhetens kärna och har sin utbildning i museiämnen, förstår man inte det museientreprenöriella. Att rekrytera någon som behärskar båda dessa kunskaps- och kompetensfält är vad flera mu-

seiledare vill, men inte alla fullt ut lyckats med (se också diskussioner ovan om "gränssnitt" mellan museal kunskap, museologi och entreprenöriell kunskap). Flera uttryckte att de behöver kunskap i organisationen som förstår hur affärsverksamheten relaterar till övrig museiverksamhet, så det ena inte blir lidande av det andra. I relation till detta poängterade flera att så kallad "säljkunskap" inte är det samma som "museikunskap som säljer". Det handlar alltså inte om att rekrytera in "sälj- och marknadsföringspersoner" som inte är förankrade i kunskap om det unika museet har att erbjuda. Vad museerna behöver är personer som förstår vad som fungerar och inte fungerar i relation till museiverksamheterna och som förstår hur intäkter från verksamheterna kan återinvesteras i museet. Som en av museiledarna uttryckte det: "Att få intäkter i affärsverksamheten, samtidigt som man förlorar trovärdighet i en annan del av museiverksamheten motverkar ju hela verksamhetens syfte". Att hitta personer med denna typ av dubbla kompetens nämns av många som en avgörande faktor för framgångsrik verksamhetsutveckling. Det är en kompetens som behövs i många delar av verksamheten och när den finns skapar "en trygg kultur" på arbetsplatsen där personalen bottnar i sina kunskaper och kan realisera saker enklare än nu.

Med utgångspunkt i en enkätundersökning från 2016 undersöker Lindqvist (2019d) hur länsmuseichefer bedömer sina museers befintliga kompetenser i relation till utvecklingsbehov som cheferna själva identifierar. Flera av de områden som Lindqvist identifierar ligger i linje med de som diskuterats här. Länsmuseerna berättar att de arbetar för att få in en större bredd av kunskap och kompetens i sina organisationer. Samtidigt är cheferna medvetna om att komplexiteten i kompetensen som efterfrågas gör det svårt att hitta personal som match-

ar det man söker: "Denna önskvärda multikompetens hos ny personal omfattar både mer traditionellt museiinriktad kompetens och kompetens i kommunikation, digital teknik, språk, rättvise- och miljöfrågor och annat som är relevant för museet" (Lindqvist 2019d:78). Det är alltså tydligt att den nya kompetens som efterfrågas inte bara görs så från museer med hög grad av självfinansiering (som de som ingår i vår studie), utan ska ses som en generell efterfrågan i museisverige.

ÅRET 2020

Året 2020 var pandemins år. Påverkan på museibranschen var stor. Sveriges Museer har kalkylerat att svenska museer förlorat en halv miljard kronor under året (Gustafsdotter 2020). Året har visat museernas sårbarhet och utsatthet (Lundberg & Hellberg 2020). Den stabilitet och kontinuitet som många har uppfattat som naturligt inbyggd i museerna har visat sig enkel att ifrågasätta när intäkterna uteblivit. Året har också tydliggjort en paradox. De museer som varit mest framgångsrika i att ta in externa medel och skapa intäkter utöver anslag, är de som drabbats hårdast av uteblivna besökare under året. De museer som sedan tidigare reducerat sina verksamheter i takt med minskade anslag har inte drabbats i lika hög grad. Detta har föranlett kritik av entreprenöriella museer (Hegardt 2020). Som merparten av museiledarena påpekade, så har dock museerna som reducerat sina verksamheter i takt med minskade anslag inte haft något större genomslag, varken tidigare eller nu.

Det som hänt, som en museiledare uttryckte det, "har lärt oss den hårda vägen att museerna behöver intäkter i verksamheten, efter detta året är det tydligt för alla". Året har också väckt en större medvetenhet om museernas behov av att kunna planera långsiktigt,

86 om att finna vägar till att skaffa sig en buffert för magra år.

Många av informanterna menar att året har visat hur viktigt museientreprenöriell kunskap är, då behovet av innovativt tänkande, mobilisering och förmåga till snabbhet och påhittighet blivit påtagligt. Året har tvingat museerna till att vara ännu mer kreativa. Det har tvingat museer att arbeta med frågan om "hur de kan bibehålla museets vision och verksamhet, samtidigt som de måste spara, skära, prioritera och utveckla nya sätt att få intäkter", som en museiledare uttryckte det. Verksamheter har utvecklats för att balansera för utebliven publik. Några av dessa verksamheter kommer att bli permanenta inslag när pandemin är förbi.

Flera uttrycker en förhoppning om att året kanske medför att finansieringsfrågor kan börja diskuteras på nya sätt, att det ohållbara i nuvarande system blivit så tydligt att många nu tycker det är värt att diskutera alternativ.

RESULTAT

I denna studie har vi undersökt museientreprenörskap som praktik- och kunskapsfält. Genom intervjuer med elva museiledare verksamma i Sverige har behov, möjligheter och begränsningar analyserats och svaren har kontextualiserats i relation till aktuella museidiskussioner och tidigare forskning. Svaren vittnar om en fördjupad insikt om museientreprenörskapets betydelser för museiverksamheterna, en insikt som sträcker sig förbi vad kritiker menar är nyliberalismens new public management-ekonomisering av verksamheterna (exempelvis Hegardt 2020), eller förenklade tankar om museerna som kuggar i kulturindustrins penninghjul (se Pyykkönen & Stavrum 2018 för diskussion). Resultatet visar att museiledarna betonar ett museientreprenöriellt förhållningssätt som både ekonomiskt och socialt

fenomen, som handlar om att mobilisera initiativ, vara innovativ och utveckla sätt att skapa värde i relation till museernas verksamheter och samhället de verkar i. Svaren uttrycker en efterfrågan på museientreprenörskap som kompetens och kunskap och framtida områden för forskning och utveckling pekas ut. Dessa handlar om kunskaper som behövs för att utveckla museientreprenörskapets roll som skapare av sociala, kulturella och ekonomiska värden och förnyare av samhälleliga institutioner. De handlar också om hur ett museientreprenöriellt arbete kan göras i samverkan med omgivande intressenter och hur museernas roll som fria tillgängliga resurser för samhället kan upprätthållas samtidigt som affärsverksamheter utvecklas, utan att kompromissa med samhällets förtroende för oberoende museiinstitutioner. Detta är aspekter av museientreprenörskapets möjligheter och begränsningar som vi avser att undersöka i framtida studier.

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Svar til Marianne Egeland

Kunsten å skrive om Hamsunsenter-planer i nord og sør

Alvhild Dvergsdal

I artikkelen "Hamsun i sør og Hamsun i nord"i *Nordic Museology* 2020/1 analyserer Marianne Egeland Hamsunsenter-planer i Hamarøy og Grimstad i fire prosjekt-beskrivelser, to fra hver. Planene er:

- Prosjektbeskrivelse fra Grimstad fra 2005 for et Ibsen–Hamsun-senter
- Anbefaling fra 2017 om et Hamsun-museum i Grimstad
- Virksomhetsplan for Hamsunsenteret, 2005
- Grunnbok Hamsunsenteret, 2008

I artikkelen framsettes en del påstander som jeg vil imøtegå.

Egeland søker gjennom analysene "innsikt i hvordan man tenkte at Hamsun bør formidles i museumssammenheng" (Egeland, 43); nærmere bestemt svar på spørsmålet: "hvilke strategier legges det opp til for å selge den Nobel-prisvinnende dikteren som måtte svare i retten for sin støtte til Hitler og okkupasjonsmakten under andre verdenskrig?" (Egeland, 43). Samt svar på: "Hvorfor strandet planene i Grimstad, men lot seg gjennomføre på Hamarøy?" (Egeland, 42–43).

Egeland finner at apologetiske strategier gjør seg gjeldende i samtlige planer: Ubehagelige forhold rundt Hamsuns NS-, Quisling-,

Goebbels- og Hitler-støtte i siste del av hans liv blir gjennomgående bagatellisert, kontekstualisert bort, forbigått og ufarliggjort, mens den skjønnlitterære forfatteren dyrkes,[1] i den hensikt å gjøre prosjektet spiselig for opinion og beslutningstakere og dermed realiserbart.

Ja, om Hamsunsenterets *totale virksomhet* hevdes det sågar at en apologetisk holdning "gjennomsyrer" den fram til i dag (Egeland, 52)! – altså at alt Hamsunsenteret har gjort og produsert gjennom 10-årsperioden det har eksistert, fokuserer skjønnlitterær storhet og dysser ned politiske skyggesider. Noen form for nærstudium av senterets virksomhet eller noe slags belegg for påstanden gir Egeland imidlertid ikke, tvert imot poengteres at senterets utstilling – en sentral del av et litterært senters virksomhet – ligger "utenfor denne undersøkelsen" (Egeland, 51).

På lignende måte er andre beskyldninger til stede i Egelands artikkel som verken springer ut av planmaterialet, er belagt i kilder, eller følger av egen research, og som dermed kan synes å bunne i spekulasjoner eller fordommer.

Manglende overensstemmelse mellom spørsmål det søkes svar på, og valgt materiale og metode viser seg blant annet i behandlingen av spørsmålet om hvorfor Hamarøy fikk, men Grimstad ennå ikke har fått, sitt besøkssted for Hamsun. Spørsmålet krever åpenbart under-

søkelser av mer enn de fire plantekstene - av historikk, søknadsprosesser og offentlig kommunikasjon og debatt rundt planene. Men dette mangler. En artikkel om Grimstads jubileum i 2009 refereres, enkelte avisinnlegg nevnes, en anmeldelse/studie av Tore Rems bok fra 2014, og et par omtaler av bøker av Hamsun, men referansene synes sporadiske og tilfeldige. Viktige biter av svar på spørsmålene som stilles, går da nødvendigvis tapt.

Et eksempel er Egelands manglende research på den kronglete veien fram til realiseringen av Hamsunsenteret på Hamarøy. Egeland kaller feilaktig avsenderne bak virksomhetsplanen 2005 "initiativtakere", og synes å mene at planenes foranledning er det kommende 100-årsjubileet for dikterens fødsel (2009). Men ideen om et dokumentasjonssenter for Hamsun ble lansert første gang i 1984. Hamsunsatsingen på Hamarøy startet med åpningen av et museum på Hamsund allerede i 1959, i hjemmet til ekteparet Johnsen som da bodde der. Forfatteren, motstandsmannen og antinazisten Lars Berg var støttespiller. Han hadde sittet på Grini under krigen, var opptatt av forsoning og støttet Hamsunfamilien i en vanskelig tid. En rekke andre ildsjeler og personligheter fra Hamarøy og Nord-Norge spiller viktige roller i senterets forhistorie, blant andre Elvine Skavikeng, Aslaug Vaa, Nils-Magne Knutsen, Alf Einar Øien, Rolf Steffensen, May Valle, Helga Wiik. Hamsundagene på Hamarøy startet i 1982, Hamsun-selskapet ble opprettet 1988. Hamarøy teaterlag (1983) dramatiserte, regisserte og satte opp Hamsun-romaner i en årrekke. I denne langstrakte historien ville Egeland ha funnet viktige deler av et svar på spørsmålet om hvorfor Hamsunsenteret ble en realitet: Det handler om et sterkt, lokalt og regionalt engasjement og kunnskapsnivå bygd opp over lang tid. Engasjementet innebar til dels stor uenighet og krevende debatter rundt

spørsmål angående senterets hva, hvorfor og hvordan (Vaa et. al. 2010).

Men i stedet for å faktisk undersøke historikken, gripes det til spekulasjoner. Ifølge Egeland skyldtes senterets realisering på Presteid i Hamarøy, dette "lille tettstedet med noen ganske få innbyggere" (Egeland, 48) en nordlandsk, bevisstløs, antydningsvis lysebrun resepsjon av dikteren. Et "avgjørende premiss" for beslutningen om å bygge senteret er nemlig, ifølge Egeland, at "for beboere, næringsliv og myndigheter i regionen representerer Hamsun en merkevare tilsynelatende upåvirket av landssviket og brun ideologi" (Egeland, 48).

Her har det gått fort i svingene. Som om krigsårene var mindre vonde og hadde etterlatt færre traumer i nord enn i sør? Tyske kystfort lå på rad og rekke oppover langs kysten og skapte frykt og vanskelige hverdager – Fort Dietl rett sør, Adolf-kanonen ved Harstad. Russiske krigsfanger bygget jernbane nordover fra Fauske, flere fangeleirer lå i Hamarøy. Nordnorske byer ble bombet sønder og sammen. I Narvik førtes det felttog med store sivile tap. Finnmark og Nord-Troms ble brent og tvangsevakuert i krigens sluttfase, med store lidelser for befolkningen. Noen av de evakuerte ble internert i Hamarøy, noen av dem ble boende. Krigsseilerhistorie rammet hardt også i nord. Så skal det likevel ha gått upåaktet hen i regionen at Knud Pedersen fra Hamsund, senere Nobelprisforfatteren Knut Hamsun på Nørholm, agiterte for Hitler-Tyskland, pleiet omgang med okkupasjonsmakten, håpet på tysk seier, gav Nobelmedaljen til Hitlers propagandaminister Joseph Goebbels, og publiserte en høystemt nekrolog over Hitler 7. mai 1945? Knut Hamsun, som skrev om Kristiania og om nordnorsk natur og kultur på måter som ikke før hadde vært gjort, og representerte nasjonal og regional stolthet ved sin Nobelpris i 1920,

94 skal ikke han dermed ha skapt dilemmaer og konflikter for folk i nord? Nei, mener Egeland, for nordlendingene var det det samme med alt dette så lenge de kunne tjene på ham. Skyldes disse påstandene manglende kunnskaper om krigen i nord, lav tro på nordboeres politiske og etiske bevissthet, svake fagfellevurderere, eller et kildemateriale som ikke nevnes? Poenget utdypes videre: "For dem" ("beboere, næringsliv og myndigheter i regionen")

er nazisten Hamsun rett og slett for en herregårdsbesittende søring å regne […]. Nordlendingenes Hamsun er den unge fattiggutten som slo seg frem ved hjelp av sitt enestående talent. At han skrev nedlatende om samer, landsdelens urbefolkning, har blitt mer problematisk senere, men svekket ikke merkevaren den gang … . (48)

Her vites det tydeligvis hva "nordlendingene" tenker om saken. Basert på hva?[2] Bildet av griske, uvitende og ureflekterte nordnorske innfødte sementeres til slutt i følgende artige spekulasjon:

Det spørs imidlertid om vi ikke kunne ha funnet Hamsun på regionale nordnorske sedler, dersom det hadde eksistert en slik valuta. (Egeland, 48)

Egeland peker på innslag av opphavsmytisk metaforikk i planenes argumentasjon. Det er i og for seg interessant. Men er det nødvendigvis "galt"? Egeland "avslører" altså at et geografisk argument trekkes inn, om at senteret burde ligge akkurat *her,* på Hamarøy eller i Grimstad, ut fra dikterens tilknytning til stedene. Egeland finner argumentet utidig, fordi: "da må alle andre steder utelates" (Egeland, 46)! Men det er vel nettopp det som er poenget i en slik plan, å argumentere for hvorfor senteret bør ligge nettopp *her* – og ikke *der*. Var budskapet at senteret kunne ligge både her og der, ville det

være svært underlig. Egeland tar siden overraskende nok rollen som djevelens advokat og hevder opphavsmytisk (mot)argumenterende at det geografiske argumentet ikke holder fordi Hamsun jo faktisk ble født i *Lom*. Og Nørholm lå ikke i Grimstad kommune da Hamsun bodde der, men i *Eide kommune*! Og som guttunge mistrivdes Knud Pedersen på Presteid. Altså med andre ord, oppfyller ikke Hamarøy/Presteid eller Grimstad opphavsmytens argument *nok*?

Egeland peker videre på at det spilles på Askeladden-analogier i den innledende skildringen i 2005-planen, som hun kaller "Hamarøy-myten": Om den begavede fattiggutten Knud som lyktes til slutt etter mange år med lidelse og hardt arbeid. Eventyrassosiasjonene er åpenbare, og det stemmer nok at analogien appellerer. Analogien blir imidlertid feil, mener Egeland, fordi Hamsun fikk jo hjelp underveis, og dessuten led Hamsun "neppe mer enn andre dikterspirer" (Egeland, 46). Nå er det vel strengt tatt slik at hjelpere var noe som også Askeladden hadde, og at Knud så vel som Askeladden faktisk var fattiggutter som nådde sitt mål ved iherdighet, stahet, freidighet, og hjelp fra andre. Avvik fra analogien er det selvsagt, for eksempel Hamsuns utakknemlige oppførsel senere mot hjelperen Zahl. I det hele tatt er det svært mye som ikke er likt mellom Askeladden og Hamsun. Det hadde vært interessant å lese mer om når og hvorfor det blir "feil" å bruke analogi på denne måten i en argumenterende tekst.

Egelands analytiske blikk styres av antagelsen at apologetiske strategier nødvendigvis preger materialet, ut fra resonnementet at

et Hamsun-dyrkende, litteraturinteressert publikum, som tilsvarte viktige deler av det stipulerte besøksgrunnlaget, *må antas* å ha vært varierende motivert for å få heltebildet sitt forstyrret av ubeha-

gelige realiteter som handler om nazisme og antisemittisme. (Egeland, 48, min kursiv.)

For å få antagelsen bekreftet, må hun vise manglende eller bagatelliserende omtaler av "nazisten Hamsun" i tekstene som analyseres. En rekke spissfindige tekstkommentarer blir ett av resultatene, som påpekningen av at Hamsuns "støtte til nazismen *nevnes* [på Hamsunsenterets hjemmeside], men *løftes ikke frem*" (Egeland, 52, min kursiv). Når Egeland i Grimstads plan for et Hamsunmuseum (2017) finner at de

problematiske sidene ikke underslås, og arbeidsgruppen peker så vel på Hamsuns støtte til Nasjonal Samling […] som på konflikter han hadde med lokalbefolkningen,

så er det likevel ikke godt nok, det er nemlig ikke "mer enn det som vel kan anses som påkrevet" (Egeland, 53)! Når Grieg kalles "stalinist", mens Hamsun kalles "nazisympatisør" i samme plan, ser Egeland en avledende manøver fra sannheten om "nazisten Hamsun". Og hun finner stråmannsargumentasjon i formuleringen "samtidig er det viktig å huske på at Hamsun var og er mer enn nazisten Hamsun" (Egeland, 53). For hvem mener nå at Hamsun først og fremst var nazist? spør Egeland meget retorisk.

Selv ikke det at hele andre etasje i de gamle tingretts-lokalene i Grimstad, ifølge 2017-planene skal tas i bruk for å tematisere Hamsuns politiske rolle og etterspillet på 30- og 40-tallet, får anerkjennelse av Egeland, på grunn av en setning om at man samtidig ikke vil gjøre hele huset til et lokalt krigsmuseum. Men hvorfor ikke det? spør Egeland. Og gjør en argumentatorisk saltomortale idet hun spør

om rimeligheten i den implisitte slutningen at et eventuelt krigs- eller ideologikritisk museum ville

innebære å sette dikteren i et verst tenkelig lys. (Egeland, 54)

Her er likevel Egeland inne på noe (som står i motstrid med hennes hypotese om det motsatte): Saken er at det å tematisere Hamsuns politiske rolle før, under og etter krigen på etterrettelig vis, det engasjerer og berører publikum idag. På Hamsunsenteret opplever vi besøkende som kommer tilbake fra utstillingen med tårer i øynene fordi det blir sterkt å konfronteres med de mange, delvis brutale sannhetene og sidene ved Hamsun.

Grunnboken for Hamsunsenteret på Hamarøy brukes det mest plass på å analysere. Dette er ikke en argumenterende tekst, men et internt dokument og en faglig betenkning skrevet av en fagruppe der blant annet professor Atle Kittang deltok, angående retningslinjer for senterets utstillings- og formidlingspraksis.[3] *Grunnboken* i sin endelige form ble ferdig i 2008, altså etter at Hamsunsenteret ble besluttet bygget.[4]

Grunnboken flagger eksplisitt en *anti-apologetisk* strategi: Det komplekse og det kontroversielle ved Hamsuns liv og forfatterskap skal utstilles og politiker og dikter ikke holdes adskilt. Det skal skje ved krasse kollisjoner mellom ulike innfallsvinkler til det samme eller motstridende aspekter ved Hamsuns liv og forfatterskap, uten å forsøke å harmonisere i tolkende overbygninger. Ved det må besøkende selv forholde seg til og reflektere over også de ubehagelige elementene i historiene om Hamsun. Utstillinga anbefales organisert i tematiske stasjoner framfor en ubrutt kronologisk (monologisk) linje. *Grunnboken* vektlegger altså diversitet og polyfoni som strategi ved senterets formidlingsmåte(r) og bekrefter med andre ord åpenbart ikke Egelands hypotese om apologese. Noe Egeland nevner. Men hun lar seg ikke stoppe av slikt: "Ikke desto min-

dre kan dokumentet leses som en strategi for bagatellisering og ufarliggjøring" (Egeland, 49)! Hun opplever et "regnestykke som ikke går opp", for Grunnboken er primært preget av Hamsun-resepsjonens apologetiske spor (Egeland, 48). Saken er at Egelands "avsløring" av at den virkelige strategien i Grunnboken er å overse og bagatellisere Hamsuns nazifisering og landssvik, skjer ved å overse og bagatellisere alt i Grunnboken som motstrider påstanden; ved hente fram tekstbiter fra Grunnboken som leses på tvers av kontekst og intensjon, og ved å finne en form for skjult argumentasjon.

Noen eksempler:

Egeland hevder at ufarliggjørende kontekstualiseringsteknikker er gjennomgående strategi i Grunnboken. Til tross for en rekke forslag om det motsatte, som montering av radikalt motstridende og provoserende sider av Hamsun i utstillingen. Hvor er den kontekstualiserende strategien i et forslag som dette, skrevet under overskriften "Utenrikspolitiske holdninger":

For å få fram det vanvittige paradokset, kan vi for eksempel sette *Kraft durch Freude*-plakat i en slags montasje sammen med bilder fra de russiske fangeleirene (utryddingsleire) i Nordland. Fangeleire som lå like ved der Hamsun begynte skrivingen av Markens grøde. Og så kanskje nekrologen over Hitler midt oppi det hele. (Grunnboken, 122)

Hvor er ufarliggjøringen i dette forslaget?

Egeland hevder at en romantisk diktermyte ligger i bunnen av Grunnbokens formidlingsplan. Til tross for at det poengteres i Grunnboken at senterets utstilling "ikke dreier seg om genidyrking, men om politisering og ak-

tualisering (men altså gjerne problematisere genidyrking som en form for politisering)" (*Grunnboken*, 24).

Egeland siterer fra *Grunnboken*:

I Hamsun-resepsjonen har det som vi vet vært prekært å skille mellom poeten og politikeren, en apologetisk leserstrategi som begynte med Nordahl Griegs "det dypeste i hans diktning er ubesmittet av det." Det er imidlertid et vanskelig skille. For hva er det dypeste i Hamsuns diktning? Om det er naturdyrkingen – så har jo også den sitt ideologiske motstykke (jf vitalisme). (Grunnboken, 46)

Hun leser dette som et uttrykk for *at* Hamsuns diktning er "ubesmittet" av politikk og at den skjønnlitterære forfatteren går fri for alt politisk og biografisk grums. Men i sitatet er det jo dette synspunktet som tematiseres og diskuteres. Noen avsnitt lenger ut brukes samme sitat som grunnlag for å hevde at Grieg "utropes til pionér" for senterets egen holdning.

Å kalle relasjonen forfatter–fascist et "paradoks", og Hamsun "gåtefull", er avledende og ugrei språkbruk ifølge Egeland. Hun mener at fordømmelse utvannes med slik språkbruk (Egeland, 51). Hun er på lignende vis mistenksom til formuleringer som "dobbelthet", "tvetydig" og varianter av "motsetning/motsatt", da de insisterer på et mangfold som hun ikke finner: "hvor flerstemmig, dobbelttydig og ambivalent blir summen av alle elementene som inngår i fremstillingen?" (Egeland, 50). Er vi kanskje her inne på en hovedsak: For Egeland er forfatteren Hamsun = nazisten Hamsun. Bildet av kompleksitet i Grunnboken er dermed i seg selv misvisende for Egeland, og ensidig fordømmelse (av nazisten) bør være målet for formidling av Hamsun. Det er det naturligvis lov å mene, men synspunktet burde i redelighetens navn tydeliggjøres som

grunnlag for resonnementene, kritikken og tolkningene.

Heller ikke karakteristikker i *Grunnboken* som "kontroversiell", "omstridt", "outsider" brukt om Hamsun, overbeviser Egeland, fordi benevnelsene i bunn og grunn er for "honnørord å regne" (Egeland, 51).

Grunnboken advarer mot nedtoning av Hamsuns politiske valg. Det anbefales bl.a. at første stasjon tematiserer Hamsuns ettermæle, altså tiden etter Hamsuns politiske fall, for å "oppnå en umiddelbar politisering av Hamsun, og samtidig får reist spørsmålet om forholdet mellom litteratur og politikk, mellom diktning og polemikk. *Dette er sentrale mål for Hamsunsenteret*" (*Grunnboken, 39*, min kursiv). Dette er et sterkt og anti-apologetisk grep. Men Egeland finner like fullt skjult uttrykk for apologese fordi det står at publikum skal "*få grep om*" dobbeltheten fra første stund (Egeland, 50, min kursiv.) Så er det altså likevel ikke snakk om "tanker som skal strides, men et ønske om å styre og kontrollere publikum og påvirke de besøkendes reaksjon", som er den overordnede kommunikasjonsstrategien?" spør hun retorisk (Egeland, 50–51). Når så Grunnboken faktisk til alt overmål foreslår å tematisere "Vandreren" på samme stasjon som Ettermælet, for å nettopp ikke styre publikum for mye, så mistenkeliggjøres også det: "Heller enn å bli konfrontert med en politisert Hamsun kan de besøkende begynne med hans første reise til Hamsun og/eller vandrermotivet." (Egeland, 51)

Er saken i bunn og grunn i denne artikkelen at alt uansett er gærent når det gjelder Hamsunsteder og -formidling, for det gale er at det i det hele tatt ønskes? Er det endatil diktersentre og forfattermuseer som sådan Egeland er imot? Jamfør underoverskriften: "Kunsten å argumentere for et diktersenter" og utbruddet mot "at det investeres store summer i å ruste

opp forfatterhjem og bygges nye diktersentre, lenge etter at de aktuelle forfatterne opphørte å være folkelesning" (Egeland, 52). Bjerkebæk, Alstahaug m.fl. nevnes som eksempler. Det er også et interessant synspunkt! Men rent bortsett fra det faktum at store deler av Hamsuns skjønnlitteratur er levende også i dag, og leses av et internasjonalt publikum, så tilhører synspunktet en annen artikkel, en annen problemstilling, og en annen metode.

Et gjennomgående problem med Egelands artikkelprosjekt er altså at hennes mål ikke er å få innsikt og finne svar, men å bekrefte en hypotese om at argumentasjon for Hamsunsentre nødvendigvis må være apologetisk. Når en apologetisk strategi likevel ikke er så tydelig til stede i dokumentene som analyseres, gjøres tolkninger på tvers av intensjon og eksplisitt argumentasjon. Det skal sies at vi alle i bransjen av teksttolkning fort kan ramle i denne fallgruven, når egen tolkning avgjør bekreftelse/avkreftelse av egen hypotese.

Det skal også sies at Egeland modererer en del påstander underveis på ulike måter, bl.a. ved bruk av retoriske spørsmål som gjør det mulig å være påståelig og samtidig spørrende. Videre ved en rekke hypotetiske og usikkerhets-markerende utsagnsverb som "må antas", "kan ikke ha vært", "kan det argumenteres for", "kan … leses som", "kunne lett oppfattes som". En del formuleringer stilles i anførselstegn uten kommentarer; leseren overlates å "finne feilene". Motsetninger i Egelands artikkel mellom dyrking av forfatter kontra kritikk av landsforræder, tenderer mot å utviskes mot slutten: "Hva som ville styrke turisme og næringsliv mest og fremme lokal identitet og stolthet best" enten det er "millionbevilgninger til dyrkingen av en landsforræder" eller et museum som viser "Nobelprisvinnerens handlinger før, under og etter krigen," "forblir usikkert" (Egeland, 54). Hun velger en forbausende generell og "snill"

98 konklusjon etter sine bastante påstander om apologeser i Hamsunsenterplaner:

ikke bare selve kommunikasjonsprosessen [for formidlingen av et problematisk ettermæle] var avgjørende for om senterplanene lot seg gjennomføre, men også innholdet i merkevaren som skulle selges, et innhold gitt av historiske og geografiske omstendigheter og som nødvendigvis varierer med tid og sted. (Egeland, 54)

Og her er viktig kunnskapsstoff. Egeland gir Hamarøy-rapporten honnør for å være godt fundamentert med realistiske analyser, så alt er ikke helsvart. Det er sant at det er svært viktig for et forfattermuseum å ha et faglig nettverk som inkluderer akademiske forskermiljøer, noe både Hamarøy og Grimstad nyter godt av. Personlig bet jeg meg merke i, og skulle gjerne ha lest mer om, Egelands kritiske fokus på kontekstualisering som grep. Det handler om å øke forståelse av en tekst på den ene siden ved å bringe kunnskaper om konteksten, som vel må anses som viktig og nødvendig. Samtidig kan kontekstualisering fungere som alminneliggjøring og dermed ansvarsfraskrivelse.

Egeland skriver mot slutten ironisk "forståelsesfullt" om manglende evne til å gjennomskue myter og apologetiske standpunkt hos prosjektledelse i Hamarøy, for:

hva det er rimelig å forlange av kritikk og myteknusing av et senter som skal gi de besøkende minneverdige, følelsesbaserte totalopplevelser, klare sine økonomiske forpliktelser og tilfredsstille næringspolitiske forventninger. Reiselivsproduktet må forvaltes med kløkt. (Egeland, 52)

Det stemmer at Hamsunsenteret, i tillegg til å være et nasjonalt senter for formidling og forvaltning av Hamsuns liv og forfatterskap, fungerer som reiselivsdestinasjon. Det er i virkeligheten en svært interessant kombinasjon. En stadig økende gruppe oppdaterte og kulturinteresserte besøkende lar seg ikke avspise av trivialiteter, ensidige synspunkt, lettvinte forbigåelser av fakta, romantiske dikterkonsepter eller harmonisering og kontekstualisering som underslår ubehagelige sannheter. Mange har reist langt, mange er kunnskapsrike, og stiller høye krav til senterets formidling. Faktum er at presentasjoner av Hamsuns ulike slags tekster og meritter, i Grunnbokens ånd og med vett og forstand, noe vi har på Hamsunsenteret, åpner opp for aktuell og viktig etisk, estetisk, politisk og eksistensiell refleksjon. Vi får stadig tilbakemeldinger på at det oppfattes og verdsettes.

Men sannsynligvis er her blindpunkt. Vi og de fleste museer og sentre er *veldig interessert i å bli gått nærmere etter i sømmene* ikke minst fra universitetets forskere. Bare sømmene da faktisk ettergås. For Hamsunsenterets del: Hva med en sammenligning mellom *Grunnbokens* anbefalinger og faktisk utstilling og formidling i de 10 årene det har eksistert? For det er sant at fine ord i planverk ikke skal tas for god fisk uten videre; det må jo gjenspeiles i konkret virksomhet. Vi er nå i ferd med utskifting og fornying av utstilling, så ekstra interessant ville det vært nå med en helhetsanalyse. Eller å se nøye på argumentene i denne anmeldelsen som tre av oss ansatte skrev av Tore Rems viktige bok i 2014. Artikkelen avfeies ganske lettvint av Egeland som "tåkelegging". Etter mitt syn en god og grundig anmeldelse. Vår tankegang var at boka fortjente et grundig studium; og at en anmeldelse som også inneholdt kritiske synspunkt var noe forfatteren tålte. Vi har da også godt samarbeid med Rem i ettertid. - Er kanskje tiden moden for å drøfte nærmere dette apologi-begrepet som ennå brukes for å slå andre Hamsunforskere i hodet? Det er vel en temmelig utbredt enighet i dag – om enn kanskje ikke alltid etterfulgt i praksis - om at skjønnlitteratur og sakprosa, dikter og politi-

ker, fiksjon og visjon, ikke har absolutte grenser mot hverandre. Og om at Hamsun-forskere og -formidlere, som andre forskere og formidlere, må arbeide kontinuerlig med ikke å underslå smertefulle sannheter omkring sitt forsknings-objekt og søke å formulere seg så etterrettelig, edruelig og nyansert som mulig.

Noter

1. Eller som det står i engelsk abstract: "the initiators argue for celebrating an author who supported Hitler and the Nazis during the war." (Egeland, 42)

2. Ett case nevnes som understøttelse, nemlig det at Hamarøy videregående skole i 2003 endret navn til Knut Hamsun vgs., mens det ikke var mulig å få "selv en gatestubb sørpå" hos de edle siviliserte (Egeland, 48) oppkalt etter ham. Mon tro om Egeland kjenner den tøffe debatten i forkant av navneendringen?

3. Avdøde professor Atle Kittang kalles for øvrig, urettmessig respektløst, «Hamsunforvalter» av Egeland og omtales som en forsker som frikjenner det skjønnlitterære forfatterskapet for ideologisk grums.

4. Forprosjekt-rapporten fra 1993 ville derfor kanskje ha vært en mer brukbar tekst å studere – mindre omfangsrik, mer argumenterende, og dermed mer kompatibel med de tre andre tekstene. Både virksomhetsplanen av 2005 og "Hamsunsenter på Hamarøy" (1993) betoner Hamsuns nazi-tilknytning, men ikke som en hovedsak; en rekke andre reiselivs-relevante tema diskuteres, sammen med annet kunnskapsstoff knyttet til biografi og skjønnlitteratur.

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Svar til svaret

"Hamsun i nord og Hamsun i sør. Kunsten å argumentere for et diktersenter" har provosert førstekonservator Alvhild Dvergsdal i den grad at hun over åtte sider ispedd utropstegn forklarer hva som er galt med artikkelen. Det meste viser det seg. Jeg bygger på altfor lite og feil materiale og burde ha gått mye lenger tilbake i historien for å kunne diskutere hvorfor planene om et diktersenter viet til Knut Hamsun ble realisert på Hamarøy, men ikke i Grimstad. Blant mye annet er jeg "uredelig", "meget retorisk" og "urettmessig respektløs", jeg "mistenkeliggjør", foretar "argumentatoriske saltomortaler" og lar meg "ikke stoppe" av noe. Fagfellene som har vært inne i bildet? – De er "svake" og står følgelig i stil med min manglende kompetanse.

Leserne får vurdere selv. Men at jeg skal ha brunskvettet befolkningen i Nordland og bagatellisert krigsårenes lidelser for landsdelen, faller på sin egen urimelighet. Det jeg gjorde i artikkelen, var å undres hvorfor det har vært umulig å få oppkalt en eneste gate etter Hamsun sørpå, mens man nordpå ikke bare fikk etablert et eget diktersenter i et ikonisk nybygg, men at den lokale videregående skolen er oppkalt etter dikteren. Da var det ikke urimelig å tenke seg at Hamsuns nazisympatier og støtte til okkupasjonsmakten under krigen hindret oppkallinger og nybygg til hans ære sørpå, mens det tydeligvis ikke var tilfellet nordpå.

Jeg tar til etterretning at Dvergsdal i tillegg til å påskrive mitt forskerpass så ettertrykkelig, synes å ville definere premissene for hvordan man etter hennes mening burde skrive om senteret. Den som ytrer seg kritisk, skal ikke dø i synden. Seg selv gir hun skussmål for å være «god og grundig» i et arbeid jeg hadde kommentert på en måte hun mislikte.

Som ansatt på Hamsunsenteret taler ikke Dvergsdal fra et nøytralt, interesseløst sted. Slik det presiseres i de to dokumentene jeg tok utgangspunkt i (*Virksomhetsplan,* 2005; *Grunnbok,* 2008), skal senteret både formidle et omdiskutert forfatterskap og selge et "reiselivsprodukt" – "merkevaren Hamsun" – til "betalingsvillige målgrupper". Det har vært folk som har skrevet på tvers av senterets interesser før meg, og det vil helt sikkert komme flere etter.

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