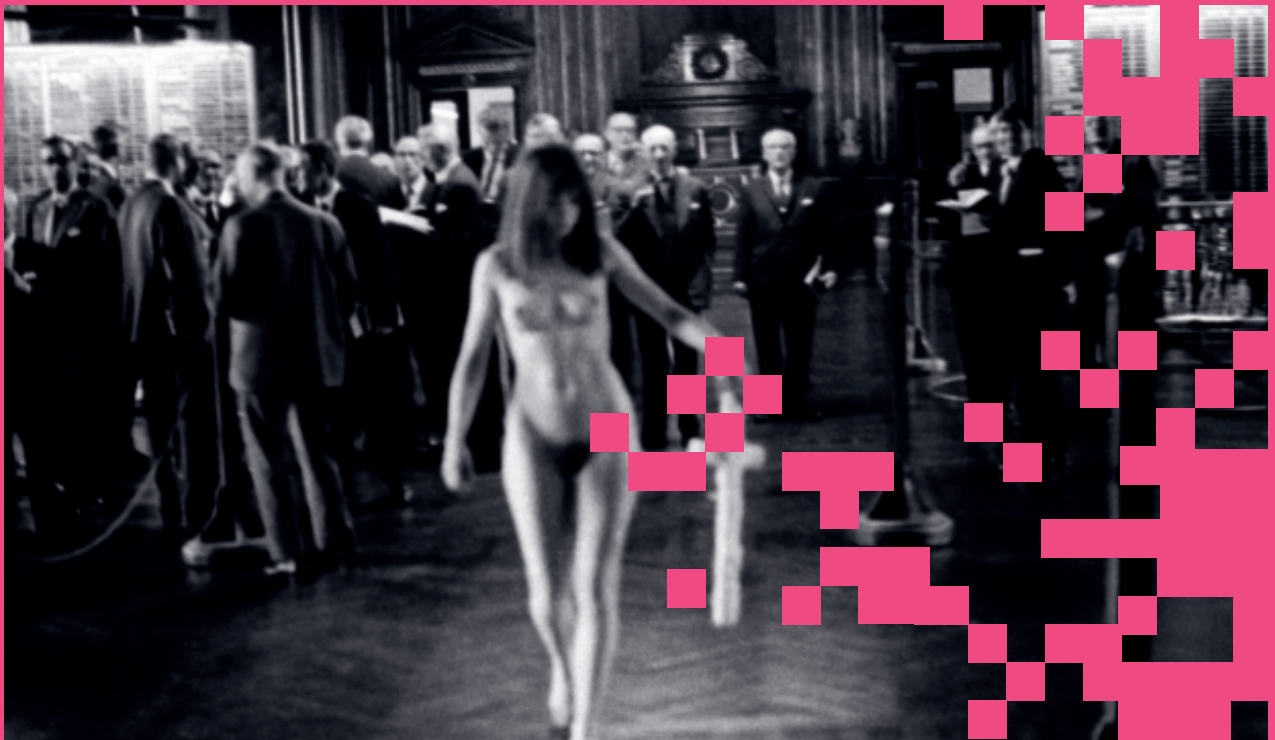


# What's Happening?



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## Abstract

This Thesis will tap into the field of digital communication and museum practices at The National Gallery of Denmark (Henceforth SMK). It will create a snapshot of the possibilities and challenges that digital communication induces. Further it will explore the assumptions, interpretation, and knowledge of technology from both the employees at SMK and the users at the exhibition *What's Happening?* The following problem statement is the foundation of the research:

How is SMK integrating challenges and possibilities of digital communication and production and how do museum users at the exhibition *What's happening?* experience digital communication and production?

In order to answer the problem statement, the research was divided into three chapters. The aim of the first chapter was to illustrate the existing literature on the field in order to elucidate the possibilities and challenges of digital communication and integration. The second chapter applies *Technology Frames* by Orlikowski and Gash (1994) to structure the analysis of interpretations, assumptions, and knowledge of digital communication and technology by employees at SMK and users of the exhibition *What's Happening*. The third chapter attempts to answer the problem statement by discussing the *Technology Frames* in relation to the possibilities and challenges discovered in chapter 1.

The research was based on a relatively small dataset consisting of interviews with employees at SMK and observations of users at the exhibition, why this thesis is considered an overall framework in which the problem field can be regarded, but is not generalizable. The research is due to qualitative and social constructivist approach and the high degree of subjectivity regarded with a low degree of validity and reliability.

The conclusion to the problem statement indicates that even if the employees at SMK are aware of the possibilities and challenges of digital communication and the integration of it, it is not fully integrated into everyday practice. The lack of deep-rooted integration may be due to the scientific foundation of the museum and the scientific background of the employees interviewed.

Users at *What's Happening?* express how digital communication gives the museum a modern image and can be fun and exciting. They also indicate the need for a differentiated communication effort, with different modes of digital communication and express how digital communication should add something to the original artwork at the exhibition. The patterns further elucidate how users are browsers and

therefore expect digital communication to facilitate this practice as well as a quick overview and the need for variety in the exhibition.

The research and the patterns elucidated may make room for new practices at SMK and/or new manifestations.

## **Acknowledgement**

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**Please note!**

**Translation of Danish quotes can be found in Appendix 1.**

# INTRO



## Introduction

Digital communication and the inherent possibilities and challenges induce interesting new changes for the *National Gallery of Denmark* (henceforth referred to as SMK).

*“Den digitale formidling må ses i sammenhæng med museets øvrige formidling, og den må fungere i tæt relation med museets samlede strategi og organisation. Derfor er det også afgørende at styrke kompetencerne på dette område. Hvis man vil se mulighederne i digitale medier og kultur, må man tale sproget”* (Hansen & Hansen, 2009 p. 6).

As Hansen & Hansen (2009) describe, museums must have the right competences to excel in this area and since users are constantly given new possibilities to share, create, and participate in pace with society's overall digitization, museums will also need to create experiences and communication about art in digital form.

Jacobsen (2015) writes in her article *Virtual Moves* how the juxtaposition of virtual and physical rooms is just about to be embraced and there is still a need to research the different practices around designing an exhibition whether it be in the physical museum or an online museum or a mix of both. This thesis will tap into the field of digital communication and museum practices at SMK. It will also create a snapshot of the use and interpretation of technologies at the exhibition *What's Happening?*.

*What's Happening?* is the spring exhibition at SMK. It portrays the experimental art movement in the period 1965 to 1975. During this period, art was moving away from established institutions and society was changing rapidly with sexual liberation and radical trends in youth and popular culture, technology, fashion, and media (SMK, 2015).

*“A new generation of artists, writers, and critics no longer inquired into what art is, but rather into what art does. The view of what it meant to be an artist changed too, giving rise to new, collective working processes and manifestations”* (SMK, 2015).

This thesis will also ask, ‘What’s happening?’ just as artists, writers, and critics did in the above quote. This may give rise to new collective working processes and manifestations in digital museum communication practice. The research will elucidate how societal changes and trends in digital communication are changing the museum and its users and processes.

## **Relevance**

The research of this thesis will elucidate if the combination described by Nørskov and Larsen (2009) in the following quote is in fact taken into account:

*“Samtidig betyder de digitale muligheder sandsynligvis en ændret indsamling i fremtiden. Eller sagt på en anden måde, en anden museumsproces. Det er ikke alene genstandens erhvervelse, som påbegynder museumsprocessen. Kombinationen af indsamling, forskning og kommunikation bliver fremover endnu vigtigere faktorer i den dialog, som kan udfolde sig gennem det digitale medie”* (Nørskov & Larsen, 2009 p. 23).

The practice as described above of digital communication is transforming with the changing digital possibilities, and it is clear that just integrating the possibilities available is not sufficient:

*“Digitale teknologier giver nu brugerne mulighed for, at de selv kan medbringe og tilegne sig information, hvor som helst og når som helst. Men teknologien i sig selv baner ikke vejen for en god formidling og en oplevelse. Det er museets forvaltning af teknologierne, der skal sikre kvaliteten”* (Djupdræt 2009, p. 79).

The study domain will tap into a much-researched field why it is meant as another angle of the overall discussion. I consider SMK to be constructed of social interpretations and these social interpretations are in constant transformation with the availability of new digital technologies and societal evolution. With the statement above in mind, the problem statement of the thesis is:

## **Problem Statement**

How is SMK integrating challenges and possibilities of digital communication and production and how do museum users at the exhibition *What's happening?* experience digital communication and production?

To elucidate the problem statement the following research questions will be explored:

## **Research Questions**

- 1: What challenges do digital museum communication/production pose to museums?
- 2: How is digital communication/production integrated into the process of curating and designing?
- 3: How is SMK integrating digital communication/production?
- 4: How is the digital communication/production experienced by museum users?

## **Delimitation**

This thesis will not explore the possibilities available in digital communication and which are most suitable for SMK and/or for different objects of visual art. As an example, it will not explore whether the users prefer Web 2.0 solutions, touchscreens, iPads, or videos. The purpose is not to point to a specific media or method of using media, but to explore the work practices either strategic or practical and thereby estimate if there is room for improvement when integrating digital communication and if the strategic visions are actually carried out in the daily work at SMK. The exploration of existing processes may also reveal if they are restraining or favorable to the integration of digital communication.

The following will clarify the understanding of the main concepts used throughout the research.

## **Clarification of Concepts**

### **Digital mindset**

Throughout this thesis the concept of a digital mindset will be conveyed. The concept and the definition is adapted from the white book, *A digital SMK* created by Mathilde Schytz Marvit (2013), who, apart from creating the white book, is also the first interviewee in the research of this thesis. Mathilde describes the digital mindset as follows:

*“Et digitalt mindset findes i summen af en persons holdning, erfaring og viden om verden og kan aflæses i personens evne til at agere i overensstemmelse med tiltag, medier og samfund. I det 21. århundrede vil det eksempelvis betyde for en organisation, at man deler ideer, bruger de rigtige værktøjer til de rigtige udfordringer, har taget stilling til tilstedeværelsen på sociale medier og arbejder åbent, kollaborativt, proaktivt og forandringsvilligt”* (Marvit, 2013 p. 6).

### **Curating**

Curating will, in this thesis, be regarded in the widest sense. It will be considered containing all practices relating to an exhibition. Communication, production, project management, defining a narrative and any other practice that curating may encompass.

### **Digital strategy**

Digital strategy will be considered actual written strategy but also the verbal aims of employees.

### **Digital communication**

Digital communication will be applied in the broadest possible sense. It will encompass any communication facilitated through a technological device, whether connected to a network or not.

### **Virtual**

The term virtual is not reserved for 3D worlds, but is also considered exhibitions or spaces in computer games, online, tablets, or other interfaces.

### **Tangible Computing and Interfaces**

Tangible computing is characterized by the design of new interfaces and advanced interaction techniques. The use of the design is so “natural” to use that users forget that they are using a computer. Physical objects are used in the interaction with the interface so the user can use experience from the physical world (Pedersen, 2010).

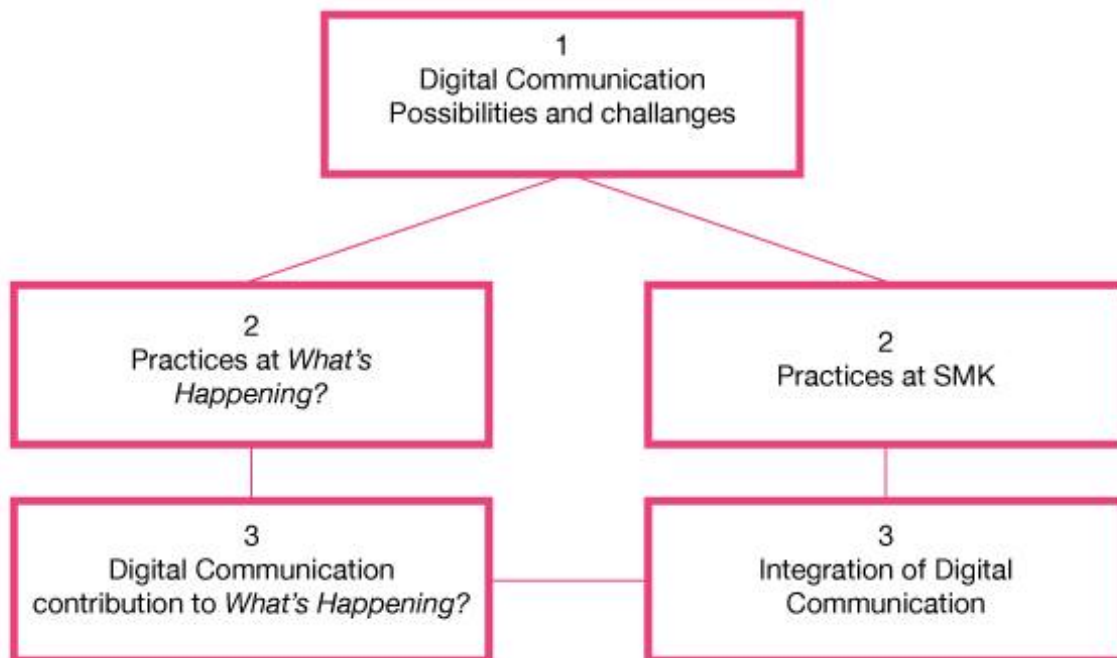
The next section will describe the structure of the research.

## Structure of Research and guide to reading

The first chapter will describe the methods used to collect data. It will also describe the theories used to structure the analysis and how these will be operationalized. The existing data in the field of digital museum communication will be described and discussed in the literature review and in the theoretical approach to research.

The second chapter, the analysis, will seek to elucidate the interpretations, assumptions, and knowledge of technology and the practices of digital communication at SMK as well as the practices, interpretations, assumptions, and knowledge of users at SMK's exhibition *What's Happening?*

The third chapter will compare the patterns of chapter 1 with the patterns of chapter 2 in order to discuss how and if the challenges of digital communication are implemented in the process of curating and designing an exhibition at SMK, and how the digital communication in practice is contributing to the museum and exhibition.



The following section will describe the theoretical approach to research.

# CHAPTER 1

## Theory of Science

In this section, I will elaborate on the theoretical positioning of science applied in this thesis. I will evaluate the approach to theory of science and further explain how theory of science is operationalized throughout the thesis and in relation to the theory used to analyze the collected empirical data.

This research is based on a personal reflection and questioning of why the museums in Denmark have not embraced digital communication as thoroughly as I think is necessary for the museum to stay relevant. Thus, in order to explore if this personal reflection is in fact a legitimate concern, a research of both practices and the use of digital communication at SMK was initiated.

My reflections in the field started with a visit to the Design Museum Denmark in Copenhagen. The visit left me thinking how odd it was that the museum of design had almost no digital communication in the exhibitions. I contacted the museum to ask if they were interested in exploring digital communication at their museum. Initially they were interested in the subject, but when approached for actual interviews and scrutinization of practices at the museum they proclaimed they were not the ideal case and suggested I should choose a different museum to with which to work. This view on the museum reality was in stark contrast to my view and lead me to the choice of epistemology.

Social constructivism is a field that, like its name indicates, views reality as a social construction. The original thought of construction originates from Berger and Luckmann (1967). The following quote describes the basic thoughts of social constructivism:

*“Knowledge about society is thus a realization in the double sense of the word, in the sense of apprehending the objectivated social reality, and in the sense of ongoingly producing this reality.... The sociology of knowledge understands human reality as socially constructed reality”* (Berger & Luckmann 1967 p. 84).

Just like the design museums’ reality was constructed by their social reality, so is mine. I will approach the exploration of SMK and the users of the museum, with the same notion.

The users will be perceived from reciprocal relations as well as their mutual or individual construction of the social reality. This is why the thesis will look into the social structures of the museum and systems created by both employees and users. In other words, what is the context of the museum for the user and employee? What cultural and historical understandings or realities have been and are still present regarding the museum and its activity?

The use of *Technology Frames* by Orlikowski & Gash (1994) is chosen intently with the purpose of exploring the social constructions of users and employees. Orlikowski (2000) describes in continuation of the theory *Technology Frames* how an organization and the use of technology can be viewed as social practices in the article, *Using Technology and Constituting Structures: A Practice Lens for Studying Technology in Organizations*:

*“Viewing the use of technology as a process of enactment enables a deeper understanding of the constitutive role of social practices in the ongoing use and change of technologies in the workplace”* (Orlikowski, 2000 p. 404).

The purpose of this structure of analysis is to explore the different actors and their *Technology Frames* described as interpretations, assumptions, and knowledge of both the museum and digital communication at the museum, why my own interpretation of the users while observing, interviewing, and when analysing the data will be an undeniable factor. This is why it is important to stress how this thesis can not be a definitive truth, but instead the social construction of users, employees, and me as a researcher.

In continuation of the quote above by Peter Berger and Thomas Luckmann (1967), Collin and Køppe (2003) describe social constructivism and the approach to a given phenomenon:

*“Et socialkonstruktivistisk standpunkt mht. et givent fænomen hævder, minimalt at det pågældende fænomen, som normalt betragtes som “naturligt” og uafhængigt eksisterende, i virkeligheden er menneskeskabt og bærer aftryk af sin menneskelige oprindelse: Det er formet og præget af menneskelige interesser”* (Collin & Køppe, 2003 p 248).

The quote above and the meaning of it applies well to the social construction of the museum and the construction of the interplay between museum and digital communication which I consider constructed and shaped by human interests. The thesis starts with theoretical research into the field of digital communication and this is the foundation for the discussion of patterns elucidated in the analysis of empirical data gathered at the museum. The reality and social construction of both users and museum employees is viewed as mutually dependent.

The theoretical approach also implies a possibility to change the existing construction or reality, both for the user or museum. This aim of the research is to identify if these constructions can be changed and how.



Collin and Køppe (2003) describe how the view of phenomena as socially constructed also has an inherent incitement to change or at least look critically into the phenomenon (Collin & Køppe 2003 p 249).

In relation to the above, by critically researching the phenomenon of digital communication and SMK, a *deconstruction* of the phenomenon will occur (Collin & Køppe 2003 p 249). The deconstruction in this thesis will be conducted by the initial theoretical research and the exploration of *Technology Frames* of museum employees and users. In addition, the exploration of the phenomenon of digital communication and museum practice may elucidate any patterns or differences in construction between museums and users.

In the choice of theory there is a certain social construction from my side, the researcher as well. The theory acts as a model where reality has to fit in, and the field researched will be described with characterizations, domains, and terms that may simplify and idealize the field. This is described by Collin and Køppe (2003) and the aim and use of these characterizations, domains, and models are, of course, to shed light on parts and components of the reality as it is constructed by the researcher and the interviewees and observed users.

*“Alle vore videnskabelige begreber er menneskabte modeller, som vi lægger ned over virkeligheden, og som hjælper os til at orientere os i den og håndtere den på forskellige måder; men ingen af dem er afspejlinger af den i bogstavelig forstand”* (Collin & Køppe 2003 p 255).

This quote implies as does the approach of social constructivism that this research is ultimately a social construction and therefore there are alternatives to both the research design and the overall view of the problem.

The following will describe the methodological approach to the research:

## Observation Method - Contextual Inquiry

Contextual inquiry is an observation method that is part of the user-centered agile design method *Contextual Design* (Beyer, 2010). The method of *contextual inquiry* investigates the user's work practice to design an effective system or product. This research does not have the aim to design a product or system, however, it was applied as the primary focus in *Contextual Inquiry* is not on design, but rather on insights to users' needs and strategies through their practice (Beyer, 2010). To clarify the practices of the users at the exhibition *What's Happening?* contextual inquiry was applied throughout the observations.

The aim of the observations was to gain qualitative data about the users of SMK at the exhibition *What's Happening?* in order to discover patterns concerning their use and nonuse of the digital communication and elucidate the practices around digital communication at the exhibition.

*"The focus is on how people perform the work, what they are trying to accomplish, how they go about it, and what gets in their way"* (Beyer, 2010, p. 28).

In contextual inquiry, the person observing is considered an interviewer more than a traditional observer as the person observing can ask the user questions while and after they are being observed. I consider myself an Interviewer as I realize my presence in the exhibition halls was very obvious because I was observing and interviewing and this behavior is quite different from everybody else in the exhibition rooms.

When using contextual inquiry, the interviewer firstly describes the situation and then asks the user questions about their practice in an informal manner. In this case I did not explain anything to the user before asking them questions relating to the exhibition. The questions asked were related to the three characterizations, *Nature of Technology*, *Technology Strategy*, and *Technology in Use* derived from *Technology Frames (1994)* further elaborated in the present chapter. Contextual Inquiry is always carried out where the observed is and follows the observed to reveal any practice around the field researched in this case digital communication. This approach is to map the user's intents and strategies and to reveal any tacit knowledge there may be in the use of the possibilities at SMK (Beyer, 2010 p. 6).

*"Interruptions and informal communication happen while the interviewer is there, revealing tacit aspects of the work that might otherwise remain unarticulated"* (Beyer, 2010, p. 28).

Tacit knowledge is knowledge that users do not necessarily express themselves. Beyer (2010) describes how users are not good at articulating what they do and have internalized the details of how they work. This internalization results in inaccurate and incomplete answers when asked about the problems or needs they have. This is why observing the museum guest is relevant as they may not be able to express their practices and/or interpretation in relation to the digital communication (Beyer, 2010, p.18).

A few observations were not conducted as described above. Those were only observed and I wrote notes describing the behavior and non-behavior I interpreted by looking at the users. However, most observations were conducted as Beyer (2010) explains above, with informal questions posed to the observed while being observed, or after.

As most of the users were all engaged in some sort of activity, the interviewing was disturbing of their natural practices, however, the intent was to ask as little as possible in order to not interfere too much with the nature of their practices. The findings were recorded with notes on paper as I decided this would be the least interfering object to have when interviewing. I approached the observed users where they were, e.g. leaving a video artwork, iPad display, or simply looking at the artwork.

In a few cases when interviewing, language appeared to be a hurdle, as some of the users were not Danish and this may contribute to some inconsistency in the research.

As the practices in the exhibition also involved the museum attendants, and since they are part of the museum context, I interviewed and observed them as well; this was often short interviews, as they were busy and seemed preoccupied.

The observations can be seen in Appendix 6. The following will describe the method applied to interviewing.

## Interview Method

Planning and carrying out the interviews in this research are primarily inspired by Kvale and Brinkmann (2009) and their fundamental introduction to interviewing.

The interviewees were chosen, as they were believed to be the employees at SMK to work most proactively with digital communication. The aim of the interview is to provide patterns and knowledge of both themes, questions, and any information the respondents may want to share. The interviews seek to explore the social reality of the interviewees. The interview was kept to an informal tone in order to make the respondents comfortable, however, since the interviews were research interviews, with an aim of elucidating certain topics, I did not consider it a free conversation between equals:

*“The research interview is not an open everyday conversation between equal partners. The interviewer has a scientific competence, he or she initiates and defines the interview situation, determines the interview topic, poses questions and decides which answers to follow up, and also terminates the conversation”* (Kvale, 2007 p. 14-15).

This can, according to Kvale (2007), lead the interviewed to knowingly or unknowingly answer what they think the interviewer wants to hear. This authority of the interviewer may have been evident during one of the interviews, where *Counter-control* was clear as the interviewee questioned the researcher and the questions of the interview (Kvale, 2007 p. 15). This questioning changed the overall mood of the interview but resulted in the dialogue continuing to a different and interesting theme of practical curating and design of exhibitions. (Appendix 4)

In order to incorporate the theory of *Technology Frames (1994)*, which will be elaborated in the next section, and the terms and domains belonging to it, a semi structured interview was chosen.

A semi-structured interview is an interview form that is structured in advance. It is partly based on predefined questions and themes, however it is flexible in order to let the researcher dwell and concentrate on interesting matters.

*“[...] it is semi structured - it is neither an open every day conversation or a closed survey. It is conducted in accordance with an interview guide which focuses on certain themes and which can accommodate suggestions for questions”* (Kvale & Brinkmann, 2009, p. 45).

The semi structured interview as described above is a way of accessing knowledge from the interviewees. The interview guide can be seen in Appendix 2. The guides were based on the theoretical structure acquired beforehand in order to use the interview against other interviews in the analysis. The structure was divided into 3 main themes: *Technology Frame*, *Technology Strategy*, and *Technology in Use*. Kvale and Brinkmann (2009) presents this as the *focused* aspect.

*“The interview focuses on the research theme through asking open questions. The interviewee is supposed to pull out dimensions which he or she believes are important within the theme of research. The interviewer tries to lead the interviewee to certain themes but not specific meanings attached to those”* (Kvale & Brinkmann 2009, p. 49).

Both interviews were characterized by having a good flow as the respondents seemed eager to talk about their work. According to Kvale (1997), an interview is an exchange of views between two people about a theme of common interest (Kvale 1997, p. 27). This is how the interviews were conducted and also how the interviews will be regarded in the analysis. The interview will be subject to the researcher's own interpretation of the answers and also be a mixture of both the researcher and interviewees' reality. The interviews were carried out at SMK as the respondents requested this.

The analysis of the semi-structured interview is both structured through the different themes derived from the theory of Technology Frames, but also trying to map the different themes according to the theoretical patterns. This eclectic method applied is described by Kvale and Brinkmann as follows:

*“Mange interviewanalyser udføres uden brug af nogen bestemt analyseteknik. Nogle vil ikke være afhængige af en bestemt analyseform, men inddrager en fri blanding af metoder og teknikker. Andre interviewanalyser gør ikke brug af bestemte analytiske procedurer, men bygger på en generel læsning af interviewteksterne kombineret med teoretisk prægede fortolkninger. Kendskab til genstand for analysen vejer her tungere end anvendelsen af bestemte analytiske teknikker”* (Kvale & Brinkmann, 2008 p. 259).

The possible issues with this method is how the method may not convey anything new as the main focus is on already discovered themes and why new aspects of the field may be difficult to explore. In addition, the researcher uses a great deal of interpretation in this kind of analysis (Kvale & Brinkmann 2008 p. 261). Interpretation will therefore be taken into account when analyzing the validation of this thesis.

The complete collection of methods is chosen with the hope that this thesis can, with a strong focus on the already existing knowledge, explore how SMK is integrating digital communication and how digital communication can best be incorporated into the organization and process of setting up an exhibition. This is why a strong focus on existing literature and the empirical research has been a priority.

The interviews can be found transcribed in Appendix 3 and 4 or in the original sound file in appendix 7. In the next section, the methodological and theoretical frame of the thesis will be unfolded.

## Technology Frames

*Technology Frames* introduced by Orlikowski & Gash in 1994 is a theory and case study with a socio-cognitive approach to examine the user and organization:

“...a systematic approach for examining the underlying assumptions, expectations, and knowledge that people have about technology. Such interpretations of technology (which we call technological frames) are central to understanding technological development, use, and change in organizations” (Orlikowski & Gash, 1994, p. 174).

Orlikowski and Gash use the term *Frames*, which is founded in social cognitive research and literature on organizational behavior, such as Erving Goffman’s essay, *Frame analysis*, from 1974. *Frames* are thus “cognitive structures or mental models that are held by individuals” (Orlikowski & Gash, 1994, p.176). and are often shared between members of the same community through socialization, interaction, or negotiation when there is a significant overlap of cognitive categories.

Orlikowski and Gash argue that the researcher must understand a person’s interpretation, i.e. assumptions, expectations, and knowledge of technology in order to understand the person's interaction with it. This interpretation of technology is defined as *Technology Frame*, which is constituted through and depending on a sense-making process involving references or cognitive structures. This sense-making is individual and may or may not be in balance with other users as there may be respectively *incongruence* or *congruence* within the user's *Frames*.

### Incongruence

The term *Incongruence* describes the important differences, assumptions, and knowledge a user may have in accordance with other key actors. Orlikowski and Gash describe *incongruence* with the following examples:

“For example, a frame incongruence is apparent when managers expect a technology to transform the way their company does business, but users believe the technology is intended to merely speed up and control their work” (Orlikowski & Gash, 1994, p.180).

The above-described *incongruence* may be grounded in the different assumptions and lack of knowledge and communication about the intended use of the technology. The example below could be based on differences in knowledge and assumptions based on previous use of technology:

*“Alternatively, incongruence may occur when technologists have a different understanding of an experience with a particular technology - say a database system, which they believe is highly malleable and customizable - to that of users who only experience a single structured interface, and hence believe the database system is inflexible and standardized”* (Orlikowski & Gash, 1994, p.180).

### **Congruence**

*Congruence* is described as the opposite of *Incongruence* and refers to the user’s related assumptions, knowledge, and alignment of Frames. *Congruence* is not considered completely identical to *Frames* but as related in structure and similar content. Orlikowski and Gash provide the following example to describe *congruence*:

*“Congruence in technological frames would imply, for example, similar expectations around the role of technology in business processes, the nature of technological use, or the type and frequency of support and maintenance”* (Orlikowski & Gash, 1994, p.180).

*Technology Frames, incongruence, and congruence* are described as a repertoire of tacit knowledge, that is, used to create structures and create sense in social situations why they are flexible and can change over time. This relates well to the overall theoretical approach of the research.

### **Shared Frames**

Orlikowski and Gash also introduce the term *Shared Frames*. Users share knowledge with each other at different levels and in different social situation:

*“...people tend to share assumptions, knowledge, and expectations with others with whom they have close working relationships. Likewise, social interaction and negotiation over time create opportunities for the development and exchange of similar points of view”* (Orlikowski & Gash, 1994, p. 177).

These *Shared Frames* are, of course, subject to change as well as the individual *Technology Frame, Incongruence, and Congruence*. This thesis will illuminate if there are *Shared Frames* within the users of



the museum and employees and how *Frames* may affect the practice at SMK and the experience at *What's Happening?*.

### Case study

As briefly mentioned above, part of the theory of *Technology Frames* by Orlikowski & Gash (1994) is a case study. The study was conducted at a large company, with more than 10.000 employees in the area of consulting services. The research was based on the implementation of *Notes*, a software platform providing collaboration functionalities such as email, calendar, to-do lists, discussion forums, file sharing, instant messaging, blogs, team rooms, and user directories. The implementation was conducted over a five-month period in one office of the company and the study focused on the early adoption and use of the technology (Orlikowski & Gash, 1994, p. 182).

*“Research by Tyre and Orlikowski [1994] suggests that early interpretations of a technology are particularly influential because they are established rapidly as the technology is assimilated into work practices and becomes built into organizational routines. Such embedded understandings and assessments of a technology are particularly difficult to change later”* (Orlikowski & Gash, 1994, p. 182).

In relation to this thesis, the technologies researched are different from the software *Notes* in use and context. However, early interpretation of technology in or connected to the museum is important as it can shape the experience of the user and may contribute to the overall view of the exhibition and museum. As the quote above describes, early interpretations can be difficult to change later, why these interpretations are interesting to explore.

### Method

Orlikowski and Gash employ an iterative qualitative approach to collecting data and analyzing it. The data consists of 91 unstructured interviews, review of materials such as annual reports, observations in the field, training classes, for instance, and additionally interviews with key actors in the company's headquarters and technology offices. The data is grouped according to the different consultants, managers, and technologists, and then grouped in categories suggested by the data. The established categories were then cross examined to find recurring themes (Orlikowski & Gash, 1994, p. 183). In this thesis, the data will be grouped in users and the interviews with SMK employees.

Orlikowski and Gash (1994) investigated the implementation of Notes in the organization with the following hypothesis:

*"We suggest that different groups within an organization may have different technological frames, and introduce the notion of congruence to describe the nature and extent of differences among frames"* (Orlikowski & Gash, 1994, p. 175).

This hypothesis was confirmed by examining the users' difference in Technology Frames as these can give an explanation to why there can be difficulties and unexpected outcomes when a technology is implemented. The same difficulties and unexpected outcomes may be elucidated at SMK. The patterns are grouped by Orlikowski and Gash (1994) using three characterizations to describe their participants' interpretations of technology in an organization. So will the patterns in this research.

### **Nature of Technology**

This characterization refers to the understanding of a technology's capabilities and functionalities by users or non-users. In this thesis it will refer to how the museum employees and users understand the digital technologies and strategies that are part of the exhibition (Orlikowski & Gash, 1994, p. 183).

Orlikowski and Gash introduce an interesting point showing that Frames can be pivotal in how users understand new technology and the context of the technology:

*"... frames can create "psychic prisons" that inhibit learning because people cannot look at old problems in a new light and attack old challenges with different and more powerful tools – they cannot reframe"* (Orlikowski & Gash, 1994, p. 177).

These "psychic prisons" may apply to the museum, as this is a well-known institution with a well-known set of practices, which is why the museum as a context will be looked further into.

### **Technology Strategy**

This characterization refers to the general perception and understanding about why technology is acquired and implemented by the organization, including the motivation and vision behind the implementation and the criteria for success (Orlikowski & Gash, 1994, p. 183). In relation to the museum context and societal change, *frames* may be used to track changes in the meanings people ascribe to technologies as well as

institutions, why frames can provide a tool for investigating the processes and outcomes of organizational change (Orlikowski & Gash 1994, p. 200). In this thesis, both the users' interpretation of the vision and success criteria as well as the museum's vision, success criteria and strategy behind the implementation will be investigated.

### **Technology in use**

This characterization refers to the general understanding of how a technology is used in the organization on a day-to-day basis and the possible consequences of such. In this thesis, the characterization can be used to explore if users and the museum organization have the same or different understanding of usage (Orlikowski & Gash, 1994, p. 183).

In this thesis *Technology Frames* and the related terms and characterizations described above will be used in order to research the relationship between the user of the museum and the technology presented or lack thereof at the museum. It will also be used to illuminate the assumptions and interpretations that key actors: museum users and museum organization, have evolving around the exhibition *What's Happening?* and the digital strategy of SMK. This may clarify the differences between the expected use and the actual use of the museum's digital offers or if the attempt to integrate the digital strategy in museum processes is successful.

In line with Orlikowski & Gash (1994), it is relevant to explore any (in)congruence in the *technology frames* among users of the museum and the museum organization represented by the interviewees in order to find any underlying patterns of such. The case study that Orlikowski and Gash presents has some major differences from the context and study conducted at the museum. The employees I interviewed have a shared workplace, which may give a shared understanding of the context they are in. On the contrary, the users of the museum may not share any commonality and therefore may be prone to incongruence in the three domains: *Nature of technology*, *Technology strategy* and *Technology in use*. The three domains interplay and have a strong correlation, however, in order to analyze the different actors and the domains will be separated and then regarded as a whole in the analysis.

The following section will explore the existing theoretical literature.

## Literature review

The following chapter will first elucidate the historically constructed foundation of the museum. Secondly, the existing theory in the field will be divided into two domains. What challenges do digital museum communication/production pose to museums and how is digital communication/production integrated into the process of curating and designing? The foundation of the museum and the two domains and themes clarified hereunder have a strong correlation and interplay, why they will be regarded as a whole in the analysis.

### The museum

The concept of a museum in this thesis is largely inspired and adapted from the description of John H. Falk and Lynn D. Dierking (2012) in *Museum Experience Revisited*.

*“Historically, museums were created to preserve things deemed by dominant members of the society as valuable and precious, worthy of keeping and caring for. From early on in their history, museums also have played learning and educational functions in societies; that is, society deemed the contents of museums worth knowing and learning about. Depending upon the time and circumstances, people (at least some people) have been invited to take advantage of opportunities to experience the unique objects, specimens, and ideas preserved in museums”* (Falk & Dierking 2012, p. 66).

Falk’s and Dierking’s (2012) description of a museum relates well to the social constructivist approach operationalized in this research. They describe the experience of the museum as diverse depending on the visitor that may come from varied cultures and backgrounds and why they may perceive the museum differently (Falk & Dierking 2012, p. 66). The experience of the museum is also largely dependent on the influence of the societal perception:

*“The various public perceptions of museums interact and influence the personal and collective needs of visitors, shaping their expectations of whether these institutions are for them, can meet their needs, and if so, what they have to offer. For those who ultimately do choose to visit, these perceptions influence their satisfaction with the experience. Cultural differences among visitors are complicated by the fact that the museum itself is a sociocultural entity, created by people with cultural values and biases. The experiences visitors have can be either consistent with the value and belief systems of those who created them or sometimes not”* (Falk & Dierking 2012, p. 66).

The interviews and observations in this thesis may elucidate whether there are patterns that indicate museum employees and users have similar perceptions and expectations. The theory of *Technology Frames* (1994) will act as a structure to elucidate these differences as it incorporates the shared and individual expectations, assumptions, interpretations, and knowledge of individuals *Shared Frames* and *Technology Frame*.

Tony Bennett (1995) handles how the museum is organized in practice in relation to the history of the museum. The practice of setting up an exhibition and museum, and in particular, the curating themes, has historically and is still conducted by curators. This has an emphatic effect on the museum as they have their own construction of reality and their own construction of what should be exhibited at a museum:

*“In practice, museums and especially art galleries, have often been effectively appropriated by social elites so that, rather than functioning as institutions of homogenization, as reforming thought had envisaged, they have continued to play a significant role in differentiating elite from popular social classes, or perhaps it would be better to say that the museum is neither simply a homogenizing nor simply a differentiating institution: its social functioning, rather, is defined by the contradictory pulls between these two tendencies”* (Bennett, 1995 p. 28).

The museum as a cultural resource and social space, as described above, deployed by the government was conceptualized in the mid-nineteenth-century. In the earlier phases the museum had distinguished the bourgeois public from the general population by excluding the latter (Bennett, 1995 p. 28). The museum as an open space and as an instrument for the government to educate the public is still very much present in today's museum practice, as the major museums of Denmark are obligated to follow the museum law and the tasks comprised. The following will describe the main tasks and areas in which SMK is subject to.

### **Museum law and practice**

In order to explore practices at SMK, it is relevant to look at the museum law of Denmark, under which SMK is obliged to act. The following will describe the foundation of SMK and the comprised practices. According to the Danish museum law, all state owned and state subsidized museums must help secure Denmark's cultural and natural heritage. There are two types of museums in Denmark, private and those included by the museum law. SMK is both state owned and subsidized, which is why they must comply with the following 5 overall tasks (Kulturstyrelsen, 2015).

### *COLLECTION*

*The museums must add relevant new objects and documentation material to their collections.*

### *REGISTRATION*

*The museums must register the objects and material collected. Knowledge of exhibits, etc. must be accessible.*

### *PRESERVATION*

*The museums must ensure that their collections are preserved for posterity. Objects and archives must be stored in suitable conditions, and objects must be conserved as required.*

### *RESEARCH*

*The museums are research institutions and must seek to gain new insights into their respective areas.*

### *DISSEMINATION*

*The museums must disseminate their knowledge and collections.*

### *ADDITIONAL TASKS*

*In addition, the cultural heritage museums are engaged in preserving the cultural heritage of Denmark's countryside and towns and cities. For example, they must advise local authorities in connection with the planning of new construction works, etc. and undertake the necessary archaeological investigations” (Kulturstyrelsen, 2015).*

The museums that are state owned and subsidized are gathered in a network. SMK is, in addition to being state owned, also part of the six national museums that belong under the *Ministry of Culture and* contribute professional support that requires specific and distinctive knowledge to other state owned or subsidized museums. SMK is the main institution for visual arts, why it should elucidate visual art from western cultures after year 1300 (Kulturstyrelsen, 2015).

In addition to the main tasks described above, SMK is obliged to develop expertise in and research communication, both digital communication and communication, to children and adolescents. Further, the museum is to develop into a substantial resource for knowledge in Danish and international art. This is to ensure a central entry point for both scientists and the population of both Denmark and globally. The

museum is thus a digital knowledge center that can facilitate communication for other museums as well (Kulturministeriet, 2015).

Inherent in the above, the museum is to develop and gather knowledge in digitization, thus act as support for other museums (Kulturministeriet, 2015). This need for sharing is part of the *Report about the future of the museum* from the Ministry of culture (2010). The report gives a set of recommendations for museums and stresses the sustainability of museum practices and research of museums. In relation to this thesis, one paragraph in the museum law is especially pertinent: Paragraph § 2. This paragraph is about actualizing cultural heritage by being accessible and relevant to the user by developing the importance and use of cultural heritage. This focus is to ensure the future use of cultural heritage (Kulturministeriet, 2014).

In addition to the social construction of the museum through history and the tasks described above, the museum faces new challenges in relation to communication and digital media. These challenges will be elucidated in the following.

### **What challenges do digital museum communication and production pose to museums?**

One of the pivotal and persuasive challenges for the museum relates to the users' interpretation and assumption of the institution. It may be considered a possibility and may influence both the practices of the museum and the future social construction of the institution.

*“For det første har vi i den sidste halvdel af det 20. århundrede oplevet et generelt autoritets fald, hvor det privilegerede standpunkt spørgsmålsættes. Det gælder for videnskaben, kunsten, institutionerne og den gode smag”*(Løssing, 2009 p. 9).

The quote above refers to an overall change in society. This lack of authority also reflects on the museum and the way museums must reevaluate their role in society as well as the loyalty of users, who now focus on having as many interesting experiences as they can. This leaves the museum competing with not just other museums, but with any experience that can add to their identity (Løssing, 2009).

This competition and the lack of belief in authority is creating a strong focus on the user of the museum opposed to the collections that have historically been in focus. Museums were originally curated by a

small number of elite curators into themes discovered or produced by the same elite. Museums are now looking to users for themes and this is changing the work processes at the museum. Earlier focus was on how the museum works, practical museology, but now the museum is focusing on their purpose and factors such as politics, ethics, and ideology (Løssing, 2009).

The traditional authority of the museum, also addressed by Bennett (1995), in the description of the museum foundation is mentioned by Hvidt & Sanderhoff (2009) as a problem linked with alienating users:

“Museets traditionelle identitet skaber afstand til brugerne, men vi vil gerne tættere på brugerne og bruges” (Hvidt & Sanderhoff, 2009 p. 25).

The focus on users, hereunder interaction, participation, and dialogue described as use in the quote above is also changing the museum in other ways. Løssing (2009) argues that the museum must step back in order for it to become a dialogical museum where multiple users have a voice. To remain relevant to users in order to engage in dialogue, the museum must know their users and their expectations, why user involvement is crucial, and further, why this research will explore the expectations of both museum and user.

Løssing (2015) describes user involvement for museums. Pre-Involvement can be facilitated in several ways, depending on the results required. Nina Simon (2010) and her book *The Participatory Museum* is used as an example of the four types of user involvement. The four types are: *Contributory projects*, *collaborative projects*, *co-create projects*, and *hosted projects*.

*Contributory Projects*: These projects have a set frame for part of an exhibition the museum wants help from users to contribute to. A contribution could be the actual content of the exhibition or a comment on an artwork, either online or at the exhibition (Løssing, 2015 p. 206).

*Collaborative projects*: These projects invite the users to take part in projects, where the institution has come up with the idea and controls the process (Løssing, 2015 p. 206).

*Co-create projects*: Projects where users create together with the museum employees, based on their own interest and set goals for the project with the staff (Løssing, 2015 p. 206).



*Hosted Projects:* This type of involvement is when museums share their space and tools, with users, but with minimal involvement from the museum and staff (Løssing, 2015 p. 207).

The common denominator of the various strategies is how they can contribute to and enhance the communication of museums with user involvement. With the user involvement as described above, the museums need to rethink practices and their authority in society (Løssing, 2015 p. 207).

Digital communication can be resourceful and disturbing in relation to the authority of the museum. The above user involvement entails the museum opening up to interpretations of users, Løssing (2015) argues the foundation of the museum is up for discussion.

Løssing (2015) poses the question about whether the museum can keep its relevance in this paradigm shift. She emphasizes user involvement as *co-creation*, as a possible issue as the museum can become a facilitator of something that may not be truthful. By accepting this new paradigm, the museum could devalue itself and therefore become irrelevant. Løssing (2015) tries to answer her own question by giving examples from a workshop at SMK of how the museum is perceived and valued as an institution of authority. The users of the museum expect to meet expert knowledge and this is part of the motivation for going to the museum in the first place. This group of users were not interested in user-generated content and expected the museum to curate and make qualified choices in order to remove any noise (Løssing, 2015 p. 209).

These findings pose an interesting question whether user generated content is interesting or relevant for other users. Løssing (2015) ends her discussion by concluding how, if the museums continue in this direction, it is crucial for them to make a decision as to when, how, and what digital media and user involvement they want to use. The museums have to come to terms with their core values and vision, and know what they expect from incorporating digital media in museum communication. However, Løssing (2015) also concludes how communicating both exhibitions and the museum needs to be in line with the life world of the user and today this means incorporating digital media into the museum communication practice in order to enhance the user experience (Løssing, 2015 p. 211).

As illustrated above, user involvement does not only change the image and authority of the museum, it has consequences that extend to change in processes and work practices. From being an object-oriented educational institution, the museum is changing into a service-oriented experience space (Brøgger, 2009). This point is further elaborated by Nørskov & Larsen (2009).

“Kernen i museets eksistensgrundlag er stadig samlingen, men udgangspunktet for museumsarbejdet er ikke længere genstanden i sig selv, men brugernes møde med samlingen. Museumsbesøgende skal have en god oplevelse, så de hygger sig, får lyst til at komme igen og måske oven i købet har lidt ny viden med hjem i bagagen” (Nørskov & Larsen, 2009 p. 19).

Modern technology provides tools that, according to Nørskov & Larsen (2009), can support the new meeting between user and museum, as described in the quote above. They explain how technology can both actualize and revitalize the museum (Nørskov & Larsen, 2009). With this in mind, Hvidt & Sanderhoff (2009) describe ways in which technology can be utilized for users to get close to the artwork. They name it the digital aura of the artwork. The aura of the artwork can be seen by zooming, turning pages, and communicating sounds and live pictures. They explain that through these tools the user can get the feeling of “touching” the artwork and thereby immerse themselves in the experience of art. Thelle (2009) chimes in when speaking about the object as a point of departure. He explains how “tangible” computing (described in clarification of concepts) is a way to keep the object at center stage, but remove the focus of technology. Invisible technology is evident for museums for the sake of the objects, but also for communication.

In addition to the practice of communicating art described above, the work practices regarding the design of exhibitions are also changing due to use of technologies. Administration, curating/design, and communication are three areas closely intertwined and three areas that are highly affected by digitization. The website of museums can show how new ways of thinking can be challenged. In relation to web initiatives that integrate technology and content, Nørskov and Larsen (2009) mention two museums that are challenged by this. *Moesgaard Museum* with their exhibition *Kongehøjen* and *Aros* with *ArtXplorer*. Both initiatives are difficult to find online why they seem to not be fully integrated into the digital strategy of communication (Nørskov & Larsen, 2009).

An example of an exhibition where the physical and virtual space of the museum is integrated was Virtual Moves. The exhibition was a mixture of a virtual space with the name *Second Life*, a 3D universe and a physical exhibition at SMK. The exhibition consisted of eight video art works, curated and organized by the organization *Tagging Art*. The exhibition was different from most at SMK as the museum normally plans their exhibitions one year ahead and are in charge of the curating themselves. The museum had no prior experience with exhibitions that were both virtual and physical, why *Tagging Art* was in charge of curating. The result was a row of experimental and dynamic work processes. An example of an artwork

existing both in the physical and virtual space is *Cubes - Ghost* by Mogens Jacobsen. The presence of the artwork both virtually and physically enables the user to experience the virtual visitors in the physical space, as an object in the physical space would move when visitors in the virtual space moved it (Jacobsen, 2015).

The works displayed only in the virtual space *Second Life* forced the museum to think about the frame and context of the works as they needed virtual guides to explain to users - how to navigate and actual human guides to explain *Second Life* to visitors at the museum. The technology was, for most visitors, unknown, and this had a great impact on the exhibition. The users thought that the virtual universe was part of the art at the exhibition. The result was a need to offer guided tours across different levels of knowledge and rethinking both technical challenges and the navigation and interaction possibilities (Jacobsen, 2015).

The virtual room was accessible 24 hours a day, while the guides were not always available and this gap in communication from virtual guides was evident, why one artist chose to have digital billboards. One artwork also had an info button and information stands available. Still the curators found it difficult to cover the need for information and involved the artists and the technicians, thus having to let go of the control with communication (Jacobsen, 2015).

The Exhibition *Virtual Moves* did not have more visitors compared to other exhibitions, however it attracted a very active user group that experienced the exhibition in various ways and left traces of their visits. Some users only visited online, some in the museum, few in both places. Regular users of the museum were more skeptical towards the exhibition than new museum users, the virtual guides left comments on the exhibition blog about the regular users' fear of buttons and inaccessibility of online web art (Jacobsen, 2015).

“...This challenges of users different expectations and knowledge in regards to technologies and platforms points to a need to differentiate communication (Jacobsen 2015, p. 229).”

This point relates to and is in tune with the theory *Technology Frames* by Orlikowski and Gash (1994) also employed in this thesis. Thus the exhibition process at SMK will be scrutinized to explore if these findings are part of the practice at *What's Happening?* and when setting up an exhibition in order to answer the research questions.

Linnea Jacobsen (2015) explains how with the integration of rooms and platforms that enables the user to communicate the exhibition to others outside the museum the curators should ask themselves where the users are and what communication users need. Additionally, which online platform, which social media, what geographical place and with what media should the museum communicate. Linnea Jacobsen (2015) also describe how the use of different spaces, virtual or physical, creates the need for an extended communication effort. This demands time, knowledge and economical resources.

The initiative described above facilitates a wider audience and can involve new users. However, the curatorial work with *Virtual Moves* was a process of work shared by a curatorial team as opposed to one curator. The function of curator was shared by different professional competences and the artists were involved in the communication of their work (Jacobsen, 2015).

Jacobsen (2015) concludes that working across different spaces and platforms does not facilitate an easy or more efficient form of exhibition and communication practice, however it can be part of the solution to engage users of museums and even engage new user groups. The use of the Internet connected to the museum can create a new row of possibilities and challenges into which the adventurous curator can venture. Moreover, this can possibly lead to new and interesting collaborations for the museum. The museums should not be afraid to take chances with digital projects within the frames of the institution.

The qualitative results in the article point to challenges that are mainly focused on technology knowledge interpretations and understanding, why it is relevant to consider the technology used. Second Life can not be considered a widespread technology, and this may have had a strong influence on the museum users approach to the exhibition *Virtual Moves*. If a similar exhibition had been conducted on Facebook or another widespread platform in Denmark, the approach and knowledge may have been quite different. However, the article is relevant and on point in regards to this thesis as it highlights the curating and design process and how this changes with the use of digital media. Further, Jacobsen (2015) explores the users, artist and the museum employees approach to the exhibition, why it is directly related to the research of this thesis, but also adds the view of the artist.

The limitations and advantage of the article is the qualitative approach to examining the use of digital media at SMK, however as this research was conducted at SMK, it compensates for the small scope of the research and will in connection with the rest of the literature be valuable

As described above, incorporating digital media can be both time consuming and require new competences. In addition, the incorporation of digital media can result in other practices, Løssing (2015) describes how user involvement is a result of digitization, as the choice of media requires and makes demands of the users. Involving users can then clarify what Medias are relevant. The museum must therefore decide whom they want to direct their communication and exhibition design to, as digital media not only make demands on the user but also the museum:

*“Digital formidling er en disciplin i sig selv, som ikke blot kræver specifikke kompetencer, men også et særligt blik for mediets egenskaber i samspil med den institutionelle ramme“* (Løssing, 2015 p. 191).

Using different media requires an eye for the different qualities they possess, moreover it requires special attention with regards to the institutional frames (Løssing, 2015 p. 192). In order to ensure the choice of digital media is relevant for the museum and user of the museum, an analysis of the museum context is necessary. The museum context in this article is described as both the infrastructure, such as wireless network connection, but also the museum as a context for social activity, where sound can be a disturbing factor (Løssing, 2015 p. 203).

Moreover, Løssing (2015) explains how good content is no longer enough; good communication relies on the interplay between media, design and content all in one integrated solution (Løssing, 2015 p. 193). This integrated solution is dependent on a shift in paradigms at the museum. The shift involves both the users who are now required to interact with digital media, as well as a change in practices around interaction with other people at the museum. Going to a museum is considered a social activity and when users embrace an audioguide, for instance, the interaction normally had with fellow users will change its form (Løssing, 2015 p. 194).

All of the above described practices, considerations, and requirements are new to the museum and not in the area of professionalism museums are accustomed to. Sanderhoff (2014) and her colleagues Anne Skovbo (2013) reflect on the need for a sustainable digital museum practice, which they believe requires digital management. Digital Management is described as integrating digital museum practice as a field on its own on equal terms with the museums other fields. Digital management is also described as employing an expert to lead and set standards for the field in the same way the museum employs a head of collections and research or a head of communication (Sanderhoff, 2014).

Sanderhoff (2014) imparts how the museum within the last couple of years has worked on making all the photos of their collection free to use. Before this project began, when a user needed to use a photo of an artwork, they would have to request the pictures and pay for it. This process was both time consuming and not a cost-efficient solution. There is now substantial documentation in the area of open licenses and the conclusion is that most museum will not lose profit from opening up their licenses, on the contrary museums have a lot to gain in the form of exposure, increased traffic on their websites and new ways of using the museum that can give the users an added value (Sanderhoff, 2014). Merete provides an example from the Rijksmuseum:

*“In the first three months alone, over 32,000 Rijksstudio portfolios were created, more than 112,000 artworks from the Rijksmuseum’s collection were downloaded, and 28,000 sets were made. The amount of visitors has grown 34 percent since the launch of the new version of the website. The duration of each visit has increased from an average of 3 minutes to 10 minutes, and iPad users especially spend a significant amount of time exploring the site (19 minutes!). The number of visitors using iPads or other mobile devices has also risen by 90 percent. (...) we also wish to encourage people to publish our content on their own sites and blogs. The more who do so, the greater our outreach. We must earn this attention by offering attractive content that is easy to share. The overall objective is to ensure that Rijksmuseum enjoys an extremely high online profile, which can best be achieved by sharing beyond our own domains”* (Gorgels, 2013).

The example above relates well to SMK as *Rijksmuseum* is the national museum of The Netherlands just as SMK is the national Gallery of Denmark (Rijksmuseum, 2015). Gorgels (2013) describes how easy sharing is a way of getting users attention. To share the collection there can be obstacles which leads to the next related theme copyright and *Creative Commons*.

Sharing collections online can be difficult because of traditional copyrights. *Creative Commons* is an alternative to traditional copyright licensing and is a set of tools to describe how a work of art may be used, defined by the creator, by the end user. This type of licensing can create new opportunities for museums when using the web to expose and share their collections (Grønbæk, 2014). *Creative Commons* also allows users to use the museums material for their own interpretations and work. Grønbæk (2014) describes this as a *Remix culture*, and explains that Wikipedia, YouTube, and Flickr already facilitate this culture. Sharing cultural heritage is also a central need in Denmark and the *Ministry of Culture* is working on a shared system for Danish museum collections. The system, named FMIT, should facilitate sharing across the Danish art institutions and create easy workflows within the museum. The system is also meant

to comply with the shared European system for collections, Europeana (Hansen & Ertmann-Christiansen, 2014). FMIT is a good example of the need for infrastructure between and within the museum in Denmark. This point will be elaborated in the follow domain.

### **How is digital communication/production integrated into the process of curating and designing?**

Nørskov & Larsen (2009) argue about how the new way of using the internet is not by displaying content online, however it is by using the internet integrated in exhibitions at the museum. By using the internet, exhibitions can become alive. Nørskov & Larsen (2009) also elucidate how technology is not new to museums. Technology was first used as an interactive information database where users were able to get additional information on the objects in the exhibition. Another example of technology, not unknown to the museum, is the audioguide, where the user can choose what to hear and when. These two technologies exemplify a traditional interpretation of the exhibition, whereas new use of technologies create activity and participation (Nørskov & Larsen, 2009).

In the article, an example of incorporated participatory technologies is described. The example given is at *Moesgård Museum* where they have a large exhibition on runes. This exhibition has many interactive elements such as a screen where you can send rune text messages and listen to the sound of runes. The objects, the actual runes are exhibited as they would traditionally in exhibition glass cases and the interactive board is placed close to the runes (Nørskov & Larsen, 2009).



(Kobbernagel, C., Schröder, K. C., Drotner, K., 2011)

Besides the above mentioned incorporation of technology, there are attempts to work with a holistic approach, where interaction with the object itself or the work of art is the point of departure. In contemporary art this is an element that has long been present. *Culture-historical Museum* in Randers, has created a project also with runes, where the digital technologies work with the object's form and aesthetics and ends with an interactive game, where the user can kick runes back in their right place in the stone they came from (Nørskov & Larsen, 2009).

In relation to exhibitions where the point of departure is the object, Ørskou (2009) describes the exhibition *Contemplation of Art*, at ARO.S. The idea behind the communication of the exhibition was to let the underlying ideas, thoughts of the concepts and themes be conveyed in a physical way through interactive, sensuous, and intuitive digital media.

*Det var essentielt for The Contemplation of Art, at alle installationer tog udgangspunkt i de værker, de skulle formidle, og samtidig forholdt sig til det overordnede sigte med formidlingen: nemlig at føje lag til værkoplevelsen via håndgribelig, intuitiv og kropslig interaktion med vægt på dels den legende dimension, dels social interaktion publikum imellem (Ørskou, 2009).*

The above described digital communication aimed at enhancing the work of art instead of just conveying it, is a topic also handled by Nørskov & Larsen (2009) where they describe how the main challenges for museums will be to combine the digital communication language with the authenticity of the object as they believe the worth of the museum use is still the original piece of art (Nørskov & Larsen, 2009).

The combination of collection, research, and communication will, in the future, be important factors in the dialogue that will unfold through the participatory digital media and the foundation of maintaining the quality of the content in the physical museum. This will, however, for most museums, demand a new innovative museum process (Nørskov & Larsen, 2009).

Innovative digital exhibition of art was researched at SMK in their project, SMK Digital. Hvidt and Sanderhoff (2009) convey art as unpredictable and describes how communicating art online may be able to convey the unpredictability by the structure of the web. The collection of art can be exhibited very differently online, from the physical room where constraints like the physical room or security factor in. Online communication can be more chaotic and free. The possibilities of digital exhibition may also be why Hvidt & Sanderhoff (2009) argue how the physical and digital museum need to be considered a unity



and not competitive platforms. The two spaces can together create several entry points to the collection and allow the communication to accommodate various user needs.

In relation and continuation of communication outside the museum Djupdræt (2009) describes how in order to make digital communication successful outside the museum there are considerations to be made. A common mistake is when museums do not take into consideration how users can be unaccustomed to technologies or that the technologies are used in unaccustomed settings. The user may not want to spend a great deal of time getting familiar with the media to have a good experience as time is in general a strong factor. Museum guests commonly spend under 20 minutes on exhibitions, which is why technologies should be obvious, accessible, and understandable. According to Orlikowski & Gash (1994) all people have an individual *Technology Frame*, that may change over time, why the above described factors may not be possible to accomplish, still the factors are relevant to incorporate in the process of choosing media and communication form.

Djupdræt (2009) also enumerate six points to remember when incorporating digital technologies. These points are adapted from *Designing Mobile Digital Experience: Digital Technologies and the Museum Experience* by Benn Gammon & Alexandra Burch (2008):

- *Remember Diversity. Users have different needs.*
  - *Make use of the users' existing knowledge of digital media. Design solutions that the users will feel comfortable with*
  - *Make it clear to users that they are in charge of the digital media, not the other way around*
  - *There should be a correlation between the users; experience and the information they get with mobile media. They should feel they can adjust the two types of information with each other, if necessary.*
  - *Design hardware and content for social interaction. The content and experience should be shareable with others.*
  - *If the equipment is tested, it should be tested in realistic settings, in order for the test to have a probable user pattern. An interface on a mobile phone can be experienced differently, depending on whether the context is an office or out of doors*
- (Djupdræt, 2009 p. 82).

These points are as Djupdræt (2009) also points out, ever changing with the changeable technologies and should just be regarded as a guideline and not the key to success. These type of guidelines and results are

scientifically not reliable, but they can in relation to this research give an interesting picture of the various themes discussed in the recent literature on the subject of digital communication.

When incorporating digital technologies as described above Sanderhoff (2014) points to the importance of going from digital pilot projects to theoretically and historically founded practice. This practice would be characterized by a more methodical use of digital media. This digital management requires a new set of analytical competences, in order to learn from the pilot projects and to research the effect of the digital work already in place.

Sanderhoff (2014) further describes the need for a Digital infrastructure. This point is emphasized as the SMK has released the rights to parts of the collection and digitalized their collection. Apart from this move to digitize the collection the digital infrastructure should manifest in nine digital basic principles:

- *“We are data-driven in our work*
- *We use open source technology*
- *We carry out in-house development*
- *We work in an agile manner*
- *We partner with other institutions to carry out joint development work*
- *We put well-defined user needs at the basis of our development work*
- *We involve users in the development process*
- *We provide unrestricted access to non-copyrighted data and images*
- *We facilitate sharing, reuse, sampling, and remixes of our digitised resources”* (Sanderhoff, 2014 p108).

This list of digital practices above will in the analysis of the interviews conducted at SMK be scrutinized in order to see if the principles are actually being implemented. The last four practices involve users participation and or the involvement of users in practices at or outside of the museum.

This theme is elaborated by Bernstein (2014), Vice Director for digital engagement and technology at Brooklyn Museum. In 2012, Brooklyn museum invited users to participate in curating an exhibition named *GO* at the museum. The process of curating, in a sense, became part of the exhibition where everybody was invited to submit an artwork by exhibiting their artwork locally, at a hairdresser, gallery, shop, cafe or anywhere interested. The users where then invited through a website designed specifically for *GO* to register online and vote for an artist. The website facilitated knowledge of where artworks

could be seen in the area and seeing and talking about the artworks was the main attraction, however voting was also part of it facilitated by digital technology. The aim was not a digital production or communication, but the means to conduct the exhibition was digital and the participation was both physical and online (Bernstein, 2014).

Giersing (2014) makes an interesting point in the article *Sharing Authority* through looking at the exhibition *The Wall*, an interactive installation outside the museum space by *Museum of Copenhagen*, where users can submit their own photos of Copenhagen.



*The wall* (Ferrol, 2010)

The addition to the theme of authority is how, by letting the users interpret what is important to share on the wall, the museum receives a new kind of collection, that is quite different from the themes of pictures they have of Copenhagen in their existing collection (Giersing, 2014). This is a new way of adding to a collection and it can potentially shape both the collections and museum. Further, this user involvement and participation relates to the subject of copyright as there are many challenges related to metadata, rights, and formats that arise when reusing the photos from users. These challenges were not considered when the *The Wall* was started as the main object was for the user to get an instantaneous experience and the sustainability of the project was given a low priority (Giersing, 2014).

The article *Digital Cultural Heritage* by Wang (2014) describes how sustainable digital activities are of great importance due to the longevity of the museums activities and tasks. Projects at the *National museum of Denmark*, where Jacob R. Wang is employed, have too often been short-lived and not relevant to use later. Jacob R. Wang claims that processes relating to digital projects should always incorporate long-term activities as opposed to the exhibition *The Wall* described above. As an example of practices that were not sustainable, Jacob R. Wang describes the websites of the National Museum of Denmark. Through the 1990s and through 2000, many different sites for communicating exhibitions were produced that are now outdated and further the content is not available to use in other digital projects.

Jacob R. Wang (2014) explains how the practices that are incorporated in design and curating at the National Museum of Denmark to insure sustainability at the moment, is using platforms and media that give the possibility to reuse content and reach more users. Those media and platforms are for pictures and videos *YouTube, Flickr, Pinterest, and Instagram*. For dialogue and sharing, *Facebook, Twitter and Google+*. Articles are shared via *Wikipedia*. This type of sharing and dialogue relates to the topic of copyright licensing and digital infrastructure that Merete Sanderhoff (2014) discusses profoundly. The *National museum of Denmark* is starting to work strategically in this field as they realize they need to work with open access in order to become a fundamental resource for society (Wang, 2014). Sustainable digital activities can also be related to Merete Sanderhoff's (2014) account of a need for digital infrastructure and professional approach to museum practice.

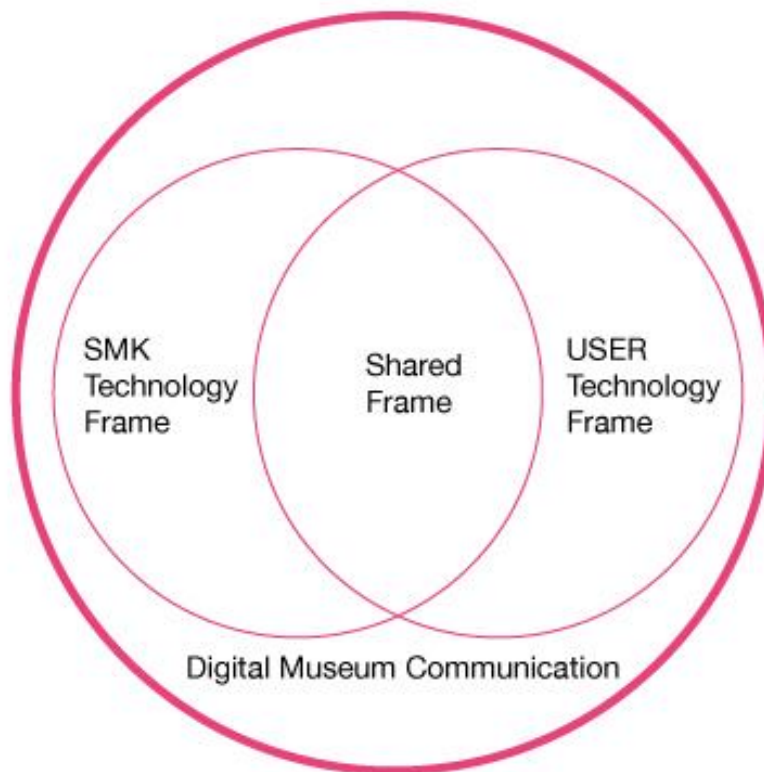
The next chapter will unfold the analysis and the discussion of patterns.

# CHAPTER 2

## Structure of Analysis

The aim of this analysis is to elucidate how digital communication is incorporated into practices at SMK and to clarify how digital communication is experienced by the users of What's Happening?. In order to elucidate the practices at SMK and the experience of users the theory of *Technology Frames* by Orlikowski and Gash (1994) will be applied to structure the Analysis.

The Analysis will be divided into three sections as illustrated in table X:



The first section will elucidate the *Technology Frame* of Merete Sanderhoff and Mathilde Schytz Marvit from SMK.

The second section will elucidate patterns in the observations to clarify a *Shared Frame* of users at *What's Happening?*.

In chapter 3 the third section, the discussion will illustrate *Shared Frames* evident between the employees at SMK and users at What's Happening? The *incongruence* and *congruence* in *Technology Frames* and *Shared Frames* will be discussed in relation to the challenges and possibilities of digital communication.

## **Technology Frame of Mathilde and Merete at SMK**

To elucidate the *Technology Frame* of Mathilde and Merete, their individual interpretation of technology will be explored, as well as their assumptions and expectations. The *Technology Frame* will be unfolded by looking into three characterizations: Nature of technology, Technology Strategy and Technology in use.

### **Technology Frame of Mathilde**

#### **Nature of Technology**

Mathilde was first hired to work with WebTV as a project manager when SMK received a fund from the Nordea Foundation. Then, later on, she has worked with other kinds of digital production why she is now Head of Digital Production (Appendix 4, p. 1). According to Mathilde, her work involves producing user-centered communication that is mostly participatory. She describes her work by emphasizing how it is not the digital media that is the point of departure, but a digital mindset that is implemented in everything she produces (Appendix 4, p. 2).

Mathilde describes the digital mindset by offering an example of the way she has explained it to management. They have previously considered digital production a format to convey museum content (Appendix 4, p. 5):

*"... jeg har sådan forsøgt at sige at hele den forståelse at det digitale mindset og den digitale verden som i skal have med i alt hvad i laver så derfor er det vigtig at der sidder en i jeres gruppe som hver gang i siger skal vi have nye poletter til skabene nede i forhallen så siger de hov måske kunne vi gøre det på en smartere måde"* (Appendix 4, p. 5).

The above quote indicates a belief that technologies can facilitate and help make practices efficient and how the practice of digitization should be integrated in all units of SMK. When Mathilde started working at SMK, she experienced a strong opposition to digital production: *"Alle de sagde at du skal ikke begynde at sætte skærme op her for det er jo vigtigt at folk de kigger på værkerne"* (Appendix 4, p. 3). However,

when webtv was evaluated and the user feedback was positive more colleagues started warming up to the idea (Appendix 4, p. 3). Mathilde describes the opposition and elucidates her own interpretation of how digital communication is essential for the museum in the following quote:

*“... så de første 2-3 år kæmpede jeg en meget hård kamp for at sige at der skal noget ind i udstillingerne også. Det kan simpelthen ikke nytte noget at man kommer her og der kun hænger en eller anden tekst og ikke noget som helst om noget. Så derfor så producerede jeg lige så snart der var nogen der sagde vi vil gerne okay vi går med på den så producerede jeg det uanset om jeg synes det måske var det jeg allerhelst ville producere”* (Appendix 4, p. 3).

In the above quote, Mathilde clearly conveys her assumption of how a museum should incorporate digital production into the physical space. In order to integrate digital production, she describes how the digital strategy was intertwined with the museum’s brand platform as she believes this could ensure an integration of the strategy in all parts of the organisation (Appendix 4, p. 4).

*“Jeg synes ikke det gav mening at lave en særskilt digital strategi for hele huset, jeg synes det gav mening at sige at det der var altafgørende, det var at man fik implementeret et digitalt mindset i den overordnede strategi for der hvor man kunne se at kæden den knækkede hos os det var faktisk på det øverste ledelsesniveau fordi der i den øverste ledelse ikke sidder nogen med digitale kompetencer* (Appendix 4, p. 4).”

Integrating the digital mindset and her assumption of the necessity is elucidated in the two quotes above. It is further elaborated as Mathilde describes the current fight to ensure the digital mindset is incorporated in the entire organisation. She believes the work of researchers should be shareable from the beginning of their work process and how the researcher should engage in dialogue about his research (Appendix 4, p. 5). Mathilde explicates how she believes the dialogue can contribute to the research and drive the research further (Appendix 4, p. 6). However, it is difficult to integrate as the researchers are more interested in researching than sharing and because the researchers at SMK are very competent and are acclaimed for their research methods that involve no sharing (Appendix 4, p. 5).

The challenge of integrating the digital production is also elucidated by how complicated for users it is to find content online. This has resulted in a smaller production and concentrating on making it accessible for user (Appendix 4, p. 4). This challenge may indicate how the unit of communication and digital production function as different practices instead of working interconnected.



The importance of the narrative and user is described in relation to Mathildes work practices and the integration of digital communication: *“Fortællingen og brugeren er primære. Når vi har fastlagt hvad det er vi vil fortælle, hvem vi vil fortælle det til så siger vi hvordan gør vi det bedst muligt og så vælger vi platform.”* (Appendix 4, p.11). This may indicate that Mathilde sees digital communication as a format applied to facilitate the narrative and or the content of an exhibition. This interpretation is further emphasized by the way in which Mathilde explains the division of the communication unit and the digital production unit. In the communication unit they produce videos conveying a feeling and in the digital production unit a video would convey a theme in an exhibition (Appendix 4, p. 2).

As described earlier, the first step for Mathilde when producing digital communication is to think about the user. She describes her assumption of user involvement at the museum by describing how she thinks users feel about the museum today:

*“... I det 21’ende århundrede der har brugerne en ide om at de skal inddrages, at de kan gå i dialog, at det budskab de kommer med kan relatere sig til den verden vi går i. Eller som de befinder sig i. Så derfor kan man ikke lave en udstilling hvor der bare hænger et billede på væggen og så er der en tekst nedenunder som slet ikke forholder sig til andet end lige præcis det ene værk”* (Appendix 4, p. 9).

In addition to her own assumptions, Mathilde explains how user involvement is the mantra of all communicators. In relation to the practice of involving users, Mathilde stresses how little knowledge of technology users in the museum have. This is why the technologies used need to be easy to navigate and easy to understand as the users do not seem able to learn about the technologies by playing around. The exception to this being children (Appendix 4, p. 16).

## **Technology Strategy**

This characterization will try to elucidate Mathildes understanding of why the museum has implemented a digital strategy, digital communication, and the motivation and vision behind.

In relation to the digital mindset of SMK, Mathilde believes it was prudent to have project owners engaged in all the units of SMK to ensure the digital strategy was not an isolated project, but a project influencing the entire organisation. She believes this approach has resulted in the digital mindset trickling

into the museum practices as the initial fear among colleagues she experienced is minimized (Appendix 4, p. 3). This indicates how Mathilde believes the criteria for success is the integration of digital communication and how this may be facilitated by project owners throughout the organisation.

Mathilde points to SMK Fridays (a recurring event Friday night with an art related theme, music and performances) as a good example of the digital mindset. SMK Fridays illustrates a dialogue with users and a strong focus in content or the narrative. *“Det faktisk et sted hvor man siger du får lige præcis det som er vores kerneværdi, nemlig at kunst giver perspektiv”* (Appendix 4, p. 15). This quote may illustrate why Mathilde believes SMK should use digital communication, as she believes the dialogue facilitated can give the users perspective, help the museum acquire knowledge of their users and help the organisation change. She believes this is important for the survival of the museum (Appendix 4, p. 15). The importance of the digital mindset is emphasized in the implementation that Mathilde believes should be from the top down and throughout the organisation.

*“Mit råd til alle museer ville være at det kom ind på ledelsesniveau. At man ser det digitale som et fagområde, som har ekstrem betydning for alle processer på et museum. Ikke kun det som brugerne møder, men også de arbejdsgange der er på et museum. Og derfor synes jeg at det er virkelig vigtigt at det er en del af ledelsesgruppens kompetence”* (Appendix 4, p. 19).

The quote above elucidates why Mathilde believes digital strategies should be implemented by the management, as they do not solely impact users but also the employees and their work practices. Mathilde clarifies how the first digital strategy of SMK was about accessibility and the wish to open up the museum and to share cultural heritage. Accessibility is a challenge and is something SMK is still working on, as it is important to the employees working with communication, because they believe they can benefit from sharing (Appendix 4, p.8). These assumptions shine a light on the diversity of the interpretation about how technology can be and are used.

Unrelated to the motivation and visions described above is the motivation to create digital productions that can facilitate social experiences with friends or families. This assumption of how technology can be used illustrates a different side of the consequences of digital communication and is a possibility Mathilde describes she would enjoy (Appendix 4, p. 12).

## Technology in use

This characterization will elucidate how digital communication is used at SMK and what consequences this may have according to Mathilde.

Mathilde explains the integration of a digital mindset and digital communication in the practices that involve several units in the organisation and incorporates the user:

*“Derudover er der så indenfor det digitale så er der kommunikationsafdelingen de har fx. en webafdeling og det er dem der står for websitet og for sociale medier og alt det der som ydre kommunikation. I gamle dage var det sådan at at man havde sådan en meget skarp adskillelse der hed kommunikation det er alt der foregår med brugerne uden for huset og formidling det er alt det der sker når man træder ind i huset og så det formidlerne over ”(Appendix 4, p. 2).*

She explains how the digital production unit tends to produce communication that is content heavy and the communication unit tends to be more directed towards marketing. Although she adds how marketing is becoming content heavy (Appendix 4, p. 2). The above quote points to the digital mindset being integrated into the different units of SMK, however it also points to the practices of digital communication not being considered a holistic approach, but Mathilde also explains there are no guidelines or protocol when starting a project at SMK, the digital communication and strategy does not have any practices encompassed:

*“Nej det er ikke noget man taler om. Det kommer selvfølgelig meget an på det team der er bag. Man kan sige f.eks. Asger Jorn udstillingen bærer rigtig meget præg af digital mindset, fordi de to formidlere der var på var mig og min kollega som også sidder i digital produktion. Det er klart at det var vores private, nej ikke private men vi har jo alle sammen et hjertebarn og det her var vores hjertebarn. Det skulle have et digitalt mindset for nu ville vi vise verden at det kunne man godt. Så det kommer selvfølgelig meget an på det hold der er sat. Men det er ikke noget der bliver diskuteret i enhver sammenhæng. Det er heller ikke der vores hovedfokus ligger. Vores hovedfokus ligger på den viden og det værk som skal formidles. Det er der en forsker der har en eller anden ambition med fra et forskningsmæssigt synspunkt at der er en eller anden ny fortælling der skal ud og så er der en formidler der bliver koblet på som så skal finde ud af hvilken del af fortællingen der er den bedste at gå ud og fortælle og hvilke brugere kan så forholde sig til den ”(Appendix 4, p. 8).*

The quote above indicates the strong focus earlier described of the good narrative and the focus on users, however it also elucidates how the digital communication is not an integrated practice and may be integrated according to the employees interests and technological knowledge. This is further expanded in Mathildes description of the actual work practices relating to exhibitions.

Exhibitions at SMK are based on research conducted by researchers at SMK. When it is decided the research should be communicated through an exhibition a communicator and an architect is assigned to the project. The researcher explains the subject to the communicator who then researches the theme and user surveys. The communicator then decides on a narrative that intertwines both the research subject and the user surveys. The communicator and researcher then discuss what part of the narrative is best communicated and how (Appendix 4, p. 9). This practice accentuates the focus on the narrative, however it does not take into consideration whether the users are interested in the subject to begin with, neither does it incorporate users in the face of identifying themes. Further, it accentuates how technologies are not integrated in the main practice and how technologies are of secondary importance (Appendix 4, p. 10).

Mathilde illustrates how the digital communication and the technologies chosen should always relate to the narrative for the physical exhibition (Appendix 4, p. 19). Even if technology is not integrated from the beginning and always decided last, Mathilde describes how it can be a crucial part of the narrative either in the physical exhibition or the virtual (Appendix 4, p. 20).

Mathilde describe the technologies used throughout the exhibitions. For one exhibition, an audio guide with a track for children was produced. The track could be turned off and on. This way the children could run around and play and in their own time start the audio track. At the Asger Jorn exhibition, SMK conducted audio guides that were attached to exhibition cases on iPads with headphones, this was conducted in order to make it easy for the users to navigate and not have to use their own device, but simply press on and off (Appendix 4, p. 11). The actual use of digital communication Mathilde describes indicates how SMK and Mathilde are aware that different users need different initiatives. The digital communication, easy to navigate is well accepted among the adult section of users and this is further expanded in the feedback SMK has from users. Simple problems such as internet connection or plugging in headphones can be very disturbing for users (Appendix 4, p. 17).

Mathilde explains how SMK is trying to share their collection and work online. The researchers however are afraid to share their research before it is completed as this could jeopardise the image of the museum:

*“Det er fordi vi er en slags højborg. Vi er hovedmuseum og en slags højborg inden for kunsthistorisk viden og det vi producerer står for kvalitet og professionalisme, så derfor er det selvfølgelig klart at man ikke har lyst til at lukke op for sin forskning før man er helt sikker på at det man har skrevet er helt rigtigt” (Appendix 4, p. 6).*

The resistance to share work may indicate how the researchers do not take into consideration that the research could have mistakes even after they have finished it and the act of sharing could potentially create the opposite scenario, where mistakes were found early on or the research could take a different path. In addition to the image of SMK, the reluctance to share may be an indication of the researchers' fear of others replicating their acclaimed work. The other employees at SMK have also been hesitant to share work, but are now using technologies, such as wikis as they are popular with users, that facilitate sharing (Appendix 4, p. 7). This may be an indication that the employees are warming up to the new practices and that it is a matter of time before researchers will start sharing as well.

Mathilde believes it will have additional consequences to share collections online:

*“Plus at man kunne åbne op for at brugerne kunne bruge materialerne på helt andre måder end man kan nu. Mit yndlings eksempel er emneord. Som kunsthistoriker har der en helt bestemt tradition for hvordan du beskriver et maleri. F.eks må du ikke kigge på et maleri og sige at der er en engel oppe i højre hjørne. For du kan ikke vide om kunstneren har ment at det var en engel som han eller hun portrætterede. Man kan sige at det er et bevinget væsen” (Appendix 4, p. 7).*

The consequence of the traditional practices of researchers described in the quote above has evidently been an obstacle when the museum has shared content in order to make cultural heritage accessible. Only a few users may know what and how to search for. Indicating that the content was in fact not accessible.

In addition to wikis, SMK has embraced the platforms where users already are present, as Mathilde believes creating new platforms does not make sense. Instead, SMK should be and are present on Facebook and Instagram and produce initiatives with the users there (Appendix 4, p. 18). In relation to wikis and any platform that facilitates user-generated content Mathilde believes it is important to ensure users know when content is generated by other users and then let the user decide if they are interested in that content. Mathilde elucidates explains how this is part of the digital mindset, knowing that your user is a browser and how SMK has to enable them to choose the content they find interesting and choose

whether they want to contribute content themselves. The aim of this being the dialogue that participation can facilitate (Appendix 4, p. 16).

## **Technology Frame of Merete**

### **Nature of Technology**

Merete was first hired to research the collection of SMK. This is when she and her colleagues Annette Rosenvold Hvidt discovered there were many things evolving with regards to the museums and internet. They became curious to know more and saw the potential of the themes they explored. This is how Merete was introduced to digital museum practice and why she came to work with digital exhibitions and digital communication of cultural heritage. Merete is educated in art history and has been working on sharing the collection of SMK online since 2007 (Appendix 3, p. 1).

The first project Merete worked with was displaying the collection of SMK online and to connect the collection to collections of other museums in order to engaging in dialogue with those museums. It was difficult to get the project started as Merete describes there was a lack of understanding both nationally and globally for creating the digital connections that the internet enables. Merete found this project to have great ideas and visions and this may elucidate her interpretation of technology as a tool for sharing, creating dialogue, creating connections nationally as well as internationally (Appendix 3, p. 2).

The most evident lesson learned at SMK in relation to integration of digital communication was, according to Merete, how digital practice should be incorporated into the museum practices and not be regarded as a separate area which functions as an add-on to the museums other practices:

*“...noget af det allervigtigste vi lærte... det var, at det digitale har det ikke så godt, hvis det lever som et særskilt område i hvert fald her på museet... det er rigtig vigtig, at det ikke bliver en satellit og sådan en add-on en tilføjelse til museets øvrige, sådan egentlige kerneområder, men snarere er en måde vi tænker og arbejder på øh... på alle mulige planer... og som ikke så meget handler om teknologi men om at have en åbenhed, en omstillingsparathed, at følge med i hvad brugerne har af behov, uden for museet snarere end at tage udgangspunkt i, hvordan vi selv forstår verden herinde... og så selvfølgelig bevare vores integritet og stå ved, hvad vi er for et sted...”* (Appendix 3, p. 2).

Illustrated in the quote above Merete regards digital communication as a field of equal importance to the other fields at SMK, elucidating the assumption that digital communication will not perform well if not

integrated into the organisation (Appendix 3, p. 2). However, Merete elucidates how backing to integrate the digital mindset from the management at SMK has resulted in various professional competencies at SMK, which Merete applauds and describes has created a diversity at SMK. Merete illustrates this as important because there have been little knowledge about the terms of integrating digital communication, and working with digital technologies (Appendix 3, p. 6).

As an example of well integrated digital communication at SMK, Merete exemplifies SMK Fridays as a part of the digital mindset and as an example of well integrated digital communication:

*“...et rigtig godt eksempel på synes jeg, hvor det lykkes for museet at have det her digitale mind-set... det er den arrangementsrække vi er... har startet op der hedder SMK Fridays, som slet ikke er teknologisk men som er åben og øh... deltagende og indbydende over for nogle nye målgrupper, som har opdaget at museet findes... og som kommer her og føler sig godt tilpas og kan se at kulturarven og museet kan bruges til noget, der hvor de er i livet og i deres forforståelse og så videre... så det er noget med, at lade... at være imødekommende for at det vi står for overhovedet bliver mødt... (Appendix 3, p. 2-3).”*

The two quotes above elucidate how using digital communication at SMK may be more about opening up the museum to new visitors and embracing new ways to meet the users. Merete also conveys a very different assumption of technology that derives from a projects she has previously and is still working on. She is working with the digitizing of the collections of SMK to build a database for SMK. This effort has been in order to make the use of data more efficient. Merete explains how the different practices around using and naming files has been repetitive and time consuming and a frustration for the employees that she believes will be minimized with the use of digital media (Appendix 3, p. 4).

*“vi skulle bede fotografjerne om at sende billedfilen og sådan nogle arbejdsgange der var fuldstændig fra den analoge tidsalder... det vil vi ikke længere bruge tid på... vi har spildt meget tid på at arbejde sådan og det har været... nu bad du mig om at gå i detaljer... det er sådan noget... og har altså ædt tid og givet grå hår i hovedet for mange af os...”(Appendix 3, p. 4).*

Merete elucidates how she has in the case of the collection where the copyright has expired because the artist has been dead for 70 years convinced the management at SMK to digitize this part of the collection as the administration of this data and sending the data to users has been costly. This assumption indicates how Merete regards the technology and digital communication as a mean to save time (Appendix 3, p. 4-5). Merete clarifies how the time consuming and costly process for users to get data from the collection

also results in users finding other sources for their data: “...*det andet er, at det stopper mange folk fra at bruge Nationalgalleriets autoriserede billeder, så går de ud og finder dårligere kopier af de her værker andre steder...*” (Appendix 3, p. 5). Why Merete believes users should retrieve this data from SMK is illustrated in *Technology strategy*.

### ***Technology Strategy***

Merete illustrates the importance of digital communication as she describes how users are constantly online and always carry a minicomputer with them. She elucidates how the motivation to incorporate digital communication is to approach users, outside the museum (Appendix 3, p. 2). Merete explains how instead of creating new platforms or service online SMK should use the already existing platforms and in particular the ones where users are already present (Appendix 3, p. 11).

Further, to connecting with users outside the museum, the digitization of SMK and the collection can ensure giving global users access to the cultural heritage. Merete describes digital technology as a tool that can facilitate global use and illustrates the importance of this by explaining how the cultural heritage belongs to everyone.

*“det handler lige præcis om, at folk skal ikke nødvendigvis...komme her ind... der er mange mange mange millioner mennesker i verden, der aldrig nogensinde kommer til, at sætte deres fødder i Sølvgade... de skal også have mulighed for, at opdage... og gå på opdagelse i vores samlinger, fordi de tilhører os alle sammen og det kan vi meget bedre faciliterer, hvis vi distribuerer dem ud øh... på nettet og gør dem søgbare og findbare og genbrugbare”* (Appendix 3, p. 11).

In the quote above, Merete illustrates her interpretation of why reusability and distribution of digital media, unlike the manual archive of collection data, is important. In the previous section *Nature of Technology*, Merete elucidates how analogue processes in relation to retrieving data from the collection at SMK, resulted in user getting data from other sources than SMK, and how Merete believes digital media can help facilitate the accessibility and sharing of SMK's collection. The motivation and vision behind this use is for SMK to be the reference point of their collection. *“Vi vil jo gerne være referencepunkt for vores egen samling også på nettet... og det har været et rigtig vægtigt argument...”* (Appendix 3, p. 5). This elucidates the assumption that SMK should and can facilitate education.

In relation to the manual archives and capability of technology, Merete explain how the employees at SMK have wasted time writing the same collection data, figuring out copyrights and asking for files from



photographers because they are not readily available. This is another reason clarified by Merete to use digital technologies as these processes can be easier, and faster. Merete further elaborates how the reusable data can contribute to the facilitation of digital communication. Data from a digital archive or database could be used e.g. in an app (Appendix 3, p. 9).

### **Technology in use**

In regards to practices surrounding exhibitions, Merete explains how using digital communication and digital technologies is part of the process, Mathilde and the unit digital production is always present in the team to ensure this (Appendix 3, p. 5). In relation to these practice, Merete describes a new project model SMK is implementing. The project model is a format for practices. Merete explains how the implementation of the model will take time as SMK is a large organisation and because employees have worked under different formats and practices for a long time. The project model will require employees to write down the benchmarks of the project they have in mind. Merete explains how it will not require a widespread bureaucracy but be applied as a format (Appendix 3, p. 5). Merete further explains how digital communication is not part of the project model but communication, not necessarily digital, and evaluation is. She believes employees would need to think about what tools would be most efficient for communicating to the segment chosen (Appendix 3, p. 5-6). The interpretation and assumption of the project model gives the perspective that Merete believes the employees at SMK will think of digital communication when using the project model.

In continuation of the practice at SMK regarding exhibitions, Merete explains how she is the go-to person in the organisation in regard to open collections. Further, there are go-to people in the institution that are particularly good at apps, or social media, etc. However, she also elucidates that no experts are hired for those areas, in the same moment she explains how there are no professionals within digital communication. She goes on to explain how the employees who work with digital communication talk warmly about professionalizing the field. Merete also briefly touches on digital infrastructure as something SMK needs. She explains how they have tried using the fail forward method for a while but now have knowledge as what to do and what not to do. These ideas could indicate how Merete and her colleagues are aware that even though they have some knowledge about digital communication and the different areas within, they need a more structured approach and a professional management to integrate the digital mindset (Appendix 3, p. 6).

Merete explains how the aim of the digital mindset is a better integration of digital communication which is illustrated as she relates it to the practice of choosing themes, segments, and communication tools throughout history and now (Appendix 3, p. 8).

*“altså det nye der er blevet... øh besluttet... det er at når en udstilling så er blevet vedtaget... okay så laver vi f.eks. What’s Happening? som er aktuel lige nu... øh... så kommer digitale produktioner... med lige fra begyndelsen... af det udstillingsforløb... og er med til... som repræsentant, der fra formidlingsafdelingen, hvor der også sidder en mere klassisk formidler... og er med til at skrive tekster og komme med forslag til... altså... hele udstillingsopbygningen... og så videre... men at den der teknologiske og digitale dimension... også er repræsenteret der fra starten og er med til at tænke, hvordan kan det her stof omsættes på en måde, der appellerer til den målgruppe man har besluttet sig for... øh... som vi kan... håndterer og producerer inden for budgettet... den viden er jo afgørende for...”*  
(Appendix 3, p. 8).

The above quote elucidates the assumption that digital communication should be integrated and have a representative in the practice of designing exhibitions. It also elucidates the underlying assumption that the theme of the exhibition, and the narrative should be decided before entering into the process of communicating the exhibition theme. On the contrary, Merete explains how in the 70s and 80s the process was different. Then the researcher would decide on a subject to research, out of personal interest and then research it for years before showing the research in the museum. This was all conducted without thinking about the appeal of the research to users (Appendix 3, p. 7).

The appeal of SMK is something Merete also points out in relation to the use of social media, she explains how they at SMK have started using digital communication on social media in a different way than how they used to. Instead of creating their own platform for dialogue such as a blog, a website or app they have started to use the social media platforms where users are already present, such as Instagram. They encourage users to share photos and use a SMK hashtag in order to engage in dialogue and interaction. This practice is focused on facilitating dialogue as opposed to telling people what to think, do, or believe about SMK or a specific exhibition. As a consequence of this practice users provide SMK with valuable knowledge about the experience and thoughts in regards to exhibitions (Appendix 3, p. 10).

## **Shared Frame of users at *What's Happening?***

To elucidate the *Shared Frame* of users, their interpretation of technology will be explored as well as their assumptions and expectations. The *Shared Frame* will be unfolded by looking into three characterizations: *Nature of technology*, *Technology Strategy*, and *Technology in use*. The three are intertwined and could be regarded under more than one characterisation.

### **Nature of Technology**

One of the patterns discovered when asking the users about the use and how they perceive digital communication at *What's Happening?* was how technologies can add a feeling of modernity. The concept of modernity was described in several different ways, and both in relation to the museum, the digital communication and in the context of browsing through the exhibition, a theme that will be elaborated in the characterization *Technology in use*.

In observation 4, two females explain how technology in the exhibition can make it more modern and enables you to browse through the collection. In observation 17 and 23, a female and male explains how they likes the museum and find it modern. Observation 20 elucidates the same opinion and describes the modern feel technologies can add, even though she mentions books as a beautiful alternative. In Observation 24, a female describes how digital communication is modern compared to text on walls. All of these observations may indicate how using digital technologies will give the museum a modern image and how communicating digitally is considered a modern approach to communication (Appendix 6).

In addition to adding a modern feel, several observations indicated how digital communication is not a substitute for the artwork but should add something to the artwork. Some users prefer the original artwork to digital communication of it.

*"I don't mind it. I prefer to see the real artwork instead of a digital version (Appendix 6, obs. 2)."*

Observation 14 also prefers looking at the original artworks and finds the combination of original artworks and digital communication of artworks odd. In observation 24, two users prefer the original artwork as this is a point of conversation for them. In observation 28, the user describes how she likes the combination of original artworks and digital communication as she believes it gives a good overview and adds a nice edition to the halls that have many performance props and long videos (Appendix 6). These

observations clarify the importance of the original artwork, however they also elucidate the qualities of digital communication as it can add an overview and a different mode of experiencing artworks.

In order to use the technologies that facilitate digital communication or digital installations at the exhibition, the users need knowledge of the technologies used and further need to feel comfortable using the technologies at the museum. This was evident from the observations regarding use of iPads and from the observations and comments about the use and non use of the Artwork Lead pictures or Blybilleder by artist Stig Brøgger (1969-1971). The use of the artwork elucidates the challenges for users when interacting with technology. Lead pictures is described as follows on the website of Stig Brøgger:

*“Blybilleder utilizes slide projectors and closed-circuit video in a reflection on points of view and the relation between artist, media and viewers”* (Brøgger, 2015).



Lead pictures/Blybilleder (Private photo)

In Observation 23, the user has tried using Lead Pictures but could not figure out the way to use it, even though he found it interesting. The same interpretation was evident in observation 28, where the user had played with the installation and did not know how to interact with it, however her children found it amusing. A female attendant in observation 27 emphasizes this as she explains how many users ask for

guidance and seem eager to use the installation and digital communication. The user in observation 13 underlines this and asks for an instruction. The attendant explains it may be because it is something different from looking at paintings or sculptures. The attendant in observation 26 has some challenges in regard to the technologies of the exhibition himself. He describes how the TV from the installation lead pictures was turned off when he had arrived in the morning and he did not know how to turn it on. He had to receive help from the digital department of SMK (Appendix 6). The lack of knowledge indicated in the above gives a perspective of how digital technologies should be easy to navigate or have a user guide and furthermore how users are eager to use technologies if they can.

A related issue to the above seems to be the communication of digital technology and the habits of visiting a museum. Several users do not use digital communication at the exhibition and outside the exhibition. The non use is not related to the lack of knowledge or qualities of the technology but more a lack of distribution and possibly integration. Observation 14 and 20 are users active on the social media platform Instagram, but they have not thought about following SMK on Instagram. The user in observation 14 conveys how he will start following SMK if he remembers, when he gets home. This indicates how the users did not associate the practice of social media with the museum, or possibly because the practice of going to an exhibition is not associated with social media. In observation 29 and 17, two users know how to swipe an iPad to browse the photos but neither of them thought about doing it. The user in observation 29 explains it was the lack of instruction (Appendix 6). This non use indicates a lack of communication of the opportunities of the iPad and could also relate to the habits of visiting a museum.

Above it is clear how digital communication to some users can be fun. However, there are also observations where users find the digital communication boring, in particular videos in the exhibition. In observation 20, a female explains how the video at What's Happening and in any museum can be boring, the only positive thing about the videos in the exhibition is that they are not situated in a dark room. Observation 28 gives evidence to the same pattern, she gets tired and bored if she watches long videos. On the contrary, observation 5 and 21 explain how the mix of digital communication can add a better flow and different visual source in order for the exhibition not to get boring (Appendix 6).

A few users in the observations point out sound as an important factor in the experience of the exhibition. Observation 7, an attendant explains how some older people had said the sound volume was too low in one of the videos and he was however not able to turn it up because the sound would then disturb other users. In Observation 26, a different attendant explained how a TV was making noise and how this was

very disturbing for users. Observation 1 and 2 mention the volume of the sound in videos as ideal as they can both hear the video but it also does not disturb the other users (Appendix 6). This indicates how sound can be disturbing and is of great importance to users at the museum.

## **Technology Strategy**

As described in *Nature of Technology*, digital communication and technologies can create a flow in the exhibition. In continuation of this theme, the users of What's Happening? describe the criteria and motivation to use technology as fun, exciting, and entertaining. In observation 9, two children play with the installation lead pictures and laugh, indicating they are having fun. The user of observation 24 explains how she believes digital communication can add fun to an exhibition by making it different from just looking at paintings.

*“Digital communication is interesting, its different from just gawking at a painting (Appendix 6, obs. 24).”*

The above quote may indicate how simply looking at paintings can be tiresome and how digital communication can facilitate a more interesting experience with the artwork. In observation 8, the user also conveys a similar viewpoint as she describes how digital communication can be entertaining because it is something different. The user from observation 17 gives an example of an exciting video she saw at SMK, part of an exhibition about flowers. Two users from observation 4 like the digital communication as they can watch videos together and they describe videos and iPads as exciting and fun (Appendix 6). Further, to the motivation of digital communication, adding a fun element to the exhibition a different motivation for users was the variety technology enables and the social aspect of using it together.

*“It gives variety, something different from art, something sometimes easier to digest. Something light and pleasant (Appendix 6, obs. 19).”*

Variety was evident in the patterns regarding all characterizations described in the analysis. Observation 30 elucidate how variety through digital communication gives a good mix of experience in the exhibition. Observation 4 and 13 elucidates the same opinion and in observation 13, the user adds how he can choose depending on his mood what he wants to use. In observation 8, the same interpretation is elucidated. Observation 5, 21, 24, and 30 elucidate the need for variety in order to keep the exhibition interesting for users (Appendix 6).

## **Technology in use**

It was evident in the exhibition how several observed users did not stay for the entire duration of the videos they were watching or look through all the content of iPads. This behavior elucidated the concept of browsing, evident both in use of digital communication and analogue artworks.

Browsing was, by far, the pattern elucidated by most users. In Observation 4, two users explained how technologies in the exhibition add the possibility to choose media, e.g. video or pictures. The same was evident in observation 5 where the motivation and reason to browse was avoiding boredom. Mixing the mode of experiencing the exhibition is also evident in observation 28 where it is evident that the choice of digital communication can be a pleasant change from performances and long videos.

In observation 22, a user is seen browsing the exhibition, looking first at an iPad, later she watches a part of a video and then goes back to the iPad. Observation 18 shows the same pattern and the male leaves the exhibition after less than 10 minutes. In observation 29 a user describe the reason for her browsing is that she prefers a quick overview and explanation. This is the reason for browsing given in observation 20 as well.

Browsing may also elucidate the different ways of experience an exhibition. The user in observation 12 walked around the exhibition hall without ever remaining in one place to examine artworks or digital communication and when asked if she has used any of the digital communication she explains how she only walks around the exhibition hall and also how the art is beautiful to her indicating that she is enjoying the exhibition. *“I just walk around and look, I don’t use the videos and such( Appendix 6, obs. 12).”*

A theme related to browsing was seen in Observation 19 where the user describes how she was not able to concentrate long enough to finish a video. The user adds how if she had been at home, she may have watched the entire video. This observation may elucidate the museum as a place where some users are unable to concentrate on why they browse the exhibition instead of submerging themselves into the content. All the attendants in observed confirm the concept of browsing; the attendant in Observation 6 elucidates how most users sit down to watch parts of the videos before they get up and look at something else, this is confirmed by the attendants in observation 7 and 27, according to the attendant in 27 browsing is not an issue.

In chapter 3 the patterns discovered in the analysis above will be discussed in relation to the challenges and possibilities of digital communication described in chapter 1. The juxtaposition of the patterns from the analysis and the existing literature will elucidate how SMK is integrating digital communication.



# CHAPTER 3

## Discussion

In the following discussion, the *Technology Frame* of Mathilde and Merete and the *Shared Frame* of users will be discussed in relation to the challenges and possibilities of digital communication.

In the introduction of this thesis a quote from Djupdræt (2009) elucidates how it is the management of digital technologies that will ensure high quality in digital communication and the experience of users.

This quote and the meaning of it will be the foundation of the discussion. The analysis of the *Technology Frame* of both Mathilde and Merete indicate how they believe digital communication should be integrated and already is integrated in the organisation and practices at SMK. However, the actual practices described by the the two and the Shared Frame of users indicate that in practice, the holistic integration is not always accomplished.

Congruence and Incongruence of the patterns in the three characterizations operationalized in the analysis are summarized in three tables in order to create an overview for the discussion and can be seen in Appendix 5.

In the *Technology Frames* of both Merete and Mathilde it is indicated how they believe digital communication and digital mindset should be integrated into the practices and organisation of SMK. Mathilde further describes how the integration entails user involvement and encompasses dialogue with users. Merete explains a related interpretation; she believes the integration entails connecting with users and that digital communication can facilitate dialogue. These points are both mentioned in the empirical research as a possibility for museums and a necessity in correlation with the general decline of belief in authority (Løssing, 2009). However, the described practices when designing an exhibition indicate a lack of integration, which points to an incongruence within the *Technology Frame* of Mathilde and Merete. The experience of users at What's Happening also indicates the lack of integration.

The incongruence within the frame of Mathilde derives from her interpretation of the importance of the narrative, which she believes is primary to the use of digital communication. The theme of the exhibition is initially chosen by the researcher without any user involvement, and then in collaboration with the communicator a narrative is chosen for the exhibition, based on the ideas of how the theme is best communicated. This elucidates a lack of actual integration and how the digital communication is an add-on which is not integrated from the beginning of the exhibition process, but first integrated when the narrative is established. The narrative is often created with the physical space in mind why the

juxtaposition of the virtual space as well as the physical space may not be thoroughly integrated. The virtual communication is decided by the communication unit and is often less content heavy.

Furthermore, it is created after the exhibition narrative is established, why the format of virtual communication is not considered part of the narrative and vice versa.

The *incongruence* within Meretes *frame* is elucidated when she describes *SMK Fridays* as an example of the digital mindset and digital communication. *SMK Fridays* is an event, based on a theme decided by the museum. The lack of user involvement in the initial process of designing the event is obvious. *SMK Fridays* happens in the physical space and is not integrated in the virtual space other than communicating when the event is and what the theme will be. In addition to this incongruence, Merete interprets digital communication as a professional field, however no experts are actually involved in either the practice of designing exhibitions or SMK Fridays. In relation to the practice around SMK Fridays and the virtual communication, Merete describes a project model that SMK is integrating at the museum. This model requires employees to write down the benchmarks of their projects but does not incorporate digital communication, which is in stark contrast to the view of the digital communication on par with other professional fields at SMK.

The lack of integration is indicated by the users shared frame that social media is not something they associate with the exhibition *What's Happening?*. The use of social media is not present in the exhibitions physical space, which may also be an indication of the lack of integration. In addition to this theme of practices, the users describe how digital communication should add something to the original artwork. This relates to the empirical research, where the concept of a digital aura (Hvidt & Sanderhoff, 2009) as well as the artwork being the point of departure, communicated by tangible computing is described as a way to add something to the object (Thelle, 2009). The practice as it is now at SMK, where digital communication is a format that communicates a narrative, induce the integration of such practices.

If the intention of integrating digital communication is so evident in the *Technology Frames* of employees at SMK, then why is it not, as Orlikowski and Gash (1994) use the term "*psychic prisons*" (Orlikowski & Gash, 1994, p. 177) Psychic prisons are created when *frames* inhibit attacking practices in a new way and people cannot "*reframe*". The practice of prioritizing the narrative elucidated in Mathildes Frame may be grounded in her background of art history, hence the way she constructs the museum. For Merete, the same may be applicable as the task of choosing an exhibition theme historically was a task of curators (Bennett, 1995). The concept of approaching and interpreting new practices and technology in terms of the old, is described by Orlikowski and Gash (1994):

*“Research in cognitive sociology [Cicourel 1974; Goffman 1974] and organizational studies [Van Maanen 1984; Weick 1979a] suggests that people tend to approach the new in terms of the old. The same may be expected of people confronting new technology. In the absence of other information, they will attempt to interpret it in terms of their existing technological frames, imposing assumptions, knowledge, and expectations about a familiar technology on the unfamiliar one” (Orlikowski & Gash, 1994 p. 191).*

This approach may also be applicable to the user's interpretation of social media as this is a new addition to the museum and may not be part of the users construction of the museum. The historical construction and practice of the museum may have an impact on the assumptions and interpretation of the museum:

*“Once institutionalized, frames tend to produce cognitive inertia —a conservatism which may protect the organizational status quo, but which may also prevent an organization from adapting to a changing environment” (Orlikowski & Gash, 1994 p. 200).*

The cognitive inertia outlined above may relate to the user's interpretation of digital technologies as part of the museum's modern image and it may be part of the reason why Mathilde and Merete believe the digital communication is integrated in the practices and organisation. In relation to the lack of integration of digital communication in both the research phase, the design phase and actual exhibition elucidated above, Nørskov and Larsen (2009) describe the importance of the combination of collection, research and communication for the museum. This inertia may keep SMK from completely evolving from the authoritarian institution to the open, dialogical and interactive museum they wish to be to give users a perspective with art (Appendix 4, p. 15).”

In order to integrate the digital communication deeper into the practices at SMK digital infrastructure and management may be a possibility as the museum may need professional competences and a new analytical approach to digital communication that is grounded in a different construction of the museum than their own. By investigating the *Technology Frames* of user they may also be able to investigate the way digital communication can change the organisation:

*“Likewise, technological frames may be used to track changes in the meanings people ascribe to information technology over time, thus providing a way of investigating the processes and outcomes of organizational change (Orlikowski & Gash, 1994 p. 200).”*

Users at *What's happening?* elucidated their *Technology Frame* and *Shared frames* by describing digital communication as providing the museum with a modern image and facilitating fun and exciting experiences at *What's Happening?*. In addition, the user practices at the exhibition indicated how digital communication facilitates browsing, variety, and a good flow in the exhibition. If these are indications of the outcome of organisational change may occur with the deep integration of digital communication, this may be a step in the right direction to becoming an experience worth while hence leaving the museum in a better position to address the competition museums are exposed to (Løssing, 2009).

The patterns elucidated and discussed in relation to the literature review are regarded with a limited level of reliability and validity as they rely on a relatively small set of data and because they try to identify a very complex and comprehensive field of research. The extent of the dataset is also why the results of the research is not considered generalisable. *Technology Frames* are of nature a social construction and the data may have been different if another set of users were observed and interviewed. For future research a quantitative approach, with an extensive and broad research would be able to give a more comprehensive view on the field.

The research has as a consequence of the world view applied a high degree of subjectivity. It was initiated with my personal reflection on the field and because of the great extent of interpretation of patterns and choice of theory the research has a high degree of subjectivity. Why it is regarded an overall framework in which the problem field can be regarded.

It is meant as contribution, with the potential to transform the practice of digital communication at SMK, just as illustrated in *What's Happening?* when the artists, writers, and critics changed the view of practices in 1965-1975 by questioning the established institution, its practices and society. The research and the patterns discovered may make room for new practices at SMK and new manifestations.

The following section will connect the entire thesis and draw a conclusion to the problem statement.

## Conclusion

In order to answer the problem statement of this thesis, I have applied the concept of *Technology Frames* and suggest that employees of SMK and users at the exhibition *What's Happening?* are influenced by their *Technology Frame*.

It is evident that SMK has started the transformation they need to become a fully integrated digital museum. The creation of a digital mindset as part of the brand platform and the awareness of how important backing from management is, indicate that they have started an evolution. However, the deep rooted integration of digital communication is inadequate, which abstain the museum from fully benefitting from digital communication and the possibilities encompassed. This is illustrated in the answer to the first research question illustrated.

How is SMK integrating challenges and possibilities of digital communication and production?

The analysis of the *technology frames* indicate that even though Mathilde and Merete, as representatives for SMK, are aware of the possibilities and challenges of digital communication and are working on projects related to these the actual integration is not deeply rooted in practices at the museum. Digital communication is considered secondary to the narrative of an exhibition why it acts more as an add-on and cannot facilitate the challenges and possibilities discovered in the existing literature. This may be due to the scientific foundation of the museum and scientific background of Mathilde and Merete, as they are not able to *reframe* and approach the practices differently from what they have been used to.

How do museum users at the exhibition *What's happening?* experience digital communication and production?

The *Technology Frame* of users was analysed by looking into three characterizations in order to elucidate patterns relating to their experience at What's Happening. These will be summarized below to answer the second question of the problem statement.

*Nature of Technology* (refers to the understanding of a technology's capabilities and functionalities)

The users expressed how digital communication gives the museum a modern image or feeling. However, the digital communication cannot replace the original artwork, that is considered important to the exhibition. Digital communication of a painting, for instance, is not as attractive to users as the real artwork. In relation to the artwork, it is important that the digital communication should add something extra and not simply display it .

Furthermore, it is elucidated how digital communication can provide a quick overview and this is seen as a positive functionality. It is further elucidated how it requires technological knowledge for the user to engage in digital communication at the exhibition. Users did not engage in social media at the exhibition as they did not associate social media with *What's happening?* This point may indicate the user's interpretation or construction of the museum. Moreover, it was both observed and expressed how users found digital communication could either be fun and exciting or tiresome at the exhibition, indicating the need for differentiated communication modes to choose between.

*Technology Strategy* (refers to the general perception and understanding of why technology is acquired and implemented.)

The perception about why users believe digital communication should be implemented at the exhibition relates to their interpretation of *Nature of Technologies*. Firstly, they expressed the need for a good flow in the exhibition which users indicated could be facilitated through digital communication. Secondly, in relation to flow and also in relation to the above described differentiated communication modes, users believe digital communication can facilitate a variety in the exhibition. Thirdly, users considered digital communication to be fun and exciting why it should be implemented in the exhibition.

*Technology in use* (refers to the general understanding of how a technology is used on a day to day basis and the possible consequences of such use.)

Even if the users did not associate social media with *What's happening?*, it was indicated how digital communication outside the museum could be used as there is content that may also be experienced outside the museum, if the users did not experience it when visiting the museum. This relates to the concept of browsing. Users at the exhibition would browse the collection and mostly did not watch the videos to the end or look through all of the artwork displayed on the iPads, the browsing was also observed in relation to the analogue communication. The concept of browsing was described in relation to different modes of experiencing art. The use of digital media provides the user with the ability to choose between different modes of experiencing art, which they prefer. Lastly, digital communication can facilitate a quick overview of art in the exhibition why some users find it attractive.

To further elaborate the patterns discovered in the observations, a more experimental approach could be applied to unfold what technologies are preferred and what technologies with SMK in mind as the context

could facilitate the interpretation, assumption, and use of users. In Chapter 1, *Tangible computing* was elucidated as a mode of digital communication that may facilitate the above described requirements. A need to research what practice are necessary to integrate *Tangible computing* is also relevant in the further unfolding of the problem field.



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# APPENDIX

## Appendix 1 -Translated quotes

1. The digital communication has to be coherent with the museums other communication and it must function in close relation with the museums overall strategy and organization. It is therefore imperative to strengthen the competencies in this field. To truly discover the possibilities of digital media and culture, one must speak the language.
2. At the same time the digital possibilities will most likely mean a different collection in the future. Or said in another way, a different museum process. It is no longer simply the discovery of the object that initiates the museum process. The combination of collecting material, research and communication will from now on become even more important factors in the dialog, which can unfold through digital media.
3. Digital technologies now provide the users with the possibility to bring their own knowledge as well as acquire new information anywhere any time. But the the technology itself does not ensure a good presentation and an experience. It is the museums management of the technologies, that ensure the quality of the experience.
4. “A digital mindset is the sum of a person’s approach to, experience and knowledge of the world and can be determined by the person’s ability to act in accordance with initiatives, media and society. For an organization In the 21st century it means sharing ideas, using the right tools for the right challenges, that you have thought about your presence on social media and that you work openly, collaborating, proactively and that you are willing to change.”
5. A social constructivist standpoint in regards to a given phenomenon claims, minimal that the phenomenon in question, which is normally regarded as natural and independent existing, is in reality man-made and bears relation to its human origin: It is shaped and characterized by human interests.
6. All our scientific concepts are man-made models, that we put on top of reality and which helps us navigate in it and handle it in different ways; but none of them are literally reflections of reality.
7. Many interview analysis are conducted without the use of a specific analysis technique. Some do not want to be dependent on one specific analysis form but make use of a free mix of methods and techniques. Other interview analysis do not make use of specific analytical procedures but are founded on a general reading of interview texts combined with theoretical interpretations. Knowledge of the reason for the analysis in this case weighs heavier than the use of specific analytical techniques
8. Firstly we have, in the latter part of the 20th century, seen an overall fall in authority, where the privileged standpoint is questioned. This is true for the sciences, art, institutions and the good taste.

9. The traditional authority of the museum creates a distance to the users, but we want to get closer to users and we want to be used.
10. The core of the museums foundation is still the collection, but the starting point for the work performed by the museum is no longer the object itself, but the users encounter with the collection. Museum visitors must have a good experience, so that they have a good time and wants to come back and even bring home a bit of new information.
11. Digital communication is a discipline in itself, which not only requires specific competencies but also a certain eye for the mediums qualities when interacting with the institutional frame.
12. It was essential for The Contemplation of Art, that all installations evolved from the pieces they were supposed to convey and at the same time stuck to the overall purpose of the presentation: which is to add layers to the experience of the piece by using tangible, intuitive and physical interaction focusing partly on the playful dimension and partly on social interaction among the audience.
13. "...I have tried to say that you need to incorporate the entire understanding of the digital mindset and the digital world in everything that you do therefore it is important that there is one in each group that, every time you say, we need new tokens for the lockers in the lobby, say hey maybe we could do that in a smarter way." (Appendix 4, p. 5)
14. Everybody said that I shouldn't put up screens here because it is more important that people look at the pieces." (Appendix 4, p. 3)
15. So for the first 2-3 years I fought hard to say that something should be included in the exhibitions. It is simply to no use that you come here and you only find a short text and nothing else. Therefore I produced as soon as someone said they wanted something done even though it wasn't exactly what I wanted to produce so for example there were in the beginning a lot of conservator films because they thought it was a really good idea." (Appendix 4, p. 3)
16. I didn't think it made any sense outlining a specific digital strategy for the entire house, I thought it made sense to say that what was most important was to implement a digital mindset in the overall strategy because the problem with us was in fact the lack of digital competencies in the upper management.
17. The narrative and the user are primary. When we have determined what it is we want to tell, who we want to tell it too we ask how do we tell it best and then we choose a platform." (Appendix 4, p. 11)

18. In the 21st century the user wants to be involved, they want dialog, they want the message to relate to the world we live in. Or they live in. So you cannot simply make an exhibition where a painting hangs alone on the wall with a text below that doesn't relate to anything but that one painting." (Appendix 4, p. 9)
19. It is in fact a place where you get precisely that which is our core value which is that art gives perspective." (Appendix 4, p. 15)
20. My advice to all museums would be that it enters on the upper management level. That one perceives the digital as a subject area, that has immense impact on all processes at a museum. Not just on what the users encounter, but on all working procedures in a museum. I therefore believe that it is very important that it is part of the management teams competencies." (Appendix 4, p. 19)
21. Furthermore, in the digital subject area there is the communications department. They have for example a web department which organizes the website, social media and external communication. In the old days there was a clear separation between communication with users outside the museum and the communication that happens in the museum." (Appendix 4, p. 2)
22. "No it is not something you talk about. It depends of course on the responsible team. One could say that the Asger Jorn exhibition is influenced by digital mindset, because the two responsible communicators were me and my colleague who also work in the digital production. Of course our private, no not private, but we all have our field of expertise and this was ours. It needed a digital mindset because we wanted to show the world that it could. So it clearly depends on the responsible team. But it is not something which is discussed . It is not where our main focus lies. Our main focus is on the information and the piece which is to be communicated. It is where a scientist that has an ambition, from a scientific point of view, to get a story told that a communicator is assigned to determine how that story is best communicated and how the users can relate to it." (Appendix 4, p. 8)
23. "It is because we are sort of a stronghold. We are the National Gallery and a stronghold for the knowledge of historical art and what we produce stands for quality and professionalism. Therefore it is evident that you do not want to share your research before you are certain that what you have written is correct." (Appendix 4, p. 6)
24. Plus it was possible for the users to use the materials differently than you can now. My favorite example is subject headings. Art historians have a specific way of describing a painting. For example you are not allowed to look at a painting and say there is an angel in the upper right corner. Because you cannot be certain that the artist meant for it to be an angel. You could instead say that it is a winged creature." (Appendix 4, p. 7)
25. "One of the most important things we learned ... was, that the digital field doesn't work well on its own at least not in this museum.... it is very important that it doesn't become a satellite or an add on to the museums other core fields of expertise, but rather a way of thinking and working ...



on many levels... and that it isn't too much about technology but about being open and a willingness to adapt, keeping up to date with user needs outside the museum rather than focusing on how we perceive the world inside the museum.... and of course keeping our integrity, being true to what this place is." (Appendix 3, p. 2)

26. "...a really good example of where the museum succeeded in having a digital mindset ..... is the events we have started up called SMK Fridays. They are not technological but open, participatory and inviting to new target groups, which have discovered the existence of the museum...and that come here feeling comfortable understanding that cultural heritage and the museum can be used for something in their lives and in their pre-understanding and so on...so it is about being accommodating to the users otherwise they won't know what we stand for." (Appendix 3, p. 2-3)
27. "We had to ask the photographers to send the photo file and working procedures like that were from the analog era...we no longer want to spend time on that...we have wasted a lot of time on such working procedures and it has been .... you asked me to go into detail...it has eaten time and given many of us grey hair...." (Appendix 3, p. 4)
28. The second thing is that it keeps a lot of people from using the National gallery's authorized photos, and they subsequently find inferior copies of these pieces elsewhere..." (Appendix 3, p. 5)
29. "It is about that people does not necessarily have to come here ...there are many many many million people in the world, that will never set foot in Sølvgade..they too must have the possibility to discover....to explore our collections as they belong to us all, and we can facilitate that much easier if we distribute them online and make them searchable, findable and reuseable." (Appendix 3, p. 11)
30. We want to be a reference point for our own collection online and this has been a strong argument.
31. "That is the new that has been ...decided...is that when an exhibition has been decided...okay then we make for example What's Happening? which is on right now ... then digital production joins in at the beginning of the exhibition process as a representative from the communication unit, where you will also find a more classic communicator, and assists in writing text and make suggestions for ...well...the entire exhibition structure...and so on...but that the technological and digital dimension is also represented from the beginning trying to figure out how this information can be translated into something which appeals to the decided target group...which we can...handle and produce within budget...that knowledge is crucial for..." (Appendix 3, p. 8)

## **Appendix 2 - Interview Guide - SMK**

### **Themes:**

- 1) SMK and your experience and work with digitization.
- 2) The practices around digitization.
- 3) The Future in regards to digitization

### **Questions:**

What is your main responsibilities at SMK?

Can you explain and describe the digital strategy at SMK?  
*How do you view the strategy?*

*How do you incorporate the digital strategy in the process of curating an exhibition and in everyday activities?*

Tell me about the current exhibition, What's happening? How was digital media and communication incorporated into practices around setting up the exhibition?

### **Nature of technology**

*What do you think about the technologies used at SMK?*

*Can they contribute to the museum? to the exhibition and the experience of users?*

*How do you view the different technologies in relation to SMK? and to the exhibition What's Happening?(website, social media, technologies at the museum, other?)*

*How are they used by the museum visitors?*

*Do you know of any museums that have technologies you think work well?*

*Digital communication, what does it require of the museum? Cost, work practices, specialists etc.?*

### **Strategy of technology**

*What is the vision behind the use of technologies?*

*What does digitization require from the museum in regards to the way you perceive your place in society?*

*What is the motivation for users to use the technologies at the museum?*

*What success factors do you acquire for a technology to be a success?*

*How do you perceive technology and user segmentation?*

### **Technology in use**

*How do the staff at SMK use the technologies in their everyday life?*

*When an exhibition is designed, when is technology considered?*

*What feedback do you have from visitors?*

*How do you monitor the use of technology at the museum?*

*How do you regard technologies in relation to interaction or participation of users at the museum or online?*

*What requirements are the users subject to when using different technologies?*

*Any additional points that are relevant*

### Appendix 3 – Interview Merete

I: Nå men bare lige kort forhistorie er at jeg egentlig startede med fordi I har så godt styr på det allerede, i hvert fald så meget gang i det digitalt og så startede jeg med at tænke... jeg var på designmuseet til en udstilling, bare som privat bruger... og tænkte der er et eller andet... der er slet ikke noget digitalt her... det må jeg undersøge... så søgte jeg praktik dernede og kom... talte kort med dem... de ville gerne egentlig have mig i praktik men de havde ikke nogen sådan opgaver de følte de kunne fylde ud i et halvt år med... men så holdte jeg kontakten til dem... så egentlig startede jeg med... startede med at have i baghovedet, at det var en meget mindre organisation jeg skulle undersøge... derved havde jeg også tanken om at jeg skulle undersøge organisationen meget... så øh... så hoppede de lidt fra fordi de syntes ikke det var relevant måske netop derfor var det relevant... men man kan sige... og så var det Elisabeth Torksø dernede fra der sagde, jeg synes du skal tale med Statens Museum for Kunst, så det var egentlig derfor det blev Statens Museum for Kunst og selvfølgelig kan man se rigtig i litteraturen på dansk, den kommer jo her fra ikke også... så på en eller anden måde har det ikke gjort så meget, for jeg har læst så meget i forvejen... øh... kort fortalt vil jeg gerne have at du fortæller lidt om den måde du arbejder på og den måde jeg arbejder på generelt øh... jeres praksisser... du må meget gerne gå ned i detaljen sådan rent praktisk... kuratorer og opsætning og så videre og...

M: Det er noget af det jeg allerede må advare dig om, at jeg er egentlig ikke særlig meget ind over udstillingen... der er det godt du har talt med Mathilde... det er hun langt mere...

I: Du må nemlig også gerne tage det mere strategisk øh... og bare fortælle om det her digitale mind-set som Mathilde også fortalte om... øh... først må du godt lige fortælle, hvad det er du laver her...

M: Yes... jamen øh... jeg er oprindelig uddannet kunsthistoriker fra Århus Universitet... så blev jeg i 2007 ansat i et projekt, der hed dansk kunst på nettet... der handlede om... at få alt den forskning som Statens Museum for Kunst bedriver... om museets samlinger... ud på en eller anden form for online-præsentation...

I: I 2007...

M: Ja...

I: Så det er lige før, at I lige som får den her donation fra Nordea og...

M: Ja, så jeg har været her i små 8 år... og startede ud med slet ikke at være digital... jeg blev egentlig ansat som forsker i forhold til at forske i samlingernes historie og skrive om det og præsentere det sammen med en formidler... i en eller anden form for web-præsentation... det første lille års tid... brugte vi rigtig meget på, at researche af det her 3-årige projekt øh... hvor vi så fandt ud af at der skete helt vildt meget i forhold til museer og internettet, som jeg faktisk slet ikke kendte til... altså jeg havde ikke nogen baggrund for det... og så blev vi meget sultne og nysgerrige på, at det skulle der også ske... meget mere af her på stedet... der var en helt masse potentialer der lukkede sig op... det var så sammen med min kollega Anette Rosenvold Hvidt, som er ansat som formidler herinde stadigvæk... øh... nu laver hun udstillinger... men altså vi har arbejdet sammen i en årrække med digitale udstillinger eller digital formidling af kunsthistorie... kan man sige... inden for det her første år... der blev vi meget optaget af den innovation der skete og fik så en fond i ryggen, nemlig Nordea-fonden, som ønskede at støtte at Nationalgalleriet blev sådan et forgangs-museum inden for digital udvikling af museumspraksis... øh... og der fik vi 22 millioner til alt muligt... (resterende tid 42:19) øh og det var meget sådan noget at bygge ting op fra bunden... det projekt jeg kom til at stå for sammen med

Anette... det hed "Kunsthistorie". Det var et projekt der handlede om at præsentere museets egne samlinger i dialog og samspil med alle mulige andre samlinger over alt på nettet i sådan rhizomatisk struktur. Det var... der var mange gode ideer og visioner i, men vi løb meget hurtigt panden imod en mur i forhold til praktisk at omsætte det til virkelighed, fordi der var... slet ikke den forforståelse ude hos museerne... rundt om både i Danmark og udlandet af, at skabe de der digitale forbindelser på kryds og tværs som internettet egentlig muliggør og en af de helt store udfordringer som sådan er blevet min vej videre frem... det var copyright på at gengive billeder og den måde museer øh... lige sådan ser deres billeder også selvom copyrighten faktisk er udløbet... så det har jeg faktisk arbejdet rigtig meget med lige siden... i dag er jeg ansat i en fast stilling som er nyoprettet til mig, som hedder inspektør for digitalt museumspraksis og det er simpelthen et produkt af at vi stampede et nyt øh... felt op her på museet, nemlig digital museumspraksis og fordi jeg var ansat som forsker, fik jeg lov til at hellige mig, at lige som at have det som mit område og undersøge det... som en form for praksisbaseret forordning... det udmundede så i sharing and careerings antologien... sidste år og efter det der øh... ja så blev der oprettet sådan en stilling, hvor øh... det er mit område... det er den digitale museumspraksis, at være en slags intern rådgiver her på museet om, hvad er tendenserne,... hvordan kan vi som Nationalgalleri leve op til vores public service forpligtelse i det 21-århundrede, hvor folk er på digitale medier, hvor de har små computere i hånden hele tiden og hvor kulturarven på en ny måde kan komme ud i hænderne på folk, fordi den bliver digitaliseret... altså man behøver ikke at komme... Muhammed behøver ikke komme til bjerget (griner) kan man sige... vi kan faktisk flytte bjerget ud til alle i hele verden i virkeligheden... principielt... så øh... det er vældig spændende...

I: Jeg vender lige tilbage til det her med sådan intern rådgiver i forhold til, hvordan det fungerer i praksis... øh... Mathilde fortalte at den strategi som der fulgte med det her projekt med Nordea, de 5 år øh det varede... den blev revurderet efter... at projektet var færdigt og så integrerede I det i en form for brand-plattform... øh... for at det skulle integreres mere holistisk i sådan hele organisationen... så derfor... jeg har et spørgsmål som hedder: Kan du forklare og beskrive den digitale strategi... men er det... kan du forklare, hvordan I arbejder med den og...

M: Vi har forsøgt i kølvandet på Nordea projektet som var sådan et SMK digitalt... nu laver vi digital museumspraksis som noget nyt og et særskilt område... noget af det allervigtigste vi lærte... det var, at det digitale har det ikke så godt, hvis det lever som et særskilt område i hvert fald her på museet... det er rigtig vigtig, at det ikke bliver en satellit og sådan en ad-on en tilføjelse til museets øvrige, sådan egentlige kerneområder, men snarere er en måde vi tænker og arbejder på øh... på alle mulige planer... og som ikke så meget handler om teknologi men om at have en åbenhed, en omstillingsparathed, at følge med i hvad brugerne har af behov, uden for museet snarere end at tage udgangspunkt i, hvordan vi selv forstår verden herinde... og så selvfølgelig bevare vores integritet og stå ved, hvad vi er for et sted... det handler ikke om, at sælge ud... et rigtig godt eksempel på synes jeg, hvor det lykkes for museet at have det her digitale mindset... det er den arrangementsrække vi er... har startet op der hedder SMK Fridays, som slet ikke er teknologisk men som er åben og øh... deltagende og indbydende over for nogle nye målgrupper, som har opdaget at museet findes... og som kommer her og føler sig godt tilpas og kan se at kulturarven og museet kan bruges til noget, der hvor de er i livet og i deres forforståelse og så videre... så det er noget med, at lade... at være imødekommende for at det vi står for overhovedet bliver mødt... og ikke drukner i strømmen af alt muligt andet folk forholder sig til... (resterende tid 37:14)

I: Nu nævner du lige selv SMK Fridays og det er ikke fordi jeg vil dykke specielt ned i det, men hvordan er det... hvordan har I fundet på det... hvordan kom I op med det... er det en del af... en større...

M: Det er faktisk nogle andre folk som har... er kommet op med det skønne koncept, selvfølgelig inspireret af hvad store museer i udlandet gør, altså ? (resterende tid 36:50) har øh... nogle lignende arrangementer, Tate har nogle lignende arrangementer, Brooklyn Museum har nogle lignende arrangementer og det er nogle museer vi begyndte at kigge på i forbindelse med SMK digitalprojektet og har haft rådgivning fra, så vi er blevet opmærksomme på, hvilke strategier giver succes på museer i udlandet og så har vi lånt en masse ting... æren for SMK Friday konceptet det går til Magnus Caslov og Daniel Smith Nielsen, som i hvert fald så vidt jeg ved, har fundet på det... sikkert i samarbejde med andre i kommunikationsafdelingen... men nu er det blevet et koncept som... som der jo kunne puttes alt muligt indhold i og jeg vil egentlig nævne måske lidt senere i interviewet, at vi laver en SMK Friday her den 29. maj, som handler om at nu har vi åbnet samlinger og hvad kan man så... hvad giver det af nye kreative muligheder, så jeg er faktisk fuldstændig dybt nedgravet nu i at arrangerer en SMK Friday...

I: Ja, hvordan... det var så mit næste spørgsmål... nu siger du det der med at det ikke må blive... en satellit og det skal være en måde at arbejde på og tænke på... sådan noget her som SMK Fridays, hvordan integrerer I så det i din daglige arbejdspraksis eller Mathildes daglige arbejdspraksis...

M: Jamen en SMK Friday kræver samarbejde på kryds og tværs af huset, på den måde er det rigtig sundt for os alle sammen, fordi der er rigtig mange afdelinger, der skal involveres i det der er... der er inspektører, kuratorer, forskere der skal optræde og fortælle og dele deres viden... i nogle andre formater end de måske er vant til på fagfællekonferencer og i fagfællebedømte artikler og så videre... men i et direkte møde med det brede publikum... det tror jeg er rigtig sundt...

I: Er der en åbenhed for det... er de fleste villige til at indgå i nye sammenhænge på den måde...

M: Det har været en opad stigende kurve, fordi de SMK Fridays simpelthen bare har været en dunderende succes. Det har været så flot at se, hvor mange mennesker det trækker til, hver eneste gang... det var flere tusinde der som kommer, sidste gang var det 6.000. det er uhørt herinde... og det har virkelig vist vejret, altså værdien af at turde gøre noget andet... at turde at åbne op... uden at sælge ud af, hvad vi er for et sted... fordi Fridays udemærker sig ved altid, at tage udgangspunkt i et fagligt funderet tema... en særudstilling vi har... og lukke det op for et bredere publikum... eller for nye publikummer især de unge ikke... og jeg synes bare det er simpelthen så godt gået... og derfor er jeg også rigtig glad for... at jeg har fået lov til at hacke mig lidt ind... (griner) i konceptet med mit lille område her...

I: Ja men det kan jeg godt forstå... det er også et fedt arrangement altså... ja og jeg synes de alle sammen har været fede, men det er jo bare... jeg er jo også lige målgruppen tror jeg... (griner)... Nå men du siger det her med, at I vil gerne... det skal være en måde at arbejde på og I vil gerne inkorporere det i de forskellige måder at tænke på... der er i hele organisationen... du skriver i din bog... der fortæller du om en række grundprincipper som I gerne vil arbejde mod at blive, fremadrettet... der er det sådan noget, som vi arbejder datadrevet og vi arbejder open source... jeg ved godt jeg springer lidt i det... men... og at give når vi faciliterer deling og genbrug... der er sådan nogle ord... som vi involverer brugerne i udviklingsprocessen... og det synes jeg allerede du er kommet ind på, men hvordan sker det så i ren praksis, når I arbejder, når I sætter jer ned og starter med et projekt... (resterende tid 32:53)

M: Det er selvfølgelig meget afhængigt af projektet, hvilke af de her principper der sådan især gør sig gældende... man kan sige nu, hvor vi er et godt stykke vej ind i at digitalisere vores samlinger og har opbygget en samlingsdatabase... så vil vi gerne arbejde datadrevet når vi skal bruge de data... så i stedet for, at sidde manuelt og plukke rundt i det... så har vi udviklere i huset, som faktisk kan iværksætte øh... de

data... altså det datasæt på smartere måder frem for, den måde vi tidligere har arbejdet på... som jeg selv har prøvet at side med i kunsthistorie, hvor en medarbejder lige som sad og navngav filer som allerede var navngivet et andet sted, men dem kunne man ikke trække, så når de skulle ind i et nyt system, skulle de navngives på ny... hvad hedder det... der skulle skrives stamdata... der skulle angives copyright øh... vi skulle søge om tilladelse til... vi skulle bede fotografene om at sende billedfilen og sådan nogle arbejds gange der var fuldstændig fra den analoge tidsalder... det vil vi ikke længere bruge tid på... vi har spildt meget tid på at arbejde sådan og det har været... nu bad du mig om at gå i detaljer... det er sådan noget... og har altså ædt tid og givet grå hår i hovedet for mange af os... og hvor vi har prøvet at vise overfor vores ledelse at det her er en øh... urentabel måde, at drive museumspraksis på i dag og der er smartere måder... det er nødvendigt at investere i at vi har databaser, at vi har udviklere... en ting vi mangler i dag, som stadig giver os grå hår i hovedet. Det er digitalasset managements systemet... det vil sige et sted, hvor alle medarbejdere kan gå ind og søge i billeder og multimediefiler øh... og finde det frem i stedet for at skulle rekvirere det... hos husets fotografer...

I: så der er stadig ikke sådan et sys... I har stadig ikke et system, hvor man har nogle tags på forskellige værker...

M: Ikke når vi skal bruge billeder i forskellige formater... Vi har en samlingsdatabase, med billeder i lidt varierende opløsninger og der kan vi godt gå ind og bare finde referencebilleder på rigtig mange ting... men øh... men vi mangler det der... gode billedværktøj, hvor fx kommunikationsafdelingen kan finde egnede billeder til trykte,... hvad hedder det... trykte ting og øh... gode billeder til... også til web når man skal zoome ind alle sådan nogle ting... men det er en proces og selvom vi er et stort hus... så er det altid... presset med økonomien... øh... og vi er jo et statsligt museum, men som du sikkert ved fra andre kilder er vi i de seneste mange år blevet mere og mere presset til at finde øh... supplerende økonomi via private fondsbevillinger og så videre... øh... så den statsbevilling vi har den går til absolut drift ikke... så alle de her ting som er kommet til... og som er blevet bydende nødvendige... det er ikke indlejret i den driftsøkonomi vi har... så vi skal hele tiden... sådan altså virkelig kæmpe for at blive det her... museum med et digitalt mind-set...

I: Så der skal også være når du forslår noget... i styregruppen... så skal der være en,... hvad kan man sige en meget økonomisk gevinst ved at starte et... eller hvilken som helst projekt... det du lidt siger, er, at det er svært at få noget igennem som...

M: Ja eller man skal kunne skaffe pengene til at gennemføre et eller andet... så det arbejder vi alle sammen hele tiden på, på tværs af alle afdelinger... man kan sige øh... en af de ting som jeg har været projektleder på øh... det er det her med at frigive vores... de dele af museets digitaliserede samlinger, hvor den kunstneriske ophavsret er udløbet... det vil sige kunstneren har været død i 70 år eller mere... vi er et museum, der har samlinger der rækker tilbage til middelalderen... der er mindst to tredjedele af alt det museet har, der er copyrighten for længst udløbet, men indtil for et... to år siden... tre år siden, der skulle du som almindelig borger betale ved kasse et, hvis du ville bruge et af museets billeder fx af en renæssance kunstner fra 14 – 15 hundrede tallet på trods af at det billede faktisk tilhørte dig (resterende tid 27:54)... det tilhører os alle sammen og øh... der var jeg inde vise med forskellige forskninger og dokumentation fra øh andre museer i andre lande, at det kunne faktisk ikke særlig godt betale sig, at tage de her gebyrer for øh... billeder, hvor copyrighten var udløbet... dels fordi øh... det kræver et stort administrativt apparat og side og... hvad hedder det...

I: over i det finansielle...

M: Ja processer de her henvendelser og afkræve pengene og få det ind og sende billedfilen og alt det der. Det er den ene ting, hvis man kan skære det fedttag væk og bare automatiserer det... og folk selv kan gå ind via netop sådan en dam med et interface ud mod verden øh... så sparer man en hel masse administration på det... det andet er, at det stopper mange folk fra at bruge Nationalgalleriets autoriserede billeder, så går de ud og finder dårligere kopier af de her værker andre steder...

I: Som er det i helst vil undgå...

M: Vi vil jo gerne være referencepunkt for vores egen samling også på nettet... og det har været et rigtig vægtigt argument... det har gjort at vi har, kunne lave vores billedlicenspolitik om.

I: Det var et rigtig godt eksempel på noget sådan meget praktisk der er, som kan stå i vejen for det sådan... det digitale... de muligheder der ligger i det... når du siger... nu talte vi om det... det er forskelligt fra projekt til projekt, men har I sådan en overordnet... har I haft på nogle møder, hvor I har talt om, når vi begynder et projekt, så gør vi så starter vi med at have en der har noget ekspertviden inden for noget digitalt eller er der en... eller har alle fået en lille smule viden... eller er det op til den... dem der er i et projekt... hvad deres passion er...

M: Ej... det er ikke op til den enkelte... øh... vi har fået indført at med alle særudstillinger øh... som vi producerer nogle stykker af hvert år... der skal digitale produktioner... nemlig Mathilde som du har talt med... hun er leder af den enhed ind fra starten... og være med i udstillingsgruppen...

I: Okay...

M: Lige sådan er det digitale område repræsenteret i samlingsgruppen... dem der bestemmer øh... eller laver indstillinger til, hvad der skal foregå i de permanente samlinger... øh... så er vi også i gang med at indføre altså projektmodel... projektmodellen som, hvad hedder det... som arbejdsform herinde... og det er selvfølgelig noget der tager tid i en stor organisation, hvor nogle har været i mange år... og arbejdet under andre regimer og så videre... øh... men det at øh... hvis man vil igangsætte et projekt og har en idé så skal man beskrive det... ud fra sådan en projektmodel... med, hvad hedder det milepæle og deltagere og hvem er projektejer og hvem er projektleder og tidsplan og risikoanalyse og interessentanalyse og de der forskellige dele... det er ikke noget stort bureaukrati, men vi har en skabelon vi bruger...

I: Og i den er der så også noget,... hvordan har du tænkt dig...

M: Ja bare formidling og evaluering og sådan noget... ikke nødvendigvis navngivet som at det skal være teknologibåret, men det at formidlingen og evaluering er tænkt ind, vil ofte gøre at du er nød til at forholde dig til... øh... selvfølgelig afhængig af, hvad det er for et projekt... hvilke kanaler skal det ud på,... hvem er målgruppen, hvordan kommer du mest effektivt derud... og der vil jeg sige, at det store Nordea projekt har i hvert fald betydet, at det digitale er kommet på landkortet internt i organisationen... (resterende tid 23:56) at folk ved godt, at... det var jo simpelthen den største bevilling til sådan en form for projekt som museet nogensinde havde fået... så det var med til også at give... selvfølgelig en eller anden form for en sådan... stolthed i huset over at vi var førende på det her område... i hvert fald sådan... nogle af de første i Danmark til sådan at udforske området, fordi det der med førende... det var sådan noget vi nogen gange skriver strategier og sådan noget... (griner)... det er øh... det er i hvert fald et område, hvor vi gerne vil... vi vil gerne bevare sådan en eksperimenterende holdning til øh... vi tør godt prøve noget, hvor vi ikke kender



resultaterne endnu... det er også noget af det der med det projektorienterede. Det agile øh... og det er noget af det vi har vedtaget i evalueringen efter Nordea-projektet... det var at vi skal fortsætte med... selvom vi også brændte nalderne på flere af de ting vi satte i gang øh... i Nordea-projektet... og det står alt sammen i den evaluering der er blevet lavet med ekstern konsulent på og så videre... så lærte vi at det er en af præmisserne ved at arbejde i det her nye åbne digitale felt... at det er nye teknologier... det er nye brugerscenarier... det er noget der ikke er... hård viden om på forhånd og der har vi lige som lovet os selv at blive ved med, at eksperimenterer og bruge noget af vores tid på det... og det er der en enorm modig opbakning til fra vores chefgruppe... det får vi lov til at gøre... og vi får lov til... det har virkelig betydet, at der er kommet nogle helt nye slags folk herind på museet i nogle nye stillinger... jamen nogle nye kompetencer og som præger... øh... fagligheden herinde... øh sådan at... øh... ja vi er simpelthen blevet et mere mangfoldigt hus og det er helt vildt... dejligt at se...

I: Du nævner også selvom du... nu siger du at I gerne vil blive ved med at... hvad kan man sige... inspirere også gennem jeres... gennem både fejltagelser og når I gør noget godt... eller når der er noget der virker... men du nævner også... i sharing and careering... det også er på tide nu... at hive noget ekspertviden ind og være... hvad kan man sige... evaluere på de projekter I har lavet... for at gå mere teoretisk og metodisk til værk... er det så... er det fx din stilling som er sat lidt op til, at det er dig der skal facettere den her lidt mere...

M: Ja, jeg er i hvert fald en af dem... man kan sige mit specialfelt er blevet det her med åbne samlinger øh... og også den participatory culture omkring genbrug af de åbne samlinger... øh... der er andre af mine kolleger som er mere inde i sådan noget som... apps og sociale medier og sådan noget... og hver især er vi sådan nogle go to personer i organisationen og vi er ved at være sådan øh... kendte for den viden vi har... lige som at vi ved, at hvis vi skal vide noget om dansk guldalderkunst så går vi til Kasper Mondrup som har været her i 40 år ikke, men der er så nogen nye øh... sådan tyngdepunkter i staben nu, hvor at man nu kan gå hen og få noget at vide... men det der med at professionaliserer det digitale område... det har vi talt meget... meget varmt for... os der sådan har været producerende i... i Nordea-projektet fordi at vi kunne se, at det var spændende det der med, sådan at arbejde nede fra og op... og fail forward og prøve ting af... lad os se hvordan det gik og øh... lærer af vores fejl og så videre... men øh... nu har vi lært rigtig meget... og vi har lært noget om, hvordan øh... vi i hvert fald ikke skal gøre (griner)... og selvfølgelig er feltet hele tiden i udvikling så det er ikke sådan at nu har vi så bare... en eller anden drejebog for, hvordan vi gør men i hvert fald det at øh... hvad hedder det... altså det der med at arbejde datadrevet... at have en... infrastruktur for... vores digitale ressourcer... sådan at vi ikke hele tiden skal sidde og lave... hvad hedder det... øh... gentage arbejdsgange... øh... at have brugernes perspektiv ved hellere at sige en digitale teknologier... have brugernes perspektiv med fra starten af alle brugervendte øh... publikumsvendte aktiviteter... så fx at når vi laver en udstilling, så skal vi undersøge... først, hvem henvender det her sig til... hvordan kan vi gøre dem... interesserede bl.a. og sådan noget... det udspringer også af... hele det her... digitale mind-set øh... så ja...

I: Er det en del af den her... du nævnte den her projektmodel er det også en del af det (restende tid 18:26)

M: Absolut...

I: Hvorfor har du valgt det mål... du har valgt målgruppen og hvorfor har du valgt den og har du undersøgt det som... ud fra... fra hvilken teori har du valgt... lige præcis...

M: Ja... og det... altså i gamle dage herinde... det er før min tid... men jeg ved at der blev lavet udstillinger fordi der var en forsker, der sad og interesserede sig for et eller andet område og øh... og så... når man

havde siddet i x-antal år og forsket i det... så viste man det frem... fuldstændig uden øh,... hvad hedder det...

I: Kontekst...

M: eller... ja og uden at undersøge øh... hvordan får vi folk derude til at komme ind og se det her fantastiske spændende materiale som øh... det har været interessant nok, at bruge mange år på at granske ikke... man gjorde det mere for... sin egen skyld... øh... for fagets skyld... for fagfællernes skyld... og det gælder slet ikke kun Statens Museum for Kunst... det var en generel praksis... tilbage i firserne og halvfjerdserne og sådan noget ikke...

I: Den her sådanne autoritære måde og... producerer på,... hvordan tænker du at den har ændret sig, hvordan vælger I udstillings emner nu eller er det øh...

M: Jamen noget af det vi har diskuteret meget i den tid jeg har været her... det er at... tænke udstillinger og aktiviteter her på museet øh... ind i en større samfundsmæssig kontekst... aktualiserer øh... kunsten... aktualiserer de mange hundrede års samlinger... sådan at det... øh... at man ikke starter med,... hvad kan man sige... værket i sin egen tid... og den kunsthistoriske viden omkring det, men starter med, hvad kan værket betyde i dag for os og så kan man lige som starte med at få... den der krumtap i øh... hov det er interessant... det kan jeg relaterer til og når man så har fået vagt sin interesse, som publikum, så kan det være at vi kan være heldige at få skabt en interesse også for det mere sådan klassisk kunsthistoriske, men det er ikke sikkert og ikke i enhver sammenhæng og så videre og ikke for enhver publikum... øh... men at tænke simpelthen brugeren før øh... museet...

I: Ja... den måde I... Mathilde nævner den måde I oftest arbejder på er, at der er nogle forskere der... det er stadig på den her måde, at der er nogle forskere, der arbejder i 5-6 år med en kunstner eller et emne eller en øh... periode og så kommer de frem og så præsenterer de lige som det her... på... når det er bestemt at det skal være en udstilling, så præsenterer de det for en formidler... øh... og så er det lige som i samråd at man bestemmer, hvad der så skal ske i udstillingen og hvordan det teknologiske eller i hvert fald hun nævnte måske mere formidlingen, hvordan formidlingen skal være,... hvordan inddrager man så,... hvornår kommer... er det i... er det sådan at forskerne er begyndt at arbejde mere baseret på hvad de bruger eller er det først i den fase, hvor at man sidder sammen med en formidler... men siger, har det her nogen interesse for brugeren eller hvordan får vi brugeren til...

M: Altså, det er egentlig et område jeg ikke er sådan... dybt inde i... for jeg arbejder ikke med fysiske særudstillinger herinde... øh... men øh... jeg tror øh... at man... jeg tror godt jeg tør sige, at selvom forskerne, de kunsthistoriske forskere sidder selvfølgelig stadig og øh... altså hele tiden opdaterer museets viden om,... hvad er det egentlig vi har i vores samlinger,... hvad betyder det egentlig i dag... altså det der grundarbejde, som øh... hvor at den viden bliver aldrig nogensinde statisk... (restende tid 14:11) der kommer hele tiden nye perspektiver til... og et af de nye perspektiver... eller en af de nye... øh... vinde der strømmer her i huset... det er at vi taler meget om publikum, vi taler meget om brugerne, vi taler meget om øh... at forblive relevante... og det går selvfølgelig heller ikke de kunsthistoriske forskere næse forbi, så jeg er sikker på at det perspektiv også er med i deres... arbejde... når de sidder i studerekammeret og graver sig ned øh... det er deres job ikke... øh... men når det så besluttes, hvilke udstillinger skal egentlig på dagsordenen de næste par år... så sker det i en bred chefgruppe med input mange steder fra i huset... øh... en chefgruppe som repræsenterer kommunikation, formidling og samlinger og forskning og øh... hvad hedder det... administration og sikkerhed og bevaring og en chef, som en direktør som i øvrigt er ekstremt

samfundsvidende og orienteret... så allerede der... bliver de ideer kvalificeret og får den skarphed, der gør at det her er ikke bare en eller anden tilfældig forskers eget projekt... det her er noget som Statens Museum for Kunst mener... altså at have gods til at blive øh... en væsentlig udstilling i 2015, 16, 17 og så videre...

I: Så man kan sige, at måske både den vind du taler om, den er både hos forskeren, formidleren og måske også i chefgruppen...

M: Absolut...

I: Men den er ikke... det kommer måske an på... måske er der nogen, der er mere teknologisk orienterede end andre...

M: Helt sikkert... og det er jo rigtig vigtigt, at øh... altså det nye der er blevet... øh besluttet... det er at når en udstilling så er blevet vedtaget... okay så laver vi fx Whats happening, som er aktuel lige nu... øh... så kommer digitale produktioner... med lige fra begyndelsen... af det udstillingsforløb... og er med til... som repræsentant, der fra formidlingsafdelingen, hvor der også sidder en mere klassisk formidler... og er med til at skrive tekster og komme med forslag til... altså... hele udstillingsopbygningen... og så videre... men at den der teknologiske og digitale dimension... også er repræsenteret der fra starten og er med til at tænke, hvordan kan det her stof omsættes på en måde, der appellerer til den målgruppe man har besluttet sig for... øh... som vi kan... håndterer og producerer inden for budgettet... den viden er jo afgørende for... altså hvis der sidder en udstillingsgruppe, hvor den kompetence er fraværende... men de alligevel tænker... vi skal have et eller andet... vi skal have en app eller sådan noget... det bliver mega fedt... men de ikke ved hvad det koster... de ved ikke hvad det kræver at udvikle... og hvad der skal til og hvor lang tid det tager... og det har vi prøvet... de første par gange vi lavede sådan noget... der vidste vi overhovedet ikke, hvad vi gjorde... vi havde ikke kompetencerne i huset øh... og det har vi så lært okay... det skal med fra begyndelsen... så...

I: Måske også hvad det koster at lave en app eller et spil eller...

M: Præcis... præcis...

I: Okay... så der er også noget med, at man... I simpelthen har samlet noget viden... som nu kan bruges i forhold til fx budgetter og hvad der er muligt på tid og...

M: Og netop også sådan noget med, at vi ikke måske skal altså starte fra bunden, hver eneste gang, men vi måske har nogle skabeloner vi kan genbruge og datadrevet... at vi faktisk kan trække data om værkerne ind... fx i en app, så vi ikke skal sidde og taste det hele ind i en back end hele tiden... altså man bliver vanvittig... (restende tid 10:16)

I: Ja okay... jeg kan høre det er sådan, at der er rigtig meget... det er rigtig tidskrævende...

M: Du drømmer ikke om, hvor mange mennesker her inde der sidder og har gjort det samme ting øh... i forskellige systemer... det er helt åndsvagt... (griner)

I: Ja... nu nævnte du selv lige Whats happening... jeg ved ikke hvor meget du er inde over... men det bare den... det er den udstilling jeg har valgt som et eksempel på lige som at finde ud af, hvad spørger brugerne ind til... hvad de synes om det digitale og udstilling og formidling... har du nogen idé om, hvordan blev det digitale lige som inkorporeret der...

M: Nej det må jeg indrømme jeg slet ikke ved noget om... jeg printede lige en artikel til dig, som ikke handler om det, men som handler om øh... og som præsenterer en viden... som heller ikke øh,... hvad hedder det... er noget jeg sidder med, men det er min kollega... Jonas Heide Schmidt som er museets web-redaktør... og han ved rigtig meget om brugernes adfærd i forhold til museets sociale medieplatforme og har...

I: Spændende...

M: Lige for nyligt skrevet det her Paper til Museums on the web... og det er...

I: Tak...

M: Ja... fordi det tænkte jeg ville være... noget, hvor du kunne få nogle perspektiver på, hvordan vi arbejder med at evaluere på brugeradfærd, nu er det så de sociale medier i forhold til en udstilling... øh... og prøver at arbejde ud fra den viden... øh... og tilpasse vores strategi i forhold til, hvor har vi størst effekt...

I: Spændende... fedt... det vil jeg... er der noget i forhold til øh... Whats happening...

M: Nej det er der ikke... det er sociale medier generelt og hvordan det... ja... men måske kan du få noget inspiration fra den... den er rigtig interessant og velskrevet... og så tænkte jeg på, at hvis du skal vide mere om det der med... udstillinger og hvordan folk opfører sig der... og øh... og sådan... øh... hvad vi ved om brugernes adfærd i de fysiske sale, så er det Mette Houlberg Rung som du måske også har kontaktet eller hørt om...

I: Ja...

M: Hun har også travlt men øh...

I: Jeg tror det bliver ti,... hvad kan man sige... det bliver næste udvikling af det... jeg tror ikke de har tid... men øh...

M: Hun har publiceret en hel masse også... så kan du læse hendes ting der... fordi det ved hun allermest om... i huset...

I: I forhold til dig... nu ved jeg godt... jeg tror du mener... du mener rigtig meget den her del af spørgsmålene at jeg har sendt til dig, at det er, måske mere hende... (restende tid 07:37)

M: Ja øh... det er hende og det er selvfølgelig Mathilde og Louise som laver digitale produktioner... og interaktions design øh...

I: Må jeg alligevel spørge dig... fx, hvad synes du om de teknologier der bliver brugt i udstillinger hos...

M: Jeg synes vi er blevet meget bedre til det... i starten prøvede vi os frem... øh... og begik nogle fejl... altså brugte meget energi på nogle ting der ikke gav brugerne specielt stor værdi øh... og det ved jeg at vi er blevet meget bedre til... at lige som vælge vores kampe og vælge vores ? (resterende tid 07:01)

I: Tænker du her på, at det...

M: Jamen fx altså at den måde som Jonas skriver om sociale medier... det at vi måske ikke skal udvikle en eller anden native app til en udstilling men at vi har sat et skilt nede i forhallen, hvor der står... du er

velkommen til at tage billeder, hvis du deler dem på sociale medier, så brug de her hashtags så bliver vi glade... det er en meget mere effektiv måde og give brugerne en interaktiv oplevelse på en udstilling og dele deres oplevelser snarere end at museet fortæller, hvor dejligt det er... at komme ind og se Whats happening, så fortæller gæsterne til deres egne netværk... jeg har haft en oplevelse... det var spændende eller hvor var det kantede eller mærkeligt eller sådan noget... deler et billede bruger et hashtag, som gør at andre kan finde det frem og vi også selv kan tracke, hvad bliver der sagt og ment og komme i dialog, hvis der er kritik eller sige tusind tak, hvis der er nogen, som siger noget pænt ude i byen om SMK og det er faktisk derfor jeg tænker... det Paper ville være relevant for dig... fordi det knytter faktisk an og det handler ikke om den enkelte udstilling eller det enkelte initiativ... det handler om, at have en øh... en understrøm... af en strategi... i forhold til brugen af digitale teknologier, hvor man egentlig distribuerer indsatsen ud til det... en masse mennesker som hver især kan bidrage med en dråbe i havet og så bliver det meget mere end et par medarbejdere herinde selv kan stampe op og det bliver også meget sjovere fordi... det er ikke sådan en os til dem dialog... det er faktisk en øh... dialog på højeste niveau af... hvad hedder hun... Nina Simons ladder of participation, hvor museet bare faciliterer en dialog, ved fx at sætte nogle hashtags i spil og gøre det muligt for folk, at have den dialog, fordi vi tillader... ja tak du må gerne gå amok og tage billeder...

I: Lige at... interpret... fortolke lidt på det du siger... det er fordi I også har noget erfaring med at være på de medier, som så... hvor brugerne rent faktisk er, er det derfor I lige som har valgt, at sige, hvorfor lave en app, hvis der findes et eksisterende... forum...

M: Præcis... det tror jeg også jeg har skrevet om i forbindelse med et lille projekt jeg har stået for... det der... Hint me... at et af de gode råd jeg fik... da jeg var på et studieophold i USA i 2011... det var at... øh... hvis der allerede findes en platform, der kan de ting, som man egentlig gerne vil, man opfinder den dybe tallerken... man har en eller anden idé, så gå ud og find en platform der kan hjælpe dig med det og så brug den... øh... det er det vi mere og mere... begynder at forstå ude på museerne... det er heller ikke kun her overhovedet... det er... øh... det er helt klart en af de der sådan next generation digital museums practice... det er at lade være med at bygge alle de der... siloer og bare være til stede, hvor brugerne er på mange forskellige måder og det er så også med mit eget lille område med åbne samlinger... det handler lige præcis om, at folk skal ikke nødvendigvis... komme her ind... der er mange mange mange millioner mennesker i verden, der aldrig nogensinde kommer til, at sætte deres fødder i Sølvgade... de skal også have mulighed for, at opdage... og gå på opdagelse i vores samlinger, fordi de tilhører os alle sammen og det kan vi meget (restende tid 03:20)

bedre faciliterer, hvis vi distribuerer dem ud øh... på nettet og gør dem søgbare og findbare og genbrugbare (griner)

I: Ej det ville have været fedt at stoppe med det... fordi det ville have været... (griner)

M: Vi skal også lidt stoppe snart...

I: Vi skal lige til at afslutte...

M: Er der et sidste...

I: afslutte øh... nu skal jeg se,... hvad er det vigtigste jeg ikke synes vi har været inde over...

M: Bare kig lidt på det ja...

I: Jeg synes faktisk du har svaret meget godt på de her ting øh... jeg tror måske bare det sidste jeg vil spørge dig om... det er sådan noget i forhold til... når I så har lavet noget digitalt og det behøves ikke at være noget I selv har bygget op fra bunden, men I har brugt noget digitalt i en udstilling, hvordan evaluerer I det... og bliver det så brugt... videre i... til de næste udstillinger...

M: Altså igen... det er ikke mit eget domæne men det ved jeg at Mathilde har arbejdet hårdt på... at få... sat i system... og Mette Houlberg Rung i øvrigt også... øh... og andre... altså... øh... alle dem der er med i de der udstillingsgrupper øh... de bliver meget trætte, hvis det første de skal gøre... når de skal starte en ny udstilling op... det er at starte fra scratch... øh... fordi de ved alle sammen godt, at der var noget der var svært og der var noget der fungerede, så det der med at få samlet op... hver gang og så... øh... igen med et digitalt mind-set gemme den viden... et sted, hvor folk kan komme til det... en anden ting vi kæmper med... og som rigtig mange organisationer kæmper med... det er sådan nogle... øh... altså... folks egne drev, hvor viden ligger og gemmer sig og man kan ikke komme til det... og man har ikke adgang og så er der en medarbejder der stopper øh... og så går det tabt... det er også rigtig rigtig væsentligt når du spørger om evaluering, at man får samlet det på et sted, hvor det faktisk kan aktiveres og bruges til noget... men altså Mathilde ved kunne sige meget mere om og det har hun måske også gjort i dit interview om, hvordan det så egentlig øh bliver omsat til praksis... øh... men altså inden for mit eget område... med åbne samlinger der er det i hvert fald en ting som vi har besluttet at nu skal vi ikke sidde og lige som pakke vores datasæt en gang til, til en ny platform... nu skal det simpelthen kunne trækkes via et API og øh... sådan nogle ting... altså...

I: Så du vil sige der er en generel kultur for lige som at evaluerer, for at det kan genbruges eller...

M: Det bestræber vi os på... det begynder at blive mere og mere øh... forstået og værdsat... på tværs af huset...

I: Tusind tak... jeg vil tror måske vi allerede er gået over tid... det var lige perfekt... jamen tusind tak fordi...

## Appendix 4 – Interview Mathilde

Place: SMK, Date: 16.04.2015, Interjections are not included in the text  
The involved are designated with I for Interviewer and M for Mathilde S  
Part 1:

I:[00:03] Jamen. Bare lige for en kort forhistorie, så var jeg egentlig i kontakt med Design Museet og havde lidt lavet en aftale med dem om at jeg skulle tale med dem omkring digital strategi og jeg ved selvfølgelig godt at de har meget mindre budgetter og ikke er så opmærksomme på det som i er men det er jo også en mulighed kan man sige at kigge på det. Og så synes de ikke det rigtig var relevant alligevel og så Elisabeth Topsøe som jeg ved ikke om det om I kender hinanden Hun sagde så prøv Statens Museum for Kunst og så fik jeg så kontakt til jer. Så det er gået fra at jeg vil tage udgangspunkt i en udstilling på Design Museet til nu at jeg tænker at jeg stadig gerne vil tage udgangspunkt i en udstilling men samtidig også være sådan mere generel så nu tager jeg at tage udstilling i What's Happening fordi det også passer meget godt sådan til selve opgaven men generelt set så vil jeg bare gerne høre lidt om jeres overordnede tanker og så stiller jeg nogle sådan direkte spørgsmål i forhold til hvad i tænker og hvad i gør.

M: [01:08] Og det, jeg skal lige sige nemlig til det at jeg kan godt fortælle noget om *What's Happening* men jeg har ikke været formidler på den. Jeg var hovedformidler på den der Asger Jorn udstilling der var og den har meget at gøre med det som jeg vil tale om som er et digitalt mindset og den har jeg dokumenteret med film hvor jeg også fortæller det. Så du kunne også med mindre fordi det er vigtigt for dig og du gør rundt i en udstilling og bum bum bum så kunne du også tage den udstilling med som eksempel og så kan jeg give dig en hel film, hvor jeg siger præcis hvad jeg mener med den digitale mindset i den, men du kan selvfølgelig også....

I:[01:37] Jamen det vil jeg gerne. Altså jeg tænker lidt at jeg kan godt kan gøre begge dele i virkeligheden fordi jeg vil gerne lave nogle observationer.

M: [01:44] Ja

I: [01:45] Især for nu hvor jeg kun har et interview så synes jeg at der skal lidt mere til. Men det vil jeg rigtig gerne også fordi jeg bruger jo også nogle af de tekster jeg bruger faktisk er mange af eksemplerne er jo herinde fra.

M: [01:59] Ja men så sender jeg den film til dig bagefter som er sådan det er ikke en altså det er netop sådan en formidlingsfilm til studerende eller andre ... hvor du kan se hvad er det jeg mener med at implementere det digitale mindset.

I: [02:07] Ja nej hvor fedt. Sådan helt direkte praksis. Nej perfekt.

M: [02:12] Men det. Så får du den med for noget af det jeg vil fortælle om er, så vil jeg måske tage nogle eksempler med derfra mere end fra ..... fordi jeg ikke selv er formidler på den men ikke sådan sindsyg meget.

I: [02:23] Perfekt. Det lyder helt ideelt.

M: [02:26] Godt

I: [02:28] Først så skal jeg lige høre sådan rent praktisk hvad det er du laver herinde.

M: [02:31] Ja, altså jeg er det der hedder Enhedsleder for den enhed der hedder Digital Produktion. Og det er en enhed under Formidlingsafdelingen hvor Berit Larsen er chef. Som har en historik der er som følger, at i 2008 der fik SMK en pulje penge af Nordea Fonden til at lave det digitale SMK .

I: [02:56] Ja

M: [02:57] Og der gik man ud, der havde man sådan det var et stort projekt der skulle laves som bestod af en masse delprojekter der var bl.a. at vi skulle have et nyt website, vi skulle lave en database vi skulle lave noget som hedder kunsthistorie som er en historie om kunsten på nettet. Så var der noget der hed mit SMK som så senere ændrede sig det kan jeg fortælle mere om senere og så var der noget der hed webtv og jeg blev ansat som projektleder til det der hed webtv og så gik der ikke sådan der gik omkring et halvt år eller sådan noget så begyndte jeg også at lave en masse sådan on-site på museet altså ting der ligesom foregik inde på museet som var digitalt film eller apps eller hvad vi nu kunne finde på ik. Så derfor så blev min funktion blev egentlig at jeg blev leder af et lille produktionsselskab som hedder digitale produktioner hvor jeg så - først var det bare mig og så fik jeg en praktikant og nu her 5 - 6 år efter da er det mig og så er det en av medarbejder på fuldtid, så er det en av assistent på deltid, en interaktionsdesigner på deltid og en web tv medarbejder på deltid. og så laver vi både web tv og spil og

I: [04:06] Alt indenfor undervisningsafdelingen eller

M: [04:07] Nej men vi har slet ikke noget med undervisning at gøre.

I: [04:08] Nej okay

M: [04:09] Vi er ikke en del af undervisning overhovedet vi laver formidlingstiltag som for det meste er digitale men fx. det triolektiske bordfodbold der står derude det er også os der har lavet det.

I: [04:18] Okay

M: [04:19] Så vi laver ligesom formidling som har brugerne i fokus og som for det meste er brugerinddragende. Man kan diskutere om web tv er det ik. Men hvor man tager meget udgangspunkt i brugerne og hvor det ofte har sådan et digitalt udgangspunkt. Men jeg siger så at det behøver ikke være mediet der er digitalt men det er det vi kalder et digitalt mindset det skal lige som være implementeret. Det er det vi laver.

I: [04:40] Okay

M:[04:41] Derudover er der så indenfor det digitale så er der kommunikationsafdelingen de har fx. en webafdeling og det er dem der står for websitet og for sociale medier og alt det der som ydre kommunikation. I gamle dage var det sådan at at man havde sådan en meget skarp adskillelse der hed kommunikation det er alt der foregår med brugerne uden for huset og formidling det er alt det der sker når man træder ind i huset og så det formidlerne over.

I:[05:03] Okay

M[05:04] Og så er det undervisning og plancher og alle forskellige tiltag ifm. med udstilling. men fordi verden nu er forandret så kan man sige meget at det vi laver det sker jo også udenfor huset altså så lavet vi fx. metrohegn har vi dekoreret for halvandet år siden så laver vi ja web tv som kommer ud i hele verden så skillelinjen er ikke helt så simpel længere men man kan sige vores tenderer til eller formidlingsafd. tenderer til at være sådan lidt mere



indholdstung formidling hvor kommunikation er lidt mere markedsføringsmæssig formidling der bliver lavet. Så kan man sige at markedsføring bliver mere og mere indholdsrig også ik.

I:[05:42] Ja

M:[05:43] Men det vil være typisk at man i kommunikation får en stemningsfilm fx. hvor man nede fra os ville få en film der ligesom formidler det budskab der er i udstillingen fx.

I:[05:56] Ja, så det faglige er mere...

M:[05:57] Ja lidt mere videnstunge ik.

I:[06:00] Okay. Du sagde lige selv digital mindset. Lad os komme ind på det senere også. Men hvordan prøver I at inkorporere den digitale strategi den overordnede det her digitale mindset du taler om når I fx. skal kuratere en udstilling eller lave en eller anden form for projekt herinde?

M:[06:23] Altså man kan sige der da vi begyndte i 2008 da lavede man en strategi for det projekt der hed SMK digital. Noget af det som var ret smart altså jeg var ikke med til at lave strategi beviset altså det var jo inden jeg blev ansat men noget af det som jeg synes de gjorde rigtig fornuftigt var at de sagde at alle de projektorejere som er på de forskellige projekter skal ansættes i de forskellige afdelinger i huset således at det ikke bliver sådan et mærkeligt isoleret projekt der sidder et eller andet stedovre i hjørnet men det er noget som skal forsøges inkorporeret i hele huset. Det syntes jeg var en rigtig god tanke og det er lykkedes i den grad at der i hvert fald på hvert afdelingsmøde jo ligesom har siddet en eller anden repræsentant for det digitale og pippet op om et eller andet digitalt så på den måde er det sivet sådan lidt ind. Da jeg begyndte da var der en enorm forskrækkelse over for alt hvad der hed digital for man ville ikke overhoved have skærme altså alle formidlere sagde det er jo vigtigt at man kigger på værkerne.

I:[07:17] Og det er i... hvilke, hvornår?

M:[07:19] Det er i resten af huset ik. Det var alle formidlere, alle forskere. Alle de sagde at du skal ikke begynde at sætte skærme op her for det er jo vigtigt at folk de kigger på værkerne.

I:[07:27] Så det er efter 2008 kan jeg forstå.

M:[07:29] ja det var 2008 da jeg ligesom begyndte og sagde hey skal vi ikke lave en film til den her udstilling. I 2008 nej sagde de du skal ikke lave nogen film - skal du lave noget skal det være noget kan det maks være på websitet. De var fuldstændig ligeglade med hvad jeg lavede på web. Det interesserer de sig slet ikke for men de ville ikke have at jeg lavede noget inde i udstillingerne så de første 2-3 år kæmpede jeg en meget hård kamp for at sige at der skal noget ind i udstillingerne også. Det kan simpelthen ikke nytte noget at man kommer her og der kun hænger en eller anden tekst og ikke noget som helst om noget. Så derfor så producerede jeg lige så snart der var nogen der sagde vi vil gerne okay vi går med på den så producerede jeg det uanset om jeg synes det måske var det jeg allerhelst ville producere så fx. var der i begyndelsen rigtig mange konservator film for konservatorerne som synes nå det var da en skide god ide ik.

I:[08:09] Processen af ...

M:[08:10] Processen og hvordan er det sket osv. Og det gjorde så heldigvis for så kunne man begynde at se på evalueringer og brugerfeedback og sådan noget og hov det var der faktisk rigtig mange brugere der var meget glade for og så begyndte folk mere og mere at synes hov det var en rigtig god ide.

I:[08:22] Ja

M:[08:23] Hvilket så resulterede i at alle ville have film om alting og hele tiden og jeg begyndte så at sige nå men måske er det ikke lige måske skal vi ikke have en til konservator film måske skal vi begynde at se på hvad kan vi sælge til brugerne og sådan noget. Så vi havde sådan lige som den der projektperiode hvor jeg bare producerede røven ud af bukserne og måske ikke tænkte lige så meget over hvad er det lige jeg skal med brugerne. Så lavede jeg bl.a. en undersøgelse med Mediehøjskolen omkring webtv.

I:[08:44] Ja

M:[08:45] Og hvad er det brugerne kan med webtv og hvad er det man skal huske som kulturinstitution og der begynder man ligesom rigtig meget at få øjnene op for at det store problem for rigtig mange kulturinstitutioner og især for sådan nogen som os som egentlig har evnerne og midlerne nogenlunde midler til at producere det er at brugerne kan rigtig godt lide vores indhold men de kan ikke finde det. De ved ikke at vi laver det og så vi fandt ud af at der hvor vores hvor kæden knækker det er i distributionen så fra at producere sindsygt meget og ikke tænke så meget over distributionen så er det lidt vendt om nu for os med at distribution skal jeg tænke rigtig meget på jeg skal tænke rigtig meget på også i kraft af de sociale medier som jo er blevet meget mere fremtrædende nu end de overhovedet var i 2008 der eksisterede de jo knap nok. At der skal man tænke meget mere på fx. ambassadører hvis jeg skal have mine ting set og delt og alt muligt så skal jeg sørge for at det er en som folk rigtig gerne vil høre på og det er ikke sikkert at det lige nødvendigvis er kuratoren fra SMK. Så kan det være at jeg skal tale med Jørgen Leth eller Jakob Stegelmann eller en eller anden. Så det er jo ligesom det jeg gør nu ik.

I:[09:47] Okay.

M:[09:49] Når man så tænker at det var så lige mit område Det vi så gjorde det var så da projektet SMK digital 1 eller hvad man nu skal kalde det ligesom var overstået og der ikke var flere penge fra Nordea så tænker hvad gør vi nu med al det her digitale. For det første var der jo skulle man tage stilling til om man kunne hyre alle os som var på projektet om vi kunne blive implementeret i organisationen eller om man ikke kunne og der var så en del af os der blev hyret og nogen hvor man sagde at nu var projektet ligesom lukket så nu er der ikke råd til at i er her mere. Så der var sådan ca. halvdelen røg ud og halvdelen blev. Måske  $\frac{2}{3}$  blev og  $\frac{1}{3}$  røg ud. Og så begyndte man at sige nå men så laver vi et projekt der skal omhandle hvad skal den digitale strategi så være nu for museet og der stod jeg ligesom et år for at udvikle sådan hvad skal den digitale strategi være. Og det gjorde vi i samtidig med at museet hele museet overordnet udviklede vores nye brand reform ja nu er det jo ikke den nye mere med der kom en brand reform for et år siden eller sådan noget tror jeg.

I:[10:50] Ja

M:[10:51] Har du læst om den ellers skal du finde den.

I:[10:53] Jeg har ikke læst jeres brand platform men jeg har læst jeres digitale strategi.

M:[10:59] Ja men i brand platformen er ligesom en platform som gælder for hele museet hvor kerne ideen er at kunst skal give perspektiv.

I:[11:06] Okay ja det har jeg læst om

M:[11:07] Og vi skal være med til at tilpasse museet til det 21 århundrede og man skal vælge indsigtsfulde emner og der er alle mulige kodeord på den og den er blevet udviklet i samarbejde med hele huset og et konsulentfirma og hvis man kigger på den så vil man kunne se det at den er blevet lavet i samarbejde med mange medarbejdere på museet og den bærer rigtig meget præg af hele det digitale mindset altså netop det med indsigtfuld ven man skal gå i dialog man skal give perspektiv man skal du skal prøve at finde den og så - så udfra det og ud fra alle mulige samtaler med folk så blev ligesom enig med mig selv om og resten af holdet om at jeg synes ikke det gav mening at lave en særskilt digital strategi for hele huset jeg synes det gav mening at sige at det der var det altafgørende det var at man fik implementeret digital mindset i den overordnede strategi for der hvor man kunne se at kæden den knækkede hos os det var faktisk på det øverste ledelsesniveau fordi der i den øverste ledelse ikke sidder nogen med digitale kompetencer

I:[12:10] Okay

M:[12:11] så for mig var det sådan lidt jamen der sidder rigtig mange medarbejdere rundt omkring i hele huset som er som har fanget den og som laver sådan noget men vi mangler at få det med på et strategisk niveau helt oppe i toppen. Nu har vi så fået ny direktør som har forståelse for det og det hjælper rigtig meget. Du skal ikke skrive sådan for den gamle direktør var også dygtig - men med den nye direktør er der kommet et endnu vildere boost fordi han selv er meget aktiv på sociale medier også fx. og han blogger og sådan noget.

I:[12:37] Okay

M:[12:38] Ja så derfor har han selv den forståelse for det digitale mindset og det løfter ligesom strategien synes jeg på et højere niveau

I:[12:45] Så der har også været med i forhold til kompetencer at det har været svært at integrere fordi der ikke har været de rigtige kompetencer

Der har været en stor velvilje i chefgruppen men der har ikke været en basal forståelse af at det digitale er et fagområde i sig selv for dem har det været et medie for dem er det digitale bare et medie

I:[13:00] Det er en form

M:[13:09] Det er form det er et medie det er bare noget som du propper det indhold som du alligevel har ud på og jeg sådan forsøgt at sige at hele den forståelse af det digitale mindset og den digitale verden som i skal have med i alt hvad i laver så derfor er det vigtig at der sidder en i jeres gruppe som hver gang i siger skal vi have nye poletter til skabene nede i forhallen så siger de hov måske kunne vi gøre det på en smartere måde.

I:[13:30] Ja

M:[13:31] så det er ligesom det er den kamp der bliver taget lige nu hvor man siger hvordan sørger vi at det bliver inkorporeret i hele huset i alt hvad vi gør altså hvordan sørger vi fx. for at når en forsker sidder og forsker på et projekt i typisk 3 år så er det delbart materiale fra starten fx. hvordan sørger vi for at der er åbnet op til den forskning og hvordan sørger vi for at forskeren går i dialog med nogen andre og man kan få adgang til noget og det ikke bare er nu forsker jeg i 3 år bum og nu spytter jeg en bog ud og så er det det ik.

I:[13:58] Nå men så der er også et eller andet i - men der også svært fordi alle skal ligesom være med på den.

M:[14:05] Ja og fordi det kræver en enorm infrastruktur men det kræver også en enorm omstilling fra medarbejderne altså vi er jo egentlig en forskningsinstitution ligeså meget som vi er et museum.

I:[14:16] Ja

M:[14:17] SMK er jo den største forskningsenhed inden for kunsthistorie i DK og de forskere der sidder her er ekstremt dygtige og har alle sammen vundet den ene guldmedalje efter den anden nej de er typer og de er vant til at forske på en bestemt måde.

I:[14:29] Ja

M:[14:30] Og den hedder jeg holder det for mig selv indtil jeg er færdig og så publicerer jeg det og så er den pote ude.

I:[14:35] Ja, der ligger også sådan noget den videnskabelighed er jo også at forskning er det ligger i forskning at det er først når det er verificeret og det er først når det er helt færdigt at man deler det fordi det er først der det reelt kan noget i forskning regi.

M:[14:52] Ja det er også fordi det er en forskningsform som i mange år altså længe længe inden alt det digitale der har det været man har for det første kæmpet for at kunsthistorien var en videnskab. Så den sidder lidt i dem.

I: [15:05] Ja

M:[15:05] Og så har de også den der med at der under ingen omstændigheder må begås fejl fra en forsker fra Statens Museum for Kunst.

I: [15:12] Nej ok.

M:[15:13] Hvis du finder ud af når du laver et eller andet udstilling at du er kommet til at skrive 1963 i stedet for 1962 er det sådan at uanset hvad det koster skal det rettes. Og ikke blot med en lille blyantstreg. Det er virkelig virkelig vigtigt at det er rigtigt hvad der kommer herfra.

I:[15:14] Er det en slags stolthed? hvor kommer det fra tror du?

M:[15:14] Det er fordi vi er en slags højborg. Vi er hovedmuseum og en slags højborg inden for kunsthistorisk viden og det vi producerer står for kvalitet og professionalisme, så derfor er det selvfølgelig klart at man ikke har lyst til at lukke op for sin forskning før man er helt sikker på at det man har skrevet er helt rigtigt.

I:[15:41] Det kommer også af en grundlæggende ambition om at være den bedste?

M:[15:41] Ja og det er også en del af vores brand det er at vi er professionelle. For dem at se er det ikke professionelt at gå ind i en dialog for du ved med sikkerhed at der er rigtigt det du har tænkt dig at fremsætte. Problemet er jo så bare at man kan godt indgå i en dialog inden man er sikker på ting tænker jeg. Du kan jo godt

snakke om tingene f.eks. kan der være noget ved den himmel. Man kan jo også få noget igen fra sin bruger som man kan inkorporere i sin forskning som jeg synes kan være fornuftigt.

I:[16:00] Det var det jeg skulle til at spørge dig om. For er der en motivation for dem i at dele? F.eks et forskningsarbejde og hvad kan de få ud af det?

M:[16:30] Det de kunne få ud af det det var jo at de kunne få øjnene op for noget andet end det de selv har siddet og set på. Der findes jo faktisk folk derude som også godt ved noget og som kunne bidrage med at få forskningen videre. Men det bliver en lang og drøj og sej kamp og det skal nok ske til sidst.

I:[16:50] Ja ok.

M:[16:52] F.eks da jeg startede i 2008 da var de jo fuldstændig hysteriske over wikipedia. De syntes jo at det var nærmest djævelen selv. Fordi du kunne ikke være sikker på hvem der ?=havde skrevet det. Vi skulle under ingen omstændigheder lægge data i wikipedia.

I:[17:17] Ok.

M:[17:18] nu er de jo selv begyndt at sige at der er jo ret mange der bruger det så måske ville det meget smart at vores billeder var der i stedet for at det er en eller anden tilfældig der lægger op og er i en dårlig billedkvalitet. Så nu er vi begyndt at lave wikipedia samarbejde og folk deltager men det tager et stykke tid..

I:[18:15] Er det en generel holdning til brugerdiven indhold?

M:[18:17] Ja det er en generel holdning. Det er man ikke glad for herinde. Der er en gruppe der ikke er glade for det fordi de er bange for at det er forkert. Altså de er bange for at der er en eller anden bruger der skriver noget forkert.

I:[17:40] Det kan de jo godt være!

M:[17:42] Ja det kan de godt, men der findes jo mange måder hvorpå man kan minimere de brugerfejl og det er de færreste brugere der for sjov går ind og skriver om et Købke maleri. De fleste er jo engageret og synes at det er spændende og er mere end to der har skrevet det samme er det nok rigtigt. Plus at man kunne åbne op for at brugerne kunne bruge materialerne på helt andre måder end man kan nu. Mit yndlings eksempel er emneord. Som kunsthistoriker har der en helt bestemt tradition for hvordan du beskriver et maleri. F.eks må du ikke kigge på et maleri og sige at der er en engel oppe i højre hjørne. For du kan ikke vide om kunstneren har ment at det var en engel som han eller hun portrætterede. Man kan sige at det er et bevinget væsen.

I:[18:26] Ok.

M:[18:27] Hvis du skriver det her ind i en database og skal beskrive det her billede som bevinget væsen så vil der aldrig være nogle almindelige brugere som nogensinde vil finde et engle billede i vores database. Derfor har vores database været fuldstændig håbløs at søge i fordi brugerne har aldrig kunnet skrive det de selv kunne se eller kunne huske når de skulle finde en gammel dame kunne de ikke bare skrive gammel dame. Så skulle de kunne huske at det var Hammershøj eller Krøyer eller en eller anden og de skulle også kunne stave det rigtigt før de kunne finde det.

I:[18:55] Der er noget blackbox viden og man skal være superbruger for ligesom at skulle tilgå det.

M:[19:01] Det kan man sige at det får de noget ud af selv fordi de er i et forum kun med farvebilleder. Så kan man komme rigtig langt og det er rigtig fint indenfor forskningsøjemed, men det spærre adgangen for almindelige mennesker. Der er fuldstændig spærret i dette univers. Det er den vi lige så langsomt forsøger at åbne op for at sige prøv at hør det kan være at mange andre mennesker kan bruge det til meget andet. Og det er en fælles kulturarv. Det er meget den digitale del har kæmpet med herinde. At sige at vi skal åbne op på en anden måde. Vores mantra var jo tilgængelighed. Vores første strategi var jo tilgængelighed. Det var jo en af vores store værdier at vil ville tilgængeliggøre den. Det handler ikke kun om at nu har vi en website. Man skal jo også kunne bruge den til noget. Man skal kunne bruge vores søgefunktion man skal kunne bruge den database til noget.

I:[19:46] Tilgængelighed er selvfølgelig for alle. Er det en ambition og hvor meget fylder det i forhold til forskning.

M:[19:54] Jamen det fylder meget. For formidlerne fylder det meget og for hele den digitale gruppe fylder det meget. Der sidder Merete Sandholm som du jo har haft kontakt med og som sidder i forskningsafdelingen. Hun har det rigtig meget som fokus at man skal dele og gøre det tilgængeligt.

I:[20:09] Lige præcis hende har jeg ikke haft kontakt med, men hende hører jeg hele tiden om.

M:[20:16] Merete Sandholm er nemlig kunsthistoriker og hardcore forsker og hendes hjertebarn er det digitale og hun har været med til at skrive en antologi. Sharing is caring som du har læst.

I:[20:24] Ja den har jeg med.

M:[20:34] Det er hende der står for den og hendes mantra er tilgængelighed, åbenhed, deling. Hun sidder med i Europeana det er det hun står for. Og på den måde fordi hun er tilknyttet vores forskningsenhed, så er hun rigtig god til hele tiden at få sagt hvordan kommer vi til at dele det her så alle kan få glæde af det arbejde vi sidder og laver.

I:[20:51] Ok Hvordan det er selvfølgelig et stretch. Hvordan bruger hun det så i den afdeling hun sidder i? Bruger de det rent praktisk. Er der sat nogle guidelines op om at hver gang I starter et projekt så skal I være opmærksomme på det her. F.eks. hver uge holder vi et møde hvor vi er opmærksomme på det.

M:[21:12] Nej desværre. Man kan sige at en smart måde herinde at få tingene afsted det er ved at lave pilotprojekter og hele tiden inkorporere det i et andet projekt. Hun har grebet det ret smart an med at det f.eks. er hende der sørger for at vi er med i Google Art project.

I:[21:35] Ok

M:[21:36] Vi siger ok vi frigiver nogle billeder. Hvordan gør vi så det. Når vi har gjort det kan vi få creative commons licenser på alt vores materiale. Hvordan gør vi så det. Det er ligesom den vej hun går. Vi sidder og arbejder løbende på vores nye database og hvordan kan vi åbne op for at andre kan komme andre emner over på den. Så laver de hack fra DK f.eks. Kan vi lave nogle projekter her som kan komme med. Og så er det også hende der er hoved kvinde på wikipedia project. Så på den måde sørger hun for at der bliver lavet en hel masse projekter som gør at det begynder at ske for vores kulturarv, men ikke inkorporeret i arbejdsgangen for museet som sådan.

I:[22:12] Selv om det ikke er inkorporeret i en guideline eller skrevet ned, er blevet talt om føler du så at når der skal kurteres en udstilling formidles en udstilling at det er en del af det. Noget I taler om i hver process eller i hver fase?

M:[22:38] Nej det er ikke noget man taler om. Det kommer selvfølgelig meget an på det team der er bag. Man kan sige f.eks. Asger Jorn udstillingen bærer rigtig meget præg af digital mindset, fordi de to formidlere der var på var mig og min kollega som også sidder i digital produktion. Det er klart at det var vores private, nej ikke private men vi har jo alle sammen et hjertebarn og det her var vores hjertebarn. Det skulle have et digitalt mindset for nu ville vi vise verden at det kunne man godt. Så det kommer selvfølgelig meget an på det hold der er sat. Men det er ikke noget der bliver diskuteret i enhver sammenhæng. Det er heller ikke der vores hovedfokus ligger. Vores hovedfokus ligger på den viden og det værk som skal formidles. Det er der en forsker der har en eller anden ambition med fra et forskningsmæssigt synspunkt at der er en eller anden ny fortælling der skal ud og så er der en formidler der bliver koblet på som så skal finde ud af hvilken del af fortællingen der er den bedste at gå ud og fortælle og hvilke brugere kan så forholde sig til den.

I:[23:41] Og hvordan den formidles bedst i forhold til den forsker der har fundet på historien. Hvordan arbejder de to sammen. Går man tilbage og siger at det her kunne jeg godt tænke mig at formidle digitalt. Jeg kunne godt tænke mig at der var en digital installation i forbindelse med det her værk.

M:[23:42] For det første er det vigtigt at sige at sige at på SMK der laver man udstillinger som er en del af det man laver. Det er ikke kun det vi laver. Man kan sige at museet består af nogle forskellige afdelinger. Der er en forskningsafdeling, der er en kommunikationsafdeling, en bevaringsafdeling, en administrationsafdeling og en formidlingsafdeling. På nogle punkter kan man sige at det er i hvert fald en kernefunktion at der sidder en gruppe forskere som forsker i kunsthistorien. Det er i hvert fald dem der sørger for også f.eks. hvilke værker skal man købe ind i samlingen. Hvilke værker har vi overhovedet i samlingerne og hvad betyder de og hvorfor har vi dem. Bevaringsafdelingen er der for at sørge for at alle de værker vi har bliver bevaret og er ordentlige. Formidlerne bliver koblet på på den måde man kan sige at nu sidder nogle forskere. Der sidder en hel gang af forskere som forsker i alt muligt. Når de så har forsket i et stykke tid, så siger vi at nu skal vi have formidlet denne her forskning ud til offentligheden. Det gør man ofte i kraft af en udstilling. Når man har sådan en udstilling så kobler man en formidler på. Så består holdet typisk af en forsker en formidler og en arkitekt hvis det er et udstillings team. Det er så grundkernen i udstillingsstedet. Så fortæller forskeren formidleren alt det om det emne. Om det så er Asger Jorn eller 60erne 70erne eller hvad det kan være. Så går formidleren tilbage og læser alt mulig andet materiale og kigger på målgruppeundersøgelser og brugere og alt muligt andet. Så siger formidleren hvilken del af denne kæmpe store fortælling som forskeren har fundet frem til er den som jeg tror mest på. Som har det mest interessante og revolutionerende budskab. Han finder så frem til at det er denne her fortælling og går tilbage til forskeren for at diskutere hvad denne synes om det. Så diskuterer man og finder frem til hvad der skal være hoved fortællingen og hvordan fortæller vi den bedst.

I:[26:00] Er arkitekten med i dette her?

M:[26:01] Nej det er mest sådan at når man har fundet frem til det her, så går man hen til arkitekten og siger at det revolutionerende, nu tager jeg Asger Jorn for det kender jeg bedst, og det som er vigtigt ved denne Asger Jorn udstilling er at vi skal fortælle at Asger Jorn var noget andet end maler. Han var også maler men han lavede og rigtig mange bøger, tryk og han arbejdede med ler. Det er vigtigt at vi fortæller om alle hans materialer og ikke kun hans filosofiske spor. Vi skal åbne op og vise verden at han ikke kun var cobra maler. Så går man i et udstillings team hvor man samarbejder om at sige at her er det vigtigt at rummene bærer præg af det. Det er vigtigt at vi får en masse af hans ord med. Det er rigtig vigtigt at vi får præsenteret alle hans bogværker på en fin måde. Kan man lave nogle fede montre eller lave nogle kæmpestore buer, alle sådan nogle ting.

I:[26:26] Så det er også meget ideen, de ideer der bliver smidt ud. Er det en ide der er funderet i noget digitalt eller i noget helt tredje.

M:[26:58] Man må ikke tænke digitalt på den måde! Her tænker man jeg skal lave en god fortælling jeg skal formidle et budskab, og når man så har fundet ud af at jeg skal formidle at han bruger forskellige materialer. Det eneste jeg så tænker med det digitale er at jeg skal huske at jeg skal inddrage min bruger. Det er den jeg har med. Så for mig at se er det fuldstændig ligegyldigt om jeg bruger en Ipad som jeg bruger en lerskål eller hvad jeg bruger som medie. Det der triolektisk bordfodboldbord er et rigtig godt eksempel på at det for mig er et rigtig godt eksempel på et digital mindset og det har intet med digitale medier at gøre. Men det har det med det at gøre at brugerne skal prøve det selv, de skal inddrages for at forstå triolektik som er meget svært at forstå, så er det smart at stå ved et bordfodboldbord og spille triolektisk bordfodbold med nogle andre mennesker. Og på den måde får man inkorporeret digital mindset men jeg sidder ikke når jeg sidder med det og tænker hvordan kan jeg gøre så jeg får et digital medie med på banen. For det er helt ligegyldigt. Der der er vigtigt er at brugerne indgår i det 21'ende århundrede. I det 21'ende århundrede der har brugerne en ide om at de skal inddrages, at de kan gå i dialog, at det budskab de kommer med kan relatere sig til den verden vi går i. Eller som de befinder sig i. Så derfor kan man ikke lave en udstilling hvor der bare hænger et billede på væggen og så er der en tekst nedenunder som slet ikke forholder sig til andet end lige præcis det ene værk. Så går du videre til næste hvor der slet ikke er lavet noget med det rum eller den verden der er omkring dig. Det kan man ikke mere nu, fordi verden er så forandret som den er.

I:[28:44] Kan jeg fortolke lidt på det og sige at når du så er med så er det klart at du har en stærk følelse af at verden har ændret sig og det medialiserede samfund skal vi have med, vi kan ikke bare skrive et eller andet om et værk hvor hvis nu det havde været et andet som ikke havde den interesse, hjertebar, så var det måske blevet nogle andre metoder.

M:[29:09] Ja det er da helt sikkert blevet nogle andre metoder, men jeg vil så sige at hele vores formidlingsafdeling har brugerinddragelse som et mantra. Det ville aldrig ske på SMK for der er hele tiden en formidler på, så der vil altid være en der siger husk nu at der er en bruger som er modtager af dette her og hvilken situation står den bruger i.

I:[En brugerinddragelse kan også være før, altså en præ brugerinddragelse hvor det ikke har noget med digitalisering at gøre. Jeg prøver at koble det du siger med brugerinddragelse med teknologi og hvor det er det kommer ind, for du kan sagtens inddrage brugerne i noget der ikke var digitalt.

M:[29:48] Ja ja og vi inddrager også, vi laver f.eks. også fokusgrupper. Lad os sige f.eks. havde vi en udstilling om blomster og verdenssyn. Så laver vi en fokusgruppe der kigger på f.eks. hvilke

billeder skal vi bruge ude i byrummet for at man forstår hvad den her udstilling handler om. Hvor stort et anslag skal vi have, hvor meget skal vi fortælle for at man synes at det er spændende at høre om og at man kan følge med. På den måde inddrager vi forbrugere før vi holder den udstilling.

I:[30:15] Er det så fordi I inddrager dem digitalt at du fortæller dem det eller er det blot for brugerinddragelsens skyld?

M:[30:21] Det er for brugerinddragelse. Men jeg er ikke helt sikker på hvad du tænker på når du siger digitalisering. Er det så egentlig digitalisering af værker du tænker på?

I:[30:30] Ja jeg forstår godt i princippet for digitalisering er et kæmpe begreb. Jeg tænker både den digitale formidling, det kan jo også være hjemmeside, web tv, det kunne jo også være en digital installation hvor selve



værket måske var digitalt eller den historie som du taler om blev fortalt på en digital måde. Det kunne være at man gik ind i en boks som fortalte en noget om dufte og sanser og blomster og hvordan der lugtede i 1800 tallet.

M:[31:06] Så du tænker på mediebrugeren.

I:[31:09] Det kunne også være en Ipad der hører til et værk eller en audioguide enten digital eller teknologisk baseret. Det er også meget bredt og brugeren ????? rigtig meget en del af det digitale så jeg kan sagtens forstå at du nævner det. Det er i forhold til at brugeren ????? kan være noget ikke digitalt. Så jeg ville sikre mig at vi var på samme side.

M:[31:40] Jeg tror, men jeg er ikke helt sikker på at jeg forstår dit spørgsmål. Man kan sige at valg af medier, platforme og teknologi kommer i anden række. Det gør det altid uanset om det er mig eller en anden der er på. Det er altid budskabet der kommer først, hvilket budskab vil jeg have formidlet. Og så vælger vi den bedste platform til det budskab. Og det kan være alt fra et stykke papir til en Ipad til et website o.s.v. Det kommer altid sidst og det synes jeg også at det skal.

I:[32:15] Historien er primær.

M:[32:16] Fortællingen og brugeren er primære. Når vi har fastlagt hvad det er vi vil fortælle, hvem vi vil fortælle det til så siger vi hvordan gør vi det bedst muligt og så vælger vi platform.

I:[32:25] Der kan også ligge noget i at I allerede har lavet en målgruppe til den her udstilling og derfor kan I godt vurdere ud fra det at denne her digitale form er bedre end en anden form.

M:[32:39] Og sådan synes jeg altid at rækkefølgen skal være. Fordi der vil også være nogle ting som f.eks. kan man sige at lige nu er vi ved at lave en audioguide ned på afstøbningsstillingen. Der laver vi en audioguide med tre spor. Vi laver et spor som handler om husets fortælling som er henvendt primært til førstegangsbrugere og primært voksne og turister. Så er der et spor som henvender sig til børn og så er der sådan et sansespor som henvender sig til den kreative klasse. Det spor som er lavet til førstegangsbesøgende og turistagtige typer som ofte er lidt ældre, der har vi valgt at sige at der laver vi et langt spor hvor man overhovedet ikke skal navigere på sin telefon. Man kan få en Ipad som man kan tage i ørerne eller man kan hente det på sin egen telefon. Det eneste man skal er at man skal gå ind på den rigtige adresse, sætte sine høretelefoner i, trykke play og så skal man gå rundt. Så har vi lavet sporet så man siger gå hen til trappen. Der er så musik der passer til. Vi har været helt nede at måle hvor mange sekunder det tager. Man skal ikke på noget tidspunkt røre ved sin telefon for at afspille noget, man skal ikke scanne noget man skal ikke gøre en skid. Fordi vores erfaring er f.eks. fra Asger Jorn udstillingen at den tidligere kernemålgruppe altså 45+ de vil helst røre så lidt som muligt overhovedet ved denne her. Hvis de overhovedet kan få det til at virke så vil de ikke slukke den igen.

I:[33:59] Hvorfor vil de ikke det?

M:[33:59] Fordi de kan ikke. De kan ikke navigere. Lige så snart den er slukket så ryger de af og så på og åh nej jeg kom ud af det nu er den gået hen og gået hen til forsiden hvad gør jeg så. Det er helt umuligt for dem. '

I:[34:08] Ok

M:[34:08] Men børnesporet, de er jo helt vant til at navigere. Da laver vi det sådan når du kommer herhen så trykker du så kan du høre den ting, så kan du rende rundt og så kan du gå hen til den næste og så kan du trykke igen. Fordi det kan de godt. Så på den måde er det helt ned til navigationsdetaljen at man er nødt til at have sin målgruppe for

øje. Hvor meget kan de navigere. I Asger Jorn kan vi se at det var stor succes fordi vores audioguide forholdt sig til de montre og bure der var i udstillingen som havde med hans bogværker og grafik at gøre. Så der satte vi også på med Ipad og høretelefoner hvor de kunne gå direkte hen og trykke og tage høretelefonerne på. Og det var meget nemmere for dem end at de skulle tage deres egne telefoner og selv gå ind på en adresse og gå hele udstillingen igennem. Så på den måde er der også lidt medievalg som man skal forholde sig til. Det er det man herinde kalder brugernes forudsætningsniveau. Både hvad ved de om det emne vi fortæller om inden vi går i gang. Hvor kan vi tillade os at begynde fortællingen og hvad er deres forudsætningsniveau sådan rent teknisk kunnen. Hvor meget kan de. Der må man sige at et barn er rigtig rigtig lav, hvad skal man sige, der er mange ting vores brugere ikke kan teknisk.

I:[35:21] Lige i forhold til det her, nu nævner du noget med lyd og så tænker jeg på museet som kontekst både hvad det er for en oplevelse man går ind til dem for at få. At det ofte er en social aktivitet, noget man gør med andre. Hvordan ser du det i forhold til at få en audioguide på.

M:[35:39] Det har været en diskussion. Dengang jeg begyndte var de sådan at audioguide det skal vi ikke producere. Det giver ingen mening. Nu er der kommet et skifte der hedder at alle er vilde med lyd. Lyd er blevet trendy og der er radiografer og alt muligt andet og vi har også afholdt noget af det og der faktisk også en del brugere der har efterspurgt det både fordi det er sådan lidt hipt, men jeg også at der er fordi at man har været vant til at det var ligesom den formidling man har haft på museerne. Hvis vi kigger mere på den angelsaksiske tradition så er de jo også vant til at gå alene på museum. Så der er rigtig mange turister der efterspørger det. Fordi de er vant til at gå alene og få en audio guide med rundt.

Så nu er vi begyndt at producere audioguides. Og vi laver en nu til ?. samlingen og til december skal jeg have produceret en til museet også. Når det så er sagt så er jeg meget opmærksom på at audioguides jo er noget du for dem meste hører for dig selv når du går rundt, men jeg kunne godt tænke mig at skabe en audioguide som også er sjov at gå rundt med sammen med andre. I hvert fald når det er til børn synes jeg at det er godt hvis der kommer et eller andet element af leg ind i det. Og det er også en af grundene til at det er smart at de kan stoppe op. Det jeg har sagt er at det producerer vi sammen med nogle unge kunstpiloter, som er unge frivillige. Jeg har sagt at man skal regne med at børn går rundt med en familie og så kan det være at de får lov til at høre det der spor. Det er ikke sikkert at deres forældre hører med og så kan det være smart at de kan stoppe og snakke med deres forældre og gøre et eller andet. Gå hen et andet sted og gøre noget nyt. I øvrigt kombinerer vi det med skattejagt hvor de kan vinde slik til sidst. Sådan at man ligesom på en eller anden måde kan skabe en social situation omkring den der audioguide. Det synes jeg kunne være fedt.

I:[37:17] Ok der er så også en hel oplevelse faktor omkring det hele med at de kan vinde noget slik.

M:[37:28] Ja det får noget slik til sidst når de er færdige med det hele. Det er sådan en skattejagt hvor de skal finde noget slik som så giver mening i forhold til de myter der er. Men jeg er meget opmærksom på at det måske lukker af for en social interaktion med andre idet du går og hører det. Men jeg vil sige at f.eks. ved Asger Jorn, der lavede vi også en audioguide og det var kun han filosofiske spor igennem samlingerne og der var nogle der syntes at det var vildt fedt. Fordi det forholdt sig ikke rigtig til hans malerier. Der var også nogle der syntes at det var meget mærkeligt hvorfor man skulle gå rundt gennem udstillingen og det var også sådan lidt som en radiomontage som du i princippet også godt kunne høre derhjemme. Som bare, i gåseøjne, handlede om Asger Jorn og hans politiske og filosofiske virke. Det var sådan lidt 50/50, der var nogle der var helt vilde med det og kunne gå rundt og få en helt anden oplevelse af Asger Jorn og der var nogle der synes at det var helt tåbeligt, hvorfor skulle de gå rundt der. Men der var også nogle som specifikt sagde i vores brugerundersøgelse, jeg opgav det og gik hjem og hørte det i stedet for- jeg bestemte mig for at gå hjem og høre den fordi kunne jeg sidde hjemme i ro og mag og høre det.

I:[38:28] Det må siges at være lidt en succes i forhold til at tage museet med ud.

M:[38:33] Ja det er rigtigt.

I:[38:34] Det har været så interessant det I har skabt her at man har lyst til at tage det med hjem.

M:[38:48] Ja det er rigtigt. Det skal jeg vænne mig til. Jeg har det sådan lidt ambivalent med det

I:[38:54] Hvordan i forhold til, nu talte vi jo lige om audioguide, fordi du selv kom ind på det. Der larmer lyden ind i ørerne det forstyrrer ikke nogen andre. I forhold til sådan nogle digitale installationer og teknologiske installationer som har noget lyd ud

M:[39:09] Vi er meget opmærksomme på det. For det første er vi utrolig opmærksomme på at man som bruger skal være helt klar på at er det her formidling eller er det et værk. Hvis du f.eks. tager What's Happening? og det er også en af grundene til at jeg synes at den er lidt uheldig at bruge som case. Der er vildt mange videoværker og eksperimenterende værker så der vil du opleve at formidlingen er meget medie skrabet. Der er ikke noget formidling fra andre medier, fordi man er i tvivl om hvorvidt det er et værk eller formidling. Og det må du aldrig være i tvivl om, og der er også derfor når jeg laver film med folk her er jeg meget opmærksom på at sige, du er ikke kunstner. Dig som kommer ind og laver formidling eller mig som laver formidling og en jeg har ansat nu til at lave formidling må ikke på den måde have kunstneriske ambitioner fordi vores ambition er at formidle den kunst som allerede er lavet. Og vise den, men vi skal ikke selv lave et kunstværk. Og den balancegang er ekstrem svær fordi du skal selvfølgelig stadig sørge for at det er en god fortælling og den har noget dramatologi og alt muligt andet. Men som bruger skal du være helt sikker på at det her er ikke Kirsten Justesen der har lavet det her. Det er en eller anden formidler der sidder på SMK og fortæller om Kirsten Justesen og videre bringer hendes budskab. Men du må ikke i det lave et nyt kunstværk og man kan også sige at hver gang jeg laver et eller andet formidlende tiltag her hvor der er nulevende kunstnere der er indover så er de jo også meget opmærksomme på at jeg ikke fortolker deres værk. Der var engang en gruppe af studerende der kom ind og lavede gyserfilm herinde med nogle værker og det blev ikke godkendt af kunstnere fordi de ville ikke have at deres værker kun skulle fortolkes i en gyser sammenhæng.

I:[40:47] Så er man også lidt bange for fortolkning i forbindelse med formidling og digital...

M:[40:51] Man må ikke fortolke. Vi må ikke fortolke. Det er lidt i tråd med den der at det er et bevinget væsen og ikke en engel. Du må ikke springe derhen hvor du fortæller andre at det er det her du skal se i det her værk. Det må du simpelthen ikke fortælle som fagforsker herinde. Du skal lave en fortælling der fortæller så meget som mulig om værket uden at fortolke det. Så der faktisk baseret, så man kan sige at hvis du har at gøre med en kunstner som selv har fortolket på det, så kan du bruge hans eller hendes ord og sørge for at der er det du får fortalt videre. Men rigtig mange kunstnere de siger jo jamen jeg stiller ikke op til interviews jeg gør ikke noget som helst fordi mit værk er en fortælling i sig selv og nu er det op til fri fortolkning for beskueren.

I:[41:30] Så jeg kunne godt bruge andres fortolkning af et værk. Ja det er det trick vi nogen gange gør, vi siger ok så tager vi en anden kunstner ind og siger Kørnens blik på det her og så må han jo sige hvad han vil. Vi må som fagpersoner ikke gøre det.

I:[41:44] Det skal være så objektivt som overhovedet muligt formidlingen.

M:[41:47] Ja så netop det der med man som du siger man kan lave tricket men det kan jo blive ret kedeligt meget hurtigt. Men ok så kan man sige at så tager jeg en interessant person og så er det hans eller hendes, lidt ligesom når avisen bringer et debatindlæg og så skriver at det ikke er udtryk for avisens holdning. Så kan de også få folk til at

sige alt muligt gejl som de aldrig selv kunne sige som avis. Det er det samme med os, altså hvis vi vil gejle og lave lidt gøgl så kan det ikke være os selv der siger det.

I:[42:14] Der ligger også noget i, du startede med at sige forskerens historie er det der ligesom er til grund for udstillingen. I den historie må der også ligge noget subjektivt at man kontekstualiserer et eller andet der sker nu.

M:[42:27] Ja ja, man kan jo ikke undgå at selvfølgelig er det et menneske der har siddet og gjort det. Men man skal altid kunne fakta checke det. Så hvis du f.eks. nu er der en.... Den der *What's Happening?* udstilling den er kommet til på baggrund af at vi har en forsker der hedder Birgit Anderberg som den i Danmark der ved mest om den periode. Og noget af det som hun har interesseret sig rigtig meget for det er også kvinderne i den periode. Så derfor ud over, derfor kommer det selvfølgelig meget frem i denne her udstilling. Men det gør det også kun fordi det rent faktisk har en stor betydning for den periode og det efterfølgende liv på kunstscenen. Hvis der nu kun havde været en kvinde på det tidspunkt som havde lavet et eller andet værk som hun tilfældigvis syntes var meget fedt, så kunne man ikke forsvare at sige at det er det som rigtig meget af udstillingen handler om. Det skal ligesom kunne forsvares sådan rent faktisk og kunsthistorisk.

I:[43:20] Jeg troede også at man godt kunne vælge og tage en indgang vinkel ud fra et interesseområde.

M:[43:27] Det kan man godt men du skal jo kunne forsvare det med din metodik. Du skal kunne sige... det kan du selvfølgelig godt og der er faktisk mere set i vores kobberstiksamlingen altså når vi laver nogle KKS udstillinger så siger man at det er præcis denne her vinkel jeg lægger på men så skal man gøre meget klart fra starten både i sin forskningsetik men også i sit anslag at det er det her vi vil nu. F.eks. den blomsterudstilling vi havde da var vinklen at vi vil gerne ændringen af verdenssynet i denne her periode gennem blomsterbilleder. Der kunne man også have valgt at sige at vi vil vælge farver eller vi vil vælge.... og det er jo helt klart en forsknings vinkel, men det skal man jo også gøre opmærksom på i starten for vi fortæller ikke hele historien om blomster billeder, vil fortæller hvordan kan man se at verdenssynet forandrer sig via blomster billederne. Og så er det det vi gør.

I:[44:17] Og så skal det også rent digitalt også formidles lige meget hvordan det formidles.

M:[44:19] Så er det den vinkel man så har på. Og så gør man det klart.

I:[44:24] Og så vælger man medier derudfra.

M:[44:26] Der kunne man sige i blomster syn. Det var jo en masse oliemalerier og akvareller med blomster. Hvad gør vi nu med det her. Det bliver formidlet på alle mulige måder. Hvor bruger vi digitale medier, I pads hvor man kunne gennemgå en lang blomsterbog og selv få lov til at bladre i bogen så man kunne se billederne og sådan noget. Vi lavede også sådan nogle poesibøger hvor vi interviewede alle mulige forskellige mennesker der på en eller anden måde havde en relation til blomster og dem interviewede vi via lyd og så fik vi dem til at lave et digt og en tegning. Så kunne man bladre og se et digt og en tegning og så kunne man trykke på en knap og høre det som lydbog. Så kunne de så fortælle en eller anden historie om blomster. Og så kunne man selv skrive sit poesi digt ind i bogen og skrive et navn og lave en tegning. Og det kan man sige at det er på en måde digitalt og på en måde ikke digitalt. Det er i hvert fald det digitale mindset at man får lov til at skrive og tegne selv og man kan høre noget lyd. Det kan man gøre og så havde vi også en film hvor vi interviewede nogle botanikere og hvor man så så hvordan de her botanikere havde været med til at hjælpe vores kunsthistorikere med at definere hvilke blomster der var blevet malet.

I:[45:44] Har I noget feedback? Kan du huske hvad feedback var på det?

M:[45:49] Ja da lavede vi også nogle undersøgelser. Poesibogen, der var nogle der følte sig forstyrret af at der kom lyd i rummet fordi man jo spillede lyden i selve rummet. Og der var nogle der ikke opdagede den fordi de lå henne i, ikke et skjul, men man skulle holde lidt godt øje for at de dem. Men dem der brugte dem syntes at det var vildt fedt. Dem der selv havde oplevelsen af at trykke, syntes at det var fedt. Og det var nogle rigtig søde, personlige fortællinger folk efterlod i de der bøger. Det syntes jeg var rigtig fedt.

I:[46:11] Ok. Jeg kan faktisk ikke selv huske dem fra den der udstilling.

M:[46:22] Nå du var inde at se den? Det var sådan nogle store grå nogle der lå på henne på nogle bænke i det sidste rum.

I:[46:31] Det kan godt være at det er forsvundet. Men jeg kan faktisk ikke huske det. Det er jo også en ting rent visuelt, hvor man lægger dem.

M:[46:36] Hvor meget får de lov til at fylde, det har vi også snakket om, hvor meget de må fylde. For rigtig mange, og sådan skal det også være, der er det vigtigste at folk oplever værket, og det andet er ligesom flødeskummet på lagkagen.

I:[46:50] Hvis der er sådan noget med lyd, så kan man ikke sætte det lige midt i det hele.

M:[46:55] Så skal man tænke over det. Så er det et greb man laver. Og hvorfor gør man så det.

I:[47:00] I forhold til digital kommunikation, digitale installationer i den bredeste forstand, hvad synes du at det kræver af jeres museum? Og museer generelt måske også? Altså både i forhold til økonomisk men også arbejdspraksis og specialister der måske skal ind over eller...

M:[47:14] Nå på den måde. Øh i... jamen det er et stort spørgsmål og det kommer selvfølgelig an på hvad ens ambitionsniveau er og hvor stor en instans man er og sådan noget. Og hvor ambitionen ligger. Ligger ambitionen i at vi kunne godt tænke os at man også formidler på digitale medier i ens udstilling eller ligger det i at vi vil have implementeret digital mindset på et museum. Der er milevid forskel fordi du kan godt sige, at vi kører et museum som vi plejer, vi ansætter en formidler som har fokus på det og så sørger vi for at få den formidler ind over vores udstillinger og det er rigtig fint. Det vil din bruger aldrig opleve. De ville ikke kunne mærke forskellen på det. Eller har du at du gerne vil ændre hele organisationen både deres arbejdsmetoder og det udtryk man har generelt. Så kræver det rigtig meget arbejde, rigtig mange penge og rigtig meget ændring af mindset og arbejdsgange. Der er også lige det jeg ville ind på før, som jeg ikke nåede at sige. Vi har forskellige udtryksformer. Der er selvfølgelig det med at vi laver udstillinger, men vil laver også SMK Fridays og foredragsrækker og børne værksteder og you name it. Vi laver alle mulige aktiviteter og det kan man sige at det er også et udtryk for at vi har implementeret digital mindset. At man siger verden er forandret og det er ikke kun via udstillinger vi udtrykker os og formidler budskaber ikke.

I:[48:45] Prøv at fortælle om SMK Fridays f.eks. i forhold til digital mindset.

M:[48:50] Ja det er f.eks. det at man kan sige at vi går i dialog med vores brugere. At vi laver art talks, vi laver DJ events, men med kunstnere og det jeg synes er så specielt med SMK Fridays er at vi tager det alvorligt det man siger. Det er ikke bare at komme ind og drikke en øl og så er det nogle meget fede lokaler og så kan du gå ud igen. Rent faktisk er det vigtigt for os. Det er indholdstung. Det er vigtigt for os at hvis der står en DJ så er det en DJ som også er billedkunstner eller på en eller anden måde har tilknytning til det vi laver. Det er vigtigt at det emne som er på dagsordenen... Det er intelligent fredagsbar. Det er ikke bare at komme ind og drikke en øl. Det faktisk et sted

hvor man siger du får lige præcis det som er vores kerneværdi, nemlig at kunst giver perspektiv. Og hvis man ikke havde den med i SMK Fridays, så ville jeg synes at det var noget crap. Men fordi man siger at det er indhold tungt, det forholder sig til det emne der er oppe, om det så er What's Happening eller ? eller hvad det kan være, så giver vi det bare på andre måder. Og så sørger vi for at sige at det er en måde vi kommer i dialog og lærer vores brugere at kende på og bliver klogere på vores brugere. Det er også meget det at når man går i dialog, det gør man fordi man gerne vil være klogere. På mennesket eller på det mennesket ved. Og det betyder også at når et museum går i dialog så er det også fordi museet selv gerne vil være klogere. Det er ikke kun at vi siger nå nu skal vi fortælle vores brugere alt det vi ved. Det er også at nu skal vi finde ud af hvad I ved. Så vi også kan blive klogere og forandre os som organisation. Det er nemlig det at man kan sige at et museum som blot ansætter en formidler til at sørge for at udstillingerne virker som om det også er digitale, så har man ikke et digitalt mindset. Fordi så har man ikke råd til at implementere den viden overfor brugerne og selv få den information. Og så tror jeg at man dør til sidst.

I:[50:32] Så der kræver også en organisationsændring at få det digitale mindset.

M:[50:37] Ja det kræver at man forandrer sig hele tiden og at der hele tiden sker noget nyt. F.eks. kan man sige jeg blev lige spurgt om forleden dag af nogle bibliotekarer omkring vores sociale mediestrategi. Man kan godt lægge en plan for hvilke nogle emner vi vil behandle det næste stykke tid på sociale medier, men vi er også nødt til at være åbne overfor at det kan være et helt andet emne der er rigtig vigtig i morgen og så skal man gøre noget ved det. Så på den måde kan man godt lægge en overordnet strategi men man kan være helt sikker på at det kommer til at forandre sig i løbet af dage for det meste.

I:[51:06] Ja. Nu ved jeg at vi har talt meget om området og nu stiller jeg et spørgsmål og her føler jeg at jeg gentager mig selv. Du siger at der skal ændres et mindset. Det digitale mindset det kræver en ændring af organisationen. I forhold til den autoritet museer har haft som formidlere og den måde indholdet, du talte meget om at det skal være tungt indholdet, den måde indhold bliver valgt, hvordan ser du så et skift, er der et skift, eller kan man kombinere det med at være en autoritet samtidig med at man også lytter til brugerne og laver sådan nogle events som SMK Fridays.

M:[51:51] Det synes jeg godt man kan hvis man netop siger at vi laver ikke bare en fredagsbar, men vi laver en intelligent fredagsbar. Vi siger ikke bare at vi går i dialog og så tager vi det ikke alvorligt. Det er det der med som vi siger i vores brand, vi vil være en indsigtfuld ven. Det skal være sådan at når man går i dialog med os så ved man at man får en intelligent sparringspartner. Derfor er det også vigtigt at det er de rigtige der udtaler sig om det rigtige at der er de rigtige ting vi vælger at pege på og gå i dialog om, og at der er nogle ting som vi siger at det indgår vi ikke i en dialog omkring. Fordi enten ved vi at det bliver ikke en brugbar dialog, vi kommer ikke til at tage noget med os, eller også så ved vi at det er ikke et emne som ligesom hører til hos os. Så man vælger også med omhu, hvilke dialoger man tager, fordi man netop siger at man respekterer at vi tager det alvorligt og hvis ikke vi kan gøre det, gør vi det ikke. Fordi vi vil bevare vores professionalisme i alt hvad vi gør. Og så synes jeg at så kan man sagtens bevare sin autoritet. Hvis man begynder at udtale sig hist og pist om alt muligt mærkeligt og man ikke rigtig har styr på det og man ikke tager brugerne alvorligt så underminerer man selvfølgelig sin egen status. Det er lidt ligesom at være politiker. Eller enhver anden person, altså. Sådan er det jo også med kloge professorer altså dem som hele tiden udtaler sig i medierne om alt muligt som de ikke har forstand på. De begynder også at miste deres troværdighed.

I:[53:12] Jeg er helt enig, men det kan måske være svært det der brugergenereret indhold. Nu nævnte du de der historier i forhold til blomsten og den udstilling. Der kan også være noget i at det er måske hyggeligt at lave og du syntes at det var nogle gode historier og det forestiller jeg mig også at det var, men er det interessant for de andre brugere?

M:[53:32] Det er jo altid det der er svært med brugerinddragelse. Der synes jeg at der kan man jo kuratere på flere forskellige måder. Om ikke andet skal du i hvert fald gøre klart at det her kommer fra en bruger som ikke er en SMK person. Det er en bruger udefra. Så kan folk jo selv vælge. Har jeg lyst til det eller har jeg ikke lyst til det. For det er jo også en stor del af det der ligger i digital mindset, at du ved at din bruger er browser. Og du skal give dem mulighed for hele tiden at vælge og springe. Så kan de jo selv vælge. Synes jeg at det her er interessant, eller synes jeg ikke at det er interessant. Har jeg lyst til at bidrage eller har jeg ikke lyst til at bidrage. Og så synes jeg som organisation, institution, autoritet eller andet kan du godt lægge en platform ud, til at brugerne kan gøre det, og sige at det er ikke valideret af og og det har ikke på den måde noget med os at gøre, men det har noget at gøre med emnet. Hvis det inspirerer til en dialog så er det fedt og i øvrigt så tager vi det alvorligt og kigger på det og gør noget ved det efterfølgende. Der synes jeg ikke at man mister noget. Jeg er helt enig for vi har snakket meget om det der med om man skulle have en guidet tur for alle mulig tilfældige mennesker. Og hvor rigtig mange af vores brugerundersøgelser viser at det er der ikke nogen der er interesseret i. De vil have nogle som har et syn på tingene som de ikke selv har. De vil have en intelligent sparringspartner og derfor er det vigtigt at vi vælger en som har noget at byde på i den sparring.

I:[54:53] Nu skal jeg lige prøve at komme igennem det sidste, for jeg ved godt at tiden er ved at løbe ud. Hvordan vil du sige, du må gerne udtale dig om en udstilling, men også gerne generelt, hvordan vil du sige at brugerne bruger teknologier her. Du sagde at der er en rimelig lav barre.

M:[55:09] Det er de ikke særlig gode til. Jeg er faktisk forundret over hvor sindssygt dårlige de er til at bruge devices, med mindre de er meget meget simple. Der skal være, vi har f.eks. lavet nogle digitale borde i de faste samlinger og vi er nødt til at lave indgangen om for de kan ikke finde ud af det hvis det ikke er præcis som alting plejer at være. Der skal meget meget lidt til før så kan de simpelthen ikke. Det skal være et tryk og så starter det. Alt det der med at de kan lege sig frem til det. Det er børn meget gode til. Men der er voksne altså ikke. De skal vide lige fra start hvordan de gør det.

I:[55:49] Det er altså en målgruppe ting.

M:[55:52] Det er selvfølgelig meget afhængig af ekstremer i den her målgruppe, hvad man kan og ikke kan. Og også hvad man er villig til og hvilken indgang man synes er sjov. Og det har ikke kun med alderen at gøre, der har også med ????? Vi bruger jo rigtig meget... Jeg er faktisk rigtig meget imod sådan nogle målgrupper, defineret af alder, det synes jeg er helt tåbeligt. Men nogle gange har det måske sine fordele. Vi bruger rigtig meget ham der John Forbes's målgrupper. Så det er mere ud fra den at man skal sådan vurdere hvor meget er hvor meget er de med på leg og hvor meget skal de have lige fra starten. Men altså man kan sige at vi synes jo allesammen at det er irriterende hvis vi skal bruge lang tid på instruktioner. Det gider jeg jo heller ikke selv.

I:[56:30] Nej så der er også noget i forhold til sådan at formidlingen af det skal være ret klar og det skal være...

M:[56:35] Du skal introduceres nemt til det og det er helt klart nemmest hvis formidlingstiltaget er tæt på det som skal formidles og at der ikke skal mere end et eller to tryk til at det kommer til at ske. Lige så snart at det er svært at finde, og for svært at navigere i så hopper folk fra.

I:[56:56] Det gør også noget for at man i sidste ende kan producere. Det var lidt det samme i forhold til hvilken feedback får du fra brugerne. Det er blandet i forhold til hvem der vil bruge ting. Børn er meget hvad kan man sige

M:[57:17] Børn er bare dygtigere til at navigere. På nogle måder er de dygtigere til at navigere, men de skal også have hjælp til at finde det og komme i gang, men ellers... Jeg vil sige overordnet får vi ret positiv feedback fra vores formidling deltagere generelt. Men det jo også fordi vi er en institution der har flere kræfter end mange andre

institutioner, så derfor er de også meget gennemarbejdet vores udstillinger og vores tiltag og sådan noget. Det vi får dårligst respons på, det er nogle tekniske udfordringer men det kan være alt fra at kunne sætte høretelefonerne i deres telefoner. Det er sådan helt nede i den meget lavpraktiske. Hvis ikke det lavpraktiske fungerer så er det utrolig generende for brugerne. Det ville jeg også synes at det var. Vi har haft problemer med vores internet og det er jo irriterende.

I:[58:04] Det kræver også af et museum at man sætter sig ind i at man har noget så basalt som en internetforbindelse.

M:[58:12] Ja, men det kan f.eks. være... i vores er det f.eks. at vi har et meget svagt wi-fi, inde i udstillingsområderne, og lige så snart der kører en bus forbi med wi-fi, så hopper brugernes mobiler over på den. Og det skaber alle mulige problemer, og så hopper de ud af siden og så kan de ikke finde tilbage igen. Sådan en helt simpel ting. Som derfor også gør at det f.eks. er nemmere at stille nogle Ipads op som er indstillet og som de bare skal trykke på. Men jeg vil sige at det vi får dårligst feedback på det er tekniske udfordringer.

I:[58:47] Hvad tænker du i forhold til specifikt jeres online univers, i forhold til interaktion og website for brugere.

M:[58:58] Der tænker jeg at der er plads til forbedringer og vi har også nogle ideer og vi skal have lavet et nyt website. Det bliver der nok meget for, som netop skal være mere brugerinddragende og mere i dialog. Så det er på trapperne. Men når det så er sagt, vil jeg også sige at dialogen foregår rigtig meget via facebook, twitter, instagram og sådan noget. Det skal man jo også huske at brugerne vil hellere i dialog på platform hvor de i forvejen er i dialog og af sig selv. Og det vil de hellere gøre end på vore website. Vi har heller ingen intentioner om at skabe noget nyt på den måde. Vi ved godt at vores er på andre steder end på vores eget site.

I:[59:36] Så sådan nogle ting som, nu har jeg læst nogle ting om de forskellige projekter I har og du nævnte også selv om ULK de her projekter for unge f.eks. hvor I egentlig gerne ville skabe et forum hvor man... Er det helt lagt til side?

M:[59:49] Der er stadigvæk et forum et ULK forum online, men de bruger også rigtig meget facebook i stedet for. Det tror jeg at vi skal, uden at jeg er social medie ekspert, at vi skal indstille os på at... Det er jo også derfor vi havde jo oprindeligt et projekt i 2008, der var der et projekt der hed mit SMK, og det blev aldrig gennemført, netop fordi de sociale medier begyndte at komme frem så man begyndte at rykke det over og så sige at vi holder fokus på at have en facebookside eller lave en masse initiativer med instagram brugere. Fordi det der med at skabe et helt nyt community på sit eget site det holder ikke rigtigt. Så kan man sige f.eks. ved ULK, der er det jo meget mere et socialt fysisk community, fordi de kommer herind hver onsdag og laver projekter sammen. Det er mere på den måde.

I:[01:00] Hvor mange er de?

M:[01:00] Jeg tror at det er 40 på det her semester.

I:[01:00] Men man kan sige at hvis det kommer herind fysisk bliver det så formidlet.

M:[01:00] Ja ja for så laver det alle mulige initiativer. For det første så har de deres facebookside hvor alle kan hooke op med dem. Og alle må jo komme de der onsdage. Og så er de med til at lave audioguide på ????. Det er med dem at jeg laver de der tre spor på audioguide. Det er også dem der har lavet metrohegnet, som jo hele København fik glæde af. Nu laver de et stikker rum på vesterbro. Så de laver alle mulige formidlingstiltag, som har et udgangspunkt i SMK. De har været på Roskilde Festival så de laver alle mulige tiltag for alle mennesker.



I:[01:01] Ok. Så det kommer ud over de døre der sidder...

M:[01:01] Ja men det er så bare en anden form. Det er mere dybdegående brugerinddragelse vi så laver og det er også en brugerinddragelse vi får ekstremt meget ud af, som museum fordi man så lærer en målgruppe at kende rigtig godt og man kan udarbejde nye tiltag med dem og lære af den process så der er det virkelig en dialog som batter.

I:[01:01] Vil du sige bare generelt at i mest bruger brugerinddragelse inden udstillingen mens udstillingen er der eller efter?

M:[01.02] Der har været mest tendens til at gøre det inden, fordi vi gerne vil have at det afspejler sig i det produkt der kommer ud. Så forsøger vi at evaluere.

I:[01:02] Er det så sådan inden at de er en del af selve designfasen eller er det en evaluering af en form for pilotprojekt som står næsten færdigt. Som I så kan rette lidt til.

M:[01:02] Ja vil kommer ikke sådan helt blankt og siger ok give me what you got. Det gør man ikke. Man har jo sådan en ide. Der har jo siddet en forsker i tre år så man kan ikke pille det hele fra hinanden. Man har sådan en nogenlunde ide men de kan sagtens hjælpe en på vej. Man kan jo godt være i tvivl. Jeg har jo de her tre veje jeg kunne gå med. Jeg skal lige have hjælp til, dem må man jo ikke sige, men jeg skal indgå i dialog omkring hvilken vej der er mest fordelagtig.

I:[01:02] Lige til allersidst, har du noget du synes at du skal bidrage med til denne her debat og måske et specifikt, det er noget af det jeg har prøvet at cirkle lidt omkring. Specifikt jeres processer herinde i forhold til hvordan teknologi er inddraget.

M:[01.03] Mit råd til alle museer ville være at det kom ind på ledelsesniveau. At man ser det digitale som et fagområde, som har ekstrem betydning for alle processer på et museum. Ikke kun det som brugerne møder, men også de arbejdsgange der er på et museum. Og derfor synes jeg at det er virkelig vigtigt at det er en del af ledelsesgruppens kompetence.

I:[01:03] Hvis nu I har et hjertebarn i ledelsesgruppen som det her skal vi begynde at gøre, ikke nødvendigvis digitalisering men noget andet, hvordan bliver det så sådan rent praktisk udført. Er det sådan at der er nogle piloter der ligesom står for...

*(Interviewet bliver afbrudt af en gruppe unge der kommer ind i lokalet. De skal bruge lokalet og derfor må vi gå ud. Mathilde foreslår at hvis jeg gerne vil høre noget om kuraterings processer og i det hele taget det rent praktiske vil hun vise mig et eksempel på et rum og et emne de lige har talt om. Hun invitere mig op i et lokale hvor der er tre store plancher med en masse tegninger, fotos og et bord i midten med kunstbøger. Jeg må ikke tage billeder men jeg må gerne forklare hvordan det ser ud og hun vil gerne fortælle mig om den process de lige har været igennem. Hun forklarer at dette er starten på en udstilling og at sådan arbejder de:)*

Part 2:

M:[00:00] Så har man en ide der hedder jeg vil gerne lave en udstilling der handler om intimiteter. Noget med at være intime. Den ide går han rundt med. Man forsker, hvordan er det kunsthistorisk med intimiteter. Han samler en masse billeder og siger at det er det her jeg gerne vil vise. Så klasker man alle de her billeder op o.s.v. Så siger han

til formidler. Jer ved at lave en udstilling om intimiteter, jeg har det her tema og jeg har fundet ud af at det handlede også om det og det. Det skete der og der o.s.v. Så kigger formidleren og siger hvordan kan jeg dele op. Hun tager alle de her bunker af billeder og begynder at inddele i temaer. Der er noget med det indre og ydre og noget med et tema og bum bum bum. Hvilken historie kan jeg fortælle med det. Så har du de her tre temaer og sidder vi sammen og kigger på det og er vi enige om det. Det er vigtigt at vi får dette værk med da det udtrykker lige det vi synes. Når de så har gjort det, så traditionelt set, så hooker de op med mig. Så tager de mig ind og siger de vil gerne fortælle det og det og vi vil gerne gøre det på nogenlunde de her måder. Har du nogle gode ideer, vi har selv tænkt på at vi kunne gøre det sådan og sådan. Vi vil måske gerne have en audio guide. Så siger jeg f.eks. jamen jeg tror ikke det er en god ide at f.eks. med en film f.eks. da det vil forstyrre, nu siger jeg bare et eller andet, da vi skal tæt på billederne. Det er nok godt at det bliver noget med lyd, for der har vi intimiteten og så går jeg tilbage og finder ud af hvordan kan jeg gøre dette. Jeg går måske tilbage til gruppen og siger vi kunne gøre det og det. Det kunne også være man kom ind og sagde, jeg synes det bedste er at det hele er taktilt, så vi skal have, alt hvad vi skal have at gøre med skal man kunne røre ved. Det skal være lavet med tæpper. Så det kommer an på hvilket budskab vi skal have formidlet. Så derfor kan du ikke sige hvornår vælger du et digitalt medie, vi vælger ikke at pålægge et digitalt medie, vi vælger at sige vi vil gerne fortælle det. og så vælger vi et medie efterfølgende. Men vi ved jo f.eks. der skal være et website. Og det skal formidles på sociale medier. Så de ligger ligesom en plan for hvordan vi gør det og det skal jo også ligge sig op af den fortælling som man generelt gerne vil gøre sig ik.

I:[02:05] Så det sker, og den del i ligesom ved er det, det sker i slutningen af.. når i har..

M:[02:15] Ja, det vil altid ske til sidst. Hvor hele fortællingen er på plads, hvor du ved præcis hvordan det skal gøres. Der er en kommunikationsafdeling der, der er en kommunikationsmedarbejder der er med inde i processen når kurator og formidler har fundet ud af hvad vi gerne vil fortælle, så kommer der en kommunikationsmedarbejder med, som siger okay, hvem tror jeg vi kan sælge det her budskab til, i princippet ik. Så ligger man en plan for det.

I:[02:36] Så der går man også ligesom ud fra at museumsrummet, det fysiske, det er der hvor historien foregår og så formidler vi historien, gennem noget digitalt, hvad det er der foregår i det fysiske rum?

M:[02:56] Hmm, jaaa, både og. Fordi der vil jo også være nogen gange, hvor de digitale tiltag er en del af formidlingen. Hvor det er der du får formidlingen. Den der, hele det filosofiske spor med Asger Jorn, det fik du kun hvis du tog audioguiden. Ellers får du den ikke og det kan du vælge at gøre derhjemme eller i udstillingen eller hvad du vil. Men der er nogle ting der kun bliver formidlet digitalt som godt kan være en bærende del af den der fortælling.

I:[03:20] Og de ting, det er fundet på allerede når i sidder herinde og eller forskeren sidder herinde og finder på en historie.

M:[03:30] Ja, det er ikke forskeren der finder på det, men det formidlerne finder på og siger okay hvis du vil fortælle det her, så egner den her fortælling sig til den her målgruppe så er det bedst at bruge det medie. Men man ville aldrig gå ind og sige, nå nu skal vi have noget digitalt på og det vil jeg også synes ville være helt absurd fordi jamen hvorfor det, der er ikke noget der gør det bedre ved at bruge en Ipad f.eks. det er jo ikke det der er målet. målet er jo at fortællingen når en målgruppe.

I:[03:59] Kommer der nogensinde, eller er der nogensinde, bruger i nogensinde konsulenter udefra der kommer og ligesom til nogen af de større udstillinger..

M:[04:06] Jamen f.eks. det er tit at der kommer en anden arkitekt på, vi har kun en arkitekt så hun kan jo ikke nå at lave det hele, så der er meget ofte en anden arkitekt på. Og mig og min makker skal f.eks. lave sådan en

konstruktionsrum til et Eckersberg udstilling der kommer snart og der er vi i dialog med en arkitekt/teater, set designer type som hjælper os med at konstruere det her rum.

I:[03:59] Så der kan godt nogen hentes eksterne konsulenter ind. også i forhold til digitalisering.

M:[04:30] Ja

I:[04:39] Jamen jeg tror med mindre du har noget..

M:[04:40] Jeg håber det er kommet igennem det her budskab med at man aldrig tager udgangspunkt i nå nu skal det også være digitale men at det kun er hvis det egner sig til det. Men det digitale mindset, altså brugerinddragelse, det skal være med fra starten. Det er det man skal tænke hele tiden med, men det kan sagtens være den her udstilling ender med slet ikke at bruge noget digitalt. Fordi det ikke passer til den fortælling vi gerne vil fortælle. Så det kan sagtens være, vi har udstillinger der ikke gør brug af noget digitalt og så er det fordi de ikke egner sig.

## Appendix 5 – Technology Frames

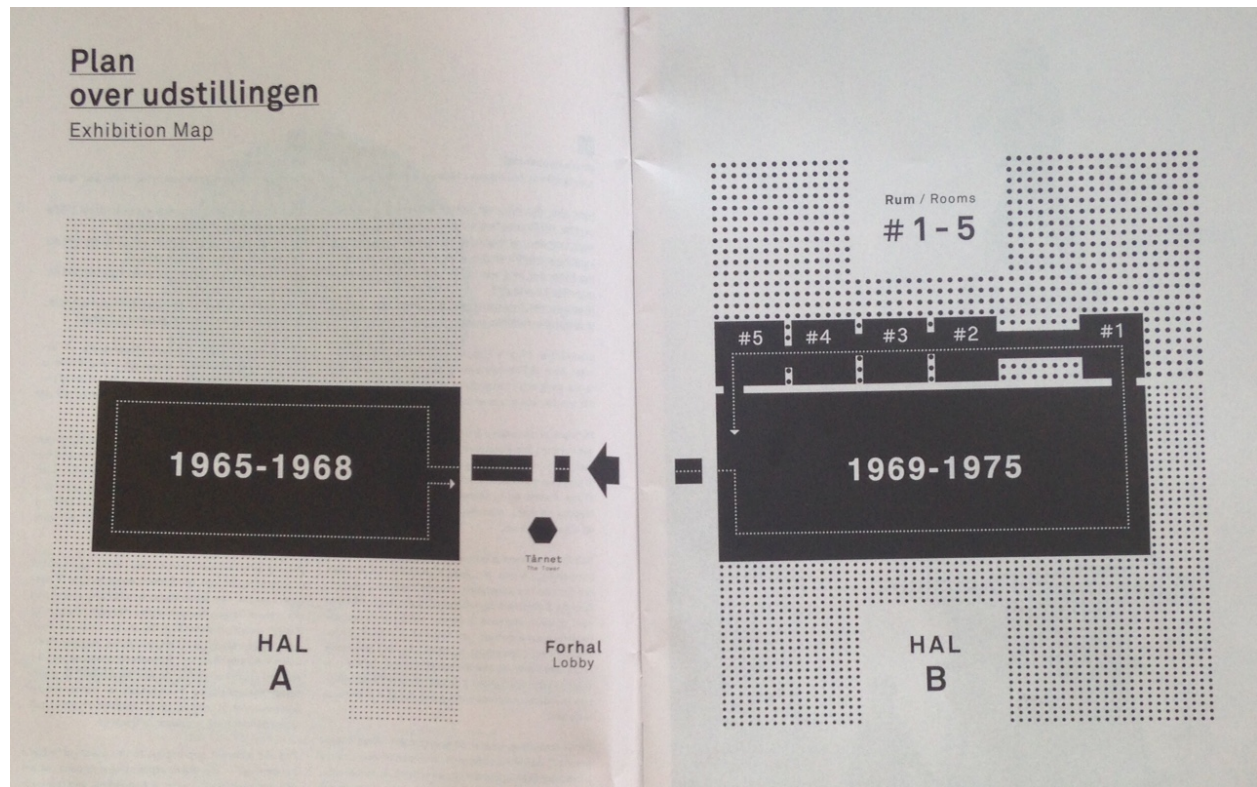
<i>Nature of Technology</i>		
<i>Mathilde</i>	<i>Merete</i>	<i>Users</i>
<i>A Digital mindset is integrated in all practices</i>	<i>A Digital mindset is integrated in all practices</i>	<i>Digital communication gives the museum a modern image</i>
<i>User Involvement is part of Digital communication</i>	<i>Digital communication can connect SMK with the user</i>	<i>The original artwork is important in exhibitions</i>
<i>Digital communication can facilitate dialogue</i>	<i>Digital communication can facilitate dialogue</i>	<i>Digital communication should add to the original artwork</i>
<i>Digital communication is chosen based on the narrative</i>	<i>Digital communication is a professional field</i>	<i>Digital communication can create a quick overview</i>
<i>Today Users want digital communication</i>	<i>Digital practice can give users a perspective on art</i>	<i>Digital Communication can be fun, exciting or boring</i>
<i>Digital communication can facilitate a social experience</i>	<i>Digital communication can facilitate a social experience</i>	<i>Digital communication require technological knowledge</i>
<i>Digital communication can contribute to research at SMK</i>	<i>Digital communication can contribute to efficient practice</i>	<i>Users do not associate social media with What's happening?</i>

<i>Technology Strategy</i>		
<i>Mathilde</i>	<i>Merete</i>	<i>Users</i>
<p><i>A Digital mindset should be integrated in the organisation</i></p> <p><i>Digital communication should give users a perspective on art, facilitate dialogue and give SMK knowledge of its users</i></p> <p><i>Digital Communication should facilitate accessibility</i></p> <p><i>Digital Communication should facilitate social experiences</i></p>	<p><i>A Digital mindset should be integrated in the organisation</i></p> <p><i>SMK should be the reference point of art through Digital communication</i></p> <p><i>Digital communication should enable reuse of data</i></p> <p><i>Digital Communication should facilitate accessibility and meet users where they are.</i></p>	<p><i>Digital communication can facilitate a good flow of the exhibition</i></p> <p><i>Digital communication should be fun and exciting</i></p> <p><i>Digital communication should facilitate variety</i></p>

<i>Technology in Use</i>		
<i>Mathilde</i>	<i>Merete</i>	<i>Users</i>
<p><i>The Digital mindset is applied in all units at SMK</i></p> <p><i>Technologies to facilitate Digital communication are always chosen based on the narrative for the physical space</i></p> <p><i>Digital communication must consider the different levels of knowledge users have of technology</i></p> <p><i>Digital technologies are used to share work at SMK</i></p>	<p><i>A project model is introduced to help integrate the digital practices at SMK</i></p> <p><i>Technologies to facilitate Digital communication are always chosen based on the narrative for the physical space</i></p> <p><i>There are go to people at SMK that have knowledge of various technologies, but no professionals</i></p> <p><i>Through dialogue facilitated by social media SMK have gain knowledge of their users</i></p>	<p><i>Digital communication can facilitate browsing</i></p> <p><i>Different technologies provides the user the ability to choose between modes of experiencing art</i></p> <p><i>Digital communication can provide a quick overview</i></p> <p><i>Digital communication can be used outside the museum</i></p>

## Appendix 6 - Observations<sup>1</sup>

Map of Exhibition:



Interview Guide - Contextual Inquiry.

1. Do you use technologies at What's Happening?
2. Why do you use technologies at the exhibition, what makes the technology interesting?
3. What do you believe the technologies add to the exhibition?

Number: Gender: Age:

Obs. 1 - Female - 49 yr.

The woman is in front of a small wooden table with two Ipad incorporated and a table with art books. What do you think about the display you are looking at? and the other digital ways of showing works of art here? I think the videos and so on work well, the sound is screened, so that it doesn't disturb the other guests, at the same time the I had some issues hearing the video over there (She points to a video installation). I like the format of these (She is in front of Ipad that are incorporated into a wooden table, showing a movie) the format is very intimate and fits the other books on display. Also the performance (The artwork in the Ipad she is referring to) fits well to the small screen, as it is quite

simple in the visual appearance. Depends on the content though, whether it fits on the small screen (Ipad). 2. I like flipping through an Ipad, but I don't know what it adds, maybe it could have been something else.

Obs. 2 - Male - 55 yr.

The man was approached after he had watched a film with headphones on. What do you think about the film and sitting here watching it? I like the film and I don't mind sitting here in the middle of everything. It's very quiet here so I can hear everything and the screen was large enough to see. What do you think about the display here (Ipad showing a movie and Ipad showing a picture) I don't mind it. I prefer to see the real artwork instead of a digital version. But its fine. Do you think technologies add anything to this exhibition? I don't know, maybe they give a more detailed story about the art? I like that I can sit down and watch videos for a while.

Obs. 3 - Mixed gender - Approximately from 16 to 21

A group of young people on a guided tour come into the Hall A, they are noisy and walk in and out of an installation of white wooden rectangles, that is not supposed to be touched (It is stated in the wall, do not touch) They gather around a woman who talks to them about the exhibition and how they feel about it.

Obs. 4 - Two females - 16 + 17 yr

Do you think you are allowed to walk in and out of those rectangles? God! We didn't think about that! Can we? We are allowed right? I don't know. How do like the exhibition and the different media? We like it, it's very international. It feels modern even though all the things are old. How do you like the way it is communicated? The videos? Yes and the rest of the digital media, Ipads, the work of art Bly billeder/ Lead pictures by Stig Brøgger in Hall B? I like some of the videos. I also like some of the videos, and the Ipad in the beginning of the exhibition. Why? well they are exciting and funny and we could watch the videos together. Yes! Do you think technologies add something to the exhibition? Yes (both), its more modern and you can decide whether you feel like looking at a picture or just watching a film.

Obs. 5 - Male - 19 yr

What do you think about the way the exhibitions is communicated? If you mean the text on the walls, videos and so on I like it. It is like most exhibitions I have seen. Videos, Ipads and that sort of thing. I haven't seen all the movies, they are too long and boring, but I have seen some. Do you think the digital communication adds something to the exhibition? Yes it adds a better flow, you can watch a video, look at a photo, you do not get bored.

Obs. 6 - Male - 65 yr - Attendant

I asked about the general use of the digital communication in the exhibition.

Most visitors use all the different options. I think almost everybody who sits down to watch a video, looks at it for while and then continues, most people don't look at all videos and don't watch the whole thing. I have noticed that many older people don't know that you can swipe the Ipad over there (Ipad in a wooden table) So I have asked if we can get some stickers that can explain how they work. Some

little arrows or some text, because I always have to go up and tell them to use it, if I don't, they don't use it. But if you do not have an Ipad at home, you may not know how to use it.

Obs. 7 - Male - 68 yr - Attendant

This Attendant overheard my questions in Observation 6 and was listening to the conversation. I asked him if he had any points to add. He said some older people had mentioned that the sound was not loud enough in the video's on display. But if the sound was louder than it is now, it would disturb the people looking at other artworks. When asked if the visitors are positive in regards to the different ways of communicating digitally, he says he never heard anybody complain, that sometimes people watch the videos, sometimes they don't.

Obs. 8 - Male and Female - 29 & 32 yr

In front of the artwork Blybilleder. An installation with mixed media. We don't know what to do, but the metal is beautiful, maybe if we are in front of the camera, we are filmed and then it shows a picture of us later. (she moves in front of the camera) Him: No this doesn't do anything. There is a picture of something, I think it's a kid. I don't understand it. Do you like it? Her: I like the metal, but I wish I knew what to do and how it worked. Him: Yes, I want to know how to do it too. 3. Her: It's entertaining, something different. I need an instruction on this one though

Obs. 9 Female with two males - 31 & 4 & 6 yr

Female take photos of the kids interacting with the artwork Bly billeder. The kids immediately get in front of the camera and pose. She photographs them. They look at the piece of lead where photos are projected. They laugh. The two boys run to some huge pillows laying on the floor and jump on top of them.

Obs. 10 - Male - 6 yr

When this boy sees the other boys, he jumps on to the pillows as well, with great force. (They laugh)

Obs. 11 - Female - 6 yr

Girl sitting in front of Video Screen alone, looking at video.

Obs. 12 - Female - 60 yr

Walking around Lead pictures, looking at the tape on the ground surrounding the installation. She is walking with her hands on her back and does not touch anything.

I ask what she is thinking.

She says she was just looking at the art and that it is beautiful.

3. I just walk around and look, I don't use the videos and such.

Obs. 13 - Male - 50 yr

Man is looking at Bly billeder. Not touching it, not reading the info sign on the wall.

When asked what he thinks about the art he says, he doesn't understand it. he wishes there would be a guide, how to use it. I ask about the other digital media used, and what he thinks. he says most of them are okay, something that has always been in the museums he goes to.



3. He like the variety of different technologies, he uses technologies sometime, but not always, depending on his mood.

Obs. 14 - Male - 28 yr

The Man was watching a video artwork, and I approached him right after. What do you think about the exhibition? I like it, It's really as much about women, as much as it is about what art can do and art from the sixties. I really like the Rooms in Hall B, where you can be inside an actual performance. I know it is not the real performance, but they have made the same beds and linen that they used in the original performance. There is also music and documentation that I find really fascinating, and then the movie about kitchen modalities. That is also really fun. Have you seen other exhibitions at the museum? I have seen all the permanent collections but I don't remember all of it. How do you like the digital communication here? I think it is ok. There's some Ipad's that you can look at, but I find the other works more interesting. Its more about the theme and how well the art is done. I know there's an Ipad room upstairs (Not in the Exhibition What's Happening) and I find it kind of odd, to look at oil paintings and then all of a sudden look at an Ipad, with the same or similar paintings, then I'd rather just look more at the paintings hung on the walls. Is there any good digital communication here at the museum? I like SMK fridays and the website. I am not a superuser or anything, i just like the feel of it. He explains that he does not use facebook much, why he has not followed SMK there. He didn't know about SMK on Instagram, but would follow them if he remembers.

3. He thinks technologies can be fun to use at a museum of they add something, if not he prefers the artwork itself.

Obs. 15 - Male - 50 yr

Man walks around, not engaging with the different videos or Ipad's. Looks at the large pictures on the walls. I ask him, if he is enjoying the exhibition and whether he has used any of the digital media. he says no, he is here with his wife, she is more interested in the videos. He just enjoys walking around the halls. 3. He doesn't know much about this kind of things.

Obs. 16 - 2 Females - 60 & 63 yr

Both looking at a video screen, after I ask if the like the video and if they like the exhibition. They say yes and explain how this was their childhood and youth and they remember some of it. They have no comments in regards to the digital communication. I try to ask about the Ipad's, but they say they just look at them and they don't have any opinions.

Obs. 17 - Female - 45 yr

I notice her by the Ipad's, she is looking at one of them, not touching it. I ask her if she knows you can swipe the screen and get another picture. She say she did know that but she just didn't think to do it or touch it. She has a day of and has been at SMK for many hours. I ask what she thinks about the museum and the digital communication? Digital communication and SMK? She likes the museum and says it is modern. When asked about the communication, she says that she has seen many new digital options here. She has only tried some of them. She mentions a film about an old exhibition about flowers that she thought was amazing.

3. it can provide an interesting story - an in depth story.

Obs. 18 - Male - 20 yr

Man is swiping through an Ipad. He has been watching some films as well. Not from beginning to end but here and there. He does not stay long (10 min) in the room (HALL A)

Obs. 19 - Female - 46

Watching a film. She explains when asked why she didn't stay, that it was too long to watch the whole thing. She was not able to concentrate. Maybe if she had been home, but not here at the museum. She like the exhibitions and the design of it. She knows some of the artworks, but like the way it is presented. She like the I pads, the videos and the work of art Bly Billeder.

What do you think digital communication adds to this exhibition, anything good or bad? It gives variety, something different from art, something sometimes easier to digest. Something light and pleasant.

Obs. 20 - Female - 35 yr

She explains, that she is here with her mom. She doesn't always like the videos at an exhibition, she thinks they are boring. She like how they are situated though. That they are not in a black room. She know SMK's website. She thinks its great, but has never used it. She doesn't use Facebook for looking at art, and she does not follow SMK at facebook or instagram, even though she could have on Instagram, she just didn't think about it.

2. I use the I pads to browse the artworks quicly.

3. An easy overview? or maybe a more modern feel, but books can be beautiful too.

Obs. 21 - Female - 25 yr

Woman is looking at Bly billeder. When I approach her, She tells me she likes the art work. she like digital communication at museums and artworks that involve technology. She studies Visual Communication and knows SMK well. She follows them on Facebook and has been to the website often. She hasn't seen the rest of the exhibition yet, so she doesn't know anything about the other part, but she likes the way the I pads are covered in wooden tables and how the movies have just two chairs, because it gives the viewer a chance to really take in the film without being disturbed.

3. She like different visual source, as it gets boring if everything is the same, that's what tech can do.

Obs. 22 - Female - 46 yr

Woman using an Ipad. She is swiping back and forth. She continues to a video, that is not connected to the Ipad and then back to the books placed next to the Ipad, then uses the Ipad first used.

Obs. 23 - Male - 27

Watching a Video in HALL B, room 5. I ask him what he thinks about the exhibition. He thinks it is great. He is not used to coming to museums but he likes the theme of the exhibition. I ask if he has used any of the I pads, he has not, but he has tried the Bly billeder, which he didn't how to handle. He

thought it was interesting anyways. What do you think about the museum, and the digital communication used here? He likes the modern feel of the museum and says it feels international.

1. what do you mean? I asked, Do you look at videos and ipads or neither? do you look at facebook, instagram? He just came to the museum, has seen a piece of the videos.
2. Because they are there i guess, i have not thought about it.
3. the modern feel the museum has - and it is just normal to have digital technologies now.

Obs. 24 - 2 Females - 66 & 68 yr

Two ladies sit in front of a video. They have been walking around in the museum, they talk to each other and look at pictures, videos and then art works again. They seem to be discussing almost all the art. I ask them if they are talking about the art. They say they are talking about the art and the decades the art is from. I ask them if they have tried the Ipads and they nod. They are well aware how to use them, but prefer talking and looking at the artworks on display on the walls or the videos. I ask them if they are at SMK often and they tell me that after one of them lost her husband, they come here often, and have cake and coffee at the cafe and enjoy the museum.

2. Digital communication is interesting, its different from just gawking at a painting
3. they add fun or I do not know. I think the digital communication adds something that is more modern than text on walls.

Obs. 25 - Female - 8 yr

The girls is in front of an artwork, that consist of a statue of pregnant women in plaster. I ask what she thinks about it. She doesn't reply. I ask if she likes the exhibition and she doesn't reply. She walks away. I see her looking at some other artworks on the wall with an older woman. They point at the wall and talk.

Obs. 26 - Male - Attendant - (Age not available)

I hear this attendant talk to another attendant about the old tv, that is part of the exhibition in the installation of Bly Billeder/ Lead pictures. He is saying how it makes a lot of noise and he has contacted a department to get some help, as he thinks it is disturbing for the visitors. He tells her that he and another attendant was unable to turn the TV on this morning and had to call the digital department and then they had shown him where to turn it on. It had been in the button of the tv under a panel and two buttons needed to be pressed, he says he would have never guessed this on his own, there was no way of knowing how to turn the tv on. The attendants are walking, why I can not hear anymore of their conversation.

Obs. 27 - Female - Attendant (Age not available)

I ask the attendant who was part of the conversation in observation 26, how she feels about technology in her work. I refer to the TV they were just talking about. She says it is no problem, if they have issues they can always get help and most of the time they don't need help at all. She likes working at SMK, there is always so many people working that problems are almost always fixed. I ask if there are any issue in regards to users and the digital communication. She says she doesn't remember any problems,

but not all of people at exhibitions use the videos, Ipads or other digital media found in this exhibition and the other rooms as well. I ask if the attendants use anything digital. She says they have radios and a communication system, where they can interact with other attendants. I ask how it works, she says it's normally fine. She doesn't know of any problems in relation to digital technology at the museum. She explains that sometimes the visitors don't use the medias available, but that she doesn't see that as an issue. Sometimes visitors will ask about digital artworks, because they don't understand them, and then the attendants explain about them. Visitors seem eager to use digital objects. When asked if she knows why, she explains that it is just different from walking around and looking at paintings or sculptures and maybe people like that. I ask if she is on Facebook, and she says yes, and that SMK is on Facebook too. She doesn't use it much, but she knows some visitors have discovered exhibitions on Facebook and sometimes they take photos and post them to Instagram or their own Facebook pages. Visitors are allowed to take photos at the museum, without flash, and she tells me a lot of people do, young or old.

Obs. 28 - Female & 2 males - 35, 8, 5 yr

We are here to see the exhibition, I am an artist and the boys like to come here as well she explains when I ask why they are here. Do you use any of the digital media here? Yes we use the Ipads and videos. I tell her that I saw them playing with Bly Billeder/Lead pictures and she says she didn't understand how it worked but that the boys like it. She enjoys looking at both the actual artworks but also the Ipads, as you can sometimes browse through the art faster and it gives a good overview and a nice addition to the rooms full of performance props and long videos. Her boys can not concentrate on the videos and they are mostly into the art works where you can do something or touch them. Like the big Pillows, Bly Billeder/Lead pictures. She can get tired and bored if she watches long video, so mostly she does not. I ask what kind of art she makes herself. She makes oil paintings and ceramics. She has made videos about her work process but nothing that is good enough for an exhibition. 3. create possibilities to communicate the art. ans a break for the brain, where you can listen or hear someone talk or engage with a work of art.

Obs. 29 - Female - 20 yr

Is looking at an Ipad incorporated in a table in HALL A, when I ask if she knows she can swipe the photo and see more photos. She says that she knows that you can swipe Ipads for more photos but she didn't think about it because there was no instructions and that she didn't think it was an Ipad, but just a small screen, mostly because it was in a table, just like the Ipad next to it, where a video of a performance is playing. 1. I use them all, just for a short time though. 2. I spent very little time with any digital communication. I like short and easy messages. 3. I prefer if it adds a quick overview or quick explanation.

Obs. 30 - Female - 22 yr

This woman is looking at an Ipad and some books in HALL A. I ask If she has seen any videos, she says yes and that she thought they were interesting, I ask if she likes videos in general at museums and she say that she normally likes photo art best, she feels she can relate to it and that it's easy to look at. I ask if its important that things are easy to look at in a museum and she says that it doesn't necessarily have to be easy, she just like the format. She explains that photos are just her preferred art but that in

this exhibition there are many other interesting pieces to look at. I ask if she likes digital communication in exhibitions like Ipads or videos or artworks or a technological sort. She says she doesn't mind it and it gives a good mix of experiences in this exhibition.