THE CHANGING ROLE OF THE MUSEUM IN SOCIETY

The Case of Denmark and Louisiana Museum of Modern Art's Traveling with Art Project

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TOPLUMDA MÜZENİN DEĞİŞEN ROLÜ

Danimarka ve Louisiana Modern Sanat Müzesi'nin Traveling with Art Projesi Örneği

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ÖZET

Bu tez, örnek bir çalışma üzerinden çağdaş müzelerin topluma karşı demokratik bir rol edinmesini incelemektedir. Bu örnek çalışma, Danimarka'da bulunan bir müzenin sanat projesi ve bu projenin ulusal bağlamını kapsamaktadır.

Tez araştırması yapılırken kalitatif metotlar kullanılmış olup, tezin bütünlüğü röportaj ve gözlemlerden edinilen kalitatif verilere dayanmaktadır. Tez araştırması süresince müze projesine kişisel olarak katılımda bulunularak gözlemler yapılmış, proje katılımcıları ve projeye katkıda bulunanlar ile röportajlar yapılmıştır.

Müze alanını ve sanatı, mülteci çocuklar için iyi ve yaratıcı deneyimler oluşturmak amacıyla kullanan söz konusu müzeyi inceleyerek, bu tez çalışması, çağdaş müzenin toplumda nasıl demokratik bir rol edinebileceğini göstermektedir.

Ulusal bağlamda ise, refah ilkesine dayanarak yapılan kültür politikalarının müze bağlamındaki sonuçlarını göstermektedir.

Bu tez çalışması, müzenin, kültür politikalarına paralel olarak demokratikleştiğini; ancak kültür politikalarından bağımsız olarak demokratik bir rol edindiği sonucuna varmıştır. Müze, edindiği bu rol ile demokratik bir eğitim alanı oluşturmaktadır.

ABSTRACT

This thesis is a single case study that examines the contemporary museum's approach to society in terms of adopting a democratic role. The case is a museum project in Denmark and its national context.

This thesis is based on qualitative methods, and it relies predominantly on qualitative data from interviews and observations. During the research, the museum project has been observed with personal participation, and participants and contributing groups have been interviewed.

By examining the project, which uses the museum's spatiality and art to generate creative processes for refugee and asylum seeking children, the thesis displays how a contemporary museum can adopt a democratic role in society.

By examining the national context, the thesis shows the outcomes of a welfare-based cultural policy in the museum context.

The thesis concludes that the museum actively takes a democratic role that is in line with but not dependent on the national cultural policy, and it concludes that the role taken by the museum can be understood as a democratic learning space.

TABLE OF CONTENTS

ÖZET i

ABSTRACT ii

TABLE OF CONTENTS iii

ACKNOWLEDGMENT iv

INTRODUCTION 1

READING GUIDE 4

1 RESEARCH METHODOLOGY 6
1.1 Research Approach and Strategy 6
1.2 Data Collection 7
1.3 Validity and Reliability Considerations 9

2 LITERATURE REVIEW 10
2.1 The Concept of Culture 10
2.2 Cultural Policy 13
2.3 Democratization of Culture and Cultural Democracy 16
2.4 Public Sphere, Museums and Democracy 18
2.5 Inclusion and Exclusion 24
2.6 The Transformation of the Museum 27
2.7 Summary of the Literature Review 31

3 ANALYTICAL FRAMEWORK 31

4 THE ROLE OF MUSEUMS IN DENMARK 33
4.1 Cultural Policy Developments from a Historical Perspective 33
4.2 The Concept of Culture and the Five Pillars of Danish Cultural Policy 38
4.3 The Danish Ministry of Culture 44
4.4 The Museums in Denmark 47
4.5 Summary of the Role of Museums in Denmark 53

5 LOUISIANA MUSEUM OF MODERN ART'S TRAVELING WITH ART PROJECT 54
5.1 Louisiana Museum of Modern Art 54
5.2 Traveling with Art 57
5.3 Summary of Louisiana Museum of Modern Art's Traveling with Art Project 64

6 DISCUSSION 65

7 CONCLUSION 70
7.1 Implications 71

BIBLIOGRAPHY 73
7.2 Works Cited 78
7.3 Images 82

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INTRODUCTION

In order to align with society's expectations and promote societal change, cultural management relies on an understanding of the role of cultural institutions in society. That is a central premise of this thesis.

Understanding the role of the museum in society becomes even more challenging because this role is changing (Falk & Dierking, 2002). Because of its important transformations throughout history, a proper understanding of the societal role of the contemporary museum should not neglect the historical context. The idea of the museum simply being a beautiful place to admire, a place that reflects the power of status quo or an exciting place where participation is not always possible is being abandoned. Today, museums are being perceived by the public as democratic, social places that are accessible and where social changes can occur and knowledge can be transformed and shared (Brændholt Lundgaard & Jensen, 2013; Bennet, 1995; Barret, 2011). Hence, museums are trying to adjust themselves according to the needs of society: they adopt different roles and define their missions accordingly. It is therefore important to understand the transformation of museums and the cultural policy in order to keep up with the expectations of society and create inclusive and dynamic museums.

Museums have existed for centuries but the transformation in museums is relatively new. The museum began to transform in terms of being public, educative and democratic approximately in the 18th century, and this transformation is still going on (Hooper-Greenhill, 1992; Bennet, 1995; Vergo, 1997). It is assumed that the transformation of the museum began in the 18th century and was strengthened with the birth of the bourgeois public sphere, which has a great influence on cultural institutions and changed certain social structures (Habermas, 1989; Duelund, 2010; Bennet, 1995). The bourgeois public sphere can be briefly explained as the idea of a meeting place similar to the agora that existed in the Ancient Greece, where the citizens can gather to speak for themselves, about culture, discuss politics and exchange ideas (Habermas, 1989).

With the transformation of museums that started in the 18th century, public museums started to become more common (Bennet, 1995). The Louvre and the British Museum opened their doors as public museums also in the 18th century (Vergo, 1997). In the 19th century the number of museums started to grow, education began to be a part of the museum practices (Hooper-Greenhill, 2006), and the museums that were publicly funded, were made available. The issues such as diversity, education and democracy, however, were not questioned until the 20th century (Barret, 2011). In the 20th century, in tandem with the increase in public museums, museums started to adopt more societal roles apart from being merely responsible for collecting and exhibiting artifacts (Falk & Dierking, 2002).

This thesis explores the democratic role of the museum in the case of a contemporary Danish museum project and the transformation of museums in the Danish context since World War II. Danish cultural policy builds on the Nordic Cultural Model, which has been recognized as a showcase for promoting a democratic role of cultural institutions; and the museum project at hand, Louisiana Museum of Modern Art's 'Traveling with Art' project, strikes me as a contemporary case of rethinking the democratic role of a museum.

The background of the thesis dates back to 2014 when I had the chance to be a part of a role-playing workshop titled Democratic Spaces[1]. The workshop was organized by Louisiana Museum of Modern Art and TATE Modern, in collaboration with Copenhagen's Open High School. The workshop was an experiment that used art to explore ideas around democracy through video and performance. It brought high school students, teachers, artists and art educators together, and I participated in the process with my three classmates, observed, intervened and completed our participation with an interview with the participant group and their class teacher.

The purpose of the workshop was to challenge students to create a society in which they could explore the fundaments of democracy by applying their individual and collective skills. The students chose a location

for the play, designed characters and invented a threat against their society: a virus. The participant group was in second grade and through the performance as they stated, they learned that democracy was not only about voting but also freedom of speech, equality and citizenship, they learned different types of democracy and how democracy can turn into a hierarchical authority (Bozan, Dalby, B. Mortensen, O. Skov , & Hansen, 2014). The workshop was held both in Louisiana, TATE Modern and in the classroom, generating a connection between museum, art and education. In our interviews, we observed the awakening of the participant groups towards democracy, museum, and a new appreciation of using the museum space for reflection and education. After this experience I decided to focus this thesis on the area of museum, democracy and cultural policy.

During my participation in the workshop, I experienced the dissemination of art and the use of museum space in an unconventional way. I was also quite astonished by the fact that a museum could transform into a political space, in which the questions about democracy, citizenship and so on can be argued by using art. Consequently, I decided to focus the thesis on a particular Louisiana Museum for Modern Art's art project, called 'Traveling with Art'.

The Traveling with Art project, which has been carried out by Louisiana Museum of Modern Art since 2006, has been collaborating with Red Cross Schools in Denmark with a special focus on refugee and asylum seeking children in Denmark. Since the project explores similar ideas about the democratic role of the museum as the enriching workshop mentioned above, and since it targets a marginalized group of society, I find great potential in using it as the case of this thesis.

The overall purpose of this thesis is to explore the role of the museum in creating a democratic space in society. I aim to provide an understanding of a contemporary museum's role in society and what a museum can do to take on a democratic role, understood in the context of the transformation of museums in Denmark since the World War II.

In conclusion, since cultural management depends on understanding the role of cultural institutions, such as museums, in society, and since this role has been undergoing and still undergoes important transformations, understanding the democratic role of a contemporary museum in its historical context becomes an important research issue. In order to explore this research issue, this thesis attempts to answer the following *research question:*

How can the contemporary museum adopt a democratic role in society?

In order to provide a comprehensive answer, the thesis approaches this research questions at three levels: 1) at the level of the literature, 2) at the level of the Danish national context and 3) at the level of the Traveling with Art project at Louisiana Museum of Modern Art. This structure is reflected in the following *sub-questions:*

- How does the literature approach the democratic role of museums?
- How has the role of museums in Denmark transformed over time?
- How does Louisiana Museum of Modern Art take a democratic role in its Traveling with Art project?

READING GUIDE

This thesis is built on seven chapters:

- The first chapter; the *Research Methodology* presents the research approach, data collection, and the methods that are used during data collection, interviews and codification of the data. The research methodology presents some of the exclusive reports and articles that are used in the thesis.
- The second chapter; the *Literature Review* presents the key theories and concepts and concludes on propositions for the construction of the analytical framework of the thesis. The literature review begins with the concepts of culture in order show the concepts of culture that are used in this thesis. Also, the public sphere theory, which

aims to establish a sound structure for the following theories and concepts that have influenced the development of museums, is elaborated. The public sphere is the key theory in order to understand and explain the ever-changing dynamics of social structures since the 18th century and the effects of these changes on democracy, the transformation of museums, inclusion in museum and cultural policy developments. This chapter is built on six sections, and expands from broad to narrow.

- The third chapter presents the *Analytical Framework* of this thesis. Analytical framework builds on the literature review and exhibits how the theory and concepts are interrelated and how they are applied to the case of this thesis.
- The fourth chapter is *The Role of Museums in Denmark*. This chapter is compounded of five essential sections, beginning with the cultural policy developments from a historical perspective that shed a light on today's cultural policy exercise and its effects on Danish museums today. The structure of the Ministry of Culture has been presented along with the crucial cultural policy principles. The chapter elaborates the national context of developments in relation to the museum. The chapter is finalized with the museums in Denmark and their rapid transformation since 1960s until today.
- The fifth chapter presents the case of Louisiana Museum of Modern Art and Traveling with Art project and participants' profiles. The data that has been collected via interviews, observations, readings and seminars, has been processed and used to describe the museum and the nature of Traveling with Art.
- The sixth chapter is the *Discussion*: a discussion of the case in light of the analytical framework. Discussion chapter argues the questions at the levels of literature, the national context and the museum project.
- The seventh chapter is the *Conclusion*, which briefly presents the findings of the thesis.

1 RESEARCH METHODOLOGY

Different issues underline data collection and analysis. Metaphorically speaking, the key issues can be depicted as different layers of a 'research onion', and peeling this onion reveals the methodological logic in the order from the outer layers to the core of the onion: philosophy of science, approach, strategies, choices, time horizons, techniques and procedures (Saunders et al, 2007). This section peels the research onion of the thesis, and it presents considerations about validity and reliability as well as strengths and limitations of the research design.

This thesis is loyal to the realist tradition of research philosophy. Realism may be understood as a compromise between the pure paradigms of positivism and constructivism. Positivism is the most conventional school of thought, with origins in natural sciences. It seeks to establish law-like generalizations, and its strength tends to relate to finding correlations between variables. As opposed to the positivist tradition, the constructivist tradition seeks to establish detailed, single interpretations. Positivism is associated with objectivism, which portrays that the researcher can study social entities in a reality that is external to the researcher. In contrast, constructivism is associated with subjectivism views reality as something that the research can only access as a social construction (Saunders et al, 2007). Since realism is more concerned with the concept of reality upon which we act (Easton, 2010), it makes embraces both objectivism and subjectivism. In other words, this thesis is concerned with unraveling a truth about 'how things work', or, more spefically, how the museum can be understood to take a certain role in society.

1.1 Research Approach and Strategy

In line with realism, the predominant research approach of this thesis is retroductive: it combines deductive and inductive logical reasoning. In this way, it suggests rather than tests hypothesized answers to the research question. Rather than starting from a blank page, the analysis is based on a sound conceptual framework (Sayer, 2000).

This thesis takes the form of a single qualitative case study. A case study can be defined as an empirical inquiry that investigates, in a systematic and dynamic way, a contemporary phenomenon, in this case a contemporary museum, outside the control of the researcher, into depth within its real-life context, accounting for complexity, and with the strength of offering deep and qualitative insights, which can involve interviews with people involved in a contemporary event. The case study design is especially relevant for how and why questions and when there is no control of events. (Yin, 2009). The case studied in this thesis is the Traveling with Art project at Louisiana Museum of Modern Art.

The research is based on a cross-sectional time horizon, which can be understood as a 'snapshot' of the situation. The historical context is important but not central. What is central is the project as a contemporary phenomenon, and the historical account serves to understand this

This thesis is based on qualitative methods. It calls for qualitative methods because the units of analysis can best be understood in qualitative terms. Qualitative methods are most appropriate for this piece of research because the aim is to unravel a structured way of thinking about the units of analysis, thus qualifying rather than quantifying their interplay.

1.2 Data Collection

The quantitative data of this thesis is mostly restricted to statistics on the museum and the participants, and it is mostly secondary data. The thesis relies predominantly on qualitative data from interviews and observations. The primary data of this thesis has been collected through semi-structured interviews and participant observations. The secondary qualitative data has mostly been collected through library research on museum development, the public sphere and democracy and cultural policy in Denmark in the wake of World War II.

A semi-structured approach to interviews has been used. The interviewees have been key staff from Red Cross and Louisiana. The interviewees from Red Cross represent Red Cross as well as the participants

in the project. The qualitative data emerging from the interviews have been codified. It has not been possible to interview the participants, funds or the Danish Cultural Agency. The first hand research reports and articles are obtained from Louisiana Museum of Modern Art.

The data collection includes these research reports and articles from Louisiana Museum of Modern Art:

- A research paper about the case and its outcomes that is conducted by Z.Whyte in collaboration with Louisiana Museum of Modern Art. *They will think I have gone to the moon!" Art as contact zone in a project for asylum-seeking minors in Denmark.* It is not yet published and confidential.
- An article written by Line A. Chayder in relation to the seminar about the case. *Kunstens mulighedsrum.* It is not published yet.
- An article written by Elizabeth Bodin about Louisiana Museum of Modern Art. *And the Beat Goes On… - Participation and Contagious Creativity at Louisiana.* It is an unpublished article.

In Denmark case, apart from the empirical data, mostly the publications, reports and evaluations of Danish Ministry of Culture and the Danish Agency of Culture are used. These reports and evaluations from the Ministry of Culture and the Danish Agency for Culture are:

- *Danish Cultural Policy Compendium Cultural Policies and Trends in Europe* report was used in order to reach the recent developments and suggestions.
- The new strategy Culture for all, *Strategy: Kultur for Alle - Kultur i hele landet.* was examined in order to reach the new suggestions about making the museums and culture more available.
- *The Museum Act* and the museum evaluation report - *Midtvejsrapport – i udredningsarbejdet om fremtidens museumslandskab-* were examined to compare the historic changes in the museum area in Denmark.
- The publications, *Museums Social Learning Spaces and Knowledge Producing Processes; Knowlegde, Democracy and Transformation*,

and *Danske museer i tal* are studied to understand the Ministry of Culture's and Danish Agency for Culture's aspirations about making the museum a more democratic space for learning and experiences. These publications provided the thesis most recent museum numbers, changes, visitors and survey results.

1.3 Validity and Reliability Considerations

The quality of a case study's research design can be judged in terms of its validity and reliability (Yin, 2009). Construct validity regards the validity of the operationalization of the theoretical constructs (ibid). In this case, the key theoretical constructs are pre-defined constructs, found in the literature, which have been applied to the data collection and analysis.

Internal validity regards the validity of causal links of the study (ibid). In this case, the analysis suggests rather than tests causal links between the museum and society, and the emphasis is on understanding the role of the museum rather than explaining cause-effects relationships. The analysis, and thus the suggestion of causal links, relies on the narratives of the interviewees as well as consistent and sound theoretical concepts that have both led to and made sense of these narratives.

External validity regards the generalizability of the findings beyond the case study. Tactics to test external validity includes replicating the findings in multiple cases or establishing analytical generalization from the single case study (ibid). In some cases, single case studies may be read and understood as paradigmatic cases, defined as "cases that highlight more general characteristics of the societies in question" (Flyvbjerg, 2004:427). In this case, the Traveling with Art project could highlight more general characteristics of the role of the museum in society.

Reliability can be understood as validity over time, and it relates to the documentation of procedures (Yin, 2009). In this thesis, the data collection is transparent and can be found in the appendices.

2 LITERATURE REVIEW

This chapter presents the literature review, which clarifies the key theories and concepts. It explores the democratic role of the museum from a theoretical perspective in order to provide a theoretical ground on which the democratic role of the museum can be explored empirically in the case study. The literature review is composed of six chapters and concludes with a brief summary.

- The section *The Concept of Culture* studies the different concepts of culture and their use of in this thesis.
- The section, *Cultural Policy,* reviews the interrelation between the concepts of culture and politics.
- The section *Democratization of Culture and Cultural Democracy* refers to the post-war evolution of cultural policies in Europe.
- The section *Public Sphere, Museums and Democracy* describes the public sphere and its relation to the museum and democracy.
- The section *Inclusion and Exclusion* enlightens the meanings of inclusion and exclusion in the museum context.
- The section *The Transformation of the Museum* focuses on the changing role of museums and the role of museums in educating the public, being inclusive and eventually the role of the contemporary museum.

2.1 The Concept of Culture

The notion of culture is a complex one and hard to confine in particular definitions, so is the notion of cultural policy. Particularly when the concept of culture is applied to cultural policy making, there is a strong need to describe the right meaning in order to apply it to the cultural policy.

According to Williams, the word culture is one of the most difficult and complicated words in the English language. Williams refers to the word culture as an "exceptionally complex term" (Willams, 1981:10) to point out the intricacy of it. The word culture, with its hitherto accepted aspects and its opulent meanings, keeps developing and changing

intermittently. As an example, in 1952, S. anthropologists, A.L. Kroeber and C. Kluckhohn cited 164 definitions of culture and many definitions have emerged since. Therefore it is safe to say that there is no standard definition of culture. However, there are different approaches to define culture to understand the meaning of it in a given context such in cultural policy making area.

Etymologically culture is a concept, which derived from nature, and the word itself stemming from Latin *colere* that had a range of meanings such as, to cultivate, inhabit, protect, and honor with worship (Eagleton, 2000). Before its transformation in the early 16th century, the term 'culture' was "a noun of process, the tending of something, basically animals and crops" (Williams, 1976/1985:87) and "by the extension the culture (active cultivation) of the human mind" (Williams, 1981:10). This definition of culture is described as being civilized and refers to the humanistic concept of enlightenment of culture.

Since the word culture has different meanings[2] in different stages, Williams points out that the word culture, as an abstract noun, indicates the outcomes of intellectual and creative endeavors; as an independent noun a way of life of the people, and as an independent and abstract noun describes "a general process of intellectual, spiritual and aesthetic development" (Willams, 1981:90). Williams additionally defines the concept of culture as "a realized signifying system" (Williams, 1976-1983: 91) in cultural studies and as material production in cultural anthropology and archaeology (Willams, 1981).

Some studies indicate that the word culture, related to people cultivation and training was used for the first time the Roman philosophers Cicero[3] and Horatius (Özlem, 2000). Cicero's interpretation of the word culture was cultural animi, "cultivation of the soul" (Hastrup, 2004:17). There are other scholars who indicate the abstract use of the word culture such as Abraham Moles who writes in his book, Sociodynamique de la Culture, "the concept of culture was introduced by philosophers for nearly two centuries ago, as the word culture was already present in a German

dictionary in 1793"[4] (Moles, 2012:17). From the 16th century onwards, the meaning of the word expanded enough to cover human development. Later on, the word transformed into "'the whole way of life' of a distinct people" (Willams, 1981:10).

Culture as a whole way of life represents society and it refers to *the sociological and anthropological concept of culture* that includes values, lifestyles and activities of people in their daily lives. Similar to this definition, the anthropologists Bates and Plog define culture as "a system of shared beliefs, values, customs, behaviors, and artifacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning" (Bates & Plog, 1976).

Based on Williams's definitions, Mulcahy (2006) indicates that if there is the cultivation of a field, there can be the cultivation of intellectual and aesthetic sensibilities and culture can refer to being sophisticated, educated, and cultivated, intellectual and simply "being the state of civilized." (Mulcahy, 2006). In this context, being the state of civilized through artistic creativity and cultivation; the concept of culture refers to *the humanistic concept of art and enlightenment of culture.*

McGuigan emphasises that 'culture as a way of life' democratizes the way we think about culture. It is because of the fact that the anthropological concept of culture includes the society with all aspects and it is not only concerned about artistic practices or education, cultivation. However, this concept it is too broad to clarify the important difference between what mainly is cultural and what is not in terms of artistic and societal. According to McGuigan, neither the humanistic concept of culture such as arts and civilization or the sociological and anthropological concept of culture such as culture as a way of life is sufficient to combine the culture and the policy. Besides that McGuigan asserts that "culture has always been political" (McGuigan, 2008:25) and cultural policy is about culture and power (McGuigan, 2004). He, therefore, suggests Williams' concept of culture as "realized signifying systems" (Williams, 1976-1983: 91) in order to be more

accurate in cultural policy making. The concept of culture as realized signifying systems relates to a social order, shared social meanings and "practices and institutions that make meaning" (McGuigan, 2008:24;Willams, 1981) and combines the concepts of culture and institutions thus can be applied to policy.

It can be understood that there is no particular definition of culture; nevertheless, there are different concepts of culture. These can be divided as a humanistic concept of being civilized and cultivated; as an anthropological and sociological concept of culture being as a way of life; as a political concept of culture being a realized signifying system. Culture as a broad concept can refer to intellectual, spiritual and aesthetic development also the practices and works of artistic and intellectual creativity (humanistic concept of art and enlightenment), and a particular way of life of people, of a group or community (anthropological concept of culture*)* (Williams, 1981).

The selected concept or concepts of culture in the making of cultural policies can affect the institution and social aspects of life both positively and negatively. Therefore, it is important use the definitions of culture that is defined in the cultural policy instead of addressing the definitions.
In this thesis culture is seen as artistic and aesthetic practices and productions, cultivation of mind and education, and as a way of life.
In order to be more precise, the principal concepts of culture that are applied to cultural policymaking in Denmark are

- *the humanistic concept of art and enlightenment*, and
- *the sociological and anthropological concept of culture* (Valtysson, Bohlbro, & Duelund, 2012).

2.2 Cultural Policy

Cultural policy can be explained as the political strategies of government to support and promote the arts and culture (Mulcahy, 2006), which is "bureaucratic rather than creative" (Miller & Yúdice, 2002:1)*,* and has the role of supporting the arts that is "considered best and, therefore, deserving

mass participation" (Duleund, 2003:13) such as literature, theatre, sculpture, drama and cinema (Duelund, 2003). "Cultural policy is; therefore, about the way in which governments and other stakeholders, e.g. the commercial culture industry, influence people to think the way they want them to" (Duelund, 2003:13).

Cultural policies can "shape and are shaped by intersubjective understandings" (Sing, 2010:9). They can influence civil society and play an important role in the dissemination of an ideology. As an example, nationalism is "cultural and intellectual" (Smith, 2010:2) other than being political, and can be built on "rules, rhythms and memories, endowing them with a recognizably nationalist political shape and directing them to familiar national goals" (Smith, 2010 p.3). Based on this view, the culture and nationalism can be considered as each other's mirror and there is strong link between culture and politics (Ahearne, 2009). Disseminating identity and nationalism through the arts and culture has the power to affect the feelings and "collective memories" (Sing, 2010:9).

Cultural policy can be divided as implicit and explicit, as introduced by Jeremy Ahearne (Ahearne, 2009), and cultural policy proper and display, as suggested by Raymond Williams in 1984 (McGuigan, 2004). Instead of using the words implicit and explicit, Jim McGuigan prefers display and proper when he refers to cultural policy's roles[5]. According to cultural policy display approach, the state intends to have impact on society through culture, because state, culture and power are interrelated. As McGuigan himselfs puts it, "the general purpose of cultural policy as display is to embellish the prevailing social order" (McGuigan, 2004:62). On the other hand, cultural policy proper approach is briefly about funding the arts and "to aid the democratic practices of art, culture and media" (McGuigan, 2004:63). Even though cultural policy implicit and explicit seems very close to cultural policy display and proper, they should not be superimposed (Ahearne, 2009).

Explicit cultural policy is identified as *cultural* by defining the culture as being artistic, educated, and cultivated, intellectual (Ahearne, 2009). So

to speak, explicit cultural policy covers the areas of art and culture, in this model; cultural policy is interested in funding of cultural institutions, cultural activities and project. Education through art, disseminating the art and culture, implementing regulations to have better standards, protecting the artists' rights are some of the goals of the explicit cultural policy. The concept of culture in this context is the humanistic concept art and enlightenment. Cultural policy explicit is transparent.

Implicit cultural policy on the other hand is about the culture that is a way of life and which can "shape cultural attitudes and habits over given territories" (Ahearne, 2009:141), which turns the cultural policy into a soft power (Ahearne, 2009). Implicit cultural policy uses the art and culture for implementing a shared culture, symbols, values and emotions that can cultivate and lead people to become fond of the necessities of nationalism, such as a shared language, a shared idea, a collective identity, unity and a territory.

Cultural policy implicit[6] in this sense can be thought as an effective instrument and can maintain the symbolic legitimacy and disseminate the thoughts and therefore, it can be claimed that cultural policies are vitally important for the governments (Ahearne, 2009)

However, the improper use of the cultural policy implicit can oppress the different groups in society and can create difficult situations such as the use of art and culture as power tools in the Nazi Germany and the Soviet Union and today's Republic of Turkey's use of culture under the presidency of the Justice and Development Party *(AKP)*. To be precise, under the presidency of AKP many important buildings and monuments were either demolished in order to rebuild or attempted to demolish, forests were cut down and cutting-edge buildings replaced in those areas damaging the historic tissue of the city. One of those historic buildings is Atatürk Culture Center, which is located on Taksim Square, was attempted to be demolished with the reason that the city needed a new cultural center with a "symbolic value and exquisite beauty that we can be proud of" (Ada-Ince, 2009:197). The targeting of Atatürk Cultural Center can be defined as a suitable 'mind

shift' policy of the AKP, because Atatürk Culture Center is a symbol for the Kemalist ideology (Aksoy, 2009).
This view is very contrasting to the democracy concept that is introduced in this thesis to point out the importance of the public sphere and public discourse that is liberated from the religion and the ruler.

Implicit cultural policy implementations do not necessarily have to be negative. As indicated in the Concept of Culture section previously, culture as a way of life makes the cultural policy more democratic for it acknowledges the fact that there are diverse beliefs, shared values and lifestyles.

2.3 Democratization of Culture and Cultural Democracy

Cultural policy is one of the most powerful means that affect society, lifestyles and cultural institutions and it has been modified continuously. After the World War II the European democracies started a search for a new cultural policy strategy with the purpose of *democratization of culture* (Langsted, 1990). The reason why the World War II was a turning point in the development of cultural policy in Europe was the severe results of the authoritarian use of art and culture, which can be referred as the use of implicit cultural policy. Both in the Nazi Germany and the Soviet Union, the art and culture were utilized as power tools and the unpleasant consequences of government interference were followed by (Duelund, 1995). Therefore, a new method to separate art and culture from the state was essential in the process of building a welfare state and this requirement led to the idea of democratization of culture.

The idea of democratization of culture has its roots derived from the aim of cultural policy being a part of the welfare policy and art and culture being a democratic right and publicly supported (Vestheim, 2012). In order to form welfare-based culture policy, cultural institutions should be built, financed and has subsidized admission so that all citizens can benefit the experience of knowledge and inspiration regardless their social and economic status, race, religion or gender. Moreover, a welfare-base cultural

policy should "be based on the idea that art should be for all" (Duelund, 2009:132). According to the democratization of culture approach, cultural policies should be concentrated on access to culture and cultural services in terms of participation of every social groups, every citizen regardless where they lived (Pyykkönen, Simanainen, & Sok, 2009). Accordingly, the new cultural policy strategy; democratization of culture began with facilitating more public access to cultural institutions and events, e.g., by placing art in public spaces and lowering the ticket price (Langsted, 1990).

The aspiration behind the democratization of culture was the dissemination of art and culture and making them more available for everyone and not only for the bourgeois; the culture needed to be for the lower classes as well (Jong, 2009). However, this new strategy did not last long since democratization of culture aimed for dissemination of national culture and making the values of national culture accessible for everyone, which caused cultural minorities "an institutionalized lack of respect for their cultures and values" (Pyykkönen, Simanainen, & Sok, 2009:16). Consequently, a new approach, cultural democracy, based on cultural pluralism was adopted along with the decentralization of cultural policy (Langsted, 1990).

Cultural democracy is built on the democratization of culture strategy. Cultural democracy, on the contrary to democratization of culture, aims to give access to culture and include people by acknowledging the diversity and different cultural needs. Cultural democracy is an important part of the welfare discourse today and regarded as the main policy instrument of the sociological rationale[7], of which purpose is to liberate citizens in their choice of cultural activity (Johannisson, 2009). In the cultural democracy approach, the anthropological concept of culture is applied to cultural policy. Culture, in the anthropological concept, is seen as a way of life, instead of only concentrating on aesthetic standards (Pyykkönen, Simanainen, & Sok, 2009). Therefore, it allows diverse group of people to participate in cultural activities (Johannisson, 2009). From this perspective cultural policy endeavors to provide the citizens with possibilities of

participating in cultural activities as they prefer instead of "being the (passive) recipients of professional artistic activities" (Johannisson, 2009:179). When the of cultural democracy is employed as an instrument of the cultural policy, cultural policy is required to concentrate on the cultural needs of people. Creating equal cultural rights for all the citizens in society regardless the area they live in and dissemination and establishment of decentralized libraries, theatres, music houses and other cultural institution can be considered as some of the essentials of cultural policy (Duelund, 1995).

Ahponen (2009) describes democratization as from above whereas cultural democracy as from below. "Democratization from above includes ideological aspects in the production, and maintaining cultural values such as creativity, talent, or self-expression" while "the cultural democracy "from below" is cultural expression of the individual self" (Ahponen, 2009:89). Nevertheless, the cultural democracy approach would not have been developed had the democratization of culture have never been applied to the cultural policy. As an ongoing process, both the democratization of culture and cultural democracy proceeds to influence the existing cultural policy and hence the museum.

2.4 Public Sphere, Museums and Democracy

The concept of the public sphere (Habermas, 1989) has influenced various phenomena in society such as power structures, perception of citizens, democracy, and cultural policy developments. In this thesis, the public sphere is an important concept for understanding cultural policy developments, democracy and museums.

Cultural policy developments, which are about the politics of culture as much as public debate, have been influenced by the emergence of a public sphere. The public sphere is a key concept in democratic thinking (Biesta, 2011). The public sphere has especially influenced the concept of democracy in terms of the public sphere's aimed deliberation and participation (Harvey, 2006) and its impact on certain power structures. In

the 19th century, the public sphere started to play a central role in the development of museums by influencing the concepts of democracy and cultural policy and transforming cultural institutions into public spaces. The public sphere is therefore a central concept in this thesis.

Habermas, who introduced the concept of the public sphere in his work[8], *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* in 1962, concentrated on the rise of the bourgeois public sphere, which emerged with the development of a liberal bourgeois society in the 18th century. Habermas refers to the public sphere as "a realm of our social life in which something approaching public opinion can be formed. Access is guaranteed to all citizens" (Habermas, 1974:49). By this statement, Habermas makes it very clear that the public sphere is separated from the political sphere, stating that citizens in the public sphere do not represent any political institution. In the public sphere, citizens behave as a public, communicate freely and express their ideas.

Different types of public spheres can be found in the literature. *The representative public sphere* can be described as the sphere that is composed of the elite such as the rulers, the rich and the Church. As the name indicates, it is not inclusive of all. *The semi-elitist public sphere* differs from the elitist public sphere by being dependent on the external political support to ensure its legitimacy (Melve, 2007). The last one is *the plural public sphere*, which is the bourgeois public sphere and is elaborated in this chapter.

A public sphere can merely be described as a meeting place similar to the agora of Ancient Greece, in which citizens used to gather, talk about culture, their ideas and interests and discuss politics (Habermas, 1989). The existence of the public sphere is dependent on the individual, public opinion and public space. In the 18th century, when the bourgeois public sphere emerged, the French salons, the English coffee houses and "*the Tischgesellschaften"* (Habermas, 1989:30 and, the so-called table societies in German were the typical institutions and meeting places where the actions of exchanging ideas, discussing politics, talking about culture and

other daily issues took place.

With the emergence of a bourgeois society in the 18th century, a new cultural scene was born that was based on the idea of enlightenment and rationality, which freed the individuals from the imperativeness of power. Art and culture acquiring their modern meanings, which are released from the reproduction of social life, also dates back to the 18th century (Habermas , 1989). The advent of the market economy and new mass distribution possibilities such as printing liberated art and culture from the authority of religion and the ruler and allowed the bourgeois public sphere to emerge (Duelund 2010). The bourgeois public sphere was influential on the progress and dissemination of cultural institutions.

The bourgeois public sphere was composed of ordinary people who were private individuals, not part of the ruling class (Habermas, 1974). Hence, the bourgeois public sphere was quite different from the representative public sphere where the existing public sphere was associated with the ruler. In the representative public sphere, the rulers would represent their power "before the people, instead of for the people" (Habermas, 1974:51). In contrast, being liberated from authority and power, the bourgeois public sphere was unbiased in terms of including people regardless of their social status (Melve, 2007). In the bourgeois public sphere, participation was the basic idea opposed to the representative public sphere. The bourgeois public sphere created social participation and the foundation of the public sphere was the experience of the private citizens (Duelund, 2010).

The development of a bourgeois public sphere ensured an independent dialogue and cultivation[9] in terms of culture being based on the public's own experiences, and art and culture would be means to express and disseminate the individual's experiences and views (Hansen & Duelund, 1994). Since the bourgeois public sphere was based on the experiences of the private citizens, its emergence changed the social space of museum (Bennet, 1995). The newly emerged market economy and the public sphere released the production of symbolic goods from the patronage of the

feudalism of the representative public sphere in which the status quo, the wealthy families or the Church had the power in the production and dissemination of the symbolic artifacts to validate their power (Duleund, 2003; 2009). Cultural institutions were now "based on reason and rational experiences" (Duelund, 2010:27) of the individuals rather than on religion. About the separation of cultural institutions and the representative public sphere, Duelund (2003) states that for the establishment of a secular cultural education and in order to build a cultural and political democracy within a modern society, the liberation of the individual was imperative and the liberal democracy maintained this liberal culture "as a human right" (Duelund, 2003, p. 17). Following to these changes, a new field prevailed in which the dissemination of the symbolic goods were "governed by a free market economy" (Duelund, 2009:120) instead of the ruler or the Church.

The public sphere was now being used for private arrangements. Funded cultural institutions such as museums, music halls, theaters and so on had become platforms for the public discussions. Based on the enlightenment thinking, the idea was to provide cultural, social and political education for every citizen in the new liberal democracies (Duelund, 2009). Art and culture were no longer representing the feudal domination of the representative public sphere. Eventually, art and culture started to become part of society (ibid). Cultural institutions, which were associated with the public sphere, had been separated from the high cultural praxis, adopting a social and political culture, and eventually museums would become a part the public sphere as cultural platforms where the public debates could occur (Bennet, 1995).

Above, the effects of the public sphere on the cultural institutions, people and power structures have been introduced. The essence of the bourgeois public sphere has been discussed as the idea of a democratic society with free citizens who are not subject to a hierarchical social structure but active participants in the public space. The emergence of a public sphere has certainly had significant effects on cultural institutions with regard to being democratic and accessible foundations.

The transformation of cultural institutions and their role in society is ongoing, like democracy itself. Gert Biesta (Biesta, 2011-3) asserts that democracy should be considered as an ongoing and never-ending experiment, a learning process that transforms people, and he claims that better democracy will create better civic learning, since the civic learning depends on citizens' experiences and their engagement in democratic experiences too. Public sphere[10] is considered inevitable for democracy (Biesta, 2011-3). According to Biesta (2011-1; 2011-2), democracy brings about better civic learning. In order to create better democracy and civic learning, public spaces should be maintained because democracy and civic learning can occur in public spaces (Biesta, 2011-3). In order to create better citizens, better democracy is necessary and creating better citizens is possible only by creating new public spaces, where the experiment of democracy can be conducted (Biesta, 2011-3). Museums, as well as other cultural institutions are perfect candidates to be public spaces, where the democracy can be conducted provided that they are open to diverse publics. Therefore, it can be argued that cultural institutions, including museums, should be accessible to public and public discourse (Biesta, 2011-3).

Chantal Mouffe uses the term 'public space' as a similar concept to the 'public sphere'; when it comes to the concept of democracy. However, her approach is different than the Habermasian approach. Differing from the Habermas' public sphere, Chantal Moueffe advocates the impossibility of a consensus without exclusion; hence the public sphere aims a consensus. Mouffe (2008, Biesta, 2011-2) as a consequence, suggests an agonistic model. According to agonistic model, public spaces are where confrontations can take place, they are plural and as a result, more inclusive and open to different ideas. The public space that is suggested by Mouffe is a battleground without the possibility of consensus (Mouffe, 2008:5; Biesta, 2011). As a result of this view, Mouffe criticizes the deliberative democracy model, which is a part of the public sphere. Deliberative democracy model sees power as something that needs to be erased. Mouffe (2008,1999) argues that democracy is a thoroughly political project and draws attention

to the necessity of acknowledging the dimension of power, because democracy is neither natural nor rational, and it is a political project (Biesta, 2011; Mouffle, 1999). Due to that reason, it cannot be inclusive of everything and everyone (Biesta, 2011), because democracy is about accepting the legitimacy of the other rather than disregarding the differences for reaching a consensus (Sandahl, 2012). Mouffe advocates the idea that "when we accept that every consensus exists as a temporary result of a provisional hegemony, as a stabilization of power and that always entails some form of exclusion, we can begin to envisage the nature of a democratic public sphere in a different way" (Mouffe, 1999:756). A multicultural and democratic society needs a more inclusive public sphere because such society "cannot consist exclusively in a single, comprehensive public sphere" (Fraser, 1990, p: 66). Thus, it is vital to envisage an alternative to the existing democratic approach in order to strengthen the democracy that is crucial for a vibrant society and to revive the democratic public sphere (Tønder et al 2005).

The rationality of this view derives from the idea that perceives the public sphere as a realm in which the citizens can engage in a collective deliberation that aims for a consensus (Parkinson, 2012), and in such sphere it is not possible to include everyone, without excluding someone. Due to this reason, a few political theorists who consider the public sphere as "a metaphor that refers to the myriad ways in which citizens separated in time and space can participate in collective deliberation, decision-making, and action" (Parkinson, 2012: 6) and therefore are substituting the public sphere for the public space from time to time. Public spaces are important sites for public engagements.

In this thesis, the public sphere is theorized in order to understand the democratic role of the museum and the developments of museums since the 18th century and cultural policy. The thesis does not take up the traditional normative public sphere discussion of the politics of democracy concerned with consensus (Habermas, 1989) versus confrontation (Mouffe, 1999). However, this thesis approaches museums as institutions operating in the

public sphere and contributing to discussions about the public sphere through their public activities. These discussions may center on inclusion or exclusion of "others" from museum representations and space, democratic and equal participation to museum programs.

2.5 Inclusion and Exclusion

The concepts of social inclusion and exclusion are two sides of the same coin referring to the state or process of inclusion of people in society or exclusion of people from society.

According to Dodd and Sandell (2001), it is not new that museums and galleries have become socially committed. Actually, several museums have been "seeking to reach the widest possible audiences, to involve communities and engage them in decision-making processes and, above all, to consider the social impact of doing so" (Sandell & Dodd, 2001:4). Yet, the social inclusion and exclusion have been part of the museum discourse for decades[11], emerging for the first time in the 1970s' France (Fleming & Pal, 2011). Museums have remained quite socially exclusively (Barret, 2011). Despite the prevailing perception of museums as being indispensable for cultivation of people and for their virtuous and intellectual development (Greenwood, 1888), e.g., museums were not always accessible for women or lower social classes (Bennet, 1995).

Initially, social inclusion and exclusion have referred to material poverty and low living standards. Today, the concepts have become more holistic. Unlike the perspective on poverty as material deprivation, social exclusion is concerned with several dimensions of exclusion, referring to the economic, political, social and cultural systems that provide for "the social integration of a person in society″ (Fleming & Pal, 2001, Walker, A. C. (ed.) 1997:9).

Fleming & Pal (2001) introduce the main features of social exclusion as the interdependency between different dimensions of social exclusion. According to this approach, the poor educational success is the cause of a low salary in life, while the bad health conditions would result from bad

housing. Additionally, Fleming and Pal (2001) continue by stating, "for example, unemployment or low pay may, in time, lead to political, social or cultural exclusion. It is this complex network of interactions between different aspects of exclusion that enables museums and galleries to play a part in creating a more inclusive society" (Fleming & Pal, 2001:12).
Since the exclusion depends on the economic, political social, and cultural dimensions, the museum can thus contribute to social inclusion and/or exclusion, taking a socially inclusive and/or exclusive role in society (Fleming & Pal, 2011),

> "The museum might be seen as validating, endorsing, and thereby encouraging exclusionary practices and processes within the political, social and economic dimensions. Hence, the museum that fails to tell the story of minority groups, not only denies access to its services for that group but also exacerbates their position of exclusion by broadcasting an exclusive image reinforcing the prejudice and discriminatory practices of museum users and the wider society" (Sandell, 1998:408).

At the same time, since inclusion and exclusion are two sides of the same coin, if museums can exclude people, it follows that they can also include people (Sandell, 1998). The inclusive museum is the museum that strives to open itself and make itself relevant for a new public through new activities (Sandell, 1998: Fleming & Pal, 2001), for instance by "representing histories and culture of minority groups" (Sandell, 1998:411). By doing so, museum can identify "the many barriers that exist to deny access (cultural, financial, emotional, physical and intellectual and so on) and to identify ways of overcoming these" (Fleming & Pal 2001:12). Hence, the museum can have a vital role in both contributing to the cultural inclusion as well as social inclusion while promoting the equal access, participation and democratization (Sandell, 1998:410).

The perspective of social inclusion and exclusion can be associated to Biesta's (2011-3) notion of democracy and the public sphere. The rise of the public sphere has positive impacts on the empowerment of democracy,

which leads to a better civic learning and better citizenship. Like Fleming and Pal's argument, there is a strong association between various dimensions of exclusion. Should a citizen be excluded from one system, such as economic or social, it may lead to the exclusion from another system such as political and cultural. By being locked out of these systems, an individual or a group can experience the disadvantage throughout their lives.

In the conventional sense, museums can inspire, educate, expand horizons, inform and promote creativity. Yet, in the unconventional sense, they can give people more confidence, encourage communities to take care better of each other, challenge stereotypes and tackle intolerance (Sandell & Dodd, 2001). Museums, in order to be socially inclusive, do not have to compromise their standards or become a tool for government (Fleming & Pal, 2001). They have the potential to make changes through education and cultural inclusion (Sandell, 1998).

In conclusion, the museum can contribute both to exclusion and inclusion by expanding its practices and opening itself to new audience. Each museum must consider what they can offer in relation to social inclusion, in their own individual way. By doing so, it is possible that museums can achieve an anticipated social-cultural inclusion. In order to become more democratic, it is necessary that museums transform their practices, agendas and visions. Yet every museum has a different method to deliver the expected and needed support to society. For instance, for some museums inclusion means to adopt new approaches to transform into a democratic museum, while other museums prolong their opening hours, reduce admission fees[12] and reach out to social institutions (Fleming & Pal, 2001).

All museums and galleries have a social responsibility and the potential to have a positive impact on the people they engage (Sandell & Dodd, 2001), by engaging their audiences, using a holistic approach and opening up for new audiences. Based on this interpretation, this thesis

proposes that the museum can take a democratic role in society by practicing social inclusion.

2.6 The Transformation of the Museum

The museum as a living organism that changes and renews itself according to the circumstances and needs has not always been what it has become today. Its long journey from being a private collection to publicly appealed cultural institution, the museum has been constantly renewing its structure and modus operandi in order to adapt to changing economic, social and political contexts (Hooper-Greenhill, 2006).

According to Bennet (1995), modern museums are shaped in the late 18th and early 19th centuries, and like other high culture institutions, they were related to the government with the purpose of educating and transforming people. In accordance with this assumption, museums were indispensible for the civilization and sophistication of people and to produce "a better economy of cultural power" (Bennet, 1995:23). Before the 18th century museums were often perceived as "collections of valued objects [that] formed a part of the cultural accessories of power in contexts in which it was the organization and transmission of power within and between ruling strata rather than the display of power before the populace that was the point at issue" (Bennet, 1995:27). Although museums are considered to be "man-made institutions in the service of men" (Anderson, 2004:45) and likewise, Barret (2011) argues that museums are democratic institutions for people and of people, museums have not always been perceived as being for people. Moreover, they were recognized to be exclusive since their audience was very limited (Barret, 2011).

Museums such as the British Museum and the Louvre Museum as public institutions that are "publicly funded, publicly accessible" date back only to the 18th century (Vergo, 1997:1). The collections of wealthy and influential families such as Medici's in Florence started to be open for the public in the 18th century too[13]. Before the public museums prevailed,

museums used to be private collections that were shared with limited group of people who would be chosen by the collectors (Falk & Dierking, 2002).

In the 18th century, when the arguments were raised in public discourses of the bourgeois public sphere (Barret, 2011) about the museum's character and its audience profile, the transformation of museums began slowly along with the other cultural institutions. It is indicated in the section *Public Sphere, Museums and Democracy,* when the representative publicness that used to display the power and the hegemony of the Church or the King began to descend and the top down process of the representative public sphere descended too (Duelund, 2003). This progress had positive impact on museums together with other cultural institutions and contributed their expansion, and art and culture's liberal production and dissemination.

During the 18th and 19th centuries, the idea was to utilize museum spaces to cultivate and educate people, hence museum educators[14] have become responsible for organizing and providing educational workshops, managing exhibition development and so forth[15] (Hooper-Greenhill, 2006). Based on this fact, it can be understood that the relationship between education and the role of the museum in educating the population has a long history although the transformation is continuous.

Being responsive to the paradigm shifts, cultural institutions and so the museums' structures and purposes have transformed throughout the time according to social, political and economic conditions. During the second half of the 19th century, despite the idea of having independent cultural institutions, similar to the idea of art being independent, cultural institutions were under the control of the government (Duelund, 2009). The prevailing of the European nation states in the 19th century (Anderson, 2006) was one of the reasons that cultural institutions and the arts became important during the nation-building era[16] (Duelund, 2009). At that time, cultural institutions were mostly being controlled by politicians, and they were used for social purposes such as integration, for disseminating the national identity and status (Duelund, 2009). On the other hand, the arts and culture were considered political tools and on the other, they were claimed to be free

from the state and autonomous. This situation continued during the 20th century, and the argument was about making the arts and culture autonomous, but also regarding them as the foundation of democracy and resources for the individuals (Duelund, 2009).

In the mid-19th century, the museum had become important part of the industrialization and colonial processes, and disseminated the socioeconomic and technological transformations to their audiences (Barret, 2011). The 19th century was also the time when the number of museums started to grow due to the "technological progress and ideas about civilized societies" (Barret, 2011:78) and "the role of the "modern museum" at this time was caught up with the new experience of being public" (Barret, 2011:3). The term public can be used in various ways. It can both describe the institution itself together with the culture and management it represents and the people, whether or not they visit the museum (Barret, 2011). Public in the museum context is considered as "a generalized body of people: an audience, a represented community or certain non-visitor interest groups" (Barret, 2011:1) and this definition is applied in order to refer to museums as democratic and accessible institutions.

The concept of education was being scrutinized in the 19th century in addition to the museum transformation. Education, which used generally to mean to deliver the concrete information to those "whose task was to absorb as much as possible" (Hooper-Greenhill, 2006:xi), was being re-considered in the 19th and in 20th centuries. The museum educators were also given new responsibilities for various actions in relation to the shift in the concept of education. The most important changes have occurred especially in the last few decades when the museum has taken a significant shift to transform.

In the 21st century having good practices for democratic a purposes have become important tasks for museums (Hopper-Greenhill, 2006). Based on the democratic principles, today's public museums struggle to be appealing to diverse classes by representing diversity, and endeavors to "engage new communities and respond to the locality or nation which they are situated" (Barret, 2011:3). Museums nowadays are considered to be

"social learning spaces for knowledge producing processes" (Brændholt Lundgaard & Jensen, 2013:5) that are more engaging with their public through various experience-based and creative activities. The new museum is seen as a co-creative platform for development that is more inclusive (Dubin, 2011; Brændholt Lundgaard & Jensen, 2013), leaving the conventional educational role of the museum, which used to focus on only specific groups such as "schoolchildren or adult groups" (Hooper-Greenhill, 2006:3).

Museums have been transforming into more audience-oriented, socially responsible, idea-driven, progressive, more democratic and co-creative platforms (Dubin, 2011; Hooper-Greenhill, 2006). One of the significant educational methods that focus on learning in museums is the critical museum pedagogy, which develops its techniques, practices and policies in order to provide a greater quality in education and in the democratization of the museum (Hooper-Greenhill, 2006). With the transformation of the museum, the concept of education is going under transformation as well and draws attention to crucial issues such as cultural awareness, social intelligence, and communication competences (Brændholt Lundgaard & Jensen, 2013). The new museum focuses on learning through experiences in the museum because it is considered that the learning is not only based on facts but also feelings and experiences[17].

Today, museums are described by International Council of Museum to be non-profit institutions that are in the service of society and society's development, accessible to the public that disseminate knowledge and aim for education and intrinsic values that clearly reflects the difference between the former and the new museum. This definition makes the museum democratic and educative institutions. However, it is hard to make a statement about all the museums because the museum development is closely related to each country's particular exercise of culture, cultural policy and social developments.

2.7 Summary of the Literature Review

This review of the existing literature has presented the key theories and concepts to study the democratic role of the museum. In brief, the review has found that research on the democratic role of the museum can especially benefit from the following perspectives: the public sphere, democracy, social inclusion, democratization of culture, cultural democracy, cultural policy and the concept of culture.

Exploring the question of how the literature approaches the democratic role of the museum, the review derives the propositions that the museum can take a democratic role by offering a public sphere and space, being socially inclusive, practicing democratization of culture and practicing cultural democracy.

This chapter has elaborated on the concept of culture in detail, showing that several definitions exist, suggesting that culture should be carefully defined in each context. Culture can be understood as a humanistic concept of being civilized and cultivated, an anthropological and sociological concept, as a way of life, and a political concept being realized systems.

It has been found that culture as an anthropological and sociological contributes to cultural democracy while the humanistic concept of culture is about the art and cultivation. The application of both of these concepts can create a harmonious and democratic cultural policy and can affect the cultural institutions.

3 ANALYTICAL FRAMEWORK

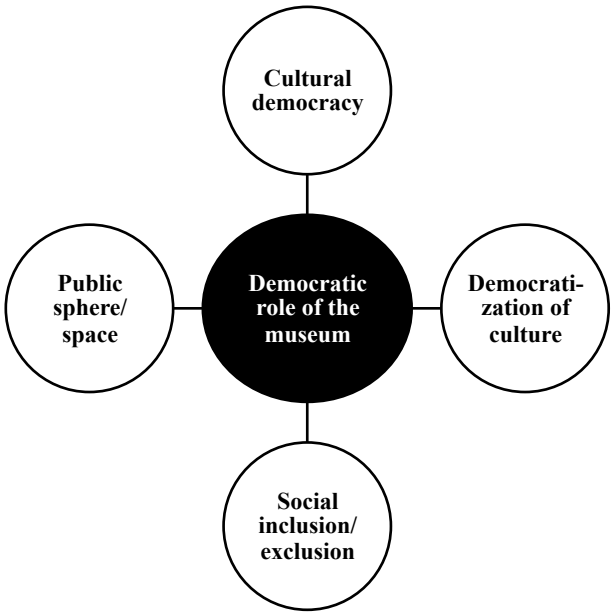
This chapter presents the analytical framework of the thesis. It is based on a sound conceptual framework, drawing on the literature review, in order to operationalize the overall theoretical construct, which is the democratic role of the museum.

The construct of the democratic role has been deconstructed in terms of the following key concepts that make up a democratic role. The museum can take a democratic role by:

- offering a public sphere and space.
- being socially inclusive across economic, political, social and cultural systems of participation in society.
- practicing democratization of culture, an expression of including people in the consumption of culture.
- practicing cultural democracy, an expression of including people in the consumption as well as production of culture in line with their individual needs for impression and expression.

The structure of this relationship is presented in *Chart 1.* The concepts are interrelated and can tend to overlap, since cultural democracy can be said to build on and expand democratization of culture, since democratization of culture and cultural democracy can to some extent be understood as part of social inclusion or exclusion in the cultural system of participation, and since all this is to be understood in relation to the public sphere and space provided, or not provided, by the museum.

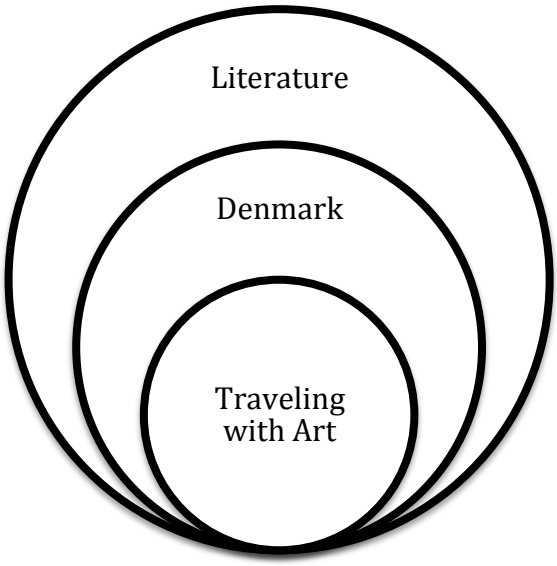
Chart 1.



Being true to the premise of the thesis, the democratic role of the contemporary museum should be understood in its national and historical contexts. At *Chart 2* presents the relationship between literature, the transformation of museums in the Danish context and the Traveling with

Art project at Louisiana Museum of Modern Art. The thesis sets out to provide a comprehensive answer to the research question at these three interrelated levels, as a progress from the abstract to the more concrete.

Chart 2.



4 THE ROLE OF MUSEUMS IN DENMARK

Public policies and political structures of a nation demonstrate "the historical experiences and the value systems that have characterized its societal development" (Duelund, 2001:40). In order to understand how and why the Danish museums are perceived as democratic cultural institutions in Denmark, it is essential to examine cultural policy shifts in Denmark in the last century and the use of culture as a concept.

This chapter explores the transformations in the role of museums as cultural institutions in public sphere in Denmark, with an emphasis on cultural policy developments from a historical perspective. The concept of culture in Danish cultural policy, followed by the art funding models and the five pillars of the Danish cultural policy are examined closely.

4.1 Cultural Policy Developments from a Historical Perspective

In European cultural history, various forms of patronage can be found, such as the Church, the Aristocracy, the Royal Courts, the Bourgeois society, the

state, private ownership and other forms of private patronage. Art funding has been in the hands of these changing types of patronage, and, over the course of history, art funding has been changing hands. The relationship between the authorities and the dissemination and support of art and culture dates back to the Medieval Ages (Valtysson, Bohlbro, & Duelund, 2012).

In Denmark, in 1536, the Danish Royal Family took over the responsibility of culture from the Church. With the establishment of the Royal Academy of Fine Arts in 1754, a royal arts policy included support for individual artists through the Danish Royal Foundation (*Fonden ad usus Publicus*), which was formed in 1765 with a view to supporting royal officials and the cultural and socio-economic tasks (Ministry of Culture, 2011). The fund, which was repealed in 1842, was especially important through its contribution to the cultural, literary and scientific purposes, for example to colleges, libraries and collections, and through its travel allowances to include scientists, writers, artists and musicians (Ministry of Culture, 2011).

In Denmark, the Constitution of 1849 was the advent of Danish democracy, a liberal political democracy based on national ideas (Duelund, 2001; Valtysson, Bohlbro, & Duelund, 2012). At this stage, the responsibility for culture was passed on to the state from the Court. The new responsible was the Ministry for Church and Education, also called the ”Cultus Minestry”. (Valtysson, Bohlbro, & Duelund, 2012). This shift meant that artists were to be supported through budget allocations, state support was granted to important cultural institutions and the control of various cultural institutions such as the Academy of Fine Arts and the Royal Theatre (Valtysson, Bohlbro, & Duelund, 2012) (Valtysson, Bohlbro, & Duelund, 2012). In the constitution of the Danish cultural policy, different political and cultural movements along with political parties played important roles, which would later influence the current cultural policy.

Grundvigianism was one the movements that influenced the culture and society and emerged after 1864. It was inspired by N.F.S Grundvig, who was quite influential in the development of Danish cultural, political

and social life (Denmarks Historien). Grundtvig believed that it was possible to govern a modern national state by using art and culture as means and "conceptualized national identity and Danishness in ethnic and religious terms" (Duelund, 2009:122). Although the cultural policy was based on Enlightenment and liberal universalism, due the nationalistic middle class, emerging bourgeois sphere and Grundvigianism, in the 19th century Danish cultural policy took a nationalistic turn making the which was also due to the loss of Norway to Sweden 1814 and in the loss of Schleswig-Holstein in 1864 (Duelund, 2009).

The Danish Labor Movement started in the 1872 and lasted until 1940 and was in contrast to Grundvigianism in terms of cultural and social approach. The Danish Labor Movement, which adopted an international approach, was not based on patriotism but international solidarity in the establishment of social welfare, cultural and political influence. It would later develop a new understanding of nationalism and internationalism. According to this approach, internationalism and nationalism were complementary.

The Cultural Radical Movement, too, dates back to the 1870s. Cultural radicalism was an intellectual movement withfocus on the universal ideas such as freedom of individual citizens and enlightenment (Valtysson, Bohlbro, & Duelund, 2012; Duelund, 2001). According to Duelund (2001, 2003) Cultural Radical Movement can be regarded as the first attempt to create a public sphere in Denmark and played an important role in the making of the Danish cultural policy after the World War II.

> "The formation of a cultural public sphere in terms of the classical idea of modern European liberalism (Habermas 1989) was part of this political and cultural battle, where the experiences of each individual citizen were manifested in art's various forms. The Cultural Radical movement was the first modern attempt to implement the vision of a rational-intellectual, public sphere in Denmark" (Duelund, 2001: 39).

A bourgeois public sphere emerged in Denmark where the arts and cultural policies used to have the role of validating the legitimacy of the monarch and "the hierarchical basis of society in the representative public sphere" (Duelund, 2003:437). The new bourgeois culture was being composed of merchants and civil servant classes in Copenhagen and in contrast to the elitist culture under the control of the absolute monarch. The new bourgeois culture was less cosmopolitan (Duelund, 2009). Moreover, they argued for a national cultural policy (Valtysson, Bohlbro, & Duelund, 2012). In spite of the fact that a cultural public sphere was born in Denmark relatively late compared to other European countries, it played a significant role in the development of the welfare-based cultural polices in Denmark in the wake of World War II.

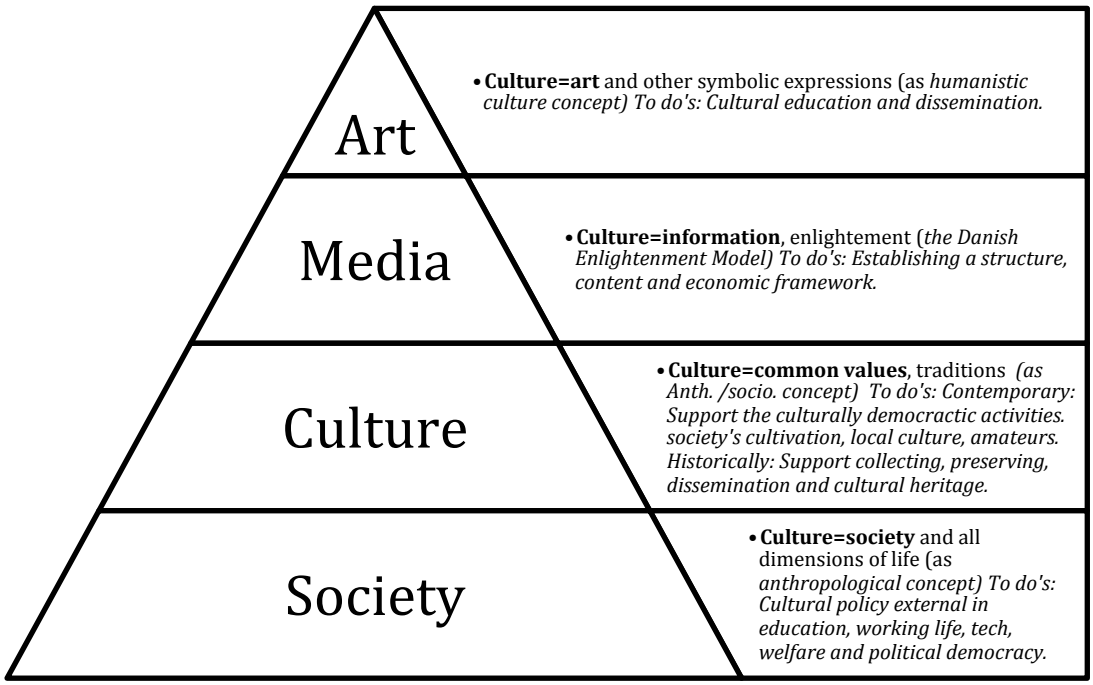
Based on the information above, it can be understood that Denmark used to be dependent on the ruler like many other countries in Europe. The representative public sphere of the Church and the Monarch was present in Denmark too. The power of the Church, on the one hand, and the Danish Royal Family, on the other hand, influenced the arts and culture through various implementations, either directly or through the foundations until the establishment of the Ministry of Culture in 1961 (Ministry of Culture, 2011). When cultural policy developments are examined in Denmark, it becomes clear that they are in line with the social movements mentioned above. In Grundvigianism, the art and culture were expected to represent the national identity and to be based on religion and ethnicity. The Danish Labor Movement defended the international cultural and social approach rather than a national, and the Cultural Radicalism was intellectual and based on the idea of freedom, individual citizens and the Enlightenment philosophy and prepared the base for a public sphere. From this timeline, it can be deducted that the transformation happened through the years en route from a selective approach of art and culture to a more universal approach. After World War II, in Denmark, as well as in other Nordic and European states, a new welfare-based cultural policy understanding emerged aiming to democratize the culture (Langsted, 1990).

In the making of welfare-based cultural policy, the search of new strategy was important in order to create more equal participation, and the Danish cultural policy aimed to promote national art, which was under the control of Copenhagen urban elite (Valtysson, Bohlbro, & Duelund, 2012). With the democratization of culture, it was acknowledged that not everybody had access to culture, and it was essential to regulate the art institutions and move art object in public spaces. Accordingly, a cultural policy that would enable everyone to join cultural activities was aimed for. The characteristic of the cultural policy concept recognized that "all people have a democratic right to be supplied with culture" (Langsted, 1990:16). Nevertheless, this approach was later found insufficient to meet expectations of being diverse and acknowledging cultural pluralism, since the national cultural was not applicable to all, as different individuals and groups had various needs and interests. Consequently, democratization of culture, as a paradigm, was followed by cultural democracy, based on the idea of cultural pluralism along with the decentralization of cultural policy (Langsted, 1990). With the emergence of the concept of cultural democracy in the 1970s, inclusion and participation were aimed for, and the fact that society had different interests and needs was acknowledged.

Since World War II, the core idea has been that art and culture needed to be for everyone. The Danish cultural policies and museums have shifted corresponding to the political and cultural movements that have played important roles in the making of the Danish welfare state and democracy (Valtysson, Bohlbro, & Duelund, 2012). In order to maintain the pluralist and democratic approach, being related to the Enlightenment philosophy, the Danish cultural policy adopted different concepts of culture. Moreover, the Danish cultural policy is built on five pillars (Duelund, 1995). The next section presents the Danish conceptualization of culture that has been recognized in Danish cultural policy and the five pillars of Danish cultural policy, which remain important in terms of understanding the existing system and cultural developments in the country as well as in museums.

4.2 The Concept of Culture and the Five Pillars of Danish Cultural Policy

In the Danish cultural policy, culture is seen as "a humanistic concept of art and enlightenment, as an anthropological / sociological concept, defined as in terms of experience economy, and a national identity" (Valtysson, Bohlbro, & Duelund, 2012:6). This thesis studies the culture and cultural policy developments through the first two concepts. In accordance[18] with these conceptualizations, culture plays various roles and duties in the Danish cultural policy as they are represented in the Culture Pyramid. According to this model, the concept of culture operates in four different dimensions by covering different areas of needs.



This pyramid is based on the Culture Pyramid in Den Danske Kulturmodel (Duelund, 1995).

The first two dimensions of the pyramid from the bottom, culture as society and common values, are the foundations of cultural democracy strategy of the 1970s. Culture's role in society as *the anthropological and sociological concept of culture* is to contribute to people's lives in society. Culture, as a part of society, can cultivate people; it can demonstrate the

importance of the democratic values and act as a part of the welfare system by embracing all. The anthropological concept of culture and the sociological concept of culture acknowledge the fact that there are different meanings, values, lifestyles and needs in society. It is also about protecting and disseminating the cultural heritage. According to this concept, one culture does not necessarily apply to everyone, and there must be place for equal participation, local and community cultures, and various cultural activities. These concepts of culture focus on communities, minorities and different regions of the country and cultural policy under this concept of culture.

The third and fourth concepts of culture from the bottom, culture as *a humanistic concept of art and enlightenment,* are the foundations of the democratization of culture strategy of the 1960s, which was enhanced with the employment of cultural democracy. Culture as enlightenment and a humanistic concept of art distinguishes the culture as forms of arts and requisites of being enlightened through symbolic meanings. Art and culture can educate, cultivate and inform (enlighten) and must be free and autonomous. According to this approach, education is not enough. People should be culturally informed. However, this approach does not take diversity and pluralism into consideration.

According to the Compendium of Denmark from 2012, *culture in terms of national identity and experience economy* has been on the agenda of cultural policy in recent years. In terms of culture as national identity is about being united in terms of democratic values regardless of ethnicity. Despite today's initiatives and improvements in the area of culture and inclusion, Denmark had pursued the primordial nationalism view until quite recently. According to the primordial paradigm, nations are ancient constructs based on ethnicity and race. Therefore, it can be associated with ethnic attachments and ethnic nationalism. According to this approach, "nations are conceived as genetic and natural communities that always have and always will exist" (Duelund, 2013 p.245). In the primordial approach, nations are assumed to exist in the natural order and they "share with God

the attributes of existing before all things and of originating everything" (Smith, 2010 p.55) and they will exist no matter the legal systems and cultural policies. Today, the concept of ethnicity substitutes for primordialism.

Between 2001 and 2008, during the Ministry of Culture of Brian Mikkelsen, who is a member of the Conservative People's Party that is known for its critical discourses about immigrants and refugees, Denmark had been introduced a Danish Cultural Canon with the intention of reflecting about nation, identity and democracy (Duelund, 2011). The Danish Cultural Canon, which aimed to disseminate a definition of common values of the Danes through cultural heritage, art and so on, has been criticized widely, not the least because of the way in which Brian Mikkelsen addressed the Muslim culture in Denmark:

> "A medieval Muslim culture will in our homeland never be as valid as Danish culture, which has evolved on ancient Danish soil, between Skagen [in the north of the country] and Gedser [in the south], between Dueodde [in the east] and Blåvandshug[19] [in the west]… The Danish cultural heritage enriches our lives and intensifies our identity as Danish citizens in a period dominated by globalisation and migration. Cultural rearmament is the strongest defence against non-democratic movements in society." (Duelund, 2011:3).

Additionally, Mikkelsen stated that a battle is needed to fight against multiculturalism (Duleund, 2011; Jyllands Posten, 2005). Opposed to Brian Mikkelsen, Marianne Jelved, who has been Minister of Culture since 2012 and is a member of Social Liberal Party, can be considered to be more eager to implement and subsidize multicultural projects. Therefore, it is important to bear in mind that the cultural policy developments can be dependent on the political ideologies of the leading party besides social and political movements.

As indicated previously culture as national identity is about being united in terms of democratic values regardless of ethnicity and related to

this point of view, *A Denmark That Stands Together (2011)*, a new governmental program has been introduced with the purpose to exhibit that the social inclusion, diversity and the guardianship points out of civil rights are crucial for a harmonious nation. A Denmark That Stands Together is based on citizenship, democracy and social cohesion, rather than a primordial view.

With regards to culture as an experience economy, important cultural policy priorities are to create better opportunities for the cultural industries and focusing on "the working conditions of growth areas in the arts" while respecting the arm's length principle and avoiding "unnecessary micromanagement of cultural institutions" (Valtysson, Bohlbro, & Duelund, 2012:35).

The concepts of culture that are utilized in the Danish cultural policy relate to the essential pillars of the Danish cultural policy. These essential pillars are the arm's length principal, the Danish copyright model, decentralization and a pluralistic approach, being attentive to the cultural minorities and the Danish information (enlightenment) model (Duelund, 1995).

- The first pillar is *the arm's length principal*. In the model of arm's length principal, an experts' panel, in Denmark Danish Arts Foundation, which is established in 1964, distributes the allocations. In this model the arts and culture are liberated from economic and political interests. It is ensured that funds are allocated according to the artistic criteria that is confirmed by the cultural policy and the government is hold at an arm's length distance and not involved in making decisions about how the art should be (Duelund, 2003; 1995). The arm's length principal demands on having an autonomous arts council and, accordingly, the art council or other agencies are required to ensure that the funding is independent from the economic and political interests and is based on quality (Throsby, 2010; Duelund, 2003). It aims to secure cultural and artistic freedom and requires total autonomy that implies neither

Ministry of Culture's employees or politicians are involved in making direct decisions (Duelund, 2001) that

> "(…) politicians may not make concrete decisions regarding support to the arts, either by expressing opinions of taste or by making professional judgments about quality. Politicians may not attempt to influence the arts by political means (such as legislation or discontinuation of subsidies) except by general participation in a public debate" (Duelund, 2001:49).

This pillar can be related to the culture as a humanistic concept of art and enlightenment in terms of art and culture being autonomous.

- The second pillar of the Danish cultural policy is *Danish copyright model,* which is about protecting the copyright holder's rights. Copyright in the Nordic countries is based on § 2 of the national Copyright Acts and aims to protect the creator's economic and moral rights. In Denmark, with the Copyright Act that was ratified in 1961 and with the Law constituting the State Art Foundation in 1964, important steps towards protecting the intellectual property rights were taken. In Denmark, as in other Nordic countries, copyright laws must "serve as the undisputed guarantee of aesthetic freedom and financial revenue to the artists" (Duelund, 2003:62). They are primarily constituted to secure the artist's authors or briefly, the creator's rights.

  "Copyright legislation is an important cultural policy tool with which the Ministry of Culture is able to regulate the cultural market" (Duelund, 2003:63). Organizations such as KODA, Copydan and Grammexvin collaboration with other Nordic and international organizations collect and allocate funds for "the performance of protected works to artists, producers and other copyright holders" (Duelund, 2003:24) in music, film and video hardware and such cultural industries.

  This pillar depends on both the humanistic and enlightenment concept of culture and the concept of culture as experience economy.

- The third pillar is *decentralization and a pluralistic approach.* The movements that advocated cultural freedom in Danish Cultural Policy such as Grundvigianism and the Labor Movement inspired the pluralistic approach. According to these movements, culture was a process in which everyone participated (Duelund, 1995). These movements and the concept of culture can be seen as the root of cultural democracy. This approach was applied to art and culture through acts and implementations including the museums.
  This pillar can be seen as the anthropological and sociological concept of culture due to its aim of making art and culture available for everyone but also the decentralization and pluralism are requisites to embrace the society as a whole by recognizing the multitude values, backgrounds and interests. Due its aim of cultivation, the humanistic concept of art and enlightenment is related as well.
- The fourth pillar is *being attentive to the cultural minorities* that focus on the immigrants' cultural rights. This pillar is based on cultural democracy that acknowledges the multicultural society and concentrates on creating opportunities for different cultures. According to this pillar, cultural policy should guarantee to different groups the possibility of forming their culture and express themselves artistically.
  This pillar can be related to the anthropological and sociological concept of culture. It also refers to the cultural policy as integration policy[20].
- The fifth pillar is *the Danish information (enlightenment) model, in Danish* Den danske oplysningmodel. The word *oplyse - oplysning* in Danish means both to inform – information and to enlighten – enlightenment. This pillar is refers to society, media act, Danish civic education act and library act.
  This pillar can be related to the humanistic concept of art and enlightenment in terms of media act, information and education.

4.3 The Danish Ministry of Culture

In the previous sections, Danish cultural policy developments, the movements that affected cultural institutions and policy, the concepts of culture and the pillars of the welfare-based cultural policy have been introduced. This section draws on the present Danish cultural policy concerns and the role of contemporary museums in Denmark.

In terms of competence, decision-making and administration, the Ministry of Culture, which is composed of two agencies and thirty public institutions, is the main administrator. However, the tasks are divided between these agencies and public institutions. Administrative works for policy admission, implementation and planning are the main tasks of the Ministry of Culture apart from ministerial advisory and managing the administrative tasks such as public institutions and institutions that are approved and subsidized (Valtysson, Bohlbro, & Duelund, 2012; Ministry of Culture Denmark). The Danish Parliament is the politically responsible element for cultural policy as well as the final juridical and economic decisions to be made. A special parliamentary Committee of Culture is responsible for the undertaking of Cultural policy issues while the Ministry of Finance decides on "after an amendment in the Parliament, the financial framework for budget allocations to arts and culture" (Valtysson, Bohlbro, & Duelund, 2012:12). The Ministry of Culture's department is composed of a directorate, a secretary for management, service center and three unites that are divided as Finance[21], Art and Culture, Media and Sports (Ministry of Culture Denmark).

The Ministry of Culture's authority covers "creative arts, music, theatre, film, libraries, archives, museums, protection and preservation of buildings and monuments, archaeology and higher education and training" apart from "intellectual property rights, radio and television, sport and international cultural cooperation, with a primarily focus the EU, Nordic Cooperation, the Council of Europe, UNESCO and the UN" (Valtysson, Bohlbro, & Duelund, 2012:12). Museums in Denmark are being

administrated by the Danish Agency for Culture, which is one of the two agencies under the Ministry of Culture.

In terms of overall administration the Danish cultural policy is primarily dependent on the 'arm's length principle', which aims to guarantee the artistic freedom and freedom of expression by allocating the means independently from the politicians or a political party's interests. The arm's length principle has been on the agenda of different countries such as USA, Canada, UK and other European countries such as France and Holland for decades as a parameter of democracy for its interest in guaranteeing the freedom of expression (Duelund, 1995). The Danish arm's length principal, however, in contrast to the British arm's length principal, is an independent and self-managing model, and the decisions are made by the autonomous institutions such as Danish Arts Foundation and professionals (Duelund, 1995) and "representatives from all relevant artists organizations, creators, and intermediaries in the sector" (Duelund, 2003:63). In this model, artists can play an important role in cultural policy making.

There exist four different ways for supporting arts that are known as the facilitator model, the patron model, the engineer model and the architect model.

- In the United Kingdom of which cultural policy is an example of *the patron model*, the Arts Council of Great Britain operates as an autonomous council and aims to put distance between arts and politics. However, in this model, the arm's length principle exists only in terms of the government distributing the annual amount that is necessarily for culture and the Arts Council of Great Britain allocating it (Duelund, 2003). This model has been criticized for being elitist because the government appoints the members of the council.
- In the US the government funds the arts by diminishing taxes and other indirect ways. This model is also known as *the facilitator model* and according to this model direct state funding almost does not exist. The state does not interfere with the culture or how culture

should be disseminated. In this sense, there is an existing arm's length principle; nevertheless, this model is dependent on the decisions of foundations, private donors and companies (Duelund, 2003).

- *The engineer model* aims for the political power and ideologies rather than creativity and artistic freedom (McCaughey & Chartrand, 1989). In this model all the means of artistic production belongs to government and art and culture depend on political doctrine and there is a high risk of being dismissed as an artist if the artwork does not meet the expectations of the political objectives. The ex-Communist countries in Eastern Europe can be displayed as examples of the engineer model (McCaughey & Chartrand, 1989).
- The last model is *the architect model* that exists in France and the Netherlands (McCaughey & Chartrand, 1989) and also in Denmark. In Denmark, as a part of the cultural democracy, the Ministry of Culture does not interfere with the distribution of funds. The Ministry of Culture builds the necessary infrastructure to ensure the cultural developments and leaves the distribution and the decision making to the qualified, expert bodies that are summoned under the independent agencies (Duelund, 1995).
  In this model, cultural policy perceives democracy as crucial goal and aims to serve accordingly. Allocating funds to both decentralized and centralized cultural institutions ensures artistic freedom and equality (Duelund, 2003).

In Denmark, the architect model is called *support but do not control.* This model is described as the Ministry of Culture being an architect that builds the houses, and then leaves them to the tenants to decorate the rooms (Valtysson, Bohlbro, & Duelund, 2012). It depends on high degree of freedom and decentralization. Present Danish cultural policy is both centralized and decentralized, and focuses on arts and culture through different concepts of culture (Valtysson, Bohlbro, & Duelund, 2012). The

Danish cultural policy objectives are defined as "to serve democratic objectives, training in democracy being considered an important social goal in itself, to guarantee artistic freedom by subsidizing the arts and to promote equal access for all by funding centralized and decentralized cultural institutions" (Valtysson, Bohlbro, & Duelund, 2012:7).

By decentralizing the administrative system, the cultural policy regards the needs of different regions in terms of lifestyles, interest and values and provides them with what is necessary and desired, instead of carrying out cultural activities or implementing projects that are not necessarily relevant. Being parallel to the arm's length principle and the decentralization, the philosophy of cultural democracy enables the cultural policy in Denmark to operate with these principles

4.4 The Museums in Denmark

Denmark's museum history dates back to 1621 (Kulturstyrelsen, 2014). Since then the number of the museums has certainly increased. Today, there are 118 museums that are acknowledged by the Ministry of Culture, seven of which are public museums while the rest of them are state-subsidized museum according to the report, *Danske museer i tal,* from 2013. Danish museums are welcoming about ten millions of visitors each year and museums are not only hosting exhibitions but are also focusing on the dissemination of culture, cultural heritage, and history (Brændholt Lundgaard & Jensen, 2013).

The Danish museums have undergone numerous changes especially since the implementation of the Museum Act of 1958, the first comprehensive Law on Museums (Valtysson, Bohlbro, & Duelund, 2012; The Museum Act, 2001; Culture, 2010). "The Act establishes the function of museums within each museum category (culture, art and nature), conditions for state recognition, and subsidy arrangements. The Act also includes provisions on archaeological research conducted by museums" (Valtysson, Bohlbro, & Duelund, 2012:71).

In the beginning, with the implementation of the law, the cultural heritage museums were given the duty of assisting the public education and research. The aim was to contribute to the self-esteem of both national and local communities by connecting them to their history and cultural heritage (Culture, 2010). Through the Museum Act, the role of museums as educative institutions that could contribute to the population's cultivation through local cultural heritage was assured with the distribution of subsidies in order to ensure participation (Culture, 2010).

According to the evaluation report - *Midtvejsrapport – i udredningsarbejdet om fremtidens museumslandskab* - from 2010 (Culture, 2010), there have been made various changes in the Museum Act since its implementation such as making the public museums - The National Gallery and The National Museum - responsible for more tasks compared to the state-subsidized museums. Also, recognizing the role of non-profit art museums in society and their importance in preserving and exhibiting artworks, the Museum Act admitted non-profit art museums as state-subsidized museums.

The evaluation report (2010) points out that the use of the museum collections have also shifted. From being passively society-oriented, museums started to be actively and dynamically engaging in society by using their collections to generate knowledge and experiences (Culture, 2010; The Museum Act, 2001). Likewise, the role of museums is not merely preserving and exhibiting cultural heritage anymore. Cultural heritage, according to the Museum Act, must be developed and made an active resource in society to raise awareness of the common democratic culture of Denmark, cultivate citizens and contribute to their knowledge about culture and cultural diversity (Culture, 2010; The Museum Act, 2001).

Under the Museum Act, all state-owned and state-subsidized museums are supposed to aspire to contribute to cultural and natural heritage of Denmark based on five pillars – collection, registration, conservation, research, and communication. Through the five pillars of the Museum Act, the museums shall: "work for the safeguarding of Denmark's

cultural and natural heritage, illustrate cultural, natural and art history, expand the collections and documentation within their respective areas of responsibility, make the collections and documentation accessible to the general public, and make the collections and documentation accessible for research, and communicate the results of such research" (The Museum Act, 2001, Chapter 1, Purpose, 2).

With regards to ongoing transformation, decentralization, democracy, the arm's length principal, education, and inclusion in museums, the regulations of the Museum Act that are thought to be relevant, are presented below.

Chapter 1, Purpose, 2:iv: "Make the collections and documentation accessible to the general public, and art museums" requires that museum communicates and can be accessed as a democratic institution and utilized for education.

Chapter 3, The Art Museums, 6: "The art museums shall illustrate the history and current expression of visual arts and their aesthetic and cognitive dimensions" requires that the museum take an educative role.

Chapter 3, The Art Museums, 4: "The collections of the Gallery shall provide the basis for research and for the Gallery's general educational activities" requires that the museum do research, communicates and take an educative role.

Chapter 6 - State-subsidized museums, 14:iv: "The Board of the museum shall include at least one representative of the local authorities providing subsidies. The Board cannot be self-elective", points to out the importance of decentralization with a local representative and the arm's length principle by specifying the self-election is not possible. It is also democratic due to the decentralization as the elected local authority can present the locals' interests and expectations.

Chapter 6 - State-subsidized museums, 14:xi: "The museum shall be open to the public during previously announced hours" requires that the museum is accessible and it refers the museum to be a democratic institution (KUM, 2009).

Chapter 6 - State-subsidized museums, 14:xii: "The museum shall, free of charge, admit school pupils visiting the museum as part of their education. Taking into account the nature of the institution, the museum shall make special communication efforts, e.g. discount schemes, aimed at children" requires that the museum as a democratic institution plays an important role in education by including the schools, also requires that the museum as accessible.

Chapter 6 - State-subsidized museums, 14:xiii: "The museum shall aim to ensure the greatest possible accessibility for the disabled" requires that the museum is accessible, democratic and inclusive.

The current cultural policy endeavors are to disseminate democracy, education, and knowledge through cultural institutions and include more people. Danish Museums, on the one hand, are supposed to follow the Museum Act and, on the other hand, they are being challenged to engage as multicultural institutions, which are active in integrating the non-ethnic Danish population. The multicultural construction of the Danish society of which 10% is compounded by different ethnics and nations (see image 2) and the democratic character of the Danish cultural policy are some the reasons for this aspiration. Due to the multicultural society in Denmark, the matter of being inclusive and defeating the exclusion has been actual for many decades now due to the aspiration of being a welfare state with democratic values.

The government therefore has implemented various projects and made agreements with non-governmental organizations and cultural institutions such as libraries and museums. These implementations have always aimed to include more people in society through different tools and, nowadays, mostly through cultural activities. The purpose of benefiting from the cultural activities is to cope with the social exclusion and to form a society in which everybody knows the cultural institutions are for them and they can experience the art and culture regardless of their social, educational or economic status (KUM, 2009). In doing so, museums in Denmark have been assigned particular roles in disseminating culture both through the

cultural agreements and their own initiatives.

Despite the fact that Danish museums are not supposed to take all these roles at once, they are also required to contribute to experience economy and play their role in promoting cultural tourism and in the marketing of Denmark (Valtysson, Bohlbro, & Duelund, 2012).

In order to reach these aspirations, some measures have already been taken, e.g. The National Museum and The National Gallery have been made free of admission fee for everyone. Likewise, all the state and state-subsidized museums have been made free for children and younger people under 18 years of age, in order to give access to culture for everyone regardless of their social and economic situations and their ethnic backgrounds (Valtysson, Bohlbro, & Duelund, 2012). Also, an Internet portal (http://www.e-museum.dk) was launched in 2006, where educational material of Danish museums can be found by schoolteachers so that they can draw on the knowledge that is being practiced in museums (Valtysson, Bohlbro, & Duelund, 2012).

Moreover, the Danish Ministry of Refugees, Immigration and Integration Affairs has been improving the use of cultural activities in integrating immigrants and ethnic minorities (Valtysson, Bohlbro, & Duelund, 2012). Funding pools for local organizations have been established by the ministry in order to create areas for interaction between the Danes and other ethnic backgrounds. With the aim of making the non-ethnic Danish population a part of the cultural life in Denmark, reports such as *Culture for All* and *Reach out!* have been published and for the first time the Danish cultural policy has included the non-ethnic Danes "in a strategy on increasing the involvement of this group in cultural activities" (Valtysson, Bohlbro, & Duelund, 2012:44).

With the changes made in the Danish cultural policy in 2012, it is the aim that cultural policy (in terms of Culture, Arts and Sports) should be creating a base for a more liberal humanity that the participation in these activities should contribute to the development of democracy (Valtysson, Bohlbro, & Duelund, 2012).

According to the Danish cultural policy approach, culture should be open and accessible to everyone. As it was proposed in a recent publication[22] from the Danish Ministry of Culture (KUM, 2009), every citizen in Denmark should be able to get to know his or her culture and cultural heritage (KUM, 2009). In order to disseminate culture and to make culture accessible for everyone, municipalities and the government have made cultural agreements, which would ensure the culture for all. The aim of the cultural agreements is to disseminate culture by having a better partnership with the local cultural institutions, since the decentralization is crucial, and ensuring that these cultural institutions contribute to culture and include more people (KUM, 2009). In the ministry's publication, there are many suggestions to make art and culture available for everyone. These suggestions are similar to the ones that were made in 1960s under the democratization of culture. According this approach, art and culture should be available in public spaces and be a part of the citizens' daily lives instead of being hidden in a building (KUM, 2009). On the other hand, it is essential to keep the good quality while strengthening the cultural services and public space (KUM, 2009). With respect to the distribution of culture, cultural institutions should be more accessible, for instance have longer opening hours, and lower their ticket prices in order to involve more people, offer relevant cultural activities and cultural services. Additionally, it has been indicated that museums should be contributing in the making of culture, should provide more cultural activities and museum surveys should be carried out[23] (KUM, 2009).

Accordingly, a survey, *The User Survey,* was carried out in 2013 by the Danish Agency for Culture, with the participation of Danish museums, in order to ensure the quality, to understand the cultural habits of the population and to figure out the expectations of the general museum participants. In the User Survey, the Danish museums were evaluated as very high standard, democratic and attractive by many people across different backgrounds. Based on the survey, the publication, *Museums: Social Learning Spaces and Knowledge Producing Processes*

(Kulturstyrelse, 2013), has described museums as "democratic educational institutions that contribute to culture being an active resource in society" (Brændholt Lundgaard & Jensen, 2013:5).

According to the User Survey from 2013 and Statistic Denmark, the numbers of visitors have been increasing with especially the age group 14 to 29, and most of the users are women, making up 62% of the museum visitors. While participants with a long higher education make up 28% of the museum visitor, the younger user are found to be under underrepresented compared to the Danish population as a whole, making up only 24%. Based on these findings, the necessity of involving young people more in museums has been acknowledged, and the necessary measures are to be taken. The user dissemination varies among different museum categories. The user variation is presented in the chart 3.

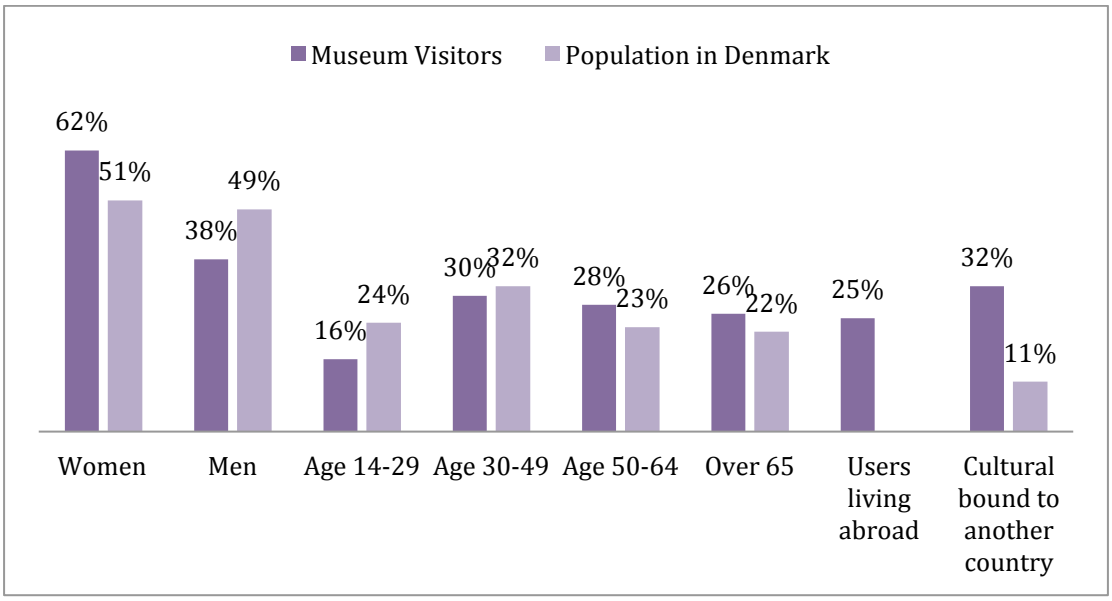


Chart 3. Based on The User Survey 2013.

4.5 Summary of the Role of Museums in Denmark

In the Danish context, cultural policy and cultural institutions are based on certain conceptualizations of culture rooted in historical developments. Historical milestones of particular importance in this context include the Danish social movements of Grundvigianism, The Labour Movement and

Cultural Radicalism as well as the Museum Act of 1958. The various practices of the concept of culture in developing the Danish cultural policy have influenced the role of culture in society and, likewise, the role of museums in Denmark. As a part of the Danish cultural policy and the welfare discourse, Danish museums have been evolving in accordance with the needs of the Danish society, and there have been various attempts and suggestions to include the different groups of people in the cultural activities. Like democracy itself, the transformation of museums in Denmark and the role they can take in Danish society is an ongoing and dynamic process. Museums in Denmark aspire to attract more participants with different backgrounds, and the Danish cultural policy challenges these institutions to do so[24].

5 LOUISIANA MUSEUM OF MODERN ART'S TRAVELING WITH ART PROJECT

This chapter describes the case at the level of the museum and its museum project, Louisiana Museum of Modern Art and its project, Traveling with Art. It first presents the museum and then the project and its many elements.

5.1 Louisiana Museum of Modern Art

Louisiana Museum of Modern Art is a state-subsided, private museum, which was founded by Knud W. Jensen in 1958 in Humlebæk[25], in the North of Copenhagen, in Denmark. In 1958, when the museum opened its gate for the first time for its visitors, the museum collection was primarily based on Knud W. Jensens own collection, which were mostly modern Danish art (Jensen, 1984) apart from the other artifacts that were the contributions of other private collectors and the New Carlsberg Foundation (Stensgaard, 2008). Knud W. Jensen states that Louisiana Museum, from the beginning, intended to display the interaction between art, landscape and architecture, and by doing this construct a Danish sphere for those who were interested in modern art (Jensen, 1984).

Since its foundation, the museum has been appreciated as an exceptional combination of art, architecture and nature. With its huge green

park that provides visitors the opportunity of wandering among the sculptures and other open-air exhibitions, which look over the sea, Louisiana Museum has changed the museum experience of the visitors. Since its foundation, Louisiana has also offered the opportunity to experience other events such as concerts and literature festivals, which are not necessarily directly related to the art of the museum, such as paintings and sculptures (Chayder, 2015-1).

The aspiration of the museums has been to provide access to culture to everyone, although it can be considered far away from the city, and create a place where they move freely while enjoying a beautiful panoramic view. Instead of limiting its visitors to the museum building, Louisiana Museum's architecture has let people flow through the glass corridors, discover the museum park, and let them have a cup of coffee if they want to by adding a cafeteria to the museum, which was an extraordinary thing to do at the time when the museum was founded (Tøjner, 2014). The philosophy of the museum is to be creative and boundless like its architecture. The freedom of space combines the high and low culture as Chayder (2015) suggests and, in this way, art can better reach more audience.

Louisiana Museum of Modern Art is regarded as the first museum in Denmark to be dedicated to art of its own time. It was the second most visited museum in Denmark in 2013 and again in 2014 (Danmarks Statistik, 2014). The museum is differentiating from other museums also with its longer opening hours. Apart from being open everyday except from Monday, the museum has longer opening hours between Tuesday and Friday from 11:00 am to 22:00 pm that allows working people to visit the museum after work. Louisiana Museum is being referred to as a "home-like place", open to debates and has undertaken the role of being a cultural center that is available for everyone (Bodin, 2012).

The museum has an original, challenging, participatory and democratic approach to arts and offers workshops, knowledge sharing, experiments and experiences that are gained through the workshops. Louisiana Museum can be seen as relaxing and suitable place to diminish

the gap between high culture and mass culture (Bodin, 2012). The museum carries different projects during the year both for children and adults. Louisiana Museum has carried out various projects such as the "Understanding the Process" workshop with Yositaka Amano in 2008, the "Exploring An Idea Together" workshop with Superflex in 2009, the "Connecting Creative Minds" workshop in collaboration with TATE Turbine Generation Workshop with Albert Potrony in 2010-2011 and the project that I participated in last year with my classmates, "Democratic Spaces", in collaboration with TATE, Louisiana Museum and Københavns Åbne Gymnasium, in collaboration with different institutions. For example TATE Museum in London is one of the partners and Louisiana Museum has platforms such as Children's Wings that opened in 1994 and carries out workshops especially for the young ones for creative experiments.

Traveling with Art, which is the case study of this thesis and a long term project compared to other projects and workshops of the museum, is seen as a natural outcome of Louisiana Museum of Modern Art's fundamental idea: the museum as a democratic space (Interview: Chayder, 2015). According to the museum staff, Louisiana Museum of Modern Art aims to be a democratic meeting space, however, this desire has no strings attached to the Museum Act.

From the cultural policy perspective, the museum certainly follows the compulsory requirements of the Museum Act. Some of the transparent requirements that are followed by Louisiana Museum of Modern Art can be summarized as being open during the visiting hours, in fact having longer opening hours than any other museum in Denmark (KUM, 2009), admitting pupils free of charge, communicating with them and designing workshops (Interview: Bodin, 2015), access to culture through collection, registration, conservation, research and communication. In terms of implementing and carrying out the project of Traveling with Art, the museum was autonomous in decision-making process.

> "Because the museum always stood for opening the art for everyone and accordingly, it was necessary to invite a new group to come and

> experience the art, to open art to refugee children. It was not because Louisiana Museum was supposed to carry such a project" (Interview: Chayder, 2015).
>
> "I think that here Louisiana has a larger degree of freedom, which maybe does that you do not work that target towards being for all. I do not think either that there is a belief that we can be for all. It is not something that is being forced upon" (Bodin, 2015).

Regarding the admission of schools, pupils are considered to be most important audience by the museum staff, making up 1/6 of the museum audience. Whether or not the museum is required to admit schools, for the museum itself it is crucial (Bodin, 2015).

> "The schools are very important to me. And the schools can be quite reactionary in relation to how they want to use the museums. But I just think that the schools are very important because it is one of the places where I believe that in part it is free for the pupils to participate and of course the schools pay but it is relatively little they need to pay and it is not dependent on whether you grow up in a family that treasures culture as an important luggage, and it is not dependent on the economy of the parents or their social capacity either. So if we should talk about inclusion, I believe that it is one of the most important places to make an effort, because this is where one can reach the broadest" (Interview: Bodin, 2015).

The museum management considers that if participation takes place at an earlier age, the interest and learning can better grow over the years. The same desire and purpose is being seen in the implementation and idea of Traveling with Art project because of the importance of including schools and young people in order to give them experiences and learning opportunities from a young age (Interview: Bodin, 2015).

5.2 Traveling with Art

Traveling with Art is an art project, which was launched in 2006. It focuses on refugee and asylum seeking children and young people from the Red

Cross Schools[26] in Denmark. The participants of the project come from Sandholm, Red Cross Asylum Center that lies approximately 20 minutes away from Louisiana Museum. Sandholm Asylum Center is the main asylum center[27].

The Traveling with Art project is about opening the museum space to a new user group: refugee or asylum seeking children and young people from Red Cross Schools. Line Ali Chayder, who is the coordinator and project manager of Traveling with Art, states that the idea of creating Traveling with Art occurred in 2006 during a workshop planned for Red Cross Schools in Children's Wings at Louisiana. The idea was born when a group of children from Red Cross Schools between 7 and 10 years of age were asked to look into the mirror and draw their faces, and instead children started to draw on their own faces. Following that particular workshop and conducting research about how encounters with art can strengthen the refugee children socially and linguistically, the idea of Traveling with Art was born (Chayder, 2015). This project is also considered as an update of the Louisiana Museum's fundament, being a democratic museum and opening the art to everyone (Chayder, 2015; Interview: Bodin 2015).

By organizing workshops for Red Cross, Louisiana Museum of Modern Art has aimed at making a difference by becoming a platform for art encounters and good experiences and by opening the museum for this particular group in transit and associated only with the knowledge coming from the political agenda (Chayder, 2015). The museum's director Poul Erik Tøjner and the head master of Red Cross Schools, Poul Karoff, supported the idea and in the spring of 2006 the first group visited Louisiana Museum. In the first years, the pupils, who were mostly kids, visited four to five times for two hours (Chayder, 2015). Today, each group of children and young people visits Louisiana Museum eight or nine times, and they participate in a five-week learning course. The participant groups are generally composed of pupils between 15-17 years of age.

Traveling with Art is a project for learning through art that aims to "create spaces for good experiences" (Louisiana Learning p.1) for asylum

seeking children and involve their own experiences while making them "encounter through art the different" (Louisiana Learning p.1), which can help them to develop their skills and personality, and, as the project coordinator states, these workshops are "art injections" (Interview: Chayder, 2015). Louisiana Museum defines art in this specific project as spaces for great experiences and points out that through their experiences and reflections, they can boost their self-expression and with their own creations, they can "feel at home at Louisiana" (Louisiana Learning p.4), which is actually much in line with Louisiana's own motto. As Line Ali Chayder, who has been responsible for the creation, evolution and realization of the project, puts it, the project aims "to use art to create a social room for them". Traveling with Art is about the space, the room, where art can be used to reflect and experience. Chayder also states the necessity of such project by declaring, "I believe we should be very good with these children and young people and do what we can do for them. This is not a political institution but I can be maybe political by saying that it is very satisfying to be able to give them support. There is inequality in the world and I hope they socially and positively create experiences for them selves" (Interview: Chayder, 2015).

Using the museum's architectural freedom, the museum's collection and different art workshops, the children and young people can create their own artifacts and express their feelings. They can communicate with each other through artistic expressions when the language is not adequate. The project provides them the opportunity to experience a new kind of knowledge and learning via using the language of art. Specific teaching methods are developed by the museum staff mainly for the participants, in order to involve them and overcome the language barriers. With this project, the museum becomes a playground for those who participate, their own secret garden that they have never seen or been to. They find themselves in the environment of the museum which is surrounded by the sea and a great green park in which they can freely enjoy the fresh air, explore the sculptures that are placed in different places in the garden and

take photos of the existing exhibitions and appreciate "privileged access to the museum collections and gardens, since getting to them involved passing through back entrances and underground hallways and often through either the cafeteria or exhibitions open to the public" (Whyte, 2015:6).

As a consequence of that the idea of the museum, which has maybe been very distant or very unlikely to be such casual for the participant group, changes to be something else. The museum becomes a public space for them to create things and participate discussion both verbally and non-verbally, to show their talents and to be a part of the existing sphere around them. The project is not about what art is but it is rather about what art can do. It is rather about "engaging with them in fruitful ways to support their capacities for communication and reflection" (Whyte, 2015:2) and the didactics that are being used are about "the transformative potential of the process itself" (Whyte, 2015:2) more than the dissemination of knowledge.

Due to the fact that the project is not about teaching what art is or not, but rather discovering together how art can be used in a useful way to expand their social abilities such as communicating and working in groups, the participants are more attentive to and enthusiastic about getting involved in the project (Red Cross DK Teachers, 2015). However, the workshops are limited to the participation of the asylum-seeking children and young people and the museum educator without participation of other Danish children. It is mostly because the fact that teaching methods are developed exclusively for the refugee children in order to reach them by using non-verbal techniques.

In realizing this project, there are three essential partners apart from the museum's own art educator, Line Ali Chayder, who initiated the project. These three partners are the participants, who are the asylum-seeking children and young people, the Red Cross Schools in Denmark, which are co-implementers and representatives of the participants, and the funding partners, Ole Kirk and Knud Højgaard funds, which made possible the continuity of the project.

The participants of the project are the children and young people from Red Cross Schools. Here I use the word asylum seeking with consciousness due to the significant difference between a refugee and an asylum seeking person. The word refugee can be briefly described as a person who has left his or her country due to severe conditions such as war or being under threat because of their religion, race, political opinion, and who has been granted asylum (Skarveit & Goodnow, 2010). On the other hand, an asylum seeker is like a transit passenger who is in the line, waiting for a permission to stay for good and acquire the same rights as the refugees have, which are mostly in line with the citizens of the country they are situated in (Skarveit & Goodnow, 2010) (UNHCR). Accordingly, this situation affects the asylum seeker's opportunity to participate, contribute and be a part of a community (Skarveit & Goodnow, 2010) and sometimes have stable relationships because of the fact that they sometimes need to be relocated (Red Cross DK Teachers, 2015). It is the Danish Immigration Service, a government agency under the Ministry of Justice, which is responsible for processing the case of an asylum seeker and decides which asylum center the asylum seeker must be located (Røde Kors;The Danish Immigration Service, 2013). Asylum seekers, however, have other accommodation opportunities depending on their situation. These are asylum centers, self-financed residence, independent residence affiliated with a center, special residence affiliated with a center, residing privately with spouse or family or friends.

In the asylum centers, kindergartens and playrooms exist for children. There are activities for different age groups and common rooms such as IT and TV room, and fitness center. Asylum seekers share a room together and they are composed of the same gender. Some of the rooms have their own kitchen and bathroom while the others share those common facilities. Depending on their age, asylum seeking children and young people attend 20 hours of tuition. Minor asylum seeking children traveling alone are generally boys; however, there are girls and younger children too (Røde Kors).

Denmark, as a welfare state with 466.2 billion GDP in 2013

(DENMARK.DK) is and has been an attractive country for thousands of immigrant people since 1960's. The population of the country is being known as 5,659,715 in the first quarter of 2015 with 657,471 immigrants and their descendants. In the third quarter of 2014 2,786 people have applied to asylum (image 1). According to Statistics Denmark, 10,7 % of the population is either immigrants or their descendants, who are born in Denmark. Many refugees have also made their ways to Denmark in the last decade. Recently, the political instability in some countries such as Syria and Eritrea has caused thousands of people to leave their homelands and relocate in other countries. In 2013, the number of the incoming refugees reached the highest number with 29.387 while in 2014, more than 800 hundred children, who are minors, emigrated to Denmark without their parents, and one out of every five children is under fifteen years (Politiken, 2015).

As a result of this intensive flow various endeavors to locate them in proper places and integrate them into society are some of the main goals. Integration here should not necessarily be perceived as political matter but also a cultural one. Immigrants and refugees bring their own traditions, beliefs, habits and cultures with them and art may stimulate them to express themselves and let them absorb the new culture around them (Skarveit & Goodnow, 2010) as much as make them feel home. However, the question is to what extend they can exercise their own culture while participating in the culture that is surrounding them.

The group that I followed was composed of asylum seeker minors. Many of them had arrived to Denmark without their families, and they lived in center for children from where some of them needed be relocated. They were mostly boys between fifteen and seventeen years old from Syria and Eritrea. A very few of them were able to speak in English and they tried to translate the process to their friends. However, language barrier stayed a serious problem because after couple of days one the English speaker person was removed and sent to another center. Apart from the communication, the harmony of the group is very hard to maintain because

of the relocating the participants[28]. Relocation of the participants is a serious problem since the participants are already struggling with establishing relationships and they tend to avoid relationships as one of the contact person and teacher from Red Cross points out. When they are transferred from one point to another, they are being challenged once again. They are experiencing concentration problems too, however, Red Cross teachers specified that they are more concentrated and interested in the museum's workshops and actually, they have begun to concentrate more on the school works too (Red Cross DK Teachers, 2015).

A very few of the participants have been to the museum before. They often think that art is paintings and because of the variety of tools such as cutting, drawing, taking photographs and other forms of activities, the participants gain a new point of view and enjoy being in the museum. Within the project, art creates a social room for them so that they can find a place for themselves (Whyte, 2015). Moreover, in the museum space, the participants can both learn the language, have good experiences, and shape social relations with one another, which can give strength to them in difficult situations (Chayder, 2015; Whyte, 2015)

Red Cross Denmark with its volunteer network and engaged teachers plays an important role in the settlement, education and welfare of the refugees and is collaborating with Louisiana Museum by participating in Traveling with Art project that provides learning and experiences in the museum. Apart from the students, the Red Cross teachers are content with the project as well. Results of the interviews that are undertaken by Louisiana Museum, where I have been involved for more than three months, have showed that the teachers were quite satisfied with the project and inspired by the methods that were used.

In the workshops, the teacher who is responsible for the group is expected to participate in the process and according to their motivation, spoken and written statements, they are quite satisfied with the project and its outcomes. According to the Red Cross teachers, the students who participated in Traveling with Art's workshops have positively reacted to

this creative and challenging process. Following the workshops, some of the students started to share their personal problems, which made it easier for the Red Cross to help the students to overcome their grief and treat their traumas, because the Red Cross' task is to secure the well being of the children and help them with their traumas. Likewise, the teachers are supposed to coach the students through and teach them the essentials such as Danish language, history, society dynamics and math.

However, as stated by the teachers, in contrast to common school education at the museum, the students are fundamentally challenged in their own perceptions, because they are expected to think in abstract terms, which is not the case in a classroom where they struggle for learning Danish or math. This way of teaching makes them seek and find new methods for solving a problem. Moreover, the students who took part in the process showed a remarkable ability in concentrating more than before. As stated by the teachers, the students generally used to focus on their tasks fifteen to thirty minutes at a time and after participating in the process, they were able to concentrate up to an hour.

The Red Cross teachers are inspired by the process and the different, creative tasks that are given to the students, therefore, they intend to use some of the techniques in the classroom. They agree that the abstract thinking and being challenged by the tasks such as drawing a self-portrait, they believe that the students are more capable of being more focused on the given assignments and eventually they have a better perception of art and intellectual thinking other than school works. They are also satisfied by the flexibility of the museum and variety of methods that are used when the language was an obstacle. Visual tasks made it easier for every single participant to understand and be a part of the process. Although, the language has most of the times remained a barrier.

5.3 Summary of Louisiana Museum of Modern Art's Traveling with Art Project

Traveling with Art is a museum project at Louisiana Museum of Modern Art. The museum is a state-subsidized, private museum from 1958.

The museum is founded on the ideas of combining high and low culture in an open space that combines art, architecture and nature that makes the audience feel at home.

The museum has an original, challenging, participatory and democratic approach to arts and offers workshops, knowledge sharing, experiments and experiences.

The museum has a track record of projects that involve workshops, some of which involve external partner organizations. Important partners include schools, and pupils make up a large share of the audience.

Traveling with Art was launched in 2006, based on the idea of opening its space to a new target audience, in terms of refugee or asylum-seeking children and young people from Red Cross Schools. This group is an especially marginalized and vulnerable social group in Denmark, and it has been increasing in size over the last decades.

In the project, the participants learn through art. They use art to develop skills and personality together in the space of the museum. This involves new types of teaching methods that can help the pupils in new ways.

6 DISCUSSION

The aim has been to understand how a museum can take a democratic role, guided by the research question, **"How can the contemporary museum adopt a democratic role in society?** Three sub-questions were developed to structure the answering of the research question, addressing the levels of literature, the national context and the museum project. At the level of the literature, the review and discussion of literature has resulted in the analytical framework applied to analyze the case study.

The role of museums in Denmark has seen a massive transformation over time, much of which seems to have been guided by cultural policy. Taking a democratic role as a museum seems to present inherent challenges, and this seems to suggest that the transformation is still ongoing.

The aim of creating a society that knows its history and admires it through museum collections has been replaced with the purpose of creating

museums that can stand for cultivation, experiences and communication for a society with strong democratic values. Museums have thus, to a larger degree, become a means to an end. Museums in Denmark have become spaces where cultivation and learning can take place, apart from their value in conserving cultural heritage and exhibiting artifacts. It can therefore be assumed that museums in Denmark take the role of being democratic learning spaces, and their cultural production can change society. The evolution of the museums can be linked to various developments such as the influence of the public sphere and the welfare-based cultural policy that is primarily based on the cultural democracy approach, practicing different concepts of culture and mainly an explicit cultural policy.

By studying the timeline, it is clear that the transformation that has taken place and the endeavors to implement a better, more democratic and more inclusive cultural policy are in line with the transformation of Danish museums. The role of museums has changed in Denmark through the years according to the cultural policy developments.

The arm's length principle, decentralization and cultural democracy are the main factors that triggered the transformation of museums in Denmark. First of all, the arm's length principle ensures the artistic freedom and the autonomy of the museum allows museums to be free to display the artwork they believe is suitable. There is no political interference and this makes the cultural institution (the museum) autonomous. On the one hand, museums are supposed to follow the Museum Act, and, on the other, they are more or less independent institutions that can make decisions according to their institutional characteristics, as the arm's length principle is one of the most important foundations of the Danish cultural policy. This autonomy and freedom can also be seen in the case of the Louisiana Museum of Modern Art, which is a private and state-subsidized museum.

Cultural democracy, which is the dominant strategy in the Danish cultural policy today, employs different concepts of culture and regards culture aesthetic, intellectual and artistic experiences and also as a way of life. The employment of different concepts of culture gives a broader

perspective on the use of art and influences the idea of mere art. By embracing culture as a way of life, cultural democracy aspires to include every citizen in society and accepts that everyone has different needs and interests. These different concepts lead to the idea that the Danish society is multicultural and hosts different beliefs, different needs, lifestyles and values. It is crucial in the making of inclusive cultural institutions.

By decentralizing the system, the cultural policy regards the needs of different regions in terms of lifestyles, interest and values and provides them with what is necessary and desired instead of carrying out cultural activities or implementing projects that are not necessarily asked for. Being parallel to the arm's length principle and decentralization, the philosophy of cultural democracy enables the cultural policy in Denmark to operate with these principles.

In the case of Louisiana Museum of Modern Art, we see a state-subsided, private museum with different operations and departments. The museum considers itself to be a democratic museum. In this way, it complies with the Museum Act, yet without necessarily being an outcome of the act. In the interviews with the museum staff and my observations, the museum revealed itself as socially responsible, active, educative and, moreover, as a playground for the audiences. In the museum's space, the traditional and passive audiences are given opportunities to participate in various events and workshops, learning something new and experiencing the art and culture in a more soothing way.

In the Traveling with Art project, the museum creates a workshop-based space in which the museum involves its participants in the consumption and production of culture. This space is extended over time, as the same participants are invited to a series of workshops. Moreover, in a sense, the museum extends its space to reach the participants outside of the physical boundaries of the museum, since it provides the participants with learning tools that they can take with them.

The workshops are designed to make the participants reflect and share. The non-verbal techniques are being used as much as possible and

this makes the participants think more abstract and become active in the creation of a product of their own. This challenging thinking continues after the workshops, and this refers to the experience-producing character of museums. During the workshops, the museum's spatiality is enjoyed and used by the participants. The museum presents a space, which the audience is allowed to use, as they prefer. It is mostly thanks to the architectural flexibility of the museum, which is combined with a huge garden by the seaside that turns the old-fashioned museum idea into a modern and more casual place. The garden, galleries, cafeteria, even the Boat House, as referred to above, are the playgrounds for the participants. In this way, the space presented in the project includes the indoor and outdoor premises and surroundings of the museum as a whole rather than being limited to a workshop or exhibition room, which would be a more traditional association of the public space at museums.

In terms of creating a public space, the project is not able to achieve a proper public space, where interaction between Danish and asylum seeking children is possible, mostly due to language barriers that challenge the inclusion of the participants in the space and due to the fact that there is no Danish participant in the workshops apart from the museum educator. Also the territorial relocation of children challenges their continuous participation to the project. This situation compromises the inclusiveness of the public space.

The project is a clear case of democratizing culture, in the sense of making culture more accessible to a certain vulnerable social group, namely refugee children, who are included to consume culture. This access is made possible through partnership with Red Cross Schools in Denmark. In order to take on a socially inclusive role, the museum draws on the strengths of its partner. The practice of cultural democratization seems to be limited in terms of a relatively long distance to the urban population and in terms of the ticket price of little less than 30 Euro. However, in the case of the project, the ticket price and other expenses do not make up inclusion

barriers, since they are covered by the private funds and the budget of the museum.

The Traveling with Art project opens the doors of the museum to a very different audience, a vulnerable group that does not necessarily have interest or the economic possibility to visit a museum, with the aim to cultivate them through art and contribute to their well being.

The project is not only an example of how the museum can take a democratic role by making culture more accessible. The project is also a clear case of how a contemporary museum can practice cultural democracy. The participants of the project are invited to not only consume but also produce art and discover that they themselves can create artistic expressions, in line with cultural democracy.

This social inclusion can be argued to be especially strong because the participants come from a marginalized group of society. By opening the museum to a new user group, the museum adopts an inclusive and democratic role, and this approach contributes both to cultural and social inclusion of this particular group.

The artistic expression of participants in Traveling with Art is made possible by applying tools and methods that have been tailored to the participants by regarding their special background. Since the participants learn certain tools that they can take with them when they exit the museum's public space, the effect of cultural democracy can be expected to extend beyond this space. Moreover, as the museum communicates the outcomes of the project, such as the background research and the toolkit, to other organizations dealing with the participants, the museum has positive spillovers on the practice of cultural democracy beyond its own public space.

The museum project can be regarded as a socially inclusive, creative artistic project with no strings attached to the government that points out the fact that the museum itself can play an important role in being a democratic public sphere for vulnerable groups without being obliged to carry out such a project.

By considering the developments, it can be stated that the national cultural policy in Denmark is well developed, and it has shaped the roles of museums in Denmark. However, this case suggests that the museum can take a democratic role rather independently from national cultural policy. It is a bottom-up example rather than a top-down one since it is the museum educator's own initiative and supported and financed by the museum and private funds this indicates the museum's autonomous character and the museum educator's new role in contemporary museums. The fact that the project was financed by the museum itself until it received funding indicates that the museum does not carry out this project in order to attract more allocations from the government.

The museum staff has sought for guidance and conducted a research by collaborating with scholars[29] in order to develop the project, to find out about the outcomes and to share the data with the interested groups such as the Red Cross School staff and volunteers, refugee councilors, educators and teachers. It shows that the museum desires to share the gained experiences by collaborating and encouraging other parts to use the art and culture as such for continuity.

The project's aim is not political such as integrating the participants of the project. In its autonomous decision-making, the museum is quite liberal and free from the politics, which points out the cultural policy's democratic character since the political interference is unacceptable in the Danish cultural policy.

7 CONCLUSION

Based on the premise that understanding the role of the museum in society is important to cultural management, this thesis has been an attempt to provide an answer to the question of how contemporary museums can take a democratic role in society. The thesis has addressed this question at three levels: at the levels of the theoretical literature, the case of the national context of Denmark and the case of a Danish museum project. As a detailed qualitative case study, the thesis is best read and understood in its whole. Yet, the following presents a brief presentation of the main conclusions.

At the level of the literature, the review and discussion of literature found that the public sphere and space, democracy, social inclusion, democratization of culture and cultural democracy are conspicuous concepts to discuss the democratic role of the contemporary museum. These concepts have then been applied to the analysis of the case study.

At the level of the national context of Denmark, it was found that certain shifts in societal expectations to culture and the museum and shifts in cultural policy have been shaping the role of the museums in Denmark. Like democracy itself, the democratic role of the museum is an ongoing process.

At the level of the museum project, the thesis has explored the democratic role of Louisiana as a contemporary museum. It found that Louisiana actively takes a democratic role that is in line with but not dependent on cultural policy. The role taken by the museum in this project can be understood as a 'democratic learning space', as the museum project can be understood as an educative, democratic initiative, which allows the museum to become a more inclusive public sphere, however, improvements are needed..

Initially, I had expected democratic cultural policy development in Denmark to be linked more directly and more explicitly to the museum project. However, during my research I have found that the democratic role taken by the museum was not only because of the cultural policy and its requirements, but also because of the own reflection and choice of the management of the museum to become a more democratic space.

7.1 Implications

As the findings show, societal expectations to the museum have become higher and more complex over the course of history. Societal expectations have been part of transforming the museum, and they continue to do so. The findings thus support the call for a better understanding of how museums can take a democratic role in society.

The concept of democracy has been widely used in relation to

museums, but not often defined and discussed in detail and in its complexity. This thesis demonstrates how key concepts related to democracy can be operationalized in an analytical framework and applied to a single case study as well as the importance of embedding the understanding of the museum project in its national and historical contexts.

In order to respond to society's expectations and create more democratic museums that can contribute to societal change, a sound cultural policy must be implemented and remain open to changes. Adopting different concepts of culture and implementing the arm's length attitude to art and culture can transform museums, including on the museums' own initiative, and make them relevant to all levels of society.

The findings of the thesis demonstrate how the museum can take a more democratic role by using the museum visits to enable people to explore and create as more active citizens beyond the boundaries of the museums. As the thesis shows, this step can be very dependent on the successful collaboration with external and sometimes non-traditional partners of the museum. As museums step into this 'uncharted territory', so should the literature. The associated communities of research and practice would therefore benefit from more interdisciplinary studies.

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7.3 Images

Images below belong to Statistics Denmark's website.

Image 1:

Population at the first day of the quarter
Unit: **Number**

	2014Q2	2014Q3	2014Q4	2015Q1
All Denmark	5 634 437	5 639 719	5 655 750	5 659 715
Province Byen København	731 187	731 262	739 425	739 977
Province Københavns omegn	531 945	532 783	534 800	535 355
Province Nordsjælland	450 615	451 833	452 478	452 874
Province Bornholm	40 229	40 190	39 974	39 919
Province Østsjælland	239 685	240 330	241 231	241 870
Province Vest- og sydsjælland	577 744	578 403	578 154	578 610
Province Fyn	486 935	487 154	488 384	488 578
Province Sydjylland	716 142	716 957	716 641	717 150
Province Østjylland	852 818	852 865	856 766	857 030
Province Vestjylland	426 022	426 602	425 484	425 720
Province Nordjylland	581 115	581 340	582 413	582 632

Source: http://www.dst.dk/en/Statistik/emner/befolkning-og-befolkningsfremskrivning.aspx

Image 2:

Population at the first day of the quarter
Unit: **Number**

	2014Q2	2014Q3	2014Q4	2015Q1
Total				
Total	634 300	637 842	653 041	657 471
Western countries	224 703	224 582	233 484	232 913
Non-western countries	409 597	413 260	419 557	424 558
Immigrants				
Total	482 876	484 702	498 252	501 055
Western countries	202 594	202 070	210 589	209 648
Non-western countries	280 282	282 632	287 663	291 407
Descendants				
Total	151 424	153 140	154 789	156 416
Western countries	22 109	22 512	22 895	23 265
Non-western countries	129 315	130 628	131 894	133 151

Source: http://www.dst.dk/en/Statistik/emner/indvandrere-og-efterkommere/indvandrere-og-efterkommere.aspx

Image 3:

Asylum seekers
Type of asylum: **Asylum applications lodged in Denmark** | Unit: **Number**

	2013Q4	2014Q1	2014Q2	2014Q3
Total	1 385	1 591	1 597	2 786
EU Countries	6	10	4	4
Other Europe	193	283	168	164
Africa	348	342	410	677
North America	1	0	2	0
South and Central America	0	1	2	0
Asia	720	854	854	1 778
Oceania	0	0	0	0
Stateless	116	97	156	161
Unknown	1	4	1	2

Source: http://www.dst.dk/en/Statistik/emner/indvandrere-og-efterkommere/asylansoegninger-og-opholdstilladelser.aspx

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[1] http://www.tate.org.uk/learn/bpartexchange/bp-art-exchange-featured-film

[2] "The abstract sense of a general process of becoming 'civilized' or 'cultivated'" and "in the sense which had already been established by the historians of the Enlightenment … as a description of the secular process of human development" (Willams, 1981:89).

[3] Cultura Animi: cultivation of the soul

[4] I translated from its Italian version since I was not able to find an English version. "La nozione di cultura è stata proposta dai filosofi da circa due secoli poiche la parola cultura era gia presente in un dizionario tedesco del 1793."

[5] Based on Raymond Williams' model of state and culture relation, cultural policy display in its core targets, "national aggrandizement, economic reductionism", while cultural policy proper is about "public patronage of the arts, media regulation, negotiated construction of cultural identity" (McGuigan, Rethinking Cultural Policy, 2004 p.64) .

[6] Culture and cultural policies in this case can be considered as effective and vitally important instruments for the governments (Ahearne, 2009). Therefore, nationalism along with the identity can be considered as the results of modern developments and can be changed, manipulated and constructed by constitutional means like cultural policies (Anderson, 2006;

Breuilly, 1993; Smith, 2010). In this context, the relationship between the culture and cultural policies can be perceived as vital factors in reinforcing the political authority and the making of the nation states.

[7] In the cultural policy context, sociological rationale of the welfare discourse aims at liberating citizens by providing them with the possibility of participating in cultural events, as they prefer. (Johannisson, 2009).

[8] Strukturwandel der Öffentlichkeit. Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft in German.

[9] In the original text the word *dannelse* was used. *Dannelse* is a form of learning that derives from *uddannelse,* which is education. *Dannelse* is not like the learning that occurs in the classroom, it can be interpreted as cultivation, formation and education. In this text, I prefer to interpret it as cultivation.

[10] "Spaces of the public sphere are not necessarily virtual, although this is occurring increasingly with electronic technology, but may also be physical spaces. Ways of identifying and comprehending the public sphere rely on understanding representations of the public and its reproduction. An important site for the public sphere is public space: main streets, town squares and halls, public parks, and gardens, generally understood as spaces where people may congregate, without discrimination, for recreation or to engage in public address" (Barret, 2011:9).

[11] "(…) the idea that culture might possess the potential to bring about social cohesion or to narrow social inequality is not new." (Sandell, 1998: 409).

[12] Reference to the Democratization of Culture (Hansen&Duelund, 1994; Langsted;1993, Duelund;2003; KUM, 2009).

[13] Some part of the Medici collection was already liberal democracy and rise of new cultural open to public before fifteenth century (Brittanica).

[14] Hooper-Greenhill (2006) refers to museum educators as "museum teachers, curators, volunteers, paid staff " (p.4).

[15] Especially in the last decades, museums have endeavoured to develop various teaching methods (Hooper-Greenhill, 2006).

[16] This situation can be explained by clarifying the link between the culture and nation building process. When the culture and nationalism are studied closer, they can be considered as each other's mirror and a strong link between culture and politics can be seen (Ahearne, 2009). John Breuilly defines nationalism as a modern and political movement (Smith, Nationalism, 2010) that is "exercising state power and justifying such actions with nationalist arguments"[16] (Breuilly, 1993 p.2). The justification of such actions can be done through art and culture and in cultural institutions.

[17] Hooper-Greenhill asserts that learning "requires individual effort and is also a social experience" and "in the museums, it is the social experience that is remembered" (Hooper-Greenhil, 2006: 21)

[18] The word culture according to these concepts are related to society, diversity, values, traditions and arts; however, mostly the word art is used to refer to aesthetic and artistic works and experiences.

[19] "En middelalderlig muslimsk kultur bliver aldrig lige så gyldig herhjemme som den danske kultur, der nu engang er groet frem på det stykke gamle jord, der ligger mellem Skagen og Gedser og mellem Dueodde og Blåvandshuk"(Jyllands Posten, 25.09.2005).

[20] "On 24 February 2010, the VKO government presented the working programme Denmark 2020 – knowledge, economic growth, wealth, welfare, including a passage on cultural policy priorities. The working did not include a special chapter on cultural policy. However in passage 8, under the headline "Denmark must be among the more free countries and among the best in Europe for integration", some general guidelines for future cultural priorities were presented" (Valtysson, Bohlbro, & Duelund, 2012 p: 33).

[21] This information is obtained from the Ministry of Culture's website where the word "Koncern Økonomi" was used, which can be translated as an economic decision that is made together but I choose to use the word economy.

[22] Culture for Everyone.

[23] Since the making of a democratic and accessible museum has been an ongoing process and new notions have emerged in order to be more applicable to the public during this process (Barret, 2011). These new notions have focused either focused on the visitor as an individual who has knowledge and can play a role in the knowledge creation or approached to public with "populist presentations" with the aim of making the museum accessible for everyone. Therefore, museums started to apply "the science of "visitor studies" to an understanding of why some (people, communities, and other types of public) simply do not visit museums" (Barret, 2011, p: 5).

[24] There are various survey to raise the quality and needs of cultural institutions and publications that are published by the Ministry of Culture and The Danish Agency for Culture such as *Culture for Everyone* (Kultur for alle) and *Reach Out!*.

[25] Humlebæk is one of most wealthy towns in Denmark. It is in North Sealand and can be reached by a train within thirty minutes. Reaching to the museum can be considered relatively expensive. A round trip to Humlebæk is around 15 Euro.

[26] Red Cross Schools are where the children and young people are educated while they are placed in Red Cross refugee camps.

[27] There are other asylum centers in six different regions (Røde Kors).

[28] For instance on the first day of our workshop, they were asked to draw what they would want to bring with them from home if they could choose. It was a homework that all of them had accomplished to finish and displayed with pride. One of them had drawn the sea; another one a torch to find his way while another one had simply pictured his sister who was stranded in Turkey, waiting for a permission to travel to Denmark. This was an opening of emotions and a powerful way of expressing one's own without using words. All the participants were given a blank notebook to use to write in and draw on. The blank notebook was to write about the workshops, draw something they liked and mostly to reflect their ideas.

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