

ILISIMATUSARFIK
GRØNLANDS UNIVERSITET

INSTITUT FOR KULTUR, SPROG & HISTORIE

SPECIALLEAFHANDLING:

Behind the Art
- A podcast pilot project



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Afleveret: 15.01.2023

Normalsidder: 58.6 (140.845 tegn).

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Abstract

This is a product thesis consisting of a paper and an independent first podcast episode and this thesis examines the role of podcasting in museums, as a way to make knowledge about art more accessible to a broader audience. This dissertation focuses on *formidling* knowledge about Greenlandic art and is written in cooperation with Nuuk Art Museum.

By using Serious Storytelling, podcasts can give museums the possibility to create new material and tie dissemination, *formidling*, to storytelling and thus to engage the listener in a new way and to appeal to a new target group. This podcast in particular aims to address the lack of material about Greenlandic art, especially outside of Greenland and Denmark.

Resumé

Dette er en produktafhandling, der består af en speciale og en uafhængig første podcast episode. Denne afhandling undersøger brugen af podcasts på museer, som et værktøj for at gøre viden om kunst mere tilgængelig for et bredere publikum. Denne afhandling fokuserer på formidling af viden om grønlandsk kunst og er skrevet i samarbejde med Nuuk Art Museum.

Ved at bruge *Serious Storytelling* kan podcasts give museer muligheden for at skabe nyt materiale og forbinde formidling og storytelling og dermed at inddrage lytteren på en ny måde og på samme tid appellere til en ny målgruppe. Denne podcast sigter mod at adressere manglen på materiale om grønlandsk kunst, især uden for Grønland og Danmark.

Acknowledgement

I would like to thank my supervisor Silke Reeploeg for seeing the potential of this project and for patiently helping me find the form and direction on this thesis. Your advice, suggestions and feedback have been very useful to me during the writing process and are appreciated. Furthermore I want to thank Ilisimatusarfik for approving my application to create a project thesis in the first place.

I would like to thank Nuuk Art Museum for the internship in 2020, where the idea for this project was born. Especially thank you to Hanne Kirkegaard, who has been my contact person at the museum and who offered help and feedback throughout the process. She also functioned as the director for this first episode. I would like to also express my gratitude to Nivi Christensen, the Director of Nuuk Kunstmuseum, for letting me interview her and for giving this podcast its expert voice. It was a great experience to work with Nuuk Art Museum.

It is essential that I say thank you to my family and friends for believing in me and giving me moral support throughout the process. I want to particularly thank my partner, for making sure I have the time and a good environment to work in, by taking over many of our daily chores. Thanks to Mina for always keeping me company.

This project was completed entirely by me any mistakes or misunderstandings are entirely mine.

1. Introduction

"It is a really nice museum. I just wish there would be more Greenlandic art".

"Hi, I am looking for *real* indigenous art. Do you have any?" (Visitor comments at Nuuk Art Museum 2019-2022).

During my now two years at the reception in Nuuk Kunstmuseum, I have heard plenty of comments and questions like this. This has often made me think about what people expect Greenlandic art to be and how they picture an Art Museum in Greenland before their first visit. I might not be true for all of course, but it seems like most of the foreigners expect a mixture of ethnographical artifacts, craftsmanship and landscape paintings, but they do not exactly expect non-figurative paintings or digital works.

This is a thesis with an attached product, consisting of an academic analysis and a podcast. With my background in history and cultural studies, my original intention was to write a museum-related thesis, but not necessarily connected to art. But since I started working at Nuuk Art Museum two years ago, and especially during my internship in autumn 2021, I learned a lot about the topic and even more questions arose. Together with Hanne Kirkegaard, one of the curators at Nuuk Art Museum, I came up with the idea to start a podcast pilot project with the goal to *formidle* knowledge about Greenlandic Art.

The driving force behind this thesis was the wish to use digital media in a creative way and to create a podcast as a new *formidlings*-format for Nuuk Art Museum. The goal is to make knowledge about Greenlandic Art more accessible for both people in and outside of Greenland. In the museums context *formidling* plays a vital role, as it has the purpose to make the artifact on display more accessible to the visitor, by creating a relationship between "content, people and things that would not come about without them (Höllwart 2013: 39). Since Nuuk Art Museum already has a variety of different *formidlings*-formats for especially local people, we hope that the podcast will help us reach a new audience outside of Nuuk.

The research that serves as the foundation for this thesis is conducted via the *Practice-Based-Research* method. Research is practice based, when a "creative artifact is the *basis* of the contribution to knowledge" (Candy 2006: 3). It is an "original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that project

(Candy 2006: 3). Practice-research projects often include creative outcomes, such as images, music, designs, digital media, or performances and exhibitions (Candy 2006: 3). In this case, the creative outcome will be the first episode of Nuuk Art Museum's podcast "Behind the Art - the podcast". Both the thesis and the episode are important parts of this project, as the significance and context of the podcast can only fully be obtained within the context of this thesis.

I have worked at the museum as a *studentermødhjælper* for two years and additionally took a three months long internship in 2021, before I engaged in this project. I have worked closely with the current curators for a while and have gained insight to how Nuuk Art Museum works, what their goals and challenges are and what kind of *formidlings*-strategy they are following and how they curate the exhibitions.

Since I in my position (I am a student from a European country) am in no position to talk about Greenlandic art on behalf of Greenland or Greenlanders, I needed to find a way to make sure I do not end up producing another format with the view from the outside in. It has therefore been important to me that this is not just my project, but also a project in collaboration with the museum and with the curators taking the role of the experts.

In my position as a *studentermødhjælper* at the reception, I have a lot of direct contact with the museums' visitors, both local and foreign. Especially the foreign visitors tend to have a very narrow view on what "real" Greenlandic art is. This usually includes Tupilaks and other handcrafted items, such as masks and different figurines. In fact, a visitor once said to me: "It is a beautiful museum. Too bad there isn't a lot of Inuit art here". Which, of course, is problematic as many of the exhibited pieces are made by Greenlanders - and thus are art made by Inuit, which, one could argue, makes those pieces Inuit art. And yet, it does not satisfy the expectation of some of the visitors.

Throughout this thesis I want to use the Danish word *formidling* instead of the English word *mediation*, as the word *formidling* sums my intentions up more.

Den Danske Ordbog defines *formidling* in the following way: "viderebringe fx viden eller erfaring til et publikum ved at fungere som mellemlid" (Den Danske Ordbog, n.d.). The AKU, Aros Kurser og Uddannelser, further adds that *formidling* "har altid et formål, nemlig et

budskab eller et bestemt indhold, man vil give videre til modtageren, og som denne helst skal kunne forstå og bruge" (AKU, n.d.). The Danish word *formidling* is closely related to the German word *Vermittlung* and is commonly used in the context of culture and fine arts. *Vermittlung* is defined as an "activity through which someone gets someone something, or helps someone to achieve something", for example knowledge about a certain artifact or historical period (Der Deutsche Wortschatz, n.d.).

Formidling is generally used for situations in which people are informed about the arts (or also scientific and social phenomena and knowledge), enter into an exchange about them and react to them. Accordingly, the broad term *kulturformidling* also includes the mediation offers of cultural institutions, such as guided tours, public talks and workshops or introductions to the theatre, opera and dance stages, concert halls or the literature business, as well as teaching artistic school subjects, theater educational projects or projects with artists in schools (Mörsch 2015: 15). In French the word *kulturformidling* can be translated into *médiation culturelle* and is used in a very similar way as the German and Danish words *kulturformidling* and *Kulturvermittlung* (Mörsch 2015: 16).

In English the word *mediation* is used. *Mediation* is defined as "the act or process of mediating" (Merriam Webster, n.d.) and is mainly associated with the legal and social area of conflict resolution though, and *cultural mediation* is in particular used for translation and negotiation activities in the context of migration. However, in English, the term *art mediation* appears as a literal translation of *kulturformidling*. The museums usually refer to their mediation programs as *art mediation* and the people who work in them as *mediators*. In art institutions of all disciplines in English-speaking countries, *education* is the dominant term for the mediation programs. *Education* is defined as "the knowledge and development resulting from the process of being educated" (Merriam Webster, n.d.) and has sometimes been supplemented or replaced by the term *learning* in recent years. The latter is preferred by some institutions because they see it less connected to the idea of education than to the process of knowledge production and acquisition.

I chose to work with the word *formidling* rather than *mediation* or *education*, as Nuuk Art Museum is using the word *formidling* in their published material. The word *formidling* also has another ring to it, as it makes the museum the sender and thereby establishes a direct relationship between the museum and the sender. In contrast, the word *mediation* implies that

there is an objective third part as mediator between the museum and the guest, which is not the case.

In conjunction with the current trend to produce museums podcasts and the growing awareness to include and listen to Indigenous voices, it is my intention for this product thesis to make an entertaining and educational first episode of Nuuk Art Museums podcast in English for listeners interested in Greenland and especially Greenlandic Art. As I myself am a German and only just moved to Greenland a few years ago, Nivi Christensen, director of Nuuk Art Museum, will be the expert voice in this episode.

This dissertation examines the following research question:

How can a podcast help to formalize Greenlandic Art to a broader, international audience and what advantages does it have over other formalizations-formats?

In this thesis the term *Greenlandic* will be used rather than *Kalaallit*, as this is the term used by Nuuk Art Museum, even though it might seem like it does not challenge the colonial mindset.

In order to answer the research question this thesis discusses different topics. In the first chapters the history of the museum will be discussed. There will be given a definition of what a museum is, how the institution came to be and how it adapted to the society it services throughout the time. In the following chapters there will be given a short overview over the history of media. In chapter 3 the two histories will be tied together and set in context with each other.

In chapter 4 serious storytelling, as main method for the podcast, will be discussed. A chapter about podcasting in museums follows this discussion.

In chapter 6 and 7 the history of museums will be discussed, as well as Nuuk Art Museum introduced. The following chapters will discuss Nuuk Art Museums Podcast in detail, including the planning and production of said podcast.

Next there will be a general discussion of the topic and finally a conclusion, in which the research question will be answered.

2. Theory

In the following chapters of this thesis the history of the museum, the history of media and the interaction between museums and media will be discussed. When writing about history, it is important to also reflect on the process of writing said history: When writing about a certain historical process, happening or time, the author of said text eventually has to decide what to include and what to exclude.

Ross Parry writes in his book "Recoding the Museum":

"To write history today is, it seems, to make choices about the flow of time (and the arbitrary divisions we make within it), the value of representations (and the limits of what can be deduced from them), the nature of society and power (and the strata and operators that may or may not work within them), as well as the historical contingency of our institutions, values and world views" (Parry 2007: 4).

This quote shows clearly that we, as writers of history, carry a bias, a certain worldview, with us. This is not just a challenge for people, who write history in the literal sense, but it is also a challenge for curators in museums. History writing in the museum is based on what kind of narrative and artifacts are chosen and how these artifacts are presented.

2.1 The history of museums

The Oxford Learner's Dictionary defines a museum as "a building in which objects of artistic, cultural, historical, or scientific interest are kept and shown to the public" (The Oxford Learner's Dictionary, n.d.). While this is true, of course, it is also a very simple definition of what a museum actually is, what it does and what role it plays in a society.

The ICOM, the International Council of Museums, defines a museum as a

"not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection

and knowledge sharing" (ICOM, 2022).

This ICOM museum definition is primarily used for internal verification of the ICOM and defines which tasks people and institutions have to fulfill in order to be or to become ICOM members (ICOM Deutschland, 2020).

It is important to note that the ICOM definition is not necessarily permanent though: "The world association continuously discusses the museum definition and adapts it to current needs" (ICOM Deutschland, 2020). The current definition was renewed on August 24th 2022 by the Extraordinary General Assembly of the ICOM (ICOM, 2022).

In other words: It is not easy to define what a museum actually is. And it is just as hard to pinpoint when and where the history of the museum started.

The word *museum* has changed in the course of time: From the ancient Greek word *museion*, a place of education and the arts, to the Latin word *la museum*, a library, to the *museum graecum*, the University of Athens and further to the *museum alexandrium*, which was a school (Maser 2010: 4). All these definitions have something to do with the educational part of the museum, and to some extent also collecting, but it does not yet include any kinds of systematic collections or even exhibitions.

It is not until 1815 that the exhibition part is included in one of the first definitions of a museum as an institution that resembles the institution it is today. The Brockhaus, a German language encyclopedia, defines the museum in 1815 as:

"(...) eine Sammlung seltener und interessanter Gegenstände aus dem ganzen Umkreis der Naturgeschichte und Künste, und in Zimmern oder Gebäuden zur Ansicht der Kenner und Liebhaber entweder auf Kosten einer Privatperson oder einer Regierung aufgestellt¹ (...)" (Maser 2010. 6).

¹ Translation: a collection of rare and interesting objects, relating to all aspects of history and the arts, and placed in rooms or buildings for the viewing of connoisseurs and enthusiasts, either at private or governmental expense.

Since the museum, or rather the idea of what museum is, has gone through some changes during its development, it is not easy to determine what museum was the first museum. If the museum is understood as a place of systematic collecting, the Alexandria Institute in Egypt, founded by Ptolemy I., which actually resembled an academy, can be considered the earliest museum. Joachim Baur and Krystof Pomian, two museums scholars, define the Roman antiquities collection of Pope Sixtus IV, which in 1471 was the first institution to decide to keep its collection indefinitely and make it publicly accessible, as the first museum (Maser 2010: 6).

For those who see the *Kunst-* and *Wunderkammern* of the Renaissance as the origin of the museum, the year 1565 represents a significant turning point. *Kunst-* and *Wunderkammern*, cabinets of curiosities in english,

"stored and exhibited a wide variety of objects and artifacts, with a particular leaning towards the rare, eclectic and esoteric. Through the selection of objects, they told a particular story about the world and its history" (Google Art and Culture, n.d.).

In 1565, Samuel Quicceberg published the earliest handbook of museology. His treaties reflect the ideal plan of a *Kunstammer*, which he saw as an educational institution where theory and practice should be intertwined (Sommer 2013: 13f). Even though the collecting of artifacts was popular in the bourgeoisie, the middleclass, the origin of the museum does not lay in these private collections, but in the baronial collections:

The prince and the aristocracy used the collected artifacts for representative reasons, mostly to demonstrate their political power (Maser 2010: 7). Owning special, rare, and extraordinary objects was an expression of prestige, power, wealth and pride. With the collection, the prince displayed his education and his good taste. In addition, the objects represented the peculiarities of the world over which the prince claimed authority (Maser 2010: 7). This is, of course, a very problematic approach to collecting and exhibiting and the consequences of this lead to wrongful presentation and erasure of marginalized groups, as well as minorities and indigenous peoples. This will be discussed further in chapter 2.3.

As time went on, the princes were forced to move their collections from the original *Kunst- and Wunderkammern* to new buildings, due to an increasing lack of space. The act of moving these collections was used as an opportunity to structure the collections and thus the *Kunst- and Wunderkammern* slowly developed into more structured and purposeful collections (Maser 2010: 8). At the same time the bourgeoisie, strengthened by the French Revolution, started to demand an opening of the collection as well as making the artifacts public property rather than private. This demand was closely linked to the French Revolution, as the treasures of the princely collections also reflected the treasures of their own nation (Maser 2010: 9).

With this shift, theoretically, the museum became an institution open to the public. Maser writes in her thesis that with this change, the museums were - at least theoretically - open to nobles, rich patrons, researchers and scientists, the bourgeoisie, as well as the business and educated classes, and workers with cultural ambitions (Maser 2010: 9). Reality looked a lot different though: The museum was seen as a place to "see and be seen" and the rules around it made it almost impossible for the normal citizen to take part in the institution. One of these rules for example was that people, who wanted to visit the museum had to dress in "appropriate clothing and clean shoes", which, again, made it almost impossible for the average citizen to be able to visit a museum. Another hurdle for the average citizen was the entrance fee, which most people had problems affording. In other words: The museum continues to reach only a small elite circle. This small, elite circle did seem to enjoy the exclusivity though (Maser 2010: 9).

Another hurdle for people outside the elite circle was that they did not know how to act around art: In the middle of the 18th century, the museum visit was primarily reserved for those who regularly went to a museum and therefore knew the common rules. This excludes the majority of the population. But also the bourgeoisie had its difficulties visiting the museum. This was particularly related to the chosen form of presentation of the collections. The exhibits were too crowded and too confusing. Quantity was still valued higher than quality in order to demonstrate the wealth of the prince and the diversity of the collections. Getting an overview was almost impossible (Maser 2010: 10f). It can therefore be stated that this small, elite circle did not necessarily visit the museum in order to actually admire the works of art or to satisfy their curiosity, but out of social obligation (Maser 2010: 11).

Another thing that hindered people, elite or not, in actually getting to satisfy said curiosity was the way the objects were labeled. So far, the objects were only labeled with the name of the artist and the title of the picture. As the labels were written by hand, they could be difficult to decipher. The audience, which lacks necessary background knowledge, is left overwhelmed and is not able to gain new knowledge (Maser 2010: 12).

With the industrialization and the growth of the cities, the amount of visitors grew too. And with this the need to make the objects more accessible grew too. It became obvious that with the objects alone, no education could take place. Aid must be given to the visitor (Maser 2010: 12) and a form of *formidlig* was needed.

2.1.1. *Formidling*

The oldest form of *formidling* was the oral explanation of the collected artifacts by a guide (Maser 2010: 13). But the steady growing bourgeoisie resulted in a new mass audience, which soon no longer could fit into the already crowded exhibition areas and made guided tours impossible (Maser 2010: 13). This problem was solved in two ways: The emerging problem of space in the exhibition rooms forced the museums around 1900 to reduce their exhibits and at the same time to restructure their collections. The new aim was to draw the audience's attention to what is most important and to avoid tiring and confusing them with too much (Maser 2010: 13).

The art museum soon became an institution where objects, people and spaces were organized to represent the core values, norms and behaviors of society (Maser 2010: 14). The new approach to actually include *formidling* into the museum and its exhibition(s) aimed to equip the visitor with background information - not just about the artifacts but also about history and culture (Maser 2010: 16). This means that exhibitions at this time did not claim to be objective or neutral, but in fact represent the taste and position of the person behind the exhibition, which often ended in self-promotion (Maser 2010: 16f). The museum presents itself as a palace of power and still accentuates the superiority of the prince or monarch (Maser 2010: 15).

Summing it up it can be concluded that an object itself cannot *formidle* knowledge, unless it is put in a context. *Formidling* is therefore necessary to make the artifacts more

accessible to the visitor and to create a relationship between "content, people and things that would not come about without them" (Höllwart 2013: 39).

In the 1970s of the German speaking countries, the demand for "Kultur für alle" rose steadily. This gave the museums a far-reaching mandate to overcome fears of the unknown, to introduce new audience groups to the museums and, in the spirit of democratization, to break down the elitist status and character of museums and open them up to a broad public (Höllwart 2013: 37f). As a result, more and more educational services were set up, which, together with museums, offered educational programs mostly for children and young people. The aim was to facilitate access to the exhibition content and to promote the dissemination of museum educational practice (Höllwart 2013: 38).

During the 1990s the demand to establish art and cultural *formidling* as a fixed part of the museum and exhibition landscape arose. During this time, the job title changed from museum educator to *Kulturvermittler*. This led to a demarcation from the term *pedagogy*, which in the museum context means above all working with children and young people and no longer adequately encompasses the diverse field of activity (Höllwart 2013: 39). As already discussed in the introduction, the word *Vermittlung*, or *formidling* in Danish, soon reimbursed the words *pedagogy*, *education* and *mediation*, and is now generally used specially for situations in which people are informed about the arts, enter into an exchange about them and react to them. *Formidling* wants the museum visitor to gain an understanding through engagement with the object, whereas pedagogy aims to teach especially children in a more didactic way. The importance of *formidling* experienced a steady increase and is today one of the five museums pillars together with collection, registration, preservation, and research (Slots- og Kultursytrelsen, 2022).

As a result, an exhibition practice was established that increasingly values *formidling* (Höllwart 2013: 40). The aim was to make it easier for the visitor to get into the respective exhibition and to also create a space that allows own opinions. This led to phrase "to pick up visitors where they are" being developed into a standardized communication approach (Höllwart 2013: 40). With this in mind, *formidling* takes on a completely new significance in the museum world.

Formidling is not a one fits all solution though and should always be seen and elaborated in the context of the exhibition. A curator can revert to different formats, different degrees of participation and different way to address the visitor, depending on what, how and to whom something shall be *formidlet* to.

Carmen Mörsch, director of the Institute for Art Education at the Zürcher Hochschule der Künste, defines the different degrees participation as *rezeptiv*, *interaktiv*, *partizipativ*, *kollaborativ* and *relklamierend*. I translated this to receptive, interactive, participatory, collaborative and initiated.

Receptive, like the word already implies, means that the museum is speaking directly to an audience. That can be through guided tours or through written information on leaflets, wall texts, in accompanying booklets, catalogues, as well as text, image and audio information for retrieval on the Internet. Receptive participation plays a role in almost every *formidlings* format, since it affects all sequences in which something is communicated and the receiving audience listens to it and/or reads it. Reception is not to be equated with a passivity, but rather an activity: The meaning of the exhibition or the object is actively created by absorbing and interpreting information (Mörsch 2013: 86).

Formidling becomes interactive, when a museum provides a "conversation" instead of a "guided tour". In this case the museum invites the visitors to interact: They should not only listen, but also take part in a conversation with questions and their own contributions to the discussion. The extent to which the visitors actually get involved in this conversation depends on the skill of the moderator, the explosiveness of the topic and the composition of the group. Another form for an interactive approach are exhibition elements that invite the visitor to try something or to set something in motion. This form even requires interaction in order to be realized at all. Digital media and the Internet have recently promoted the development of interactive formats (Mörsch 2013: 87)

There is a degree of participatory involvement in cultural mediation, if an offer and its scope of action are specified by the facilitator, but the participants have the opportunity within this framework to independently design, to rework content and forms or even the rules of action themselves. In the last years projects aimed at so-called "user-generated content", content produced by users, and using the internet as a communication, production and

documentation medium has shown a steady growth (Mörsch 2013: 87). This is something that will be further discussed in the chapters 2.2.7 and 2.2.8.

A collaborative level of participation is when the framework, the topic and the methods of a mediation project are developed together with the participants (Mörsch 2013: 87).

In order for *formidling* to be initiated, an interest group has to approach a cultural institution from outside and initiate a *formidlings* project. Cases like this often root in the fact that the representation and the visibility of an interest group has been excluded from official historiography. The goal in these cases is not just being treated and represented as an equal part of society, but also about having a say in the way said group is being represented (Mörsch 2013: 87). This approach to *formidling* has grown stronger over the last decades, as more and more minorities, marginalized groups and indigenous people demand their stories to be told too, after these stories had been erased from historiography.

2.1.2 Erasure

It became pretty clear in the last chapter that the dominant tradition in museums was to offer a circumscribed view of the world (Parry 2007: 88).

Museums are, and have been for a long time, "places that are imbued with power and authority by the societies that build and authorize them" (Onciul 2015: 20). This makes them "both mirrors and shapers of culture, nations, and peoples" (Onciul 2015: 20). Museums are rooted in the motivation to collect other people's material culture and to preserve it. This motivation originated in the wish to "rescue" those artifacts from an "inevitable extinction" (Kreps 2003: 79). Now, in the post-colonial era, the museums now have the task to re-evaluate the justifications for collecting and retaining indigenous people's cultural property" (Kreps 2033: 79). Before this change of thinking, the museums stand in society gave the museum the power to both remember and forget and to provide (or not provide) knowledge about "ourselves, others and the world in which we live" (Onciul 2015: 20). This stand in society gives museums the power to define and confine knowledge and to remember, or to forget, certain stories. Due to the nature of museums, museums are "intimately tied to the colonization process which involves invasion, violence, and oppression" (Huff, 2022). For indigenous people, this has resulted in historical erasure and the silencing of their narratives.

Paul Connerton from the University of Cambridge defines in his article "Seven types of forgetting" repressive erasure as the most brutal form of forgetting (Connerton 2018: 60). In the museums context repressive erasure lies in exhibiting narratives that act as a "celebratory remembrance" of some parts of the history and an editing out, or erasure of, other parts of this exact history (Connerton 2018: 60f). Another form of forgetting that plays an important role in erasure of narratives is what Connerton defines as "forgetting as humiliated silence" (Connerton 2018: 67). This form of erasure includes both a "desire to forget and sometimes the actual effect of forgetting" (Connerton 2018: 67f). In other words: If historians or other institutions such as museums decide not to include a certain happening into their writing, their collection, their archive, or any other form of memory, it wont be possible for people to recall this happening in detail in the future and as a result people will inevitable stop talking about it and thus forget about it.

This lays, of course, in the history of the museum itself. As already discussed in the previous chapter, the first collections showed not only the princes power, but also "embedded the values of viewing other cultures through a western cultural lens, as wonders and curiosities" (Onciul 2015: 22). And yet, museums are viewed as educational institutuions that present information as objective and neutral (Onciul 2015: 22). This is not just a contradiction, but also conveys a false sense of truth.

When looking at the origin and development of the museum, it becomes clear that the museum is, and always has been, considered a distinctly western cultural invention" (Kreps 2033: 1). Until right recently non-western museum models escaped the attention of western scholars completely. This shows not only that the museums is seen as a uniquely western institution, but also shows a "belief in the superiority of western, scientifically based museology and systems of cultural heritage preservation" (Kreps 2033: 1f).

But people slowly began to question said position of the museum. One example is from the United States: During the 1960s and 1970s the civil rights movement and the women's movement had an influence on how history has been told and attention slowly got turned to stories that had never been collected (Parry 2007: 23). Also other non-western, indigenous and Native peoples have begun to "demand a greater voice in how their cultures are presented in museums" and have thereby challenged "conventional, musicological paradigms of cultural representation and preservation" (Kreps 2003: 2).

This development shows clearly that the new critical theory of museums started to problematize the museum and its practices and that the movement illuminates their Eurocentric, epistemological biases and assumptions.

Today, museums are therefore urged to establish on-going dialogues and partnerships with indigenous communities in order to "define a framework for respectful collaboration in the restoration of that inherent human right - the right to be the custodian of your own culture" (Kreps 2003: 2). The recognition of these challenges opens up possibilities for dialogue and is a step towards decolonization and democratization of museums (Kreps 2003: 4). Repatriation, the return of stolen artifacts to their own country or culture, has been a part of this development too (Kreps 2003: 2).

There has been a shift in how the museum is being viewed by the public in the last 40-50 years though:

"The recognition of museums not as neutral objective venues of historical truths, but as political and social constructions of the world based on particular viewpoints, has opened the doors to a greater understanding of the importance of museums today to the societies and communities that support them and are collected by them" (Onciul 2015: 25).

Museums in Europe, USA and Australia are trying to take on the work to "reflect the diversity and the voices of the people within their collections and around them" (Schoenberger, 2022). As already said several times before, many museum collections are based on colonial beliefs and the wish to preserve history and the indigenous communities, which otherwise were believed to fade into obscurity.

Different strategies, such as developing plans to redeveloped conceptions and working with local indigenous communities to determine "respectful treatment of human remains and objects" have been made. In order to decolonize a museum, more effort is needed though. Shaheen Kasmai argues that decolonization is

“the upfront challenge of white supremacy, de-centres the Eurocentric view, values narrative of that has been made Other. It dismantles systems of thoughts [that places] the straight white man as standard” (Schoenberger, 2022).

In other words: The attempt to decolonize the museums world is about more than just inviting indigenous and other marginalized people into the museum - it is an attempt to overhaul the entire Eurocentric system.

It has become clear to many that museums are not actually able to represent art or artifacts, yet alone entire histories, in an objective and neutral way. But instead of ignoring the problem, the New Museology Movement made this to one of its focus points when reflecting their *formidlings*-strategies.

2.1.3 The New Museology Movement

The last paragraph clearly showed that the museum is, and always have been, a charged space. This can be understood in the way that the museum as an institution produces, communicates and preserves a, not necessarily objective, truth about history, heritage and identity.

The awareness about the gaps in historiography rose and Bryony Onciul writes that

"the role of the museum as a state sponsored educational authority on truth has come under criticism from an array of stakeholders, in particular groups who feel that their stories have not been told" (Onciul 2015: 21f).

Vikki McCall and Clive Gray write in their article "Museums and the ‘new museology’: theory, practice and organizational change" that the new museology started with "the intention of introducing a new philosophy around how museums function and a changed relationship between museums and their societies and communities" (McCall 2013: 1).

The museum, as an institution, has been "constructed as a symbol in western society since the Renaissance" and it might therefor not be too surprising that museums in non-European countries follow European models "with what appeared to be yet another example

of western cultural imperialism and an ever-advancing, global cultural homogenization" and end up being a "mere reproduction of the western museum model" (Kreps 2003: Preface). As the idea and practice of collecting and preserving valued objects are generally considered to be distinctively western cultural inventions, non-western models of museums and curatorial practices have, until recently, escaped the attention of western scholars (Kreps 2003: 1f). The thought that museums and the wish to collect and preserve was a uniquely western, has blinded western scholars from seeing other cultures models of museums and methods of curating.

This led to a "state of widespread dissatisfaction with the 'old' museology, both within and outside the museum profession" (Onciul 2015: 22). Onciul states that the problem with the old approach to museology is that museums are focused too much on the museum methods, and "too little about the purposes of museums". Further Onciul writes that the purpose addressed here "has been at the heart of many academic debates since, and it is a key question when considering the decolonisation and indigenisation of museums (Onciul 2015: 23). Christina Kreps also addresses this in her book "Liberating Culture" when she writes that there has been an ongoing scholarly critique of the museums as an institution over the past two decades, rising awareness of non-western models of museums and curatorial practices. The result was the new critical theory of museums, which "problematizes the museum and museums practices, illuminating their Eurocentric, epistemological biases and assumptions" (Kreps 2003: 1).

The criticism of museums with ethnographical exhibitions was especially strong, as they "have to come to be seen as "technologies of classification" that have helped construct particular ways of categorizing and viewing people, cultures, and things" (Kreps 2003: 1f). Especially when it comes to ethnographic exhibits in anthropology museums, different communities have begun to demand a voice in how their cultures are presented in the different museums (Kreps 2003: 2).

As discussed above, the museum as an institution struggled with a very Eurocentric worldview. It becomes clear that different people and scholars have raised critique on the museum and the re-production of the Eurocentric worldview. All this led to the new museology movement, which was based on the idea that the role of the museum had to change and thus evolved from the perceived failings of the original museology (McCall 2013:

5). Museums were now seen as "isolated from the modern world, elitist, obsolete and a waste of public money" (McCall 2013: 5). In the 1970s the German speaking countries demanded "Kultur für alle²" and also other countries changed their view on museums during this time.

The new museology on the other hand is a

"discourse around the social and political roles of museums, encouraging new communication and new styles of expression in contrast to classic, collections-centred [SIC] museum models" (McCall 2013: 5).

The new museology aims to change the focus and intention within the museums world. This includes the position of the museum and "the epistemological status of the artifacts on display" (McCall 2013: 5). Vikki McCall writes:

"The 'new museology' has been broken down to changes in 'value, meaning, control, interpretation, authority and authenticity' within museums. This also includes the redistribution of power within museums and 'curatorial redistribution'" (McCall 2013: 5).

The probably most important shift in the new museology was the shift from objects to ideas, giving *formidling* and different voices a central position in museums and their exhibitions (McCall 2013: 5). With the New Museology Movement, museums are now considered to have "special cultural responsibilities that come with their institutional position of cultural and educational power within the communities in which they exist" (Onciul 2015: 24). Since museums continue to be places of authority and representation, the museum now has responsibilities which include among others to provide "access and representation for all, and in particular, working to include those who were traditionally excluded to enable side-lined and minority voices to be heard" (Onciul 2015: 24).

With the rise of the New Museology movement in the 1980s "collaborations and engagements between museums and communities have been become increasingly commonplace" (Onciul 2015: 17) and today, museums are urged to establish an on-going dialogue and partnership with the represented indigenous communities. The "new" museum

² Translation: Culture for everyone

aims to become a democratic, educational institution that is people-centered and actions-based (Kreps 2003: 9).

According to McCall it is difficult to analyze the development and to measure the success of the new museology movement precisely. This is due to the fact that there has been only little analysis of actual museum practice to "assess the extent to which changes have actually lived up to the assumptions of the 'new museology'" (McCall 2013: 6). The only exceptions are case studies, which have been conducted by individual museums. It has to be mentioned here that the new museology movement can be challenging for the museums, as they "have been left to find their own routes to link ideas around the 'new museology' to what they are actually doing" (McCall 2013: 6).

As a result, museums are still facing different challenges today: One challenge is to make the museums properly inclusive and thereby to reach a broader audience. Other challenges are confronting difficult histories and to include digital media more effectively (Merriman 2020: 176).

2.2 History of media

In the following chapters the history of media will be discussed. Like in the previous chapter on the history of the museums, the following chapters only intend to give an overview over some of the biggest and most important technical and medial developments that are relevant for this thesis. In the first paragraph there will be given a brief introduction to communication theory, as communication and media are closely connected. The second paragraph covers the development of media up to the radio and is followed by a paragraph about the radio. Furthermore the development of the computer and the Internet, as well as the invention of the Web 2.0 and the podcasts shall be shown.

2.2.1 Basics of communication theory

For as long as people have lived together, they needed some form for communication to solve emerging problems and to communicate rules and norms within their communities (Schönhagen 2021: 19).

The Merriam Webster dictionary defines communication as "a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior" (Merriam Webster, n.d.). In order for communication to be able to be successful, it needs four elements: A sender, a receiver, a channel and a message. The channel transmits thereby the message from the sender to the receiver. Communication channels include both the methods we use to communicate, as well as the tools we use to communicate (Open Library, n.d). In other words: The channel can be everything from verbal communication to mass media. Mass media is defined as "the means of communication that reach large numbers of people in a short time, such as television, newspapers, magazines, and radio (Dictionary.com, n.d.)".

In 1960, with the invention of new and different media-types, the Russian linguist Roman Jakobson developed a new communication model and added two new elements: context and common code. The term context refers to the general conditions that make communication understandable, since one and the same statement can have a different meaning in a different context. The code is the (shared) sign system that regulates the formulation of a message. For communication to be successful, the sender and receiver must have a common code (for example a common language) or at least a common subset of this code (Böhn 2008: 5).

Another element in language that seems important when thinking about *formidling* art via a podcast, is the dynamic between language and signs, or *langue* and *parole* as Ferdinand de Saussure calls them. By *langue* he understands the language as a system, meaning that the entirety of all potentially existing vocabulary (lexicon) together with the associated rules of association (grammar). *Parole*, on the other hand, is understood to mean the actual linguistic utterances (Böhn 2008: 8).

It can thus be concluded that language and images differ in their functions as signs. Pictures, insofar as they are of a representational nature, initially seem to be clearer with regard to what they depict. At the same time, however, they can also generate a much greater need for interpretation than linguistic texts. In order to be able to grasp the semiotic wealth of references in an image, it is often necessary to resort to linguistic texts. How many levels of meaning can be recognized in an image depends on the prior knowledge of the viewer (Böhn 2008: 11f). This is also something that needs to be considered when working with art. As

already discussed previous, an artifact or piece of art does not have any *formidlings* value, unless it is put into a context.

2.2.2 Media before the Radio

When talking about media in the context of communication, media can be divided into three different categories: primary, secondary and tertiary media:

Primary media is the kind that does not require any technical objects either on the part of the sender or on the part of the recipient. This is the case, for example, with the basic human communication using language, gestures and facial expressions. With secondary media, technology is only used on the sender's side, but not on the reception side. Examples are pictures, panels, writing and print media. Tertiary media require technical objects both in reception and in production. Examples are the telephone and the radio. This tripartite division makes it easy to follow the historical development of the media from the most original human forms of communication, gestures and language, to the Internet (Böhn 2008: 18).

The prerequisite for any oral communication, before the use of technical transmission media such as the telephone was developed, was the joined presence of sender and receiver in the same temporal and spatial situation. Before storage media was invented, communication depended on the sender and receiver being in the same place at the same time (Böhn 2008: 28).

With societies growing and spreading over larger areas, communication had to be able to cover these larger distances and writing soon became essential for the transmission of information (Schönhagen 2001: 26). The invention of letterpress around 1436 in Germany had a significant influence on writing and soon directed communication into another direction: Written communication now gave the sender new possibilities for the design of information: It was now possible to use longer sentences, hypotactic sentence structure and greater information compression (Böhn 2008: 32).

The next big step in the development of media took place in the 19th century with the use of electricity. In 1830 the first electromagnetic telegraph was build and in 1866 the first permanent transatlantic connection was established (Schönhagen 2021: 99). Soon after this, the "wireless era" began and ultimately changed everything: The first new medium to be

invented was the radio - in the start the radio was mainly used for military operations and navigation, but it soon developed into a mass medium (Schönhagen 2021: 103ff). The use of electricity in communications thus triggered an "upheaval" in the media landscape and public communications (Schönhagen 2021: 98).

2.2.3 Radio

The era of electronic mass media began in the 20th century. Radio and television are in continuity with the print medium newspaper, as they are another form of mass media. A source of transmission is aimed at many recipients, with the direction of communication remaining one-way (Böhn 2008: 120).

The radio is a periodic, purely auditory medium. It is periodic because the early radio broadcasting programs were initially limited to a few broadcasting hours a day. There was not yet a choice between several channels or programs. The programs only developed gradually in scope and diversity. The challenge for the program designers was therefore to plan and place broadcast units, formats and content in such a way that they are tailored to the interests and daily routine of the recipients and reach and address the largest possible number of people (Böhn 2008: 122).

Gradually, however, special forms of contribution emerged for the new medium and formats from other media were adapted specifically for radio. One example is the radio play, a "radio-friendly modification of the play". The radio program was made of both informative and entertaining contributions (Böhn 2008: 122). The example of the development of the radio shows that in addition to pure information gathering, entertainment has always played a major role for people when using media. This is something that has not lost its importance even today.

Radio broadcasting experienced a major change in program and structure with the invention of television as a competitive medium. As a result the user habits changed. Before most people had a television in her home, families often spent their evenings listening to the radio together. This changed with the spread of the television though. The radio was now turned into a "side medium" (Böhn 200: 124). This is something that has not changed until

today. The radio is mostly something people listen to while driving or doing chores in the house.

2.2.4 Computer

The next development after radio and television was the computer. The computer is a universal machine, and as such, it must also be seen as the current provisional end point in the development of human instrument use in general. The computer is not intended for just one specific function. The idea behind the computer is to have a machine that can be used for processing data, which then can be used to control or construct any other machine, which in turn can be used as an instrument for almost any specific purpose (Böhn 2008: 140f). Just like most of the previously developed media, the computer was originally designed for military usage.

It was not until the spread of the PC, the personal computer, though that the function of displaying data became the most important feature of the computer and with it, the role of the computer as a medium grew. In the end it was the development of output displays, for example monitors, that made it possible for the computer to develop into a universal medium. Another important step towards becoming an important medium was the transition from purely text-based to image-based displays and the development of a simplified, intuitively operated input device like the mouse (Böhn 2008: 45). The next big step in the development of the computer was its connection to the Internet.

2.2.5 Internet

The Internet as we know it today has a multitude of precursors (Böhn 2008: 146). A technically closely related model is the telephone network. The Internet ultimately emerged from the ARPANET, the Advanced Research Projects Agency Network, a research agency established by the US Department of Defense to develop innovative technologies in 1969 (Böhn 2008: 146). Again, this medium had originally been made for military usage.

The development of network and Internet protocols such as TCP/IP in the 1970s and later also HTTP made it possible to assign a virtual address to every computer and to standardize data transmission in such a way that communication can take place between different computers (Böhn 2008: 146).

The Internet opens up a whole range of very different uses:

- Content can be created, presented and retrieved using so-called links and public institutions, companies and private individuals use this to design their own homepages, which can contain a self-portrayal, specific communication or interaction offers.
- E-mails create new possibilities for both individual and business communication. E-mails are not only much faster than conventional mail; they also involve a location independence that is not given when receiving conventional letters. E-mails can be sent or retrieved from anywhere in the world as long as a computer with an Internet connection is available. It is therefore no longer important for a sender to know where a receiver is actually located in order to reach him.
- Discussion forums are a kind of virtual chat room. Outsiders can follow the discussion, or they can contribute themselves.
- F IRC (Internet Relay Chat) is comparable to a conference call. In the mostly topic-related chat rooms, any number of participants can meet to communicate with each other based on text.
- F MUDs (Multiple User Dungeons) were the basis for text-based online games. Different players can take part in a computer game together without being tied to the same place of residence. MUDs have now largely been replaced by graphical MMOGs (Massively Multiplayer Online Games).

At first glance the different ways to use the Internet presented above seem to be very different. And yet they share one very important feature: With the further development of the Internet, the desire of the user to participate increased and the new internet offered different possibilities to get involved and to generate "user generated content". This development makes it possible for people to interact with other people around the globe. With the development of different media people got the possibility to communicate over larger

distances, while the simultaneity from the earliest form of human communication was restored. The Internet brings this simultaneity back and makes it possible for the user to communicate over larger distances under (almost) the same conditions as face-to-face interaction. Video chatting even goes a step further and makes it possible to see each other and read each other's body language again.

2.2.6 Web 2.0

Web 2.0 is not so much defined by a new technology, but rather by new user habits (Böhn 2008: 147). In Web 2.0, older forms such as the encyclopedia or the diary are reappearing new way, for example as blogs. This shows that the Internet is penetrating more and more areas of life and changing it in the process. The ability to communicate and retrieve information from any location plays an important role here. In this respect, the Internet is not only converging technologically with other newer communication technologies such as mobile telephony, but also in terms of user habits.

The decoupling from time and more generally from space is also related to the decoupling from the personal identity. In the internet the personal identity is no longer tied to the user physically and thus makes it possible to act anonymously. In order to retrieve content from the Internet, the user does not have to identify him- or herself personally, and many forms of communication between individuals or groups do not require any extra-medial identification (meaning identification outside of the medium). Often it is enough to have an email address or user name to get access to the content and other participants cannot easily identify the other or draw any conclusion about the real person behind the user name (Böhn 2008: 148).

In the beginning, the Internet resembled the written journalism, as it was mostly a few writers that created web pages for a greater audience. Sir Tim Berners-Lee, the creator of the Internet, called this the "read-only web". The Internet soon developed into the "read-write web" though. Or Web 2.0, as we call it today. Web 2.0 is defined by the "ability to contribute content and interact with other web users" (Naik 2008). Susan C. Herring from Indiana University Bloomington defines web 2.0 in her article "Discourse in Web 2.0: Familiar, Reconfigured, and Emergent" as: "web-based platforms that emerged as popular in the first decade of the twenty-first century, and that incorporate user-generated content and social

interaction, often alongside or in response to structures or (multimedia) content provided by the sites themselves" (Herring 2011: 4). Chui also mentions the "intense consumer engagement and creativity" related to Web 2.0 (Chui 2008). With this, Web 2.0 covers a variety of different technologies and websites, such as blogs, podcasts, wikis, social networks, wikis, web APIs, and services such as Ebay (Chui 2008).

In other words, Web 2.0 is an interactive format, as people can upload as well as download new information or content and edit the work of other participants (Chui 2008).

2.2.7 Podcasts

One of these technologies emerging from Web 2.0 is the podcast, which developed from broadcasting (radio). The word "podcasting" derived from mixing the words "iPod" and "broadcasting". And although Apple no longer manufactures the iPod or has a monopoly in the service, the word stuck and is still used today.

Oxford Languages defines a podcast as a "digital audio file made available on the Internet for downloading to a computer or mobile device, typically available as a series, new installments of which can be received by subscribers automatically".

Podcasting is, in a way, a natural extension of blogging, a form of direct communication with organically cultivated groups (Poepsel, 2021).

In 2004 the first podcast service provider, Libsyn.com, emerged and already in 2005 the New Oxford American Dictionary named 'podcast' the word of the year already. This award brought the word 'podcast' into people's awareness. From 2005 on, the podcast slowly grew into what it is today (Poepsel, 2021).

In 2014 podcasts had been around for ten years already. They had grown into a medium with a "healthy audience base" and had managed to establish itself as part of popular culture. And yet, Nick Quah divides podcasting into two main areas: Before and after 2014. This is because "Serial", an investigative true crime podcast hosted by Sarah Koenig, "gripped the nation (the US) like no other podcast had ever been capable of (Ciccarelli, 2020). Serial was also the first podcast to win the Peabody Award. By 2019 there was an evadible "colossal interest" in the medium and streaming platform such as Spotify started battling Apple Music for audio share. Podcasting became *the* new format to invest in (Ciccarelli, 2020).

Museums are subject to constant change, and soon began to use this new medium in order to be perceived as modern, visitor- and user-oriented institutions. To maintain this image, museums, and other cultural institutions, must participate in the social and technological developments of the 21st century.

3. Media and museums

In the following paragraph, a few examples of how museums and the media are connected shall be discussed. Media and museums have been connected and interwoven long before digital media played a role in our societies. Museums have always adapted to the social context they have found themselves in and have always seen their actions and priorities defined by the "intellectual disciplines, information systems and display techniques" of their time (Parry 2007: 140).

The connection between museums and media does not surprise when considering that a museum itself, as it conveys a message. Parry writes: that museums "are a medium- in their most common state a unique, three-dimensional, multi-sensory, social medium in which knowledge is given spatial form" (Parry 2007: 10) It is therefore important to always ask yourself what the museum is communicating and how the visitor is influenced by that (Parry 2007: 10). Just like it is the case with other media, the meanings associated with a museum, are never fixed. Rather, those meanings "change according to the experience and knowledge of an individual and the shifting values and discourses of any given community or society" (Parry 2007: 10). This ties into de Saussure theory on langue and parole seamless, as de Saussure also discusses the difference in understand or reading into objects, depending on the individuals background and experience.

It might sound a little abstract at first, but it is indeed hard to imagine a museum without any form of media. May it be as simple as a text panel or more abstract like a website. Once we accept that the museum is as medium itself, it becomes possible to think about its communication technologies in certain ways.

The invention of the digital media took this to a whole new level: When computing started to become something that museums had to relate to in the 1960s, museums might have

underestimated the resource and skills needed to go digital. At the same time, not all museums had the infrastructure or environment to accommodate the new technologies (Parry 2007: 2).

During the 1960s and 1970s new museums collections grew at an "accelerating rate", as attention was now turned to stories that have never been collected. During this time, leading up to the new museology movement, history and history writing have been negotiated anew. This led not just to a new approach of museology though. It also made it increasingly difficult for many museums to keep up with the growing collections, as they were still using the traditional cataloguing methods and wrote everything by hand (Parry 2007: 25). The computer seemed to be the obvious choice, promising a solution to this problem. The use of computer technology made it possible to organize records (previously not more than personal notes) into a particular form or format (Parry 2007: 25).

"The new computing appeared to offer the order, efficiency and processing power that museums required as they struggled to cope with ever-increasing accessions as well as the more complex demand being made on their growing collections" (Parry 2007: 28).

It can therefore be concluded that computers played a central role in the development of systematizations and made it possible for museums to create and retain (international) standards. Parry writes that it may not be an "exaggeration to conclude that computer logic ultimately shaped (rather than just supported) the late twentieth-century systematization of documentation" (Parry 2007: 50).

This example shows the close connection between the museum and the media. The developing technologies might not be the reason of the development of the museum, but they are a big part of it, as they give museums new possibilities to store and share information.

While computing seemed to have helped the museums and their registration-process profoundly, it also came with its challenges: The digitalization of collections. Suddenly museums found themselves in the situation where the *real* object, genuine and trusted, was challenged by the *virtual* object. These digital versions could not "provide the visceral thrill of being in the presence of the original" (Parry 2007: 61). It was feared that "rather than being just a temporary substitute, eventually the digital image (the surrogate) might supplant the

original" (Parry 2007: 65). As a result, the digitalization of collections led to a debate about the future of the museums. In one of the possible futures the museum, "confronted with a tide of digitality, would witness the death of the object and the visit"; the other possible future was a future in which museums would be a "refuge and sanctuary for material things in an increasingly digital world" (Parry -2007: 61). This debate shows clearly that the future of the museum was discussed as if the real and the virtual were mutually exclusive - a fear that was proven to be unfounded.

Another challenge that the digitalization brought with it was the fact that the museum originally was a place the public trusted. The digital landscape, however, was not trusted in the same way (Parry 2007: 63). Another thing that challenged the museum in this context, were digital objects. Those objects that were "born" digital and "pushed curatorship (sometimes intentionally) to the limits of what the authentic could be" (Parry 2007: 65). Also the storage of these digital objects challenged the curators, as digital files required a fundamentally different way of storing than any other objects had before (Parry 2007: 66). Despite all the challenges the digital objects might have caused in the beginning, museums managed to catch up:

"Today it is relatively easy to find in the collections and assets of museums (and cultural heritage organisations [SIC]) a digital sound recording for a local oral history project, or a high resolution digital surrogate of a painting in its collection (Parry 2007: 67).

Until the digital age, museums have served as a "microcosm of the world" (Parry 2007: 86), as museums traditionally offered "a circumscribed view of the world" (Parry 2007: 88). Until the digital age, museums could be seen as hyperspace - "a space in which the modes of spatial production were focused and intensified" (Parry 2007: 88). This basically means that museums were both part of the world, yet, at the same time, removed from the world. The world was around the museum, and yet the museum contained the world (Parry 2007: 89).

When looking at the history of the museum, one thing becomes clear:

"for many centuries museums were influenced by some very specific European traditions of mnemonics and spatial philosophy. Consequently, they had grown to be highly singular, framed places. They were part of the world, but at the same time removed from it. The world surrounded them, but they too tried to encapsulate the world. As mnemonic, microcosm and hyperspace, the museum was a place (a circumscribed venue), and it was a space (a type of environment)" (Parry 2007: 92).

This stand of the museum in society made the museum visits a framed experience. The museum was something the visitor went to as a separation from the everyday. The rise of the digital network technology and the World Wide Web in the 1990s challenged this position profoundly. With the possibility to have access to the museum online, the deep-rooted cultural principles of a museum seemed contradicted (Parry 2007: 92). The Internet suddenly promised a "museum without walls" that could be visited whenever the visitor wished and from wherever the visitor was.

It did not take long until the museums world adapted to the Internet, just as they had to every new medium before. Already in 1995 the ICOM announced that museums should be "active contributors of information to the internet" as part of their role in servicing society. Only a few years later, in 1997, the annual *Museums and the Web* conference began (Parry 2007: 93). The two examples above show clearly that the impact the World Wide Web had on museums work was fast and widespread.

Still, the Internet came not without limitations: The Internet was not (and still is not) universally used and it is only as good and reliable as the technology used to use it and lastly, not everyone uses the Internet in the same way (Parry 2007: 97). For everyone with access and interest, the Internet makes it possible to "connect and build relationships with existing and new audiences" (Parry 2007: 100). It can thus be concluded that using the Internet gives museums the possibility to create new experiences that are not possible in the physical space in the same way.

Soon the Internet developed into what we today call Web 2.0, which is, as stated before, defined by user-generated content. In the first moment this development seemed to

stand in complete opposition to the controlled environment of a museum. And yet, through guest books, comment boards, workshops and visitor evaluation, the museum had already managed to open itself up to "user generated content" - even if it was off-line. So in the end, neither the Internet nor Web 2.0 were actually disruptive technologies that challenged the museums existence, but it actually allowed the museums to realize a new social role.

Today, a lot of museums have fully embraced the Internet and learned how to use it for their advantages. Today the museums is an institution that can be experienced both on- and off-line. These experiences may differ, but can also complement each other very well. The online visit can be a wonderful way to experience a museum that a visitor might never have the chance to go to in real life. On the same times the online visit can be great way to prepare for a visit or wrap-up said visit. So in the end, the Internet has advantages for both frequent in-house visitors and those, who might never set a foot into the actual museum building.

Parry sums the relationship between museum and media up in the following way:

"It is hard not to conclude that the effect of digital technology has been catalytic, significant and lasting. It would be an exaggeration to suggest that the computer has been the cause of the recent 'reimagining', 'rethinking', 'reshaping' and 'reframing' of the museum. However, from the evidence we have seen, the new digital technologies appear always to have been at the heart of this change. Always posing new dilemmas for the museum, always, we might say, constructively disruptive" (Parry 2007: 140).

Due to the close relationship of museums and media, it feels only natural for museums to engage in different technologies, such as the podcast, to broaden their reach and to keep serving society the way they do.

4. Method

For the production of the first episode of the podcast I followed three main steps:

1. Produce a script,
2. record the sound,
3. edit it into a cohesive sound file.

Kommuneqarfik Sermersooq here in Nuuk kindly lent us their recording equipment. Additionally, I used the computer program *Hindenburg* for editing the sound files into one cohesive episode.

The research that serves as the foundation for this thesis is conducted via the *Practice-Based Research* method. Research is practice based, when a "creative artifact is the *basis* of the contribution to knowledge" (Candy 2006: 3). It is an "original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that project" (Candy 2006: 3). Practice-based research projects often include creative outcomes, such as images, music, designs, digital media, or performances and exhibitions (Candy 2006: 3). In this case, the creative outcome will be the first episode of Nuuk Art Museum's podcast "Behind the Art - the podcast". Both the thesis and the episode are important parts of this project, as the significance and context of the podcast can only fully be obtained within the context of this thesis.

The research for the episode itself it partly obtained via the participant observation method. The Participant Observation Method is defined as "a research methodology where the researcher is immersed in the day-to-day activities of the participants" (University of Toronto, n.d.). I am immersed into the day-to-day activities at Nuuk Art Museum through my role as employee and former intern. Through my work at the museum I have learned a lot about the role of the museum in and outside of Greenland, Nuuk Art Museums *formidlingsstrategie* and the challenges the museum faces. I have also had the idea for this project through my work at the museum. Furthermore my role at the museum gave me access to documents and information about the museum itself that might not have been so easily accessible without the personal contact.

For the written part of this project, I have used classic academic research and used sources such as books, papers, articles and other media to gain knowledge about the history of museums and the media, the influence museums and media have on each other, as well as gaining knowledge about *formidling* and *erasure*.

For the episode I used the interview method in which I was the interviewer and Nivi Christensen, director of Nuuk Art Museum, was taking the role of the expert. Even though I did not conduct the interview in order to collect data about a topic in a more classical way, to compare answers and find patterns among answers, but recorded it as part of the episode, I decided to do a *structured interview*. A structured interview is defined by having predetermined questions in a set order, which often are closed ended. As said at the beginning of the chapter, I wrote a script for the episode, so I had already researched the topic and discussed my findings with my colleagues at the museum. That way I knew what I wanted to include in the episode in order for it to be interesting, but not overwhelming for the listener, and could ask the questions accordingly. At the same time, it was important to not have prepared the answers precisely to maintain a conversational tone throughout the interview.

I chose to produce a podcast in cooperation with Nuuk Art Museum, because I think it is a great way to make knowledge about Greenlandic art more accessible to a broader audience. Podcasts are not just gaining bigger and bigger population in the entertainment sector, but also as a form of education. Thomas Goldman writes in his article "The Impact of Podcasts in Education" that if "music is inspiration and radio is theater for the mind, then podcasts are the exploration of the human intellect" (Goldman 2018: 2). This quotation shows the growing impact that podcasts can have on education and knowledge sharing.

Podcasts have had a rapid rise in popularity in recent years and covered over 155 countries in 2018. It seems therefore only natural that the popularity of podcasts would spread outside of entertainment too. When properly implemented, podcasts can improve aspects of education and resolve social issues (Goldman 2018: 2f). Podcasts can also play an important role as a *formidlings*-format for museums. Museums have always been closely connected to media and the *zeitgeist*, defined by the Merriam Webster as the general intellectual, moral, and cultural climate of an era, of the society the museum is serving (Merriam Webster, n.d.). In order to be used for *formidling* the podcast can be dedicated to current exhibitions, artists or artist groups, selected pieces from the collection or the architecture of the house. Artists,

curators of museums and galleries, collectors, writers, philosophers, architects or musicians, for example, are interviewed as experts on the topic of the podcast (Wicke 2021: 27f).

For Nuuk Art Museums podcast I hope that the podcast can be an additional format, which can help to *formidle* knowledge about Greenlandic Art in a new, less formal way.

4.1 Serious storytelling

Serious storytelling is a new media genre where storytelling has a purpose beyond entertainment. Lungmayr defines serious storytelling as: "Storytelling outside the context of entertainment, where the narration progresses as a sequence of patterns impressive in quality, relates to a serious context, and is a matter of thoughtful process" (Lungmayr 2016: 3).

The original purpose of storytelling was to engage the audience and stimulate both emotions and cognition. The original purpose of storytelling was to create an "emotional experience" and thereby to create a mental model that turned the presented story into knowledge (Lungmayr 2016: 3ff). Stories could help the listener to find order in things and make sense of the world. Stories can help the listener to see how others think and feel and thus empathize with the people around them. The tradition of story telling itself is ancient and visible across cultures, and can take many forms such as epic poems, chants, rhymes, and songs among others. The stories are used to "encompass myths, legends, fables, religion, prayers, proverbs, and instructions" (National Geographic, n.d.). What all these formats have in common is that they allow the storyteller to share information in a more memorable way and thereby help people to cooperate and survive.

Greenland has an especially long tradition of oral story-telling traditions, which could be considered an interesting starting point for including more (serious) storytelling into the *formidling* of museums. These traditional stories can be divided into two categories: *oqaluttuaq* and *oqalualaaq*. An *oqaluttuaq* is "an old story, passed down from the ancestors, which goes back several generations" (Thisted 2011: 75). These stories must be treated with great care, as the story must be retold exactly as the storyteller heard it. Thus the story will often have a fixed form and stylistic patterns as aids for memory, a distinctive rhythm and word melody (Thisted 2011: 75). An *oqalualaaq* is a more recent story. These stories can include the storyteller's own experiences, or something he or she has heard from others. These stories are freer in form, but also mostly follow story-telling traditions (Thisted 2011:

75).

The goal in serious storytelling is for the audience to create new knowledge, to gain new insights and skills by interfering the meaning of these stories (Lungmayr 2016: 10). Lungmayr writes it in the following way:

"Thus, in the case of serious stories, the narrative is told through a set of media, embedded in the real world, spanning a network of meaningful pieces of knowledge throughout the natural environment" (Lungmayr 2016: 9)

Summing up it can be said that "serious stories can be entertaining and fun, but their main purpose is knowledge and wisdom creation for a serious context matter" by including humans into the story system "in which knowledge creation, meaningful interaction, and purposeful goals are the major objectives" (Lungmayr 2016: 18).

When we are looking at storytelling in Art Museums, it is undeniably defined by the goal to teach the visitor something. Hayley Trinkoff describes this form of storytelling as "a method of communicating by means of a story, the qualities and attributes that make each individual object unique" (Trinkoff 2015: 9). She further writes that today, "storytelling is used to further engage and connect the viewer to the history and memories of an object" (Trinkoff 2015: 12). By presenting history through a combination of artifacts and stories, the museum visit will feel more personal to the visitor (Trinkoff 2015: 11).

Applying serious storytelling in a podcast can help to integrate the listener in new ways (Maculan 2008: 109). Creating a podcast for a museum should therefore not be so much about transferring existing content to a new platform, but rather to produce new types of content especially created for this new medium and the new audience.

Since it was my wish to focus on the educational part, the episode is not written as classical story. It does include elements of the classical storytelling though:

- **Setting:** Nuuk Art Museum and Greenland in the 1930s.
- **Characters:** Emanuel Aage Petersen and Jette Bang.

- **Plot:** Both Petersen and Bang were sent to Greenland from Denmark, to document life in the Danish colony.
- **Conflict:** Both Petersen and Bang had an agenda in Greenland and portrayed the country based on their personal view on the country. Neither of them did in fact manage to show an objective picture of Greenland in the 1930s.
- **Theme:** Colonial structures and the view from the outside.

These elements are built into the episode in both the introduction and the interview part, but in a biographical way. We do not tell a story, but rather tell the story of Emanuel A. Petersen and Jette Bang.

5. Podcasting in museums

A lot of bigger and smaller museums have started podcasting or are engaging with the audience in similar forms. The Louisiana Museum of Modern Art for example launched the *Louisiana Channel*, a digital platform that produces and broadcasts videos about art and culture. The Louisiana says that going digital is "an integral part of a museum for the 21st century, capable of engaging a new generation in our cultural heritage, in an intelligent present and an ambitious future" (Louisiana Channel).

Statens Museum for Kunst (short SMK), started a podcast series called *Mysterier fra Museet*. This podcaster series provides the listener with unique tales and mysteries of the museum and its wider collection. What all these different approaches have in common is that they show the shift in the role of the museum. With the development of especially the Internet, the role of the museum has gone from

"being a place that primarily preserves valuable objects of aesthetic and cultural historical significance to also being a place that has to make itself relevant and accessible to a more diverse audience" (Nilsson 2021: 12).

According to Heike Schmidt from SMK, the production of podcasts is a move away from the more traditional museum to a more open museums:

"Fundamentally, it is about being more oriented towards users - to listen to guests, to think about guests' needs, to examine guests' needs, to ask them questions regarding their needs and wishes" (Nilsson 2021: 16).

This quote shows how podcasts can help museums to expand their communication and to be able to reach a more diverse audience. But a podcast does not necessarily challenge the authority of the traditional museum. The use of the new media makes the museum more accessible in some way, but it does not mean that the museum is not a charged place anymore. The new museology movement demanded a greater inclusion in the museum and creating podcasts are indeed an innovative way to diversify a museum's outreach as media-makers. But using new media does not automatically challenge the power dynamics between professionals and visitors (Nilsson 2021: 14). Using new media does not automatically make a museum more democratic or inclusive.

The question arises to why museums should spend time on producing podcasts anyways. The answer is that even though a podcast might not be able to solve all of the problems museums are facing in regard to being a more democratic space, a podcast is still an excellent way of creating an additional education program for the audience. It can also be a tool to include new voices by inviting the right people as guests. It is really up to the museum and what it intends to do with this possibility.

As Randy Kennedy wrote in the New York Times article:

"podcasts are making countless hours of recorded information - like curators' comments, interview with artists and scholars, and even interviews with the subjects of some artwork - widely available to people who have never visited, and may never visit, the museums that are making the recordings³".

But there is something more about Podcasts: Podcasts can be particularly beneficial for museums, as they find a way around the two biggest challenges of museums: time and attention spans. Lives are getting faster and busier and people often do not have the time to

³ <https://www.nytimes.com/2006/05/19/arts/design/at-museums-invasion-of-the-podcasts.html>

uncover everything a museum has to offer, in detail, during their visit. Podcasts allow them to tune in to more flexible hours and thereby making it possible to discover museum stories as part of their daily routines, whether that is while walking the dog, cleaning the house or folding laundry. In other words: The listeners can use the time they spend on chores to strengthening their understanding of a particular institution's collection⁴. A podcast can be enjoyed unrelated to an actual museum visit. It can be listened to before going to the museum as preparation for their visit, or at the museum (or after the visit) to get some extra information or additional content, or even completely unrelated to a visit.

The motivation behind creating a podcast as a museum is probably just as diverse as the different museums are. Yet, some reasons are common for them all: Museums want their communication tools to be relevant and up to date and they also want to reach a new and broader audience (Maculan 2008: 138). Another reason to use a podcast as the medium of choice is the podcasts more informal and conversational style.

Before podcasting became "a thing" museums mostly relied on audio guides to give visitors a deeper understanding of the objects on display. The primary function of these audio guides is to provide "structured background information about the artwork on display" and thus to enhance the (art) museum experience by helping the visitor to get more out of their visit (Aumann 2021: 5).

Even though the audio guide sounds like a great gadget to enhance the museums experience, many museums visitors do not wish to use one, as they fear that the audio guide will distract them from enjoying the art (Aumann 2021: 7). Another factor is the often very serious and authoritarian voice of the audio guides that might "prescribe how they (the visitors) should interpret or appreciate the artwork in the light of these facts" (Aumann 2021: 3). Aumann sums it up in the following way:

"In fact, listening to the audio guides might be worse than irrelevant. It might prevent us from reveling in our subjective enjoyment of the work's beauty" (Aumann 2021: 9).

⁴ <https://www.museumnext.com/article/listen-up-how-podcasts-can-create-regular-museum-goers>

Podcasts are furthermore an affordable alternative to conventional, externally produced audio guides, especially for small and medium-sized museums. Last but not least, a podcast gives the museum the possibility to integrate relevant people such as experts or artists, who are not necessarily employed at the museum.

Summing up it can be said that even though a podcast does not necessarily make the museum more inclusive, it can still reach a bigger, broader audience. The podcast can offer extra information almost without any additional costs for either the museum or the visitor. A podcast feels less elitist than an audio guide and can therefore potentially help to change established conceptions about museums and exhibitions (Maculan 2008: 142). Additionally a podcast gives the listener the possibility to multitask and to consume information "on the go", as a podcast gives the listener "ultimate flexibility".

What becomes clear when we look closer at how the museum is and always has been influenced by the current zeitgeist and the media, it does not surprise that people, who are used to do almost everything on their computers and phones today, want more than just a leaflet or a poster. Infotainment, material that is intended both to entertain and to inform, is a big part of the museums experience today.

6. Museums in Greenland

While museums have a long tradition in Europe, they have a much shorter history in Greenland. This is connected to Greenland's history. As already discussed in the previous chapter, the museum originated in the desire of European princes to broadcast their wealth and position by displaying "curiosities" from foreign, exotic countries and cultures. Greenland was one of these countries.

In the following chapter there will be given a brief overview over the history of Greenland. It is not an all-encompassing re-telling of Greenland's history, but rather a brief overview over the colonial history of Greenland and Denmark, as this "shared history" plays a major role in the wish to establish a Greenlandic museum.

6.1 The history of Greenland and Denmark

Greenland's colonial history started with in 1721, when Hans Egede settled in Greenland to start his missionary work. There had been contact between Greenland and Europe before and the Norseman Erik the Red had even settled in South Greenland and given the country its name. (Here it is worth mentioning that Greenland might be the official name of the country, but no one had raised claims about Greenland just yet).

Denmark, however, quickly established a monopoly on trade with Greenland and from 1814 and on, Greenland officially belonged to Denmark (Sørensen, 2020). The status of being a colony did not change until 1953, when Greenland was formally equated with the rest of Denmark (Gulløv 2017: 324). This new status entailed a "modernization" and "danification" of the country, also known as G50 and G60. This modernization process led to major societal changes, which, according to the plan, were meant to lead the country to material and cultural conditions that corresponded to the conditions in the European countries, primarily Denmark (Gulløv 2017: 322). Part of this modernization process was an expansion of institutions such as hospitals, schools and radio, as well as an expansion of technical facilities such as roads and harbors, power plants and waterworks (Gulløv 2017: 324f). But the business development lagged behind and the rapid increase in population made it difficult to develop the cities sufficiently. The plan was to establish a year-round ocean-going fishery, but the Danish investors did not invest as planned. It was therefore the Greenlandic authorities that had to step up. From the end of the 1950s on the Greenlandic authorities build fish factories and purchased the trawlers that were supposed to be the economic basis of Greenland (Sørensen, 2020). The modernization process was not just a positive development though, as a lot of people from smaller settlements were forced to move. The result was that many settlements were closed because labor was needed elsewhere. In the case of Qoornoq, a small settlement close to Nuuk, the inhabitants moved to the newly built apartment blocks in Nuuk, and many of them came to work in the new fish factory (Egede, n.d.). The modernization of Greenland led to a strong increase in the consumption of alcohol, crime, the spread of venereal diseases, and a rising number of suicides (Gulløv 2017: 324f). Gradually, it became clear that it was not possible to impose a western form of society on Greenland. During the 1960s, an opposition arose and turned against both the modernization processes that were introduced and their results (Gulløv 2017: 355). In the following years, language policy and cultural policy were given a central place in the debate about Greenland's future. The desire to strengthen the Greenlandic language and the Greenlandic culture was rooted in a

flourishing sense of nationalism and identity, which stood in opposition to Denmark and Western culture (Gulløv 2017: 355). The wish to get a "more greenlandic" Greenland arose among large parts of the population. This desire was evident in, for example, the rock band Sume, who sang in Greenlandic, and in the association's *Peqatigît Kalâtdlits* membership magazine *Kalâtdlit*. They all wanted Greenland to be an independent country.

Home rule was first discussed in a purely Greenlandic committee from 1971-75 and then in a Danish-Greenlandic Home Rule Commission from 1975-79. The Greenlandic Home Rule was introduced on May 1st 1979 by the Greenland Home Rule Act (Sørensen, 2020). Home rule gave Greenlanders a stronger feeling of identity. On 21 June 1985, the Greenlandic flag, *Erfalasorput*, was raised for the first time. The National day was celebrated for the first time in the same year (Gulløv 2017: 388). After 20 years of home rule, Greenland was a changed society. At this time, virtually all areas, which could be taken over by Greenlandic authorities in accordance with the Home Rule Act, had been transferred to Greenland. The leading political forces in Greenland therefore felt that a review of Greenland's position within the Danish Kingdom was warranted. At the turn of the year 1999/2000, the National Government therefore set up a Self-Governing Commission (Gulløv 2017: 410).

The wish was to have the home rule system replaced by a self-government system, without breaking away from Denmark just yet. In 2003, already one year later, the home government completed a report listing the wishes and in 2004 a joint Danish-Greenlandic commission was set up to take a closer look at the relationship. The Commission's proposal was adopted in a referendum in Greenland in November 2008 with an overwhelming majority of approx. 76% of the vote. Self-government came into force on 21 June 2009 (Sørensen, 2020). This is important, as it will play a major role for the museums in Greenland. With the establishment of Self-Governance Greenland will get the possibility to adopt their own Museums Law and, when living up to its standards, become a member of the ICOM and thus be able to work with other museums worldwide.

6.2 Museums in Greenland

The first official proposal for a Greenlandic museum was made on September 2nd 1913. The man behind the idea, Ole Bendixen, started his proposal by saying that he found it

unreasonable that archaeological artifacts found in graves in Greenland should be sent to the National Museum in Copenhagen (Thorleifsen 2016: 14).

Nothing really came out of the proposal in 1913, but the wish to establish a Greenlandic museum stayed and especially arose again in the 1950s. An important figure in this process was Otto Rosing, who believed that Greenlanders had been robbed of everything of value and that most of it had ended up in Copenhagen. He expressed that he hoped that the national museum would one day hand over the collections to Greenland. In 1955, a group of "fremtrædende personer i samfundet" set up a working group under *Grønlands Kulturelle Råd* on their own initiative, which they named *Museumsforeningen*. The association's goal was to strengthen and realize the idea of a Greenlandic museum (Thorleifsen 2016: 22). The idea of a museum took hold and this led to *Landsrådet* providing a grant of ten thousand kroner in 1955 to establish an appropriate depot. With this, Greenland's first museum was created, although it was very small and offered only limited space (Thorleifsen 2016: 22). The new museum collection was threatened with destruction though, due to the unsuitable nature of the building it was housed in (Thorleifsen 2016: 24). At the same time, there were many changes in the Greenlandic society and more people became aware that it was important to collect and preserve objects from the traditional Greenlandic fishing culture, which was gradually being replaced by new professions.

On September 19th 1963 something decisive finally happened: At the autumn meeting, the proposal for the establishment of the *Landsmuseet* in Nuuk was adopted. Initially as a self-owned institution with operations paid for by the *landskassen* (Thorleifsen 2016: 24), and the *Landsråds* executive committee functioned as the board of directors. With everything slowly falling into place, they got a professional representative from the Danish Nationalmuseum come and examine the conditions for the future museum (Thorleifsen 2016: 26).

On October 1st the formalities came into place and the bylaws were approved (Thorleifsen 2016: 26). On August 23rd 1966 *Grønlands Landsmuseum* was inaugurated. There is not much documented about the first three years of the museum and the origin of many objects is unknown (Thorleifsen 2016: 34). This may be due to the fact that it was a new institution, the first of its kind in Greenland, or that both the museum's director and the other employees lacked both experience and the relevant professional background. It is

assumed that the museum collected objects without a real goal in mind, only based on what they deemed worthy and what was donated (Thorleifsen 2016: 34).

Despite the challenging start the museum obtained provincial status in accordance with the Danish Museums Act and thus became the main museum in the spring of 1971. This entitled the museum to a larger financial subsidy and the possibility to establish local museums, but it also resulted in greater obligations (Thorleifsen 2016: 44).

Closely connected to the wish of having a Greenlandic museum, was the wish to have laws regarding conservation and preservation. *Landsrådet* stated that Greenland should have the first right to grave finds and to objects from the Norse settlement period. *Landsrådene* deemed it important that the Greenlandic population had the opportunity to see these finds. Especially since people's interest in all aspects of Inuit culture had greatly increased throughout this time (Thorleifsen 2016: 48).

Another reason why the wish for a preservation and conservation law became stronger was the drastic development of the cities in the 1950s and 1960s. In 1969, *Ministeriet for Grønland* therefore requested the Greenlandic *Lovudvalg* to prepare a draft for a general conservation law for Greenland. A law that was supposed to cover nature-, building- and historic- preservation (Thorleifsen 2016: 52f). After several years of bureaucratic process, Greenland got its own conservation law on May 22th 1974. This new law stipulated that archaeological and historical values were immediately protected, and that all finds had to be reported to the National Museum (Thorleifsen 2016: 54). In addition, it was determined that no objects from before 1940 could be exported from the country if they were either of Greenlandic origin or were of importance to Greenlandic cultural history (Thorleifsen 2016: 54).

Landsmuseet, the only official museum in Greenland at this time, was still lacking professionally trained employees and a building, which met the requirements of the Danish Museums Law. At this time, *Landsmuseet* was subjected to *Ministeriet for Kulturelle Anliggender* in Denmark and thus the Danish Museum Act also applied in Greenland (Thorleifsen 2016: 62). So even though Greenland had gotten its own museum, it was still very closely tied to Denmark and all applications for scientific studies had to be approved in Copenhagen. But the desire that the collection, acquisition of knowledge and research

regarding Greenlandic conditions should benefit Greenlanders to a greater extent and be of benefit to the Greenlandic population, increased steadily (Thorleifsen 2016: 64).

At the same time, there was a movement towards a greater national awareness of the Greenlanders own identity and culture. This led, among other things, to the desire to document and preserve their own cultural heritage (Thorleifsen 2016: 60). In 1981, after Greenland had gotten Home Rule, the first Greenlandic Museum Act took effect. This led to the wish for a possible return of museums artifacts from Denmark to Greenland (Thorleifsen 2016: 66). The problem was though that Greenland still had not gotten a suitable building for their museum: The current building was old and leaky and challenged by moths. Additionally the building was not fireproof and already packed past it capacity. This made a possible return of artifacts from Denmark impossible for now (Thorleifsen 2016: 76).

A few years earlier, in 1978, Greenland got its first employee with a background in museum education. With establishment of home rule in the near future, where *Landsmuseet* would have to take on national tasks and responsibilities, and the preparatory work for the establishment of a modern museum system began for real (Thorleifsen 2016: 82).

The first museums conference held in Greenland took place in 1980 in Nuuk. The museum conference resulted in a resolution recommending that *Landsmuseet* should be expanded and take a central position as an advisory institution for all local museums with a central register and archive, which is responsible for the entire Greenlandic museums sector. The museum would also continue the collaboration with the Danish National Museum, and the tasks were to be expanded to also include transfers of cultural-historical material from Denmark (Thorleifsen 2016: 88).

In August 1982, the National Museum of Denmark made the first official transfer to *Landmuseet* in Greenland. It was a transfer that simultaneously marked the Home Rule's takeover of the museums sector in Greenland and at the same time was a prelude to more and larger transfer projects (Kristiansen 2016: 98). Final decisions on the transfer of collections had to be made by the Danish government, who adopted principles in this context, which had to live up to the following requirements:

- That there is a representative museum collection of Greenlandic artifacts in both Denmark and in Greenland,
- that the collection in both places must be usable for general *formidling* as well as for research and for study- and teaching purposes,
- that natural collections and units are preserved,
- that emphasis is placed on respecting Greenlandic wishes to acquire special finds and objects that are perceived as being of importance to Greenlandic identity, and
- that a corresponding emphasis is placed on respecting a Danish museum's historical interest (Kristiansen 2016: 104).

Since the first return in 1982, 35.000 archaeological and ethnographic objects from the material cultural heritage followed (100.000 objects remained in Denmark). The repatriation officially ended in 2002 and is considered completed (Thorleifsen 2016: 106).

On January 1st 1991 *Landsmuseet* and *Landsarkivet* were combined and got the official name *Nunatta Katersugaasivia Allagaaterqarfialu*, Greenland's National Museum and Archive. The National Museum of Greenland was not the only museum established at that time though. Throughout Greenland different local museums were established with the purpose of helping to define a local area's common history, common challenges and thus draw a common integrity for having the place as a hometown (Thorleifsen 2016: 250).

Today the Greenlandic Museums Law is taken home to Greenland and is defined in the *Inatsisartutlov nr. 8 af 3. juni 2015 om museumsvesen*. According to this law, development (along with registration, collection, conservation, research and *formidling*) is one of the six museum pillars in Greenland. Development is not part of the museum pillars in Denmark.

Due to Greenland's colonial history and its influence from Denmark, Greenlandic museums do not differ from Western museum models. While Western museums have a tradition on collecting foreign artifacts, the Greenlandic museums focus on collecting and preserving their own historical artifacts. The focus of the museum in Greenland is not on displaying wealth and power, but on identity- and nation building.

Kreps writes in her book "Liberating Culture" that this reproduction of the Western museum model in non-western societies appears "to be yet another example of western cultural imperialism and an ever-advancing, global cultural homogenization" (Kreps 2003: Preface).

This reproduction of the western model may on one side caused by the fact that, due to the pervasiveness of the western museum model, it would be difficult to imagine museums in other form. On the other side western museums have a strong position and, in a way, demand non-western museums to follow their lead in order to be able to work together. We saw this example in the way Denmark was not willing to return any artifacts to Greenland, until the Greenlandic museum lived up the Danish standards. Another reason is the colonial structures: The museums in Greenland were under the Danish Museum Law for the first decades, so of course they had to follow the Danish model.

7. Nuuk Art Museum

Nuuk Art Museum is a small art museum located in Nuuk, the capital city of Greenland, and serves as the primary research field for this thesis.

Even though Nuuk Art Museum is a Greenlandic museum, its history differs from the history of the museums discussed in the previous chapter. That is because Svend Junge and his wife Helene founded Nuuk Art Museum in 2005. The museum was based on his and his wife's private collection and was given to the municipality in the same year. Junges original collection included paintings, watercolors and graphic works, and handicrafts such as wooden masks and figurines in different materials. Additionally it included a few digital works (Gudmundsen 2020: 65). Since its opening, Nuuk Art Museum has expanded its collection profoundly.

The current museums director, Nivi Christensen, started working at Nuuk Kunstmuseum in 2015 with a vision to develop and improve the museum and its collection: "Vi ønsker at forstærke museets position som Grønlands foretrukne udstillingssted samt at være verdens førende i museum inden for grønlandsk kunst" (Annex 3: 1). This wish goes hand in hand with the Greenlandic Museums Law: According to Inatsisartutlov no. 8 of 3 June 2015 on museums, development is one of the six museum pillars. Nivi Christensen is

also the first educated art historian to be employed at the museum and has achieved a lot since then: Under her lead, Nuuk Art Museum was recognized according to the museum act in 2020 (Nuuk Kunstmuseum, 2020).

7.1 Nuuk Art Museums role in Greenland

With NK's recognition under the *Inatsisartutlov*, grew not only the status of the museum, but also its tasks and obligations. From 2020 onwards, Nuuk Art Museum must live up the Museum Act and is currently the only institution in Greenland with the purpose to *formidle* knowledge about Greenlandic Art both national and international.

Greenland does currently not have a National Gallery. The foundation of Greenland's National Gallery of Art has been planned since 2004, but to this day it has not yet become a reality. The purpose of the National Gallery is to create a place where both the population and visitors can experience both past and present Greenlandic art (Grønlands Nationalgalleri for Kunst, n.d.). The National Gallery's collection will build on Nunatta Katersugaasivia Allagaateqarfialu (hereafter NKA), Greenland's National Museum and Archives, which will give the largest part of their internal collection to the National Gallery when it one day becomes a reality. In addition to this, a number of donations of offsprings of Greenlandic arts are expected. In addition to this, there are plans to purchase contemporary Greenlandic art (Gudmundsen 2020, 67f). According to the newspaper Sermitsiaq, there has recently been taken a big step in the direction of realizing the plans about the National Gallery: Naalakkersuisut, the Government of Greenland, and the parties have in fact agreed to approve that Naalakkersuisut can promise grants of DKK 50 million. DKK for the construction itself (Sermitsiaq, 2022).

NKA's art collection is currently the largest institutional art collection in Greenland and consists mainly of visual art (Gudmundsen 2020: 67). But the (in)collection of a representative Greenlandic art collection has unfortunately been neglected. This is on the one hand due to NKA's limited budget and on the other hand because art is not prioritized in NKA (Gudmundsen 202: 67).

Ilulissat Art Museum is the only other art museum in Greenland. In contrast to Nuuk Art Museum, however, it is not recognized according to the Greenlandic Museums law. This

makes Nuuk Art Museum the only Greenlandic institution that has the opportunity to expand a national, representative Greenlandic art collection. A task that until now has been neglected by the other institutions. But it was not only neglected here in Greenland: Denmark's National Gallery is also obliged to collect Greenlandic contemporary art, but fails. This is explained by the lack of specialist knowledge of Greenlandic art in Denmark (Gudmundsen 2020, 68).

Since Nuuk Art Museum became a recognized museum in 2020, the museum is able to take over responsibilities in the field of art from NKA. Since the National Gallery has not yet become a reality, it is, according to Nivi Christensen, up to Nuuk Art Museum to collect and build a representative collection and preserve it for the future (Gudmundsen 2020: 68). Nuuk Art Museum thus has a much more international role than a small, municipal museum usually has. In return, Nuuk Art Museum also applies for national (and not just municipal and fund-driving) funds. According to Nivi Christensen, the responsibility of a museum increases when it becomes a recognized museum that must meet the requirements of the Museums Act. Nivi Christensen goes on to say that it is her dream that the museum and its employees should become "world leaders in Greenlandic art" (Annex 3: 1).

7.2 Nuuk Art Museum's *formidlings*-strategies

In the last paragraph, it became clear that there is a big responsibility on Nuuk Art Museums shoulders. As one of the two art museums in Greenland, Nuuk Art Museum naturally also plays a major role in *formidling* knowledge about Greenlandic art throughout the world.

According to Nivi Christensen's article "The Implied Truth in Curating Greenlandic Art", this leads to two issues: The first is that the art museums in Greenland "become representatives of an unchallenged truth about Greenlandic art" and the second is that "books, exhibition texts and material about Greenlandic art art ends up as implicit truths about the same" (Christensen 2017: 1). But what does that really mean? Like Nuuk Art Museum, Ilulissat Art Museum is also built on a private collection and both are based on an overrepresentation of Emanuel A. Petersen's (1894-1948) works. This overrepresentation of Danish expedition painters is perceived by many as an actual representation of Greenlandic art ("Oh how beautiful it is! This is exactly how I imagined Greenlandic art") and both museums thus confirm the myth that Emanuel A. Petersen has been a decisive painter in Greenlandic art. The problem is therefore that the two museums cannot accommodate a broad

and nuanced enough section of Greenlandic art and the image that people have of Greenlandic art is not challenged (enough) (Christensen 2017: 1f).

The same applies to texts: most material about Greenlandic art is written in connection with or directly for the exhibitions in the museums. The two art museums in Greenland alone cannot accommodate a broad and nuanced enough section of Greenlandic art though, and can therefore also not produce enough written material either. This is a problem, because there is not a lot of written material about Greenlandic art in general. The biggest problem is the implicit truth of any written text that arises when no one questions it. As Nivi Christensen wrote so aptly: "When we work with Greenlandic art - we write history" (Christensen 2017: 3).

But Nuuk Art Museum would not be Nuuk Art Museum if they didn't have a proposed solution to the problem: Behind the work is a series of articles based on the museum's desire to spread knowledge and understanding of Greenlandic art, as well as to position the museum as a world leader in Greenlandic art (Annex 3: 1). The articles are based on the museum's collection and educate either about a certain piece of art or an artist, who is part of Nuuk Art Museums's collection, and plays an important role within the collection and *formidling* of the collection. The articles, which are published on the museum's website www.nuukkunstmuseum.gl, have also been printed in various media such as Nuuk Ugeavis and the Greenlandic newspaper AG (Annex 3: 2).

This article series is also the foundation for Nuuk Art Museums's new podcast. The goal of the podcast is to further deepen the understanding of Greenlandic Art not just for in-house visitors, but also for people, who visit the website or listen to the podcast. Nuuk Art Museum is part of a variety of other *formidling*-projects, who shall not be discussed in detail here, as they are not connected to this project directly.

7.3 Language politics

NK's dissemination approach is described in the museum's *formidlings*-strategy, which was drawn up in 2017, but which is continuously updated. Nuuk Art Museum pays a lot of attention to language, which is why Nuuk Art Museum's employees have also prepared a strategy for how the museum works with and prioritizes language.

The museum is primarily for the locals. That is why it is important to communicate in Greenlandic and Danish. Communication texts, catalog texts, texts for the website, teaching material, press releases and much more are published in both Danish and Greenlandic. The museum's material is first written in Danish, but Greenlandic is therefore not subordinated. In fact, the Danish texts are written and adapted in such a way that it can be translated into Greenlandic. However, these are versions rather than direct translations, as it is impossible to translate directly. Nuuk Art Museum prioritizes both languages on their terms. An important focus is the technical concepts of art, which are sometimes lacking in the Greenlandic language. Either Nuuk Art Museum finds a suitable expression through joint help and dialogue, or they ask the language secretariat for help. Titles and headings often work best if they are found in Greenlandic first and then translated into Danish

In addition to Greenlandic, longer texts are also translated into English for tourists and some locals. Communication texts, catalogs and the website are tried as far as possible to have an English translation.

Danish and Greenlandic are also the languages used on Facebook. Instagram posts are written in English. Since both of these apps have well-working translation function today (at least for the Danish and English texts) the content is also accessible for people who do not speak Greenlandic, Danish and or English. The audio guide and the art walk guide are both available in all three languages.

It was decided to produce and record the podcast in English, to be able to reach a broader audience. It is the goal to be able to include the people, who cannot physically come to the museum, more. If the podcast would be recorded in Greenlandic or Danish it would limit the number of possible listeners enough. Do to a lack of founding and personnel it is not possible to record the podcast in all three languages.

8. Behind the Art - Nuuk Art Museum's Podcast

The aim of this podcast is not just to *formidle* more knowledge about Greenlandic art, but also to offer entertainment and hopefully draw in a new audience.

The current challenge with curating and *formidling* of Greenlandic art is that there is no real definition of what Greenlandic art actually is. Nivi Christensen, director of Nuuk Art Museum, writes in her article "Grønlandsbilledkunst - de ukomplette samlinger" that it is very hard to define the "Greenlandic" in Greenlandic art. She writes: "Hvad der gør noget grønlandsk, og andet ikke-grønlandsk, er der mange meninger om" (Christensen 2015: 22). With this statement she underlines that there is not even a clear consent of what makes something Greenlandic and what not. Yet alone even a clear consent of what makes art Greenlandic. She continues by pointing out that there is a need to define the term *Greenlandic* though, in order to be able to collect a representative Greenlandic art collection (Christensen 2015: 23). What Christensen seems to suggest in her article is that, until the question can be answered satisfyingly, the museum should collect art with the idea of a representative collection in mind and collect pieces of those artist, "som er så betydelige, at samlingen uden disse ikke kan betragtes som repræsentative" (Christensen 2015: 23).

But there is another problem: This is a challenge that Nivi Christensen is addressing in her article "The Implied Truth in Curating Greenlandic Art". Christensen defines two main challenges when curating Greenlandic art: 1. The two art museums in Greenland become creators of an unchallenged truth about Greenlandic art, and 2. Books, exhibition texts and material about Greenlandic art end up as implicit truths about the same (Christensen 2017: 1). The biggest problem is that both art museums in Greenland, Nuuk Art Museum and Iulissat Art Museum are based on an overrepresentation of the Danish expedition painter, or *grønlandmaler*, Emanuel A. Petersen.

Grønlandsmaler (Greenland Painter) is a term used to describe painters that depict Greenland with a mixture of "ethnographical interest, romantic nostalgia and artistic expression". Stine Lundberg Hansen, former curator at Nuuk Art Museum, writes in her article "Grønlandsmaler" that the term refers less to an artist group and more to a genre:

"At være Grønlandsmaler kan kaldes en genre; en genre, som strækker sig over 100 år, fra midten af 1800tallet til midten af 1900tallet. (...) Alle var de hvide, danske mænd. Alle brugte de Grønland og menneskene som motiv. Flere af dem havde en forkærlighed for scenerier af en storslået natur, hvor mennesket er fraværende eller fylder meget lidt. Alle skildrede de Grønland med en blanding af etnografisk interesse, romantisk nostalgi og kunstnerisk udtryk. Alle var de fascineret af menneskene og landet og forsøgte at indfange denne fascination" (Hansen, 2020).

The title Greenland Painter and its origin are lost in the unknown, but the term appears in descriptions of the artists as well as exhibition catalogues. Perhaps the title arose around the colonial exhibitions held in various places in Europe up to World War II, where Greenland Painters represented Denmark (<https://kunst.gl/tag/emanuel-a-petersen/>). What is really interesting though, is that it seems like the Greenland Painters are their own sub-genre with a great influence on how Greenlandic art is viewed, but they seem to not have played a major role in the international art world.

A closer look at the painting of Greenland Painters shows that they all have something in common: An absence of modern civilization. It becomes clear that that Greenland Painters were fascinated by the idea of an untouched, unexplored, and uncivilized Greenland (Ziska 2021: 21).

Ziska further writes:

"In summery, Hansen argues that Greenland Painters is a term used about Danish male artists, who travelled to Greenland and used it as a source of inspiration for motifs from around 1850 to 1970. The term can be linked to the expedition period, and has a problematic aspect of colonialism to it, since the painters are all Danes" (Ziska 2021: 22).

8.1 Emanuel Aage Petersen

As already previously mentioned, Emanuel A. Petersen takes up a lot of space in both Nuuk and Ilulissat Art Museum. That is of course mostly due to the fact that Nuuk Art Museum was build on Svend Junges personal art collection.

Emanuel Aage Petersen (1894-1948) was scenic painter and marine painter at *Den Kongelige Porcelænsfabrik*, before he hired on a ship to Greenland. And the encounter with the magnificent nature and the Greenlandic people was to be decisive for both his life and his artistic production:

"In his short life, Petersen created between 2000-3000 paintings, many of them on commission. These works were made in numerous copies, both identical or as variations on determined subjects, for example sunset and sunrise, a dog sledge crossing a mountainous landscape, or the woman with a topknot (Nordatlantens Brygge, 2015)".

Stine Lundberg Hansen describes his work in the following way:

"Emanuel A. Petersen paints nature, people and dwellings from a distance; he does not share in the life of the scene – he records and reproduces. However, the distance, which would otherwise seem to stand for an impartial recording, is not necessarily the same as objectivity towards the subject of representation: in fact, Petersen's paintings are not historically accurate documents" (Hansen, 2020).

Further she writes:

"Even though Petersen depicted different places in Greenland, his images are not necessarily precise representations of the places, nor are they historically correct. They rather aim at a beautification, at a certain perception of harmony; thus in some paintings proportions have been adjusted, in others mountains have been moved a bit" (Hansen, 2020).

The problem with said overrepresentation of Emanuel A. Petersen is that it is perceived as being representative of Greenlandic art (Christensen 2017: 2). And both art museums in Greenland confirm a myth that Emanuel Petersen was a decisive painter in Greenlandic art, when in reality, he was not.



This picture shows the sofa and side table addressed in the episode.



This picture shows chosen of Emanuel A. Petersens paintings that are exhibit at Nuuk Art Museum.

Also Jette Bangs view on Greenland was a view from the outside and in. Jette Bang (1914-1964) was a Danish photographer and author. When she was 22 years old, she traveled to Greenland to document people's life. It was her goal to create a photo archive with documentary pictures from all over Greenland (Johnsen 2014: 6). In her works she breaks with traditions and mixes classical ethnographic photography with modern angles and compositions. She is one of the first artists to show a different side of Greenland: Women, children and everyday life (Johnsen 2014: 6). This is a big contrast to the more traditional approach we see in painters like Emanuel A. Petersen. And while Petersen views the scenes from a great distance, Jette Bang gets really close to the people she portraits.



This picture shows Jette Bang photographs in contrast to some of Emanuel A. Petersens paintings.

9. Collected Data

For the first episode I wanted to find a topic that discusses this issue. I thought about doing an episode about *tupilak*, but then decided to "start at the beginning", so I did an episode on Emanuel A. Petersen and Jette Bang. I think this is a topic that fits nicely into Nuuk Art Museums *formidlings*-strategy and, at the same time, gives the possibly to build future episode on it. Since I hope this podcast will be a continuous project, I wanted the first episode to be something that future episodes can build up on. An idea for the following episode(s) could be to talk about other *grønlandsmaler* or the view from inside, as an opposition to the view from the outside addressed in this episode.

9.1 Manuscript

The full manuscript can be found in Annex 2.

Theme: The view from foreigners on Greenland with the purpose to document and show a certain picture. Both Emanuel A. Petersen and Jette Bang had an agenda in Greenland.

Target group: English speaking people all over the world, who have access to the Internet and an interest in internet-based content and in Art, Art History, History or just generally are interested in Art and Entertainment.

Format: We are aiming for 10-20 minutes per episode. The first episode is around 15 minutes long. The episode starts with the sound of steps in the snow, followed by the door to the museums being opened and shut as the listener steps into the museum.

The listener is then welcomed to the museums and the podcast. I start the episode with introducing me as the host, and Nivi Christensen as the guest. I then continue to introduce the theme of the episode and describe the room for the listener. The episode continues with the interview and is eventually summed up by me. In the end there will be given credit to the people behind the podcast Hanne Kirkegaard and me. Additionally we have included a jingle between the sound of the door and the welcome in the beginning and the summery and the credits at the end of the episode.

Script: For this episode we worked with a previously prepared script. My part was completely spelled out, while Nivi Christensen's part was written in bullet points and loose sentences only. We did this mostly to avoid long pauses and fishing for the right words in English. The bullet points gave an orientation and thus create a conversational tone. The interview part is conversational and includes a few moments, where someone misspoke or used common speech, as this is what defines this medium. It's not supposed to sound like an audio guide.

The episode produced for this thesis consists of three parts: An introduction, a middle part and a conclusion: The introduction consists of a sound effect, steps in the snow and a door that opens and shuts and is supposed to give the listener the feeling of entering the museum. This part also includes an introduction to the topics and artists discussed in the episode. The main part is an interview with Nivi Christensen, who is taking the role of the expert in this episode. The episode ends with a short summary of what has been discussed and credits.

Originally I had planned another set up for the episode, but while recording, we soon realized that this was not going to work. So we talked about possible changes to make the conversation feel more intuitive and we discussed how we could achieve a better flow. In the second attempt, I prepared the question I wanted to ask and also shared these with Nivi Christensen, so that she could prepare some of the answers. I additionally added some bullet points to the script with the information I hoped to include into the episode. As English is

neither her nor mine first language, this gave us more security, as we would not stumble and try to look for the right words. This way we hoped to achieve a better conversational flow with less pauses. After finishing the first episode we realized that a lot of knowledge about the museum and the theme was presupposed and we decided to record and edit further explanations in.

Constructing the manuscript for this first episode was not easy at all. What was important for me though, was finding a good starting point to draw the listener in. As *formidling* is the main intention behind the podcast, the exhibition was an obvious choice for a starting point. The intention with this podcast to create a new *formidlings*-format, but we wanted it to still be connected to other *formidlings*-formats Nuuk Art Museum offers. Thus we decided to start each episode with the sound of people entering the museum and being welcomed at the reception, like an in person visitor would be. The first episode follows the route the visitors would take and addresses the first room people usually enter. This is overall a great room to start with, as it shows the museums Emanuel A. Petersen collection. Something the visitors usually love, where as the curators have a more critical view on his works. This first room does not just show works of Petersen though, but also includes four black and white photographs by the Danish photographer Jette Bang.

As a museums visit usually is a mainly visual experience, we included descriptions of the room, and both artists' works. We also decided to make pictures of the room available on the website as a reference for the listeners.

As previously stated, the focus on this episode lays on the Emanuel Petersens paintings and Jette Bangs photographs and what view on Greenland they show. With this topic we hope to engage the listener not just into the topic in relation to art, but also in relation to the listeners own life. We hope that this topic can help the listener relate to something he or she has experienced or has an opinion and emotion. We hope they reflect on how they perceive other places themselves. The way the exhibition is curated is supposed to make the visitor (or in this case the listener) more aware about how THEY view a different country or culture when they're out traveling.

10. Discussion

This thesis aims to answer the following research question: *How can a podcast help to formidle Greenlandic Art to a broader, international audience and what advantages does it have over other formidlings-formats?*

As shown in the previous chapters, the museum as an institution has a long history in Europe and has functioned as shaper of culture, nations and peoples. Yet the museum has been elitist and not particularly inclusive from the start. In the middle of the 18th century the museum visit was reserved for a small, elite circle, who already had the possibility to visit museums regularly and thus knew how to behave during the visit. Even though the museum, officially, was working to be more inclusive, common rules for visitors clearly excluded a great proportion of the population. The museum has for a long time presented the core values, norms and behaviors of society, based on a very Eurocentric worldview, and thus the museum's visit has been a framed experience.

Another thing that the early museums lacked was a form of *formidling*: In the early years of the museum, the objects in the exhibition would only be labeled with the name of the object and the artist. As the museum developed into what it is today, *formidling* became a more and more important. The aim was to make the objects more accessible to the visitor, in order for the visitor to be able to create a relationship between the object and him- or herself. Today, museums use a variety of different *formidlings*-strategies to include the visitor into the exhibition.

This new inclusion did not include anyone though. Especially the way in which the objects were presented is based on a Eurocentric worldview. This worldview, and the stand the museum had in western society, created erasure, as other cultures were viewed through a western cultural lens and were titled "wonders and curiosities". This has from the beginning turned the museum into a charged place, closely tied to colonialism. This approach to exhibiting different kinds of artifacts has not changed until the new museology movement that problematized common museum practices and the museums' epistemological biases and assumptions. The new museology movement wanted to assure a change of the focus within the museum's world and to establish on-going dialogues and partnerships with indigenous peoples and minorities.

This Eurocentric view is also reflected through the museum model: Kreps writes that the fact that non-western museums often follow European museums models as "yet another example of western cultural imperialism and ever advancing, global cultural homogenization" (Kreps 2003: Preface). This is something clearly can see in the development of the museums in Greenland. In order for Greenland to be able to re-claim stolen artifacts, the museum had to live up to Danish museums standards. Not just because Denmark requires this for cooperation, but also because Greenland, due to its colonial history, was under the Danish Museums Law. With the establishment of Home rule in 1979 the *Landmuseet* in Nuuk was finally able to take on national tasks and responsibilities and the return of artifacts from Denmark to Greenland started in 1982 and was completed in 2002. Today the museums in Greenland are under the *Inatsisartutlov nr. 8 af 3. juni 2015 om museumsvæsen*, the Greenlandic Museums Law.

The development of the museum has been closely related to and interwoven with the development of media, as the museum has always been strongly influenced by societies current *zeitgeist*. This is because the museum can be seen as a medium itself. McLuhan states that the museum is a social medium in which knowledge is given a spatial form, which, again, shows an understanding of the museum as a charged space.

But this position of the museums remained challenged. Not just the new museology movement, but also the development of Web 2.0 had a great influence on the museum. Not lastly because Web 2.0, and its user generated content, seemed like the complete opposition to the controlled museums environment. And yet, today the museum has fully embraced the Internet and has learned how to use it for their advantages. Due to the close relationship of museums and media, it seems only natural for museums to engage in different technologies to broaden their reach and to keep serving society. The keywords individuality, participation, interactivity and authenticity play an important role in the new web applications (Wicke 2012: 26).

What has become clear throughout this thesis is that the museum as an institution has struggled with being inclusive from the start. This struggle included ordinary people, indigenous communities and different minorities.

Even though a lot has changed within the museum especially in the last decades, Museums are still often mistakenly viewed as ivory towers (a state of privileged seclusion or separation from the facts and practicalities of the real world) designed by an elite audience for their own kind.

Formidlings-formats, such as the often very authoritative and formal audio guide, often support this assumption. This is why future *formidlings*-formats should try to reach and include the ordinary citizen. This is where the podcasts come in:

Applying serious storytelling in a podcast can help to integrate the listener in a new way. The goal is for the audience to gain insights and thus be able to create new knowledge or skills. The main purpose of serious storytelling is knowledge creation, rather than simply being entertained. When working with serious storytelling in a museum, it is undeniably followed by the wish to teach the listener something. Connecting an object to a story, will create a more personal connection with the listener and thus make it possible for the listener to create new knowledge.

The advantage of a podcast over an audio guide is that the podcast can be listened to unrelated to an actual museums visit and thus makes it possible for the listener to be able to be entertained and create new knowledge unrelated to the actual museums visit. Podcasts also feel less elitist and can therefore help to change the conceptions about museums and exhibitions.

Podcasts are also able to adapt to the listeners life: A podcast usually can be downloaded to the users device and the played, stopped and paused and rewound to the listener's liking and is thereby able to give a solution to two of the biggest challenges a museums faces today: time and attentions spans.

It can therefore be said that podcasts have the ability to make the museum more accessible and diversify the museums outreach. Podcasts are an excellent and inexpensive way to create an additional educational program for the audience, with the big advantage that podcasts, in contrast to other *formidlings*-formats, has a more informal and conversational style. This can be a big step towards including a new audience. Also artists, curators, collectors, architects or writers can share their experiences with the recipient via podcasts.

While classic audio tours primarily focus on the museum object, the large numbers of museums podcasts provide the visitor with background information about the building and the exhibition program (Wicke 2012: 27).

Critics point out that podcasts do not challenge the power structure between museum and visitor, but I think that is about what the individual museum chooses to make out of it. What the previous chapters show, is that

- Museums and media are connected and that society's current zeitgeist influences the museum. Whether that is the bourgeoisie in Europe demanding ... or the indigenous people and, marginalized groups and minorities demanding their history to be acknowledged and voiced to be heard
- People want to be an active part of the discussion. Whether that through the new museology movement or Web 2.0.
- Voice media and flexibility are enjoying greater popularity (again). This new popularity connects to the most original form of communication.

As discussed in previous chapters, oral communication and story telling has played an important part in human communication for a very long time. The original purpose of storytelling was to engage the audience and stimulate both emotions and cognition. The original purpose of storytelling was to create an "emotional experience" and thereby to create a mental model that turned the presented story into knowledge. Greenland has an especially long tradition of oral story-telling traditions, which could be considered an interesting starting point for including more (serious) storytelling into the *formidling* of not just museums. In fact, Greenlandic podcasts are on the rise:

Ernineq by Vivi Noahsen

Isumasiorfik by Qarsoq Høegh-Dam,

Inuartoq by Sikkerninnguaq,

Qallunaaq - Hvad er jeg by Christian Ulloriaq Jeppesen, and

Ajunaalernermik Nalunaarut by Bibi Nathansen and Aminnguaq Dahl Petrusen

are just a few examples (links can be found in Annex 4).

The aim with Nuuk Art Museums podcast is to move away from a Eurocentric worldview in art *formidling*. It must be noted that Nuuk Art Museum is located in Nuuk, Greenland and is ran by mostly Greenlandic employees, so the museum itself does not represent any Eurocentric worldview. Yet, it is an important topic for the museum to consider, at a lot of foreign visitors look at the museum with a mostly western worldview. In my research around this topic I found only little reflection on the subject in European sources, so Nuuk Art Museums podcast enters a space of many podcasts build on a western worldview.

It is therefor the goal of this podcast to draw attention to some of these problems. I think it is especially important to make knowledge more available (what good does it do when its only in the head of a few people?) and offer a new point of view on Greenlandic art.

Last but not least it is hoped that the podcast can help to reach new target groups: It is, of course, also aimed at people who visit the museum frequently, but with this new format we hope to also target people who can not visit Greenland in person and also younger people, who use this kind of media and prefer a more conversational, free format. Constanze Wicke writes in her article "Podcasting als neue Herausforderung für Kunstmuseen und Bibliotheken" that in order to exploit the potential of the medium, museums could and should use podcasts as a platform for visitor integration (Wicke 2009: 13). Judging by the success that other museums have had with podcasts, it can be assumed that this can also play an important role for Nuuk Art Museum.

As the podcast episode was produced while the thesis was written, I cannot say anything about the actual affects it has had or will have for Nuuk Art Museum though. It would be interesting to evaluate the affects once a few more episodes have been released. Generally it can be said that there seems to be a growing interest in Greenlandic art and Nivi Christensen has been interviewed as expert voice for other podcasts too. This also shows that the podcast is gaining more and more relevance as an educational medium.

11. Conclusion

Formidling is an important part of museum work and is not without a reason one of the five, in Greenland six, museums pillars. With this project thesis I want to show that academic work has real-world applications and that also people, who are not necessarily related to the

academia, can benefit from. The key is to *formidle* said knowledge in a way that makes it more tangible.

For the creation of the podcast episode I represented and therefore worked closely together with Nuuk Art Museum and especially Hanne Kirkegaard, who had been a part of this project from the beginning. As it is only the first, of hopefully many more, episodes, we did not have the chance to address everything of relevance. We therefore chose to start "at the beginning" in a metaphorical, but also more literal sense: The Emanuel A. Petersen room is usually the room the visitors enter and explore first. But it is also the kind of paintings people expect to see, when entering the museum. It was important for us to raise awareness on this expectation.

In the thesis I explained what role the museum as an institution has had both in Europe and Greenland. It became clear that, even though the approaches have been different, the goals was the same: Both the European and the Greenlandic museums function as shapers of their societies. The most important difference here is that the European museums primarily did this by collecting and exhibiting artifacts from foreign countries and cultures to show their own power and wealth, while the Greenlandic museums build their collections on their own history and artifacts as an important part of nation building.

The purpose of this podcast project is not just to *formidle* knowledge about Greenlandic art, even though that is the main reason for this podcast, but also to include more people outside of Greenland. As mentioned several times, there is not much published work on Greenlandic art just yet. Nuuk Art Museum is therefor currently the most important institution to work with *formidling* of the existing knowledge about Greenlandic art. The podcast builds up on this.

We hope to be able to reach new people with the new format. We hope that through serious storytelling we can include listeners, who have previously felt held back from the museum. Museums have been elitist and excluding for a long time and are often still seen as ivory towers, meaning that museums are often seen to be in a state of privileged seclusion or separation from the facts and practicalities of the real world. We hope that the conversational, informal style of the podcast makes the museum more accessible for some, as it is a way to give information in an engaging, rather than an authoritarian, way. The podcast as a medium

is flexible and adaptable: It can be listened to anywhere, as often as the listener wants, and started and stopped, as the listener likes.

Summing up the research question of this thesis can therefore be answered in the following way:

By using serious storytelling as the main method, a podcast can help to *formidle* Greenlandic art to a broader, international audience, as it is a medium that is accessible worldwide and a medium that is constantly gaining more and more popularity. Serious storytelling makes it possible to mix entertainment and education in a way that makes it possible for the listener to gain new insights and to create new knowledge without feeling like being formally lectured. "The audience creates new knowledge through inferring the meaning of these stories, using their past experience to gain new insights, skills, and wisdom that are relevant in real-life situations" (Lyngmayr 2016: 9).

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Annex

Annex 1 - Link to the podcast episode

Annex 2 - Manuscript

Annex 3 - 4-års Plan Nuuk Kunstmuseum

Annex 4 - List with links to the podcasts