MASTER THESIS

SMK Fridays – A new way of engaging young people in classical culture?
An explorative study of the user-brand relationship between SMK's young non-traditional users and SMK Fridays.

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Handed in: 18/05/2016

Pages: 120
Characters: 272.472

SMK.

Statens Museum for Kunst
National Gallery of Denmark

Abstract

The future role of institutions of classical culture has been the subject of immense political debate in numerous European countries in the last decade – Denmark being no exception. Accordingly, increased expectations and political pressures to engage especially more young non-traditional users in culture has forced Danish state-subsidized cultural institutions to reinvent how they communicate with this particular target group. A new wave of event-based cultural activities in which traditional cultural formats are combined with elements such as popular music and the serving of alcohol and food have thus seen the light in recent years. One such event is SMK Fridays hosted by The National Gallery of Denmark which has managed to attract an increasing number of young visitors. But how do the young non-traditional users actually seem to experience this new interpretation of a museum visit? And is the event successful in fulfilling the culture political goal of integrating culture into the lives of young people? This is the starting point of our thesis.

This thesis examines the user-brand relationship between SMK's young non-traditional users and SMK Fridays. Based upon DiMaggio & Powell's (1983) theory of institutional isomorphism we investigate how institutional conditions have shaped the context of this user-brand relationship. Moreover, we uncover the meaning-based negotiation that form the basis of the user-brand relationship through qualitative interviews with SMK employees and young non-traditional users as well as ethnographic observations from the SMK Fridays event. We apply an analytical framework based upon Susan Fournier's (1998) consumer-brand relationship theory and Laclau & Mouffe's (1985) theory of discourse to uncover different discursive representations of SMK Fridays and show how the user-brand relationship between SMK's young non-traditional users and SMK Fridays is being negotiated and what characterizes this particular user-brand relationship.

Our findings suggest that although SMK intend for the museum's art and collections to be at the centre of SMK Fridays, SMK's art is at best perceived as an "add-on" in the young non-traditional users' experience of attending SMK Fridays. On this basis we argue that despite SMK Fridays manages to attract many young non-traditional users it does not necessarily mean that the event's full potential has been reached in regards to integrating high culture into the lives of young people. It has therefore been suggested that event-based cultural events such as SMK Fridays should not only be evaluated on the basis of visitor numbers but also on how well they do in engaging visitors in culture. This aspect of cultural evaluation has thus so far been left out of the cultural political equation.

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1 Introduction

1.1 Background and research question

Participation in culture has been and remains a highly topical issue across Europe (Council of The European Union, 2010; Council of The European Union, 2014). Available data suggests that a significant part of the European population does not participate in cultural activities and most strikingly is the generally low percentages of participation when it comes to engagement in traditional cultural activities such as going to the theatre, visiting a museum or attending a classical concert (Council of The European Union, 2010). Cultural participation and the future role of institutions of classical culture has therefore been the subject of immense political debate in numerous European countries in the last decade – Denmark being no exception.

In December 2009 the Danish Ministry of Culture headed by the former minister of culture, Carina Christensen, unveiled a new strategy addressing the discouraging fact that barely a third of Danish citizens did participate in cultural activities facilitated by the Danish Ministry of Culture. The new strategy was called "Culture for All" (own translation) and aimed at strengthening the communicative efforts and continued relevance of cultural institutions in order to increasingly inspire the Danes to engage in these institutions' palette of cultural offerings (Ministry of Culture Denmark , 2009). One of the most significant means to achieving this end was to commit state-subsidized cultural institutions through performance agreements. These agreements would for instance involve commitments to experimenting with new types of marketing, opening hours, new technologies and concepts (ibid.) The overall aim was thus to introduce a range of new initiatives and actions to increasingly include people who were considered non-traditional users of culture. Especially young non-traditional users were portrayed as a central target group in "Culture for All" (ibid.) This user group has also had the attention of the Ministry of Culture in recent years. The ministry has thus released numerous reports emphasizing the need to increasingly integrate culture as a part of young people's lives (Ministry of Culture Denmark, 2016a). Moreover, there is still a clear emphasis on engaging young non-traditional users in culture in the performance agreements between the Danish Ministry of Culture and the cultural institutions which receive subsidies from the Ministry today (Ministry of Culture Denmark, 2013a; Ministry of Culture Denmark, 2013b)

Alongside other state-subsidized cultural institutions in Denmark, SMK - the national gallery of Denmark - was one of the organisations that experienced the increased political and economic

pressure to include more young non-traditional users in their cultural offerings (Ministry of Culture Denmark, 2013a; Bergløv & Hybel, 2014). In order to prepare the museum for its new organizational reality SMK thus initiated a multi-annual strategy process aimed at re-branding the museum. Consequently, a new brand strategy was presented in 2013 aimed at redefining the museum as an institution in the 21nd century and deal with the intense competition for the attention of especially younger users (Ministry of Culture Denmark, 2013a). One of the museum's most prominent initiatives introduced as part of the new brand strategy was called "SMK Fridays". SMK Fridays is an event-based activity aimed at a younger target group and is essentially an after-hours version of the traditional gallery tour set in a casual environment with access to food, drinks, music, movies and performance arts (SMK, 2016a). Since its establishment in 2013, SMK Fridays has been successful in attracting young visitors to SMK and with between 2000 and 6000 visitors per event, SMK Fridays was also one of the main reasons why SMK attracted a record number of visitors in 2015 (SMK, 2013; SMK, 2016d; Mørck, 2016)

However, despite the fact that the event has managed to attract an increasing number of young people no research has been done on how the young non-traditional users seem to experience SMK's new interpretation of a museum visit. Nor has it been investigated whether or not this type of event seems to be in line with SMK's own intentions with the event or fulfils the culture political goal of integrating culture into the lives of young people. Accordingly, visitor numbers have so far constituted the only way that SMK Fridays is evaluated in the museum's own reports to the Danish Ministry of Culture (Ministry of Culture Denmark, 2013a). We see this as a major culture political challenge as well as a brand challenge for SMK. It is therefore our curiosity about the fundamental user-brand relationship between the young non-traditional users and SMK Fridays that form the basis of this thesis. What are SMK's intentions with SMK Fridays? Why do the young non-traditional users who not usually visit museums attend SMK Fridays? Do the young non-traditional users engage in art-related activities during SMK Fridays? And how is the user-brand relationship between the young non-traditional users and SMK Fridays negotiated?

Consequently, this paper is based on the following research question:

How is the user-brand relationship between SMK's young non-traditional users and SMK Fridays negotiated and what characterises this particular user-brand relationship?

Furthermore, the following sub questions will guide our analysis and help us answer the overall research question:

1. *How have isomorphic processes in the organizational field of Danish state-subsidized institutions of classical culture shaped the context in which the user-brand relationship between SMK's young non-traditional users and SMK Fridays is embedded?*

2. *How are the intentions with SMK Fridays articulated by SMK? What kind of user-brand relationship does SMK hope to foster with the young non-traditional users through SMK Fridays?*

3. *How do SMK's young non-traditional users articulate their lived experience of attending SMK Fridays and is this articulation different from SMK's articulation of the intentions with SMK Fridays?*

1.2 Delimitation

1.2.1 Definition of young non-traditional users

As shown above, there is political pressure on SMK to increasingly engage young non-traditional users in their cultural offerings. However, an exact definition of this user group is not explicitly stated in neither the cultural political strategy "Culture for All" or SMK's own performance agreement with the Danish Ministry of Culture (Ministry of Culture Denmark , 2009; Ministry of Culture Denmark, 2013a). We have therefore chosen to define SMK's young non-traditional user group as people who have not been on a traditional museum visit at SMK more than two times within the last three years and do not consider themselves regular museum visitors. As our thesis is concerned with the experience of attending SMK Fridays a young non-traditional user also has to have attended SMK Fridays at least once to participate in our study. Moreover, we have chosen to define SMK's young non-traditional user group as people between 14-29 years of age as SMK has had specific visitor number targets for this age group since 2014 (Ministry of Culture Denmark, 2013a).

In our thesis "young non-traditional users" are hereby defined as 14-29-year-old SMK Fridays-users who have not been on a traditional museum visit more than two times within the last three years and do not consider themselves regular museum users.

1.2.2 SMK Fridays in a relational branding perspective

In this thesis we examine SMK Fridays through a relational branding perspective. Our aim is therefore to study how the user-brand relationship between the young non-traditional users and SMK Fridays is negotiated based on interviews with representatives of the young non-traditional user group and representatives of SMK. This also means we will refrain from investigating other matters related to SMK Fridays that might provide valuable insights about the event to SMK. E.g. it would also have been relevant to analyse how SMK Fridays is portrayed in the mass-media as well as provide a stakeholder analysis to form a basis for SMK Fridays' future sponsor and collaborative strategies. However, in order to provide a more focused in-depth analysis, we will not deal with these matters in this thesis but merely leave them open for future investigation.

1.2.3 Scope of SMK's re-branding process

In this thesis our focus is on the user-brand relationship between the young non-traditional users and SMK Fridays. However, as a consequence of SMK's performance agreement with the Danish Ministry of Culture, the museum is obligated to adhere to a number of guidelines and performance targets aimed at increasingly engaging this target group in the museum's cultural offerings (Ministry of Culture Denmark, 2013a). SMK is therefore involved in a number of activities aimed at making the museum more accessible to young non-traditional users. For instance, this includes educational programs and activities, working with the museum's visual identity and making the museum more digitally savvy (ibid.). Accordingly, or findings do only relate to SMK Fridays and not the whole of SMK's re-branding process. However, as SMK Fridays is somewhat of a flagship project in the museum's new brand strategy and efforts to include more young non-traditional users we argue that the event is still highly relevant as a case for our thesis.

1.2.4 SMK Fridays

SMK Fridays is held seven Fridays a year. Every SMK Fridays event has its own overall theme or artistic focus. For instance, we have attended SMK Fridays with the themes of "intimacy", "architecture" and "total institution" over the time period of our thesis. Consequently, the SMK Fridays events vary slightly why people's experience of attending these events might also change depending on which particular event they participate in. We have been able to attend all three SMK Fridays events planned within the timeframe of our thesis but have only recruited interviewees during an SMK Fridays event held on February 19th. We will therefore not be able to truly address the

potentially relevant differences in how the different SMK Fridays events are experienced by the young non-traditional users in our thesis. However, as the core structure and idea behind SMK Fridays do not change from event to event we do not see this as a major obstacle with regard to answering our research question.

1.3 Case introduction

1.3.1 SMK – The National Gallery of Denmark

SMK is an 168-year-old institution and is today the largest art museum in Denmark with 180 employees and more than 260.000 pieces of art (SMK, 2016b). SMK is one of six state-owned museums in Denmark and is also Denmark's principal museum of pictorial arts (The Agency for Culture and Palaces, 2015). As a state-owned and state-funded museum SMK is subject to the Danish Museum Act with formal requirements to the operation of the museum (SMK, 2016c). Specific requirements to mission, vision, objectives and goals have furthermore been formulated in performance agreements between The Danish Ministry of Culture and SMK since 2010. It is in these agreements that SMK is formally obligated to meet goals such as: *"Increase the access to as well as awareness and use of the cultural heritage of pictorial arts"* (own translation) (Ministry of Culture Denmark, 2013a, p.2).

With 73% of the income derived from state-funding in 2015 the state remains the main income source of SMK. Other contributions provide 17% of the income while the museum operation itself only delivers 10% of the total income (SMK, 2015). In the present performance agreement, it is, however, clear that SMK is to become less dependent of state funding. Following this performance agreement, the state-funding will decrease by 2% every year from 2014 to 2016 and with a drastic 14,5% from 2016 to 2017. To balance this decrease, SMK is expected to increase the income from the museum operation with 100% from 2016 to 2017 (Ministry of Culture Denmark, 2013a). In April 2016 it was thus announced that SMK will be reintroducing an entrée fee of 110DKK for visitors over 18 years of age (Ministry of Culture Denmark, 2016b). SMK Fridays will, however, remain free to attend.

1.3.2 SMK Fridays

SMK Fridays is SMK's take on a new and informal after hour experience with art (SMK, 2016a). The first SMK Fridays took place in September 2013 with economic support from The Bikuben Foundation. All SMK Fridays are free to attend and are currently held seven Fridays a year with

opening hours from 4 p.m. to 10 p.m. The specific program of the evening changes with every event but the structure and form of SMK Fridays remains the same. Thus, every SMK Fridays is structured around a central theme – e.g. "Intimacy in art" or "Architecture and art" – and the events always combine art, music, art talks, film screenings, drinks and street food (ibid.) An SMK Fridays program can be found in appendix 1.

Accordingly, SMK Fridays offers both activities directly related to SMK's art such as the art talk's where the users are taken on a 15-minute tour in the art collections and activities involving external non-SMK artists such as bands, DJ's, guest speakers or performance artists. SMK's art collections and exhibitions are open during SMK Fridays. Food and drinks are, however, not allowed in the collections and exhibitions which are primarily located upstairs. Consequently, the bars, food stands and most other activities besides the art talks are held in *"Skulpturgaden"* – the main area of the event located on the ground floor in the new SMK building. A selection of explanatory pictures from the event and activities can be found in appendix 2.

1.4 Literature review and our academic contribution

1.4.1 Experience economy

Our thesis can arguably be said to contribute to the literature within the academic field of experience economy. The term "experience economy" did not appear in academic literature until 1999, but the economist Tibor Scitovsky did already in 1976 turn attention to what would later become experience economy (Bille & Lorenzen, 2008). Scitovsky (1976) argues that the subjective feeling of enjoyment related to consumption is dependent on the way consumers are stimulated while they consume. He further argues that consumers tend to favour enjoyment that is emotionally stimulated through a sense of novelty and experience rather that the enjoyment that simply awakens comfort and security (Scitovsky, 1976). This is arguably the foundation that experience economy was later build upon; a commercialization of consumers' emotionally stimulated enjoyment (Bille & Lorenzen, 2008).

The present literature within the field of experience economy can generally be divided into two overall approaches. In the initial approach, emphasis is put on the idea that the consumer experience should be seen as an economic output of equal importance of the product or service itself (Pine & Gilmore, 1999). The perspective of the company is hereby fundamentally shifted outwards towards the consumer and it is argued that consumer value and thereby competitive advantages should be pursued by using *"[…] services as the stage and the goods as props to engage an individual"* (ibid.,

p. 11). Thus, the main focus in this approach is on how commercial companies can incorporate experiences as a new way to increase consumer value (Pine & Gilmore, 1999; Lund, 2005)

Our thesis does, however, belong in the second approach, where the literature is focused on businesses and organizations that have experiences as their primary product (Bille & Lorenzen, 2008). Whereas the first approach is interested in how commercial products and services can be influenced and strengthen by being embedded in experiences, the second approach turns the table and focus on how the experience sectors can utilize their experiences commercially (Skot-Hansen, 2008). Within this approach to experience economy, part of the literature expresses how cultural institutions such as classical orchestras, museums and theatres have become subject to a market logic in present cultural politics. Accordingly, whereas the task of cultural institutions were traditionally formulated around themes such as preservation and dissemination of the cultural heritage, there has since the beginning of the new millennium been a shift in cultural policies towards a focus on the cultural institutions' impact on the national economy (Bille & Lorenzen, 2008; Skot-Hansen, 2008; Andreasen & Larsen, 2006). This focus on cultural institutions' economic impact has in the past 15 years - both internationally and in Denmark - led to numerous studies and reports with focus on how the creative sectors and cultural institutions can be utilized as areas of economic growth (Bille & Lorenzen, 2008). Examples of such reports are; "The Economy of Culture in Europe" (European Commission , 2006) "Denmark in the Culture and Experience Economy - 5 New Steps on the Road" (The Danish Government, 2003) and "The Contribution of the High-End Cultural and Creative Industries to the European Economy (ECCIA, 2014)

As a consequence of this political shift towards a market logic, the cultural institutions have found themselves in a situation where they are increasingly competing with each other and other forms of experiences in terms of attracting new audiences. With the increased competition follows an increased need for creating awareness and being relevant which today is also formally required in the before-mentioned performance agreements (Skot-Hansen, 2008). It is thus in this new reality that cultural institutions have had to incorporate the previously unfamiliar functions of marketing and branding into their operations. As mentioned in the introduction, SMK can be seen as a specific example of a cultural institution which recently has initiated a strategic re-branding process aimed at redefining the museum's brand and deal with the increased competition for attracting new users. Consequently, we argue that the relevance of applying branding literature in the study of classical culture institutions has increased significantly with the culture political shift towards a market logic.

1.4.2 Danish museums in the experience economy and current research

Based on the overall growing interest in experience economy, a series of books specifically related to the Danish experience economy were published in 2008 (Bille & Lorenzen, 2008). Part of this series studies different cultural sectors in detail. The sectors included in this study is - among others - Danish theatres (Jarl, 2008) and Danish museums (Skot-Hansen, 2008). Focus in the latter is on how museums today have to operate in a new reality where culture and economics are interwoven. Based on this situation, Skot-Hansen (2008) present a SWOT-like conclusion with suggestions to how Danish museums might adapt to the new reality; for instance, by the use of new and creative digital technologies. These suggestions can arguably be seen as tactical proposals to how Danish museums might navigate and operate better in the experience economy. The study does, however, not contain actual user research despite the fact that one of the major suggestions presented in the book is that Danish museums should create a new museum narrative based on a fundamental understanding of the audiences' need for meaningful experiences (ibid.). We therefore argue that a qualitative research approach with specific focus on the lived museum experience of young non-traditional users as suggested in our thesis can put forth knowledge that could increase the depth and potential of the tactical suggestions presented by Skot-Hansen (2008).

Furthermore, we argue that since the current cultural political situation has shifted and cultural policies today contain formal expectations for cultural institutions to attract and engage young non-traditional user groups it is relevant - and in the interest of both the cultural institutions and the government - to study how young non-traditional users actually relate to and experience the offerings of cultural institutions. This is especially true for the new generation of event-based cultural activities such as SMK Fridays which are currently unstudied and are only evaluated on the basis of visitor numbers.

The argument that such a study is of relevance for cultural institutions such as SMK is supported by the fact that part of SMK's own strategy for 2014-2017 is *"(...) to a more extensive degree than previously do outreaching investigations to build up larger knowledge about our users"* (own translation) (Ministry of Culture Denmark, 2013a, p. 10). Likewise, the argument that such a study is of relevance for the Danish government is supported by the fact that The Ministry of Culture since 2007 has devoted funding to the establishment of user research and consumer statistics (Skot-Hansen, 2008; Danish Agency of Culture, 2016a). Accordingly, The Ministry of Culture's Agency for Culture have since 2009 conducted annual quantitative user surveys in corporation with the market research

company TNS Gallup (Danish Agency for Culture, 2016b). These surveys primarily show: The demo- and geographic distribution of museum users in Denmark, an quantitative evaluation of the Danish museums' core services[1] on a ten-point scale, the distribution of Danish museum users in six predefined motivation and learning groups[2] and the distribution of Danish museum users in the nine Gallup compass segments[3] (Danish Agency for Culture, 2014).

A main result in the first of these surveys published in 2009 was that young users in the age of 14-29 was underrepresented at Danish museums (Danish Agency for Culture, 2009). The same result was seen in the 2010 survey (Danish Agency for Culture, 2010). Based on these findings, The Danish Agency of Culture published two reports with specific focus on how Danish museums could professionalize their communication with young Danes (Danish Agency of Culture, 2016a). In the first report a qualitative study was conducted aimed at understanding the young Danes' use, experience and perception of museums in Denmark (DAMVAD, 2012). Additionally, The Danish Agency of Culture gathered cases from 21 cultural institutions in Denmark which combined with the results from the qualitative research formed a "best practice publication". This contained inspiration and suggestions to how museums in Denmark generally could professionalize their communication to young Danes and hereby engage this particular age group at museums in Denmark (Danish Agency for Culture, 2012).

Thus, it is arguably in the light of The Danish Agency of Culture's specific focus on professionalizing the museums' communication with young Danes that museums in Denmark have introduced modern interpretations of museum visits such a SMK Fridays in recent years. However, even though user research evidently was conducted before the introduction of SMK Fridays, there is no research available in the current literature devoted to the study of how young non-traditional users in fact relate to and experience a modern museum initiative such as SMK Fridays. The only research conducted

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[1] Core services included in the annual quantitative surveys: Exhibitions, Atmosphere, Child-friendliness, Learning space, Subject matter, Presentation, Active participation, Events, Reflection, Variation, Service and Information. (own translation) (Danish Agency for Culture, 2014, p. 24)

[2] Motivation and learning categories included in the annual quantitative surveys: "The recharger", "The art and culture interested", "The experience hunter", "The host", "The knowledge passionate" and "The dragged along" (own translation) (Danish Agency for Culture, 2014, p. 28)

[3] Gallup Compass Segments: "Modern", "Modern-individual oriented", "Individual oriented", "Traditional-individual oriented", "Traditional", "Traditional-community oriented", "Community oriented", "Modern-community oriented" and "The centre segment" (own translation) (Danish Agency for Culture, 2014, p. 34)

since 2012 - and thus since the introduction of SMK Fridays - have been The Danish Agency of Culture and Palace's annual quantitative surveys in which data from more than 200 museums in Denmark are gathered in the same statistics regardless of the type of the visit – e.g. traditional exhibition visits, event-based visits (SMK Fridays), school trips etc. (Danish Agency of Culture, 2016a).

As mentioned in the above sections, SMK Fridays is quantitatively regarded as a success based on impressive visitor numbers. However, "the quality" of these visits – in terms of whether SMK Fridays succeeds in fulfilling SMK's own intentions with the event or the culture political goal of integrating high culture into the lives of young people – does remain unknown. Consequently, we argue that an in depth evaluation of SMK Fridays' ability to engage young non-traditional users in classical culture is lacking in the current literature.

Building on the above review of both academic literature and current research, we argue that our qualitative relational branding approach can bring valuable knowledge to our academic field. By studying the user-brand relationship between the young non-traditional users and the previously unstudied museum event "SMK Fridays" we hereby wish to put forth a new approach on an existing topic. Furthermore, we wish to provide a new take on the Danish museums' current challenges as well as the potential culture political challenges related to engaging young non-traditional users through events such as SMK Fridays.

2 Theory

In this chapter we present and argue for our choice of theories as they form the basis for the analyses in this thesis. Throughout the section we will reflect upon the individual theories' usefulness with regard to answering our research question. We start by presenting our theoretical branding position and Susan Fournier's (1998) relational branding theory as it provides the theoretical framework for our analysis of the user-brand relationship between SMK's young non-traditional users and SMK Fridays.

2.1 Theoretical branding position

2.1.1 The interpretive branding paradigm

From the middle of the 1980's and onwards, two overriding paradigms can be said to have been present in the academic literature of brand management (Heding, Knudtzen, & Bjerre, 2009). The first paradigm was based on a positivistic line of thought and was driven by close adherence to economic and cognitive principles. Consequently, brands were for the most part simply seen as collections of benefits and product attributes guiding consumer choices and helping consumers manage time and reduce risk. This paradigm thus also implied ownership of a brand by the marketer who was essentially understood to be able to control brand communication with a more or less passive consumer (ibid.). This very company-centric, quantitative and functionalistic approach to branding dominated the academic field of brand management up until the 1990's. However, the birth of the relational branding approach during this same decade marked the beginning of a new interpretive paradigm with a new constructivist perspective on brands and how they should be managed. This line of brand management literature reflects on brands and their value as something created in the interaction between marketers and an active consumer and stresses how this will inevitably change and evolve over time (Hanby, 1999). While pointing out that the traditional branding approaches are useful and certainly not wrong, this new branding paradigm simply states that important perspectives on branding and consumption have previously been left out of the branding equation. Consequently, it urges researches and practitioners to look beyond cognition and rational choice models to understand the deeper emotional and socio-cultural motives behind the products and services people buy and use (Heding, Knudtzen, & Bjerre, 2009).

As already argued, the evolvement of SMK as a brand has made the branding literature a relevant tool to shed light on the strategic challenges that the institution is currently facing with engaging young non-traditional users. Moreover, we have argued that a qualitative relational approach so far has been neglected as a way of understanding the fundamental user-brand relationship between the young non-traditional users and SMK Fridays and the potential success and effects of such an event. Consequently, this branding paradigm and its academic literature on relational branding will constitute the theoretical foundation for this thesis. A more elaborate review of the academic field of relational branding as well as its relevance and applications to our case will be presented below.

2.2 Relational branding

2.2.1 Susan Fournier's Consumer-Brand Relationships

The theoretical field of brand relationships is extremely complex. Numerous perspectives have been presented on what characterizes brand relationships, which type of motives that lie behind them, how they are fostered and what the outcome of them essentially is for consumers as well as marketers (Maclnnis, Park, & Priester, 2009; Heding, Knudtzen, & Bjerre, 2009). Despite the many different perspectives and approaches it is though widely recognized that consumer-brand relationships can lead to both psychological and behavioural effects on the behalf of the consumer and generally constitute as a source of brand attachment and brand loyalty (Fournier, 1998; Maclnnis, Park, & Priester, 2009). However, to understand the relational branding approach and why this approach should be applied in our thesis, one must start by understanding the foundation of the approach. Although many authors have contributed with research that seek to explore relationship theory in a branding context (Maclnnis, Park, & Priester, 2009), Susan Fournier's pioneering paper "Consumers and their Brands: Developing Relational Theory in Consumer Research" published in 1998 and her follow-up paper "Lessons Learned about Consumers' Relationships with their Brands" from 2009 remain the most comprehensive in the field (Heding, Knudtzen, & Bjerre, 2009). These papers will therefore form the basis of our theoretical understanding.

In her original paper, Fournier (1998) argued that most research within the theoretical field of branding had leaped forward to 'brand loyalty' theory that apply relationship ideas without offering a comprehensive relationship-oriented view of consumer-brand interactions that starts by explaining and exploring the fundamental relationship principles (Fournier, 1998). Based on this criticism, Fournier (1998) sought to explore the essential questions of *"[…] whether, why and in what forms consumers seek and value ongoing relationships with brands […]"* (Fournier 1998, p. 343). It is also these essential questions that have sparked the fundamental curiosity in this thesis, where we ask whether and why young non-traditional users seek and value ongoing relationships with SMK Fridays.

A fundamental premise in Fournier's (1998) consumer-brand relationship theory is the reciprocal exchange of brand meanings between active independent relationship partners (Fournier, 1998). This reciprocal exchange is illustrated in figure 1 as originally presented by Fournier (1998):
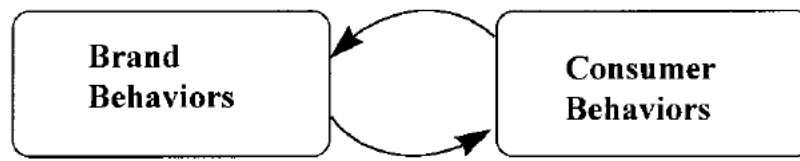
Figur 1 (Fournier 1998, p. 366)

Fournier (1998) does hereby subscribe to a constructivist perspective on brands where consumers are perceived as active co-creators of brand meaning. Central in Fournier's (1998) theory thus lies an understanding of the consumer-brand relationship as a dyad consisting of two active influencing parties – the brand and the consumer:

> *What matters in the construction of brand relationships in not simply what managers intend for them, or what the brand images "contain" in the culture (McCracken 1886; Solomon 1983), but what consumers do with brands to add meaning to their lives* (Fournier 1998, 367)

To qualify that not only humans but also brands can serve as relationship partners that *"[…] actually behave as an active, contributing member of the dyad"* (Fournier 1998, p. 345), Fournier (1998) originally drew on animism theory - i.e. theory that humans have the ability to endow dead objects or concept with humanlike personalities and traits (Fournier, 1998; Heding, Knudtzen, & Bjerre, 2009). This idea of anthropomorphization has, however, been criticized (Csaba & Bengtsson, 2006; O'guinn & Muniz, 2009) and was dismissed by Fournier herself in her 2009 follow-up paper:

> *We do not need to qualify the 'human' quality of the brand character as a means of identifying the brand's relationship potential: All brands - anthropomorphized or not - 'act' through the device of marketing mix decisions, which allow relationship inferences to form* (Fournier 2009: 7)

It is based on this theoretical approach which perceives both the brand and the consumer as active brand-relationship partners that this thesis examines the consumer-brand relationship – in this thesis referred to as the "user-brand relationship" - between the young non-traditional users and SMK Fridays. To understand such reciprocal relationships Fournier (1998; 2009) has presented the literature with three key tenets explaining the nature of consumer-brand relationships. These will be explained below.

2.2.1.1 Tenet 1: Purposeful Relationships

Relationships are purposive, involving at their core the provision of meaning to the persons who engage in them (Fournier 2009; 5)

This is the essence of consumer-brand relationship theory; relationships provide and structure meaning in people's lives. Based on this premise, a relationship is, in essence, what the relationship means. The key to understanding a relationship hereby become the ability to understand the meanings the given relationship provides to the persons who engage in it (Fournier 1998; Fournier 2009). The relational branding approach therefore emphasizes the accessing of an "inner reality" and the validity of "lived experiences". Consequently, the relational branding approach is also the first branding approach to rely primarily on qualitative research (Heding, Knudtzen, & Bjerre, 2009).

Fournier (1998) suggests three important sources of meaning, namely psychological, socio-cultural and relational meaning that *"(...) each serve as a context that shapes the significance of the relationship for the person involved"* (Fournier 1998; p. 346). Based on her studies, Fournier (2009) have presented lists of potential relational needs that consumers might gain from engaging in relationships with brands. A full list, which generally reaches from psychological needs such as "staying adventurous" to utilitarian needs like "help to get stuff done" can be found in appendix 3 (Fournier 2009). Other authors, such as, but not limited to Reimann & Aron (2009) and Ashworth et al. (2009) have elaborated on this fundamental tenet, with suggestions to different sets of relational needs – in their terminology "motivations" – that drive humans to engage in relationships with brands. The focus does, however, remain the same; consumer-brand relationships are purposive and there must therefore be relational needs and provisions of meaning for people to engage in these (Fournier 1998; Fournier 2009; Fournier, Solomon & Englis 2008; Reimann & Aron 2009; Ashworth et al. 2009).

In this thesis we do not wish to use predefined lists of relational needs as categories for our findings. Instead we wish to present our findings on a clean canvas, hereby presenting the exact case specific relational needs in play in the user-brand relationship between SMK Fridays and the young non-traditional users. Furthermore, it has been argued that both academics and managers tends to boldly assume that user-brand relationships are all about higher-order identity goals (Fournier 2009). In this regard, Fournier (2009) reminds us that user-brand relationships can serve both higher-order transformative purposes but also lower-end functional or practical needs. By acknowledging this argument, we wish to avoid falling into the above mentioned trap by staying open to the fact that a

motivation for going to SMK Fridays might be something as simple as "cheap drinks and food at these events".

2.2.1.2 Tenet 2: Relationship Diversity

Relationships are multiplex phenomena; they range across several dimensions and take many forms (Fournier 2009; 9)

The second tenet calls attention to the complexity of relationship diversity (Fournier 1998; Fournier 2009). An intuitive dimension for categorising relationship is the weak/strong dimension, but relationships are far more complex than weak/strong and can be characterized along several other dimensions that in essence constitute the form of the relationship (Fournier 1998; Fournier 2009). In her follow-up paper, Fournier (2009) present a list of 52 relationship dimensions along which relationships may vary which include dimensions such as; long term/short term, regular/irregular, secret/out in the open, friendly/hostile, voluntary/imposed (Fournier 2009) (See full list in appendix 4). It is these dimensions that constitute the form of the relationship which Fournier (1998) originally labelled using human relationship categories such as; Arranged marriage, best friendship, flings etc. (see full list in appendix 5). Fournier (2009) did, however, later acknowledge that consumer-brand relationships does not always take positive forms and that *"A fully-enabled perspective on consumer-brand relationship behaviour must lose its false optimism an incorporate dysfunctional relationship forms* (Fournier 2009, p. 11).

In order to build a comprehensive understanding of the given relationship between the young non-traditional users and SMK Fridays we also draw on this theoretical tenet. Consequently, we acknowledge that the examined user-brand relationship cannot be reduced to a single entity as it ranges across many forms per definition. Our analytical framework is therefore also structured with this in mind as it intends to encompass the full complexity of these variations. However, the actual categorisation of user-brand relationships as described above primarily lends itself to the development of metrics and frameworks with the aim of measuring the strength level of relationships and qualify different relationship forms over others (Fournier 1998; Thomson, MacInnis & Park 2005) This is not the aim of this thesis. Instead we focus on examining the reciprocal exchange of brand meanings in the user-brand relationship between SMK and the young non-traditional users.

2.2.1.3 Tenet 3: Dynamic Relationships

Relationships are process phenomena; they are dynamic and evolve over time in response to contextual change (Fournier 2009; 15)

Fournier's third and final tenet emphasises the dynamic and interdependent nature of consumer-brand relationships. Fournier thus argue that temporality is what distinguishes the relationship from the isolated transaction and explains how relationships are set to evolve through different series of temporal stages (Fournier, 1998). However, this tenet will not form the basis for our analysis of the user-brand relationship between SMK's young non-traditional users and SMK Fridays as it simply is not possible to examine how this relationship unfolds over time within the fairly short timeframe of this thesis. Nonetheless, we acknowledge the importance of uncovering this aspect of the user-brand relationship - especially given the fact that there currently is a lack of developmental models that go beyond broad generalizations within the relational branding literature (Fournier, 2009).

2.2.1.4 Application of theory and theoretical reflections

In this thesis we apply Fournier's (1998) consumer-brand relationship theory to study whether and why young non-traditional users seek and value ongoing relationships with SMK Fridays. We have argued that a qualitative study of the user-brand relationship between the young non-traditional users and SMK Fridays is lacking in the literature as the success of SMK Fridays currently is evaluated solely on visitor numbers. Accordingly, we apply this theory to study the reciprocal exchange of brand meanings between the young non-traditional users and SMK with a specific focus on whether the young non-traditional users' relationship with SMK Fridays conflict or align with SMK's own intentions with the event as well as the culture political goal of integrating culture into the lives of young people. In doing so, we furthermore aim at revealing the relational needs in play in this user-brand relationship.

Fournier (1998) has mainly been criticized for a too narrow focus on the one-to-one consumer-brand dyad (O'Guinn & Muniz, 2001). Despite the fact that Fournier (1998) theoretically acknowledges both psychological, socio-cultural and relational contexts as influencers on the brand relationship, her study ends up emphasising psychological self-brand connections as the primary drivers of the relationship formation. In contrast to this idiosyncratic view, authors such as O'Guinn & Muniz (2001) and Cova & Cova (2002) have drawn attention to the idea that people often are less interested in the brand that allows the relationship to form than they are in the social links that come from this relationship. Focus is hereby shifted to the social context of brand relationships (Cova & Cova, 2002).

Authors such as Holt (2004) have furthermore contributed to the field by embedding consumer-brand relationships in culture arguing that the potential of consumer-brand relationships are dependent of how the brand resonates with popular culture (Holt, 2004). Fournier (2009) has later acknowledged these criticisms and argued that the consumer-brand relationship theory *"(...) has matured into a vibrant psycho-socio-cultural construal"* (Fournier 2009, 19).

In our thesis we acknowledge that the relationship SMK's young non-traditional users have with SMK Fridays might be influenced by psychological as well as social and cultural factors. We therefore aim at presenting the full complexity of the relational needs and brand meanings in play in this relationship and not only address psychological, social or cultural aspects specifically. Thus, our focus is not to discuss in which context brand meaning is actually created but simply analyse how this brand meaning presents itself through the verbal accounts of the interviewees. The above critic of Fournier's theoretical framework is therefore not relevant for our thesis. However, we do agree that Fournier at times is guilty of presenting the brand-consumer dyad in such a way that it seems sealed off from its contextual environment (O'Guinn & Muniz 2001; Holt 2004). Moreover, we concur that Fournier is too focused on the individual consumer in her relational analysis. Consequently, we introduce both institutional theory and discourse theory as part of our theoretical framework to account for this critique and move from a micro to a macro level of our relational analysis. This will be further elaborated on in the following sections.

In line with the above critique, Fournier can also be criticized for being so focused on presenting consumers as active co-creators of brand meaning that she dismisses the brand's influence in her otherwise well-articulated theoretical notion of reciprocity. Thus, even though a consumer-brand relationship is presented as an exchange of meanings between both a brand and a consumer, the brand's contribution to the process is never emphasised or studied by Fournier (Fournier, 1998). We wish to address this discrepancy between Fournier's (1998) theoretical and analytical practice in our thesis by not only drawing on the young non-traditional users' experience of attending SMK Fridays. Consequently, we also analyse how it matches different SMK representatives' understanding of and intentions with SMK Fridays and highlight which common factors as well as conflicting images that seem to exist in the reciprocal exchange of brand meanings that forms the very basis of any consumer-brand relationship.

2.3 Supporting theories

In the following section we present two supporting theories applied to overcome the abovementioned shortcomings in Fournier's (1998) original theoretical framework and add further depth to our analysis. We start by presenting DiMaggio & Powell's (1983) theory of institutional isomorphism.

2.3.1 DiMaggio & Powell's institutional isomorphism

Institutionalism is a collection of theories of social science which investigate the impact of institutions on the economic, political and social development of society. According to this theoretical field, institutions are formal and informal structures which influence behaviour on both an individual and collective basis (Pedersen, 2004). Consequently, institutional theory examines the processes by which structures such as rules, routines and norms become established as authoritative guidelines for the behaviour of individuals as well as organisations (Scott, 2004). Institutionalism can therefore be seen as a criticism of neoclassical economics where it is argued that the behaviours of organisations primarily are economically rational. Accordingly, it is rather the institutional pressures that organisations are subject to that constitute organisational behaviour in the institutional perspective (Pedersen, 2004). Applying institutional theory to our thesis therefore makes it possible to examine how institutional pressures have shaped the contextual environment in which the user-brand relationship between SMK Fridays and the young non-traditional users is embedded.

As part of the literature on institutionalism, DiMaggio & Powell (1983) investigate why organisations within the same organisational field have a tendency to look and act similarly even though they constantly try to change (DiMaggio & Powell, 1983). DiMaggio & Powell (1983) explain this outcome as a result of so-called isomorphic processes. The term isomorphism originates from the Greek word "isos" which means "same" or "alike" and "morphe" which means "form". Institutional isomorphism is thus processes that lead businesses and organisations to take the same form as a consequence of institutional pressures (Pedersen, 2004). More specifically, DiMaggio & Powell (1983) present three different isomorphic mechanisms:

Coercive isomorphism refers to situations where an organisational field is homogenized as organizations within the field are forced to act in a particular way. This type of isomorphism mostly manifests itself when public authorities upon which an organizational field is dependent – such as the Danish Ministry of Culture – issues new laws, guidelines or requirements that the organizational field is obliged to abide to overcome problems of legitimacy (DiMaggio & Powell, 1983). The

performance agreements between Danish state-subsidized cultural institutions and the Danish Ministry of Culture thus serves as examples of coercive isomorphism. However, coercive isomorphism can also result from informal expectations from society or organisations which the organisational field is in some way dependent on (Ibid.).

Mimetic isomorphism is a process by which organizations copy the behaviour of other organizations. Consequently, it is argued that in situations where the organizational environment creates certain levels of symbolic uncertainty and organizations face problems with unambiguous causes or unclear solutions, organizations will be prone to model themselves on other organizations (DiMaggio & Powell, 1983). Generally, organizations tend to model themselves after similar organizations in their field that they perceive to be more legitimate or successful. These organizations thus become a convenient source of practices that the borrowing organization may use to overcome the symbolic uncertainty that exist within its organizational field (ibid.).

Normative isomorphism primarily refers to the so-called process of professionalization (DiMaggio & Powell, 1983). This process starts in universities and professional training institutions that function as important centres for the development of organizational norms among new professionals. The formal institutions of education thus produce a work force equipped with a very specific knowledge base within certain disciplines such as marketing, communication or finance. When students later graduate they bring their educational knowledge with them into the organizations where they are hired. Consequently, a process has been started where a group of individuals that possess a similarity of orientation and disposition are spread out into different industries and organizations. According to DiMaggio & Powell (1983) this contribute to the establishment of homogeneity within and across organizational fields (ibid.).

It should be noted that the above typology is an analytical one. The different types of isomorphic pressures are not always empirically distinct. For example, the Danish Ministry of Culture's coercive pressures on SMK to include more young non-traditional users might also be a result of mimetic behaviour where the Danish Ministry of Culture has copied the culture policies of other EU-countries that are perceived to be successful. However, while the three types of isomorphic mechanisms interact empirically, they tend to derive from different circumstances and may lead to different outcomes (DiMaggio & Powell, 1983).

2.3.1.1 Application of theory and theoretical reflections

By applying an institutional perspective to our thesis, we wish to address the more or less justified critique of the too narrow focus on the consumer-brand dyad in Fournier's relational branding theory. Consequently, it can be argued that even though Fournier tries to portray consumer-brand relationships in a holistic manner, she presents the consumer-brand dyads in such a way that they often seem detached from their contextual environment. By applying the theory of institutional isomorphism we therefore wish to shed light on the institutional context in which the user-brand relationship between the young non-traditional users and SMK Fridays is embedded. We hereby move from a micro to a macro level of our relational analysis and examine how the cultural political development and other institutional conditions have led to the the development of events such as SMK Fridays.

Through the application of institutional theory, we also intend to add a new dimension to the analysis of consumer-brand relationships that we find is missing in Susan Fournier's original theoretical framework. Accordingly, we argue that Fournier is so focused on describing how consumers make sense of a brand that she fails to account for which conditions the brand itself has for providing meaning to the consumer. This is possible to uncover through the application of institutional theory as it helps describe the formal and informal pressures on SMK that have shaped the conditions for the museum's introduction of SMK Fridays. We therefore argue that institutional theory is a valuable addition to our thesis as well as to Fournier's existing framework for studying consumer-brand interactions.

DiMaggio & Powell (1983) are often criticized for viewing institutional isomorphism as an "iron cage" wherein organisations have no means of action (Hansen, 2000). However, we argue that the theory is still useful in our thesis as we first and foremost seek to study the institutional context in which the user-brand relationship between the young non-traditional users and SMK Fridays is embedded and uncover the formal and informal institutional pressures that have shaped the conditions for SMK's introduction of SMK Fridays. Our main focus is therefore not to uncover whether or not SMK has fought against these institutional pressures and tried actively to change the museum's position in the institutional environment. However, when this aspect of negotiation of the institutional pressure has come up during our interviews with the SMK representatives it has naturally been taken into account and integrated in our analysis of SMK's intentions with the user-brand relationship.

2.3.2 Laclau & Mouffe's discourse theory

Our second supporting theory stems from the academic literature on discourse theory. The word "discourse" is a central concept within numerous of structuralist, semiotic and post-structuralist approaches to research in society, culture and communication (Hansen, 2009). Discourses are to be understood as changeable structures which are created, reproduced and changed through our daily language use. The starting point for discourse theory is therefore that our way of speaking about the world is organized in discourses which create certain representations of reality. Consequently, discourses are not to be understood as objective reflections of a pre-existing reality. Discourses are rather to be considered as constitutive for the construction of reality (ibid.). In discourse theory language is therefore not seen as a means of objectively conveying facts. Instead, language is perceived as being equal to a social act that helps shape our understanding of the world we live in. SMK's young non-traditional users' articulation of different aspects of their experience of attending SMK Fridays is therefore relevant as it can provide insight into which different purposes the relationship with SMK Fridays serve in their everyday lives and thereby also reveal the relational needs in play in this particular user-brand relationship.

There is not only one concept of discourse within the academic field of discourse theory. In this thesis we subscribe to Laclau & Mouffe's (1985) discourse theoretical framework. This framework shares similarities with Foucadian discourse theory where discourses are considered as ways of constructing worlds of meaning that create certain subjects and objects (Hansen, 2009). Moreover, Laclau & Mouffe consider discourses to fully constitute the social world. This approach therefore also breaks with Fairclough's (1995) more moderate assumptions of a dialectics of mutual constitution of the social world between pre-determined structures and discourses. However, it should be noted that with regard to the actual analysis of language in use, the difference between the discourse theoretical perspectives is not great (Howarth, 2000).

In this thesis we wish to analyse the discursive representation of the role that SMK Fridays plays in the life of young non-traditional users. Moreover, we wish to analyse SMK's own discursive representation of the role the museum wishes to play in the lives of the very same users with an event such as SMK Fridays. Accordingly, we apply discourse theory to uncover the reciprocal exchange of brand meanings in the user-brand relationship between the young non-traditional users and SMK Fridays that is at the heart of our theoretical framework. To operationalize our analysis, we build on a set of central concepts from Laclau & Mouffe's (1985) discourse theory that can be taken as

analytical starting points (Howarth, 2000). These concepts are further explained below:

An obvious first concept to present is that of *discourse* itself. According to Laclau & Mouffe (1985) a discourse is an attempt to fix a web of meanings within a particular domain. Consequently, discourses always involve the exclusion of other meanings. Other possible meanings excluded by a particular discourse is referred to as the field of discursivity (Howarth, 2000). The field of discursivity makes the articulation of multiple competing discourses a constant possibility why no discourse is ever able to fix meanings completely or permanently (ibid.). Any fixation of meaning can thus only be partial and never reach "total closure" (ibid.). However, a situation can arise where a single discourse can be said to have a dominating status. This creates a state of *hegemony* where a certain discourse – at least temporarily – dominate the articulation of a certain domain or phenomena (ibid.). Nonetheless, discourses are bound to change and be changed. Knowledge of the discourses in play in the user-brand relationship between the young non-traditional users and SMK Fridays therefore also provide a basis for SMK to better understand and orchestrate the meaning negotiation around SMK Fridays in the future.

Subject positions refer to the "positioning" of subjects within a discursive structure (Howarth, 2000). Accordingly, they present the points of identification that are made available to certain actors – e.g. SMK's young non-traditional users – within a given discourse. For example, a new visitor to SMK Fridays can appear as a potential lover of art in one discourse and a socialite in another. Subject positions therefore represent important analytical concepts in our analysis as they help shed light on the different expectations, self-images and relational needs that are in play in this user-brand relationship between the young non-traditional users and SMK Fridays.

A *nodal point* is a privileged sign which is at the centre of a discourse. A nodal point is thus a sign around which other signs are organized and come to have meaning (Laclau & Mouffe, 1985). In and of itself, the nodal point does not possess any density of meaning but merely acquires its meaning through its positioning to other signs in a certain discourse. For example, "SMK Fridays" is bound to change meaning whether it is articulated through the signs "innovative" and "fun" rather than "confusing" and "boring". Signs that are open to different ascriptions of meaning are called *floating signifiers*. The term thus refers to the ongoing struggle between discourses to fix the meaning of particular signs. A nodal point can therefore also appear as a floating signifier if it is articulated differently within different discourses. For example, "SMK Fridays" appear as a floating signifier in

our thesis as the event is articulated through different discourses by SMK's representatives and the young non-traditional users respectively.

A chain of equivalence is a number of signs, which are linked to a nodal point and thereby give meaning to a particular discourse. Chains of equivalence are thus a form of identification chains that create consistency between the elements in a discourse (Howarth, 2000). For example, "art" might be a nodal point in a discourse of culture but come to have very different meanings whether combined with other pre-existing signs such as "integrity" and "passion" or "pretentious" and "inaccessible". As such, it also becomes possible to identify art on the basis of what *is not* art in a certain discourse.

Antagonism and *agonism* are Laclau & Mouffes (1985) discursive concepts for conflict. Antagonistic relationships between discourses arise when they are mutually exclusive. Consequently, a friend/enemy relationship - where the enemy is ultimately sought to be eliminated - is often articulated when discourses are in direct conflict with one another (Howarth, 2000). For example, a communist discourse will generally be in an antagonistic relationship to a capitalist discourse. Discursive conflicts can, however, also be of a more moderate character. Accordingly, in an agonistic relationship a friend/opponent relationship is articulated between discourses where the opponent is challenged but also acknowledged for its existence. Antagonism and agonism are thus relevant analytical concepts to help shed light on the potential conflicting images of SMK Fridays between the young non-traditional users and the representatives of SMK.

2.3.2.1 Application of theory and theoretical reflections

In this thesis we apply Laclau & Mouffe's (1985) discursive framework to study how different aspects of the user-brand relationship between the young non-traditional users and SMK Fridays are articulated by the young non-traditional users and representatives of SMK respectively. Specifically, we wish to compare the SMK representatives and the young non-traditional users' articulation of SMK Fridays to highlight which common factors as well as conflicting images of the event that seem to be part of the reciprocal exchange of brand meanings that form the basis of this user-brand relationship.

We have chosen to apply Laclau & Mouffe's discursive framework as we wish to analyse how the user-brand relationship between the young non-traditional users and SMK Fridays presents itself discursively. Accordingly, discourse analysis has deliberately been chosen over traditional text linguistics approaches as discourse analysis specifically aims at revealing the socio-psychological characteristics of the involved individuals rather than simply examine the actual structure of the

language in use (Hansen, 2009). Moreover, discourse analysis has a natural focus on the negotiation of meaning and is able to highlight the commonalities as well as the conflicts that arise during this process. We therefore see discourse analysis as the most fitting choice to uncover the negotiation of brand meaning between the SMK representatives and the young non-traditional users with regard to SMK Fridays and the relational needs in play in this user-brand relationship.

Our discursive framework and analytical concepts are also helpful in categorizing and making sense of the huge amounts of unstructured qualitative data that is the output of a relational qualitative study such as this. Accordingly, one of the main challenges of working within the relational branding approach is not to get lost in the potential information overload that comes from working with a completely qualitative setup (Heding, Knudtzen, & Bjerre, 2009). Laclau & Mouffe's (1985) discursive framework has therefore also acted as an analytical backbone that has guided our process of data analysis.

Even though Laclau & Mouffe's discursive framework can be said to have an initial focus on the micro level of the spoken language it is still orientated towards uncovering bigger contexts and discursive relations on a macro level (Howarth, 2000). We therefore argue that by applying this framework to our thesis we address the critique of Fournier of being too focused on the individual consumer in her relational analysis. Consequently, by applying Laclau & Mouffe's (1985) discursive framework we move from a micro to a macro level of our relational analysis and uncover not only aspects of the individual user's relationship with SMK Fridays but also similarities or conflicts that characterize these relationships on a more collective level. We therefore find that by introducing Laclau & Mouffes (1985) discursive framework to Fournier's original relational analysis we present a valuable addition to the existing theory.

As will be presented later on in the section on philosophy of science we subscribe to a moderate social constructionist view in this thesis. In that context, it should be noted that critiques of relativism have been levelled against Laclau and Mouffe (Howarth, 2000). However, we do not agree with this critique and argue that Laclau & Mouffe have been misunderstood. Laclau & Mouffe do not dismiss realism and surely do not advocate for a relativistic stance of "everything goes". Instead, they simply argue that discourses are constitutive for the construction of reality and therefore affect how the world is experienced and which possibilities for action that come into existence:

The fact that every object is constituted as an object of discourse has nothing to do with whether there is a world external to thought, or with the realism/idealism opposition. An earthquake or

the falling of a brick is an event that certainly exists, in the sense that it occurs here and now,
independently of my will. But whether their specificity as objects is constructed in terms of
"natural phenomena" or "expressions of the wrath of God", depends upon the structuring of
a discursive field. What is denied is not that such objects exist externally to thought, but the
rather different assertion that they could constitute themselves as objects outside any discursive
conditions of emergence. (Laclau & Mouffe, 1985: 108).

Consequently, we argue that by applying Laclau & Mouffe's discursive framework to our thesis we
still subscribe to a moderate version of social constructivism.

3 Methodology

In the production of academic knowledge it is essential that our methodological choices in regard to
collection and processing of empirical data are transparent as these choices will influence the thesis'
overall structure and results (Fuglsang, Olsen, & Rasborg, 2009). Our methodical reflections will thus
be explained in the following sections. In the first section we argue for our choice of qualitative
methods. Thereafter follows an explanation of the specific methods chosen to study each of our three
sub questions. The last section includes our position and reflections with regard to philosophy of
science and an analytical framework for the subsequent analysis.

3.1 A qualitative approach

This thesis fundamentally builds upon a selection of qualitative methods. As explained in the previous
chapters, our thesis is concerned with the currently unstudied user-brand relationship between young
non-traditional users and SMK Fridays. We hereby wish to go beyond studies such as The Agency
for Culture's annual quantitative surveys in which museum users are categorised into six predefined
motivation and learning categories across different museum experiences. Instead, we wish to study
the complex nature of this user-brand relationship more in depth. Consequently, we do not believe
that six motivation and learning stereotypes are enough to fully illuminate the relationship between a
newly established and currently unstudied museum event such as SMK Fridays and the young non-
traditional users. Furthermore, in line with Fournier's (1998) theoretical framework we do not believe
that a given user-brand relationship necessarily can be reduced to one "relationship category" that
ultimately describes a given user's brand-relationship with a museum across different museum touch
points and experiences. Thus, even though a young non-traditional user might have stated which

motivation and learning group he generally "belongs to" in the The Agency for Culture's quantitative survey, we argue that this statement does not necessarily reflect his motivation and learning specifically in relation to SMK Fridays which evidently is aimed at being a different experience than a traditional museum visit. We argue that surveys such as The Agency for Culture's current research lies within a traditional reductionist quantitative research perspective which aim to provide generalizable knowledge for Danish museums decision making (Moisander & Valtonen, 2011). By applying an interpretive qualitative perspective, we instead aim at providing an in-depth understanding of the currently unstudied user-brand relationship between young non-traditional users and SMK Fridays. We do not by any means disregard quantitative surveys as valuable methods within the field of user research, but do subscribe to the methodological belief that the less familiar an organisation or company is with new user groups and markets the more valuable an explorative approach becomes (Madsbjerg & Rasmussen, 2014). We therefore argue that a qualitative explorative approach is a natural first step when examining the currently unstudied – and hereby unfamiliar – user-brand relationship between SMK Fridays and the young non-traditional users. The strength in qualitative methods lies in their ability to illuminate unknown contrasts and nuances of social phenomena – such as a user-brand relationships – which are not intuitively measurable (Kvale, 1997; Andersen, 2008). Furthermore, since Fournier's (1998) relational branding theory was originally grounded in a qualitative discovery-oriented in-depth methodology we argue that our qualitative methodological approach is also in line with our theoretical position (Fournier, 1998; Heding, Knudtzen, & Bjerre, 2009)

3.2 Methodological approach for answering sub question 1

3.2.1 Desk-research

The purpose of our first analysis is to study how the organizational field of Danish state-subsidized institutions of classical culture have been subject to institutional isomorphic processes that have shaped the context in which the user-brand relationship between the young non-traditional users and SMK Fridays is created and fostered. The central scope of this analysis is hereby institutions of classical culture and organizations which directly influence this organizational field. Consequently, this analysis primarily builds upon secondary empirical data from both Danish and international cultural institutions as well as other relevant stakeholders such as the Danish Ministry of Culture. More specifically, we include qualitative process data (Andersen, 2008) – i.e. The Ministry of

Culture's performance agreements, event descriptions from museums across Europe and USA, job designations and organizational plans from Danish museums – and analyse the data with relation to our study of the before-mentioned institutional isomorphic processes. By only including data from their primary source an effort has been made to secure that the content of the given documents has not been altered. Since we include data from both English speaking countries, Denmark and other European countries it has been necessary to translate some of our data excerpts into English. In such cases it is stated explicitly.

3.3 Methodological approach for answering sub question 2

The purpose of the second analysis is to analyse the brand side of the user-brand relationship between the young non-traditional users and SMK Fridays. Emphasis in this analysis is hereby put on SMK's own articulation of the intentions with this user-brand relationship. This analysis is built upon three qualitative interviews with members from the SMK staff.

3.3.1 Qualitative interviews

3.3.1.1 Interviewees

To study the brand side of the examined user-brand relationship we chose to interview three different SMK employees. We have deliberately recruited employees from different positions in the organisation. The purpose of doing so is to detect potential discrepancies internally in the organization regarding the intentions with SMK Fridays and the brand-relationship it is meant to foster with young non-traditional users. Our SMK representatives are:

- Magnus Kaslov, Experience Developer and responsible for the SMK Friday event.

- Lise Korsgaard, SMK Deputy Director and Head of Communication.

- Peter Nørgaard Larsen, SMK Deputy Director and Head of Collections and Research.

Magnus Kaslov has specific hands-on experience with the development of the actual SMK Fridays event, Lise Korsgaard is responsible for SMK's overarching communication and branding strategy which SMK Fridays undeniably is a part of and Peter Nørgaard Larsen is responsible for SMK's art collections around which SMK Fridays is structured. By recruiting these different employees, we have aimed at presenting an adequate and nuanced understanding of SMK's intentions with SMK Fridays and the relationship they wish to foster with the young non-traditional users.

3.3.1.2 Interview situation

All interviews where scheduled to be held at SMK to make it as convenient as possible for the SMK representatives to participate. However, due to practical difficulties, the interview with Lise Korsgaard had to be rescheduled as a phone interview. During a phone interview it is arguably a challenge that we as interviewers are not able to visually read the respondent's facial expression and body language in relation to the vocal responses (Andersen, 2008). However, since the central unit of analysis in this thesis is our respondent's verbal articulations we argue that phone interviews still provide useful data.

The length of the interviews largely depended on the time the SMK representatives had available. Consequently, we conducted a 51-minute interview with Magnus Kaslov, a 32-minute interview with Lise Korsgaard and a 44-minute interview with Peter Nørgaard Larsen. All interviews are digitally recorded and enclosed on a USB stick in appendix 6. The time location of all included interview excepts are explicitly stated in order for the reader to be able to locate the quotes in the recorded interviews. For the purpose of discourse analysis, interview excepts have been transcribed and translated into English.

3.3.1.3 Interview Approach

Prior to the interviews we prepared a question guide with relevant questions revolving around three overall themes; (i) The introduction of the SMK Fridays event (ii) What is SMK Fridays and why should young people show up? and (iii) SMK Fridays in relation to the overall museum (Appendix 7). During the interviews we did, however, change the order of the questions and replaced questions whenever it seem relevant. The questions listed in our guide should therefore be seen as suggested questions. Following Kvale (1997) this approach is an explorative approach in which the interview is open with a loose structure. This open structure allows the interviewer to pursue the interviewees' answers and potentially gain access to new knowledge and perspectives on a given subject (Kvale, 1997). In our analysis of the potential discrepancies among the SMK employees this approach has proven useful. Consequently, our list of potential questions ensured that all interviewees did comment and reflect upon the three overall themes whilst the explorative structure ensured that the interviewees could focus on the specific aspects of SMK Fridays that they found to be the most relevant given their interest, professional background and position in the organization.

3.4 Methodological approach for answering sub question 3

The purpose of the third analysis is to analyse the user side of the user-brand relationship between the young non-traditional users and SMK Fridays. Emphasis in this analysis is hereby put on the young non-traditional users' articulation of their lived experience of attending SMK Fridays. This analysis is based upon 21 qualitative interviews as well as ethnographic observations during the SMK Fridays events on March 18th 2016 and April 29th 2016.

3.4.1 Qualitative interviews

3.4.1.1 Interviewees

Our 21 young non-traditional user respondents were recruited during an SMK Fridays event on February 19th 2016. Three screening questions (see appendix 8) were used to ensure that the potential interview participants were within our definition of "young non-traditional users". Phone numbers of 51 potential respondents were collected during the event. Out of the pool of potential respondents we were able to arrange 27 interviews in the following week. However, due to various reasons five respondents cancelled their interviews and 10 interviews had to be rescheduled as phone interviews. Consequently, we conducted 12 face-to-face interviews at CBS and 10 phone interviews – all within 2 weeks of the SMK Fridays event. However, one interview had to be excluded from our data due to a screening error leaving us with 21 interviews with young non-traditional users. The same methodological concerns explained above regarding phone interviews also apply to these interviews. The summarising table on the next page presents an overview of our young non-traditional user interviewees. A detailed overview can be found in appendix 9.

Interview form	Face-to-Face:	11 (52,4%)
	Phone:	10 (47,6%)
Average interview time	30 minutes	
Average age	24 years old	
Gender	Male:	7 (33,3%)
	Female:	14 (66,6%)
Residence	Copenhagen:	16 (76,2%)
	Not Copenhagen:	5 (23,8%)
Occupation	Student:	13 (61,9%)
	Full-time employed:	6 (28,6%)
	Gap year:	2 (9,5%)
No. of SMK Fridays attended	1 visit:	14 (66,6%)
	2 visits:	4 (19,1%)
	3 visits:	1 (4,8%)
	>3 visits:	2 (9,5%)
No. of SMK visits in last 3 years (not SMK Fridays)[4]	0 visits:	10 (47,6%)
	0-1 visits:	5 (23,8%)
	1 visit:	3 (14,3%)
	1-2 visits:	2 (9,5%)
	2 visits:	1 (4,8%)

All interviews are digitally recorded and enclosed on the same USB stick as our interviews with the SMK representatives (Appendix 6). The time location of all included interview excepts are also explicitly stated in this analysis in order for the reader to be able to locate the quotes in the recorded interviews. Interview excepts have been transcribed and translated into English for the purpose of discourse analysis.

3.4.1.2 Interview approach

Similarly to the interviews with the SMK employees we wanted an explorative approach to the interviews with the young non-traditional users that allowed the respective user respondents to focus on whatever they saw as most relevant in relation to SMK Fridays. However, to account for the high diversity among the young non-traditional users we choose an interview structure that was even more open than the classic explorative structure applied in our interviews with the SMK representatives. Our qualitative interviews with the young non-traditional users were therefore structured as *discursive interviews* (Andersen, 2008)*; which are based on the following three principles:

Firstly, variation in the answers is just as important as consistence. Secondly, techniques that allow diversity is preferred over techniques that seek to eliminate them. Thirdly, the interviewer

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[4] Not all interviewees were able to remember precisely how many visits they have had to SMK in the last 3 years. Consequently, five of the interviewees answered "between 0 and 1 times" and two answered "between 1 and 2 times".

acts as an active participant rather than a talking questionnaire (Own translation) (Andersen, 2008, 154)

Based on these principles a very open interview structure was applied to allow the respondents to articulate themselves as freely as possible. The question guide prepared for our interviews (see appendix 10) was therefore loosely structured around three themes – (i) Lived experience of SMK Fridays (ii) Motivation for attending SMK Fridays and (iii) SMK Fridays in relation to the overall museum – with only a few planned questions that potentially could be introduced to keep the interviews within the three themes. To initiate the interviews in an as open way as possible and to welcome diversity into the interviews we were inspired by a fundamental theoretical assumption used in the Zaltman metaphor-elicitation technique (ZMET). This assumption state that thoughts are image-based and that language is a tool humans use in their efforts to convey their mental images (Zaltman, 1997). Respondents in ZMET interviews are therefore asked to select several pictures that express their thoughts related to a given subject. These images hereby become a projective medium which help the respondents communicate their thoughts and feelings (Christensen & Olson, 2002; Zaltman, 1997) . Similarly, we initiated our interviews by presenting the respondents with 60 neutral Dialoogle (2012) images designed for interview purposes (see appendix 11) and asked them to choose three images which they could use however they wanted to explain their thoughts and feelings related to their experience of the SMK Fridays event. Thus, by introducing this projective exercise we welcomed variety and diversity into the interviews as the respondents and not we as interviewers chose how to open the interview. This particularly open approach with emphasis on the young non-traditional users lived experience of SMK Fridays is in line with Fournier's (1998) own methodical approach in which an understanding of the subjective meanings of consumers' lived experience with brands is pursued through discovery-oriented phenomenological interviews (Fournier, 1998). For practical reasons the projective exercise was not possible to do during our phone interviews. We therefore replaced the exercise with an introduction in which the participants where ask to freely guide us through their experience of attending SMK Fridays.

3.4.2 Ethnography

We have chosen to supplement our discourse analysis of the young non-traditional users' articulations of SMK Fridays with ethnographic insights from the SMK Fridays events. Accordingly, we have performed ethnographic observations during the SMK Fridays events on March 18th 2016 and April 29th 2016. The main purpose of our ethnographic research was thus to enter the social world of SMK

Fridays to observe and experience the behaviours of the visitors of SMK Fridays and ultimately compare these ethnographic findings to the verbal accounts of SMK Fridays attained in our interviews. The strength of this observational method was that it allowed us to record activities and practices that might have been unnoticed or self-evident to the interviewees themselves as well as provide new and relevant empirical data that could be used to reflect on the findings in our discourse analyses (Moisander & Valtonen, 2011).

During the SMK Fridays events we observed the visitors' behaviours and listened to what was said to throw additional light on the lived experience of attending SMK Fridays (Kings & Horrocks, 2010). It should be noted that our young non-traditional user interviewees were recruited during the SMK Fridays event on February 19th 2016. Our ethnographic observations were collected during the SMK Fridays events in March and April. Consequently, the event which the interviewees reflected upon in our interviews had a different theme than the events during which we collected our observations. However, as explained in the case introduction, all SMK Fridays have similar structures and do offer the same combination of activities and performances. We therefore argue that our ethnographic observations are valid as general observations of the behaviours during the SMK Fridays events.

As we were interested in studying the actual behaviour of participants at the SMK Fridays event no one was informed that we were indeed researchers conducting a study. Covert complete observer roles were thus assumed to reduce the problem of reactivity where individuals alter their performance or behaviour due to the awareness of been observed (Kings & Horrocks, 2010). Ethnographic observations performed in covert roles have often been criticised for transgressing ethical aspects of deception, privacy and participant's opportunity to consent. Such ethical concerns are, however, primarily of concern in situations where researchers intrude a field to which they are not granted access (Brymann & Bell, 2011). Thus, in our case where the area of research – SMK Fridays – is a publicly available space in which participants are explicitly encouraged to take photos (SMK, 2016a) we argue that such ethical concerns are less relevant. In our enclosed observational notes, we have nonetheless made an effort not to display any individuals in an insulting way. All notes can be found in appendix 12. Photographs were also chosen as an additional source of data to help initially stir our memory of the event during the field note writing process as well as to provide some documentation for the observations presented in our field notes.

3.5 Philosophy of science

The applied theories in this thesis all to some extent aim to uncover how social conditions and processes affect and define how we experience the world. DiMaggio & Powell (1983) examine how organizational fields can be said to be products of social institutions, Laclau & Mouffe (1985) study how discourses have a significant impact on how we make sense of the world and ourselves while brand relationship theory rests on a notion that the "lived" or "felt" experiences of consumers is pivotal for understanding how brand meaning and value is essentially created (Maclnnis, Park, & Priester, 2009). These theories therefore share a central social constructivist premise although they belong to very different academic fields. Consequently, we have chosen these theories as they can aid us in understanding the "reality" behind SMK Fridays' high visitor numbers and provide a deep and holistic understanding of the event as well as the fundamental user-brand relationship between the young non-traditional users and SMK Fridays that we have argued is missing in the current literature.

This thesis therefore subscribes to a moderate social constructionist philosophy of science. Accordingly, we acknowledge the existence of a psychical world but simply argue that it is not possible to access this reality in an unambiguous and objective manner as realization of reality is per definition a social construct (Collin, 2003). What reality *really* is, is therefore seen as futile question in this thesis due to the fundamental epistemological challenges related to answering such a question. Instead, our academic focus is on uncovering how reality is experienced and interpreted within our specific case setting. More specifically, we study the user-brand relationship between the young non-traditional users and SMK Fridays in the light of the recent institutional pressures on SMK and uncover which multiple and contextual relational needs and provisions that are in play in this relationship. It is therefore how these matters are subjectively experienced in the minds of SMK's staff and the museum's young non-traditional users that is the relevant "reality" for this thesis.

According to social constructivism it is through language that we realize and make sense of the world (Fuglsang, Olsen, & Rasborg, 2009). Consequently, language is seen as equivalent of a social act that is constitutive of reality (Rasborg, 2009). Based on this philosophical premise it is thus possible to analyse the user-brand relationship between the young non-traditional users and SMK Fridays on the basis of the involved parties' verbal articulation of this relationship. Language is therefore a central starting point for our thesis why qualitative interviews form the basis of our methodological approach.

Our moderate social constructivist view of a socially contingent reality also has implications for the validity of the findings we are able to uncover in this thesis. Consequently, as humans and scientist we are not independent of our empirical field of interest. We play an active part and influence our results through our choice of theory, methods and interpretations of empirical data. Our results can therefore not be generalized. However, in line with Bent Flyvbjerg (2006) we argue that studies of humans and society per definition are contextual why it is generally impossible to derive generalizable knowledge within these areas of study. Flyvbjerg (2006) argues that concrete contextual knowledge is more valuable than vainly chasing predictive theories and universals (Flyvbjerg, 2006). Flyvbjerg (2006) thus considers the power of the good example as an underestimated source of scientific development. We concur with this standpoint seen in the context of our area of research. Consequently, as it will be shown in our institutional analysis, a number of Danish state-subsidized institutions of classical culture are trying to connect with young non-traditional users through event-based activities such as SMK Fridays. A more explorative approach to this new wave of conceptual cultural events is therefore not only relevant in the case of SMK but can hopefully be of relevance to the majority of the Danish landscape of classical culture. Thus, we wish to produce knowledge that despite being contextually founded can create relevant insights that can help shed light on the academic field of cultural policy making as well as branding of classical cultural institutions. Our results are therefore still useful in an academic sense.

3.5.1 Reflections on the thesis' fulfilment of the traditional scientific criteria

Our moderate social constructionist approach has consequences for this thesis' fulfilment of the traditional scientific criteria of validity, reliability and generalizability (Halkier, 2002). These criteria originate from a positivistic tradition of science where the scientific purpose is to uncover and explain universal causalities in a reality that is assumed to be external and objective on the basis of empirical and verifiable evidence (Fuglsang, Olsen, & Rasborg, 2009). On the contrary, we aim to provide a deep and holistic understanding of the fundamental user-brand relationship between the young non-traditional users and SMK Fridays rather than to simply reduce this relationship to a question of number of visitors. Our scientific purpose is therefore in stark contrast with both positivist and naturalist philosophies of science. However, as our results cannot be verified in the traditional sense it is crucial that all our academic choices throughout our study are characterized by transparency and reflection. We have therefore made our study as transparent to the reader as possible by providing insight into the choices and considerations that underpin the project as a whole (Halkier, 2002).

3.5.2 Methodological triangulation

The concept of methodological triangulation relates to the use of multiple methods to study a particular phenomenon (Kings & Horrocks, 2010). In this thesis we apply two different qualitative methods - interviews and ethnography respectively - which both have been recognized to offer valuable information about consumer-brand relations by Susan Fournier herself (Fournier, 1998). By applying both methods to study the user-brand relationship between the young non-traditional users and SMK Fridays we therefore adhere to the principle of methodological triangulation. This methodological choice has not been taken to increase the validity of our results, which has traditionally been argued to be the purpose of triangulation (Kings & Horrocks, 2010). As already argued we do not find this criterion to be relevant for our thesis as it stems from a positivistic tradition of science. Moreover, the claim that methodological triangulation enhances the validity of qualitative research is subject of considerable dispute in the academic literature (Kings & Horrocks, 2010). Instead, we use methodological triangulation as a means to make our study more comprehensive in its approach to the subject matter and stimulate reflexivity throughout the analytical process.

3.6 Analytical Framework

This section describes and illustrates our analytic approach in this thesis. We hereby wish to present our analytical framework and describe how our theoretical framework is applied and structured in our analysis. Our analytical framework is illustrated on the following page.

Analysis 1: The institutional context of the user-brand relationship

Analysis 2: SMK's intentions with SMK Fridays

"SMK Fridays"

Analysis 3: The young non-traditional user's experience of attending SMK Fridays

Discussion & Managerial implications
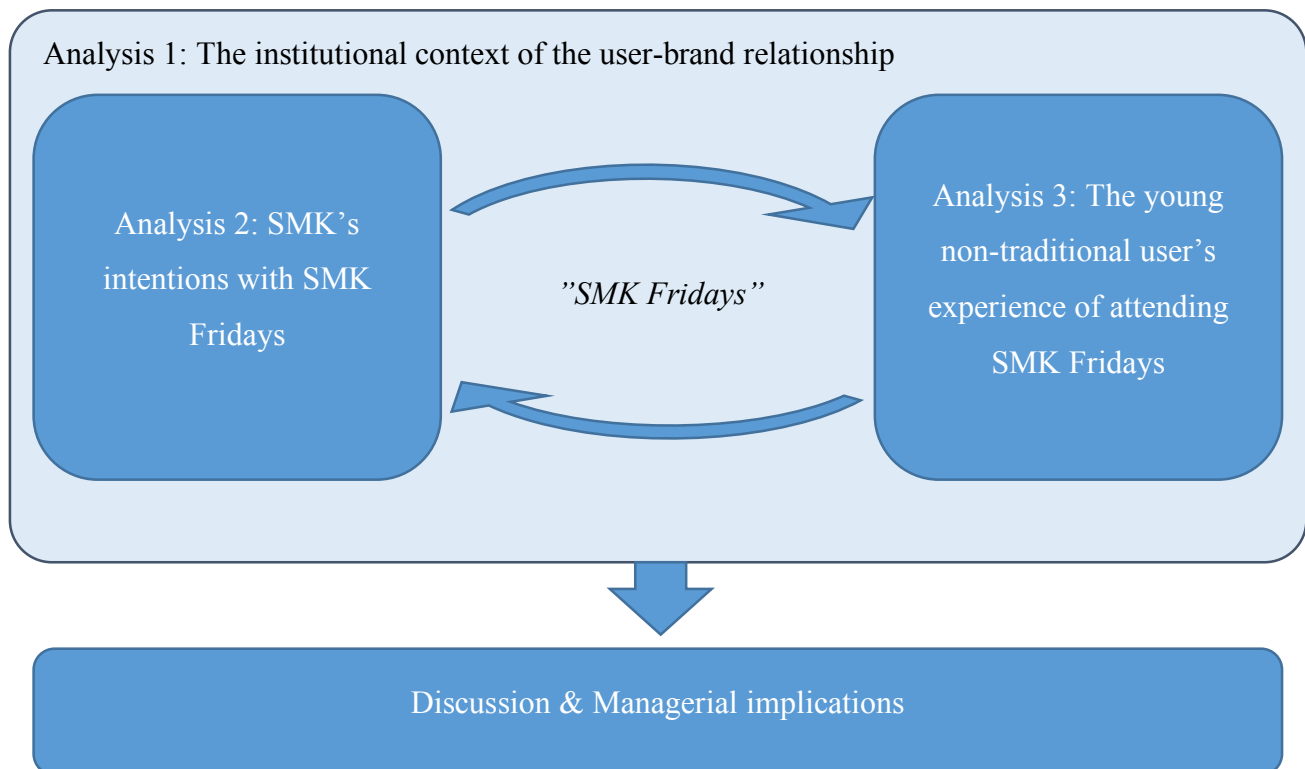
As described in chapter two, our analysis is based on and inspired by Susan Fournier's (1998) original model of the reciprocal user-brand relationship. The above model is therefore also adapted from Fournier's (1998) original work. However, to account for the before-mentioned critique and shortcomings of Fournier's (1998) work we have developed the model further through our supplementing theories. Thus, before analysing the actual user-brand relationship between the young non-traditional users and SMK Fridays in analysis two and three, our first analysis is concerned with the institutional context in which this specific user-brand relationship is embedded. The institutional context will be analysed by applying DiMaggio & Powell's (1983) theory of institutional isomorphism. More specifically, we apply the concepts; *coercive-, mimetic-, and normative isomorphism* as analytical categories to analyse how the organisational field of Danish state-subsidized institutions of classical culture have been subject to isomorph processes and how these have influenced the context in which the user-brand relationship between SMK Fridays and the young non-traditional users is created and fostered.

Turning to analysis two and three, we will account for Fournier's (1998) missing focus on the brand side of the reciprocal user-brand relationship by applying equal attention to both sides of the

relationship (Fournier 1998.) In analysis two we therefore start by analysing how three different SMK employees articulate their intentions with SMK Fridays and the relationship the event is intended to foster with young non-traditional users. In analysis three we then analyse the young non-traditional users' articulation of the lived experience of attending SMK Fridays to uncover whether or not this experience is in line with the SMK representatives' intentions with the event. To analyse SMK's and the young non-traditional users' articulations we apply Laclau & Mouffe's (1985) discursive concepts; *discourse, nodal points, chains of equivalence, floating signifier, antagonism, antagonism, subject positions and hegemony*.

In the last two chapters of the thesis the results from the respective analyses will be discussed in relation to both culture political implications and practical implications for SMK.

4 Analysis

4.1 The institutional context of the user-brand relationship

In this analysis we wish to study how isomorphic processes in the organizational field of Danish state-subsidized institutions of classical culture have shaped the context in which the user-brand relationship between SMK's young non-traditional users and SMK Fridays is embedded. Given our case, we will focus on isomorphic processes related to museums in particular. The purpose is thus to add macro level insights to our analysis of the user-brand relationship between SMK's young non-traditional users and SMK Fridays by providing an account of the immediate institutional context in which this user-brand relationship is embedded. Moreover, we wish to examine which specific institutional conditions SMK has had for providing meaning to its young non-traditional users through SMK Fridays. The analysis will be based on DiMaggio & Powell's (1983) theory of institutional isomorphism and will revolve around three different isomorphic processes – coercive, mimetic and normative.

4.1.1 Coercive isomorphism

Coercive isomorphism refers to situations where organisations within a particular organisational field come to look and act the same way due to formal legislation as well as expectations from society or organisations which the organisational field is in some way dependent on (DiMaggio & Powell, 1983). The nature of coercive pressure is therefore usually both formal and informal. Both aspects of

coercion that are relevant to uncover the institutional context of the user-brand relationship between the young non-traditional users and SMK Fridays will therefore be elaborated on in the following.

4.1.1.1 The informal coercion

It can be argued that the whole organizational field of Danish state-subsidized institutions of classical culture has been subject to extensive informal coercion to become more relevant to the general public since the Danish Ministry of Culture announced their cultural political strategy "Culture for All" (own translation) in December 2009. In the strategy the former minister of culture, Carina Christensen, thus clearly stated the need for a new and inclusive cultural policy:

> *In the future culture should be for all. Every Dane should have the possibility to get ownership of our shared culture and cultural heritage. Every Dane should have the possibility to get access to relevant cultural offers. Everyone is welcome. Everyone can join in. There should not be any kind of art that is too difficult.* (own translation) (Ministry of Culture Denmark , 2009, p. 4)

Accordingly, the strategy's main goal was to strengthen the relevance of cultural offerings in Denmark and therefore also included a number of new expectations to the cultural institutions operating under the Danish Ministry of Culture including SMK. One of the most pronounced expectations was for the cultural institutions the increase their efforts to include non-traditional users of culture:

> *All Danes should experience culture as inclusive and not exclusive – and they should know that the cultural offerings and cultural institutions are there for them. The cultural actors should therefore focus on including all citizens in their cultural offerings and communication.* (Own translation) (Ministry of Culture Denmark , 2009, p. 10)

The groups of non-traditional users which were at the centre of the new strategy was also further specified in the document:

> *Non-traditional users [of culture] are made up of a number of different groups including young people, new Danes and the socially marginalized. As part of "Culture for All" an extra effort will be made to reach out to these groups.* (Own translation) (Ministry of Culture Denmark , 2009, p. 10)

Especially young people were portrayed as a central target group in the new political strategy. As the only target group they had their own dedicated section in the strategy with suggested political tactics

on how to increase the group's interest in the offerings of Danish cultural institutions. E.g. the section included an idea catalogue with best practice examples from across the country with regards to engaging young people in culture (Ministry of Culture Denmark , 2009).

In recent years this political focus has remained the same within the Ministry of Culture. The ministry has thus released numerous publications in recent years emphasizing the need to increasingly integrate culture as a part of young people's lives. One example of such a publication is the strategy document "Strategy for Young People's Encounter with Art and Culture" published in 2014 which also specifically addresses the need for institutions of classical culture to join the political mission of engaging more young people in culture (Ministry of Culture Denmark, 2014). It can therefore be argued that state-subsidized institutions of classical culture such as SMK have recently experienced a political pressure from the Danish Ministry of Culture to become more relevant to the general public and attract more and younger people. As will be shown in the next section, this informal political pressure has also manifested itself in formal legislation

 The informal pressure on this organisational field is, however, not only political in nature. Institutions such as SMK are thus increasingly competing with each other as well as other cultural offers such as cinemas, theme parks and concerts for the attention of especially younger groups of audiences who have been accustomed to innovative and engaging experiences (Skot-Hansen, 2008). This development combined with the fact that the numbers of visitors to especially state-subsidized museums have more or less stagnated since the middle of the 1990's can thus be argued to have created an additional informal pressure on institutions such as SMK to work more proactively with audience attraction (Skot-Hansen, 2008).

4.1.1.2 The formal coercion

The political pressure on the organisational field of Danish state-subsidized institutions of classical culture has not only been limited to informal expectations from the Danish Ministry of Culture. Since 2009 the institutions within the field have also been formally obliged to promote their cultural offerings to a bigger part of the Danish population as consequence of performance agreements with the Ministry of Culture. Today, these institutions therefore have explicit objectives of attracting more young and non-traditional users as an intrinsic part of their organisational strategy as this is a formal premise for receiving subsidizes from the Danish Ministry of Culture. Consequently, a wide range of state-subsidized cultural institutions such as theatres, operas and classical orchestras are today subject to these formal demands:

The Royal Theatre – Performance agreement 2016-2019:

As the Danish national scene, The Royal Theatre should be seen as an open and relevant institution of culture for everyone in Denmark; both for the theatre's present audience as well as more groups of audiences. [...] The focus should continuously be on children and young people. (own translation) (Ministry of Culture Denmark, 2015, p. 2)

The Jutlandic Opera – Performance agreement 2012-2015:

In the agreement period, The Jutlandic Opera will analyse what opportunities there exist for implementing more modern types of interaction with our audience in order to optimize the communication of the opera as an art form as well as reach new audience groups (own translation) (Ministry of Culture Denmark, 2012a, p. 17)

Copenhagen Phil – Performance agreement 2013-2015:

It is Copenhagen Phil's mission to actualise classical music in society and be relevant to a diverse audience in the entire province. [...] our vision is to create and develop educational projects which involve and inspire children and young people all over Zealand (own translation) (Danish Agency for Culture, 2013, p. 2)

As shown in the above performance agreement excerpts there is a clear emphasis on becoming increasingly "modern", "open" and "relevant" to new and younger audience groups. The specific performance agreements for the Danish state-subsidized museums are no different. They also emphasize the same objectives of actualisation:

The National Museum – Performance agreement 2012-2015:

The National Museum wants to engage in a dialog with an even wider audience and strengthen the learning and experience for all age groups. (own translation) (Ministry of Culture Denmark, 2012b, p. 2)

The Hirschsprung Collection – Performance agreement 2010-2013:

The Hirschsprung Collection will increase its efforts to create an outgoing and active museum in the coming agreement period. [...] The museum will therefore strengthen its research, communication and marketing in order to establish contact with new audiences. (own translation) (Ministry of Culture Denmark, 2010, p. 2)

As shown above, the search for a "wider audience" is also an intrinsic part of the formal language in the performance agreements for the museums operating under the Danish Ministry of Culture. These formal requirements of actualisation are obviously no different for SMK:

SMK – Performance agreement 2014-2017:

In order to secure the continued relevance for society as well as the individual, SMK will take on a wide range of initiatives that redefine the image of and expectations to SMK as well as museums in general. [...] [Objective]: Increase the access to as well as awareness and use of the cultural heritage of pictorial arts. (own translation) (Ministry of Culture Denmark, 2013a, p. 2)

It is worth noting that SMK specifically – besides working to fulfil the described objectives – also has been formally obliged to reach a share of 20% of visitors in the age of 14-29 years as well as overall visitor number targets through the whole period of the performance agreement (Ministry of Culture Denmark, 2013a)

Following the above analysis, it is evident that classical culture institutions such as SMK have been under intense coercive pressures to become more relevant to the general public and include more young and non-traditional users in their cultural offerings. Consequently, it can be argued that the user-brand relationship between SMK's young non-traditional users and SMK Fridays to some extent has emerged in a coercive environment where the brand, SMK, has had to work systematically with attracting more young non-traditional users through events such as SMK Fridays in order to continuously gain political and societal support.

4.1.2 Mimetic isomorphism

In the above section we argue that the user-brand relationship between SMK's young non-traditional users and SMK Fridays can be said to have arisen in a coercive context. But how does a specific event such as SMK Fridays come to exist and take form? The mentioned performance agreements do indeed include explicit objectives of attracting young people, but how to do so is up to the individual museum (Ministry of Culture Denmark, 2013a). Following DiMaggio & Powell's (1983) theory on institutional isomorphism, mimetic isomorphism can be seen as a standard response to uncertainty (DiMaggio & Powell, 1983). In situations marked by uncertainty organizations thus *"(...) tend to model themselves after similar organizations in their fields that they perceive to be more legitimate or successful."* (DiMaggio & Powell, 1983, p. 152).

SMK has evidently had to work actively with new initiatives that have to be able to compete with other cultural offerings in order to fulfil the formal objectives of attracting more young non-traditional users. Thus, we argue that this situation entails some degree of uncertainty for SMK. In this section we therefore analyse whether the specific initiative introduced to foster a new user-brand relationship to young non-traditional users – SMK Fridays – can be seen as a result of mimetic behaviour in which SMK have been inspired by or copied other events from perceivably successful and legitimate organizations within the field. In this section we therefore compare SMK Fridays to other recent museum initiatives from renowned museums in the western world.

4.1.2.1 Late night museum events

As explained in the literature review, museums have arguably become part of the experience economy in the 21st century. In this postmodern reality, museums are not only expected to fulfil traditional educational and informative tasks but also to do so in an entertaining and experience-oriented way (Sæter, 2004). The fact that museums all over the world have worked with new strategies and specific initiatives aimed at attracting younger users than traditionally is therefore not surprising in itself. However, there seems to be a tendency for museums to create similar experience-oriented museum events aimed at attracting younger users. As will be shown in the following examples of event descriptions, many of the western world's prominent and renowned museums have chosen to introduce similar events:

The Metropolitan, New York - "MetFridays" (Est. 2015[5]):

Start your weekend at MetFridays! Curate your own evening from a host of events: see an exhibition, experience a concert, drop into a drawing class, or enjoy a cocktail with friends. There's something happening every Friday evening until 9:00 p.m. (The Metropolitan, 2016)

Tate Britain, London – "Late at Tate" (Est. 2003)

Late at Tate Britain is the perfect opportunity for the curiously minded to explore the gallery after hours. Bring your friends and check out an amazing mix of artworks, have a drink and a bite to eat. The museum is free to get in and it's a great atmosphere with a relaxed immersive

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[5] MetFridays was created in 2015 to package and promote the existing exhibitions and programming which was already happening on Friday evenings at The Met. Consequently, it was only the name "MetFridays" that was introduced in 2015. (Appendix 13)

mix of sound and visuals, hands-on making activities and intriguing discussion all curated exclusively by 15−25 year olds from Tate Collective London. (Tate, 2016)

Natural History Museum, London – "Lates" (Est. 2005):
A monthly late opening of the museum and temporary exhibitions, with free entry to the Central Hall and Images of Nature gallery, changing discussions on timely themes, open-mic performances by up-and-coming musicians throughout the evening, and British farmers'-market-style food and drink in the pop-up restaurant. (National History Museum, 2016)

Berlin Museums, Berlin – "Lange Nacht der Museen" (Long Night of Museums) (Est. 1997)
[…] This is not any typical day at the museums, but a very special cultural experience for all visitors. The museums offer a rich programme of events – here a museum director shows his favourite exhibits, there is a workshop that lets visitors into the secrets of drawing, somewhere else a band is playing under the paintings and sculptures and others are feasting on delicacies between exhibitions. […] (Lange Nacht der Museen, N.D.)

Even though practicalities such as price and the interval between the events varies in the above examples, the form and purpose of the events seem to be more or less similar. All above events are thus structured as late night 'multi events' where the normal exhibitions are combined with different art forms such as music, films and performance arts. Moreover, food and especially drinks and cocktails are emphasized in these event descriptions as part of the museum experience. The tendency towards introducing such multi experience museum events is also visible in the Danish museum landscape:

The National Museum of Denmark, Copenhagen – "NatNight" (Est. 2015)
The National Museum of Denmark opens the doors after opening hours and invites to NatNight six Fridays a year. NatNight is The National Museum of Denmark's version of a colourful "after work" event, where it is possible to experience the museum and the history of culture in a new way. The evening offers lots of different experiences, music and drinks! And always with a historical twist. (own translation) (The National Museum, 2016a)

New Carlsberg Glyptotek, Copenhagen – "Slow" (Est. 2015)
The Glyptotek opens the doors for the evening concept 'Slow' on selected Thursdays. At every event a theme is at the centre – put in perspective through talks, tones, performances and guided tours going deeply into the art. And every time in the arts own tempo: Slow. […] Simmer food

can be enjoyed at reasonable prices in the ceremonial hall among ionic columns and roman sculptures. (own translation) (The Glyptotek, 2016a)

As with the international examples, the above Danish museum event descriptions do similarly emphasize how multiple art forms and food and drinks are combined with the normal exhibitions during these multi events. Based on these similarities – both internationally and within Denmark – we argue that a mimetic isomorphic process in which different museums have sought inspiration from other museums within the field is evident. We further argue that also SMK has been part of this mimetic isomorphic process, since SMK Fridays also share unmistakeable similarities with the above presented examples:

SMK, Copenhagen – "SMK Fridays" (Est. 2013)

Explore the SMK after hours and experience art in new and informal ways as we invite you to our SMK Fridays. Relax with a drink and enjoy a wide range of art talks, music, film screenings and performances. Join us as we welcome everyone to our SMK Fridays events – a series of informal art experiences outside the usual museum opening hours. We present a new programme and theme each time, but you can always expect a great blend of art, music, art talks, film screenings – and drinks and street food served in a friendly atmosphere. (SMK, 2016a)

The fact that SMK have been part of this mimetic isomorphic process is also confirmed in SMK's initial press release regarding the launch of SMK Fridays:

[…] The inspiration came from a number of major art museums abroad, including Tate Modern in London and MoMA and the Metropolitan in New York, where they have had success with communication activities after normal hours […]. (own translation) (Andreasen, 2013)

In the above statement it is explicitly stated that SMK Fridays is indeed inspired by other museums, which suggest some degree of mimetic behaviour. Furthermore, the fact that these other museums are described as 'major' implies that SMK perceives these museums as legitimate. Thus, the above statement is in line with DiMaggio & Powell's (1983) theory that organizations *"[…] tend to model themselves after similar organizations in their fields that they perceive to be more legitimate or successful."* in situations marked by uncertainty (DiMaggio & Powell, 1983; 152).

Based on the above analysis we argue that SMK Fridays can be seen as a result of mimetic isomorphism. It can hereby be argued that SMK Fridays is based upon mimetic behaviour rather than

actual knowledge about the specific Danish young non-traditional users whom SMK wish to form relations with. It can thus be argued that the user-brand relationship between SMK Fridays and the non-traditional users is fostered in an uncertain and to some degree uninformed context. Thus, this conclusion further stresses the relevance of the analyses proposed in this thesis where the user-brand relationship between SMK Fridays and the young non-traditional users and the relational needs in play in this relationship will be examined.

4.1.3 Normative isomorphism

Following the above analysis of mimetic isomorphism there clearly seems to be a tendency for museums to be introducing event-based multi events such as SMK Fridays as a new way of attracting young non-traditional museum users. However, by additionally applying a normative isomorphic perspective on this phenomenon it is evident that mimetic behaviour is not the only driver of this development. Normative isomorphic processes in terms of fundamental changes in the Danish museums' staff composition also seems to have played a role.

As will be shown in the following examples nearly all major Danish museums today have employees working professionally with the coordination, development and execution of events such as SMK Fridays:

Event Coordinator at Glyptoteket, *Ea Svenning Zimmer* (The Glyptotek, 2016b)

Event Manager at The National Museum, *Morten Jørgensen* (The National Museum, 2016b)

Event Coordinator at The National Museum, *Annemarie Vieth* (The National Museum, 2016b)

Experience Developer at SMK, *Magnus Kaslov* (SMK, 2016e)

Event Coordinator at SMK *Manuela Vernaccini* (SMK, 2016e)

Event Manager at AROS, *Brigitte Mors* (AROS, 2016)

Event Coordinator at Aros, *Martha Freud Abildgaard* (AROS, 2016)

Besides integrating employees with specific competencies and tasks within event orchestration and execution it is also evident that groups of individuals with competencies within marketing, business development and communication have increasingly entered the Danish museum landscape. Consequently, all of the above-mentioned museums have communication or marketing departments where several employees within the before-mentioned disciplines are working professionally with promoting and developing their museum's image and cultural offerings to new as well as existing audience groups. For example, The National Museum currently has three appointed marketing employees while the staff at SMK counts both marketing coordinators, a director of communication and a business developer (SMK, 2016e; The National Museum, 2016b). This is a fairly new process of professionalization and commercialization within the organisational field of museums which was also confirmed in our interview with Peter Larsen; Deputy Director and Head of Collections & Research at SMK:

> *Back in 1995 when I was hired as a museum inspector you had the responsibility for everything. [...] You yourself were responsible for the press work for your exhibitions. And you yourself had to sit down and make events and stuff like that. And write press releases. All of those things [...]. Luckily you don't do that anymore. That also has to do with the professionalization of the operation of museums.* (Peter Larsen, interview, march 2016, 38:31)

We argue that the process of professionalization showcased above in which museums throughout Denmark have integrated "event employees" and marketing functions in their organisation has created an institutional context in which the introduction of multi-events such as SMK Fridays has become an accepted part of the Danish museum's organisational behaviour. Moreover, as this development is supported by concrete organisational changes it seems as though fostering user-brand relationships between a museum and its non-traditional users through multi events such as SMK Fridays will continue to be on the agenda for museums in many years to come. Both state-subsided and independent Danish museums thus seem to have undergone a process of professionalization in recent years that will continue to support the development of event-based museum activities and an increasingly professional approach to attracting new visitors. Accordingly, although the described normative isomorphic process is closely tied to the coercive and mimetic pressures on museums analysed previously, the organisational changes that this process has brought with it has created a fundamental shift in how museums will "do business" in the future (DiMaggio & Powell, 1983). This further underlines the importance of our thesis. Consequently, a study such as ours focused on uncovering the user-brand relationship between a museum's young non-traditional users and an

event-based museum event such as SMK Fridays will also be of relevance for the organisational field of museums in the future.

4.1.4 Sum up

In the above analysis, insights related to the institutional context in which the user-brand relationship between SMK's young non-traditional users and SMK Fridays is embedded have been revealed.

Firstly, it was shown how Danish state-subsidized institutions of classical culture for many years have been subject to both informal and formal coercive pressures to include more and younger non-traditional users in their cultural offerings. On this basis it was argued that also the user-brand relationship between SMK's young non-traditional users and SMK Fridays to some extent has emerged in a coercive environment where attracting new and younger visitors have evolved into a pivotal part of sustaining an institution such as SMK's political and societal legitimacy.

Secondly, it was shown how SMK Fridays as an event can be seen as a result of mimetic isomorphism. It was thus argued that the user-brand relationship between SMK Fridays and the young non-traditional users to some degree have emerged in an uninformed context as the event itself is based on mimetic behaviour rather than contextual knowledge about the wants and needs of the Danish young non-traditional users of museums. The relevance of our study was thus further emphasised as it specifically investigates the user-brand relationship between SMK Fridays and the young non-traditional users and the relational needs in play in this relationship.

Finally, it was examined how mimetic behaviour has not been the only driver of the development towards the integration of event-based activities such as SMK Fridays. Accordingly, it was shown how changes in Danish museums' staff composition have also supported this development and most likely will continue to do so in the future. It was therefore argued that fostering relationships with young non-traditional users through events such as SMK Fridays is more than just a passing fad and will continue to be on the agenda for museums in many years to come. A study such as ours will therefore also be of relevance for the organisational field of museums in the future.

4.2 SMK's intentions with SMK Fridays

In this analysis we analyze how three different representatives of SMK ascribe meaning to the user-brand relationship sought to be established with SMK Fridays. Through discourse analysis of the interviews with the three representatives we thus aim at presenting SMK's intentions with the user-

brand relationship between the museum's young non-traditional users and SMK Fridays. In the following analysis we present four relational intentions with SMK Fridays that have been uncovered as part of this analysis. These are: (i) A wish of a curiosity spurring relation, (ii) A wish of a more including and informal relation, (iii) A wish of an art-centred relation and (iv) A wish of a social relation.

4.2.1 A wish of a curiosity spurring relation

4.2.1.1 A shared curiosity discourse

From our interviews with the SMK representatives it is evident that one of the intentions with SMK Fridays is to spur curiosity among those who are not already interested in or familiar with the museum. In fact, this perception of SMK Fridays is present among all three SMK representatives. "Curiosity" is, however, nuanced differently between the three employees in terms of what SMK Fridays specifically is intended to spur curiosity towards. This will be analysed in later parts of this analysis.

A first example of how "SMK Fridays" is articulated as a way of spurring curiosity is found in the interview with Peter Nørgaard Larsen, Head of Collections and Research:

Peter Larsen:

I think that it [SMK Fridays] is more about giving people a good experience in the company of art and hopefully awake their curiosity in the sense that they might get a glimpse of the art [...], so that they might start thinking: Okay, maybe it could be interesting to hear more about this or maybe read something about it myself or see an exhibition some place. (Larsen, interview, March 2016, 10:45)

In this quote, "SMK Fridays" appears as nodal point. Following Laclau & Moffe's (1985) discourse theory, the nodal point is a central sign which is ascribed meaning from chains of equivalences. These are signs that are linked to the nodal point. In that sense, the nodal point is ascribed meaning from the signs which it is linked to (Laclau & Mouffe, 1985). In the above quote, the nodal point "SMK Fridays" is articulated through a chain of equivalence containing the signs "give a good experience", "awake curiosity", "get a glimpse of the art" and "start thinking it could be interesting to hear, read and see more". From this chain of equivalence, it appears that Peter sees SMK Fridays as an event which should spur an interest and awaken curiosity towards the museum. This perception is further evident in the next quote:

Peter Larsen:

It [SMK Fridays] both relates to those who have a particular interest in art while also – hopefully – being an appetizer for those who might have been dragged along with friends or girlfriends or whatever. So it probably has a broader appeal than just being an appetizer. But for most people it is probably that [an appetizer]. (Larsen, interview, March 2016, 12.30)

Here the nodal point "SMK Fridays" is ascribed meaning through the signs "broader appeal" and "appetizer". From the two above quotes it thus appears that Peter generally articulate SMK Fridays through a "curiosity discourse" in which the event is portrayed as fulfilling the function of spurring curiosity. Moreover, it appears that two subject positions are made available for the users of SMK Fridays within the curiosity discourse. The users of SMK Fridays are thus perceived as being both "particular art interested persons" and "persons who are dragged along". The curiosity spurring function of SMK Fridays is, however, primarily directed towards the "dragged along" users in Peter's articulation.

This perception of SMK Fridays as a curiosity spurring event is shared by Magnus Kaslov, Experience Developer and Head of SMK Fridays:

Magnus Kaslov:

Essentially we [SMK] are here to show art and we believe that we can do so – perhaps not in a better way, but at least in a different way – with this initiative [SMK Fridays]. And with "a different way" I also mean to different people who do normally not feel spoken to; people who find it harder to get out of the door and in over our doorstep. (Kaslov, interview, March 2016, 09:05)

Here, the nodal point "SMK Fridays" is linked to "art in a different way" which indicates that SMK Fridays is meant to communicate art in a non-traditional way. Moreover, the "dragged along" users of SMK Fridays are also addressed in Magnus' articulation of SMK Fridays as "people who find it harder to get out of the door and in over the doorstep". This perceived user group therefore also seem to have the attention of Magnus Kaslov. Thus, similar to Peter's articulation of SMK Fridays, Magnus articulates SMK Fridays as an event that should be able to communicate with non-traditional users who are not normally interested in art and museums. This articulation of SMK Fridays could be seen as an expression of the previously uncovered political pressures on the museum to engage this particular user group. The fact that the non-traditional users are articulated as "harder to get out of

the door and in over our doorstep" also indicate that they are perceived to be difficult to get the attention of and require an extra effort on behalf of SMK to attract.

Lise Korsgaard, Head of Communication at SMK, does also share the idea that SMK Fridays is intended to be a different kind of communication aimed at inspiring at wider group of people to visit SMK:

Lise Korsgaard:

We are constantly working with multiple entries to the art. We are working from a belief that there is not one single correct way to visit a museum. There can be extremely many ways to visit a museum [...] and we have to let people start their museum visits in different ways, because people are different. So it is super important for us that we both are able to welcome people through a totally classic exhibition experience, through an event such as SMK Fridays, through a children's Sunday or whatever. Our wish is always that when people come to our museum – whatever they come to and whenever – then they should have a good experience and would want to come again. (Korsgaard, interview, March 2016, 22:40).

In this quote "SMK Fridays" again appears as a nodal point. The event is thus given meaning through the signs "multiple entries to art", "extremely many ways to visit a museum" and "different ways to start their museums visits". From this chain of equivalence, it is evident that Lise Korsgaard also articulates SMK Fridays through a curiosity discourse and perceives the event to be a new way of spurring curiosity towards the museum.

Based on the above analysis we hereby argue that all three SMK representatives draw on a fundamental "curiosity discourse" in their articulation of SMK Fridays in which it is evident that the event is intended to spur curiosity towards the museum – primarily among non-traditional users - who normally feel alienated from the world of museums and art.

4.2.1.2 Curiosity towards what?

As shown above, the SMK representatives all share a fundamental perception of SMK Fridays as a way of spurring curiosity towards the museum. However, which parts of the museum that SMK Fridays specifically should spur curiosity towards is articulated very differently among the three SMK representatives. It hereby appears that the nodal point "SMK Fridays" can be seen as a floating signifier – i.e. a sign which is open to different meaning ascriptions – among the SMK representatives when "curiosity" is analysed in depth.

Curiosity towards the SMK brand

One perspective on how the curiosity spurring relation should function is articulated by Lise Korsgaard. In the following quote, Lise's articulation of curiosity is directed specifically towards the overall SMK-brand and narrative:

Lise Korsgaard:

> *Well, SMK Fridays is a part our communication effort with emphasis on communication. It is an event which is thought of as experience-communication and the purpose of the event is therefore also to help us tell the story about SMK and help us brand SMK. In that way, you could say that SMK Fridays is a type of experience designed to be part of a much bigger strategy and branding effort in a situation where we had a need to work with experience-communication as a tool to spread awareness about the SMK narrative that we believe we are and that we wish to create attention around. So, it [SMK Fridays] is a part of our work with our image, with our brand and with qualifying the knowledge about what type of museum we really are.* (Korsgaard, interview, March 2016, 01:50)

In this quote, the nodal point "SMK Fridays" is linked to a chain of equivalence consisting of the signs "communication efforts", "experience-communication", "help us tell the story about SMK", "help us brand SMK", "strategy and branding effort", "spread awareness", "create attention", "image", "brand" and "qualifying the knowledge". Through this use of words and phrases from traditional marketing terminology Lise creates an equivalential chain between "SMK Fridays" and a marketing practice. Lise's articulation of the intentions with SMK Fridays is therefore seemingly embedded in a "marketing discourse". Thus, it can be argued that Lise primarily seems to wish that SMK Fridays is able to spur curiosity towards the overall SMK-brand and narrative which she as Head of Communication is also in charge of.

Curiosity towards a "real" art experience

Lise is not the only SMK employee for whom the articulation of the intentions with SMK Fridays is embedded in a marketing discourse. Peter also share this marketing mind-set, although his use of the marketing discourse is different:

Peter Larsen:

> *Question: Do you think that people think that they are going to a Friday bar or to visit a museum [when coming to SMK Fridays]?*

I don't know. That is for them to decide – as long as they show up. If they show up because the bar is good, then that is fine with me. I would much rather have that they come to our bar than any other bar. Because then it could happen – you know, while they are here – that we succeed in making them interested in something else. That is the kind of "merchant mentality" and philosophy around it. It is not very different from supermarkets that place goods strategically in the hope that their customers might buy something else than they came for – it's the same with these kinds of events [SMK Fridays]. And there is no need to feel guilty about that (Larsen, interview, March 2016, 35:20)

The nodal point "SMK Fridays" is here linked to "interested in something else", "merchant mentality", "supermarket" "strategically placed goods" and "hope that consumers might buy something else than they came for". Peter thus also articulate SMK Fridays in a marketing discourse. However, whereas Lise intends for the users' curiosity to be directed towards the SMK-brand and narrative during SMK Fridays, Peter wants to lead their attention towards "something else". This "something else" is not the SMK-brand but "real art":

Peter Larsen:

Even though it is us – SMK – who host SMK Fridays, then on a more general level, it is all about getting more people interested in art. And that is something that many institutions would benefit from. In that way, I do not believe that we should compete with each other – you know, we have a common mission which is to get more people interested in art. [Question: [...] So is SMK Fridays an appetizer for SMK?] Yes, and for art. I think that's true – it is mainly an appetizer. (Larsen, interview, March 2016, 11:08)

Here, "SMK Fridays" is linked to "interested in art", "common mission to get more people interested in art" and "appetizer for art". Through this chain of equivalence, it is evident that Peter's perception of SMK Fridays is that is should function as an appetizer for a "real" art experience. This perception is enforced by the fact that he perceives it as "a common mission" for all cultural institutions to spur a public interest in art. The goal of getting people interested in SMK and the SMK brand is hereby disregarded by Peter in favour of the goal of getting people more interested in art as such.

Peter's articulation of SMK Fridays as marketing for "real art" is further emphasized in the following quote where "SMK Fridays" is linked to "interest in art" and "curiosity to come back and ask for more than SMK Fridays can offer":

Peter Larsen:

When talking about it [SMK Fridays] in a broader perspective, then we are back at the idea of; okay, if you can spark peoples' interest in art and their curiosity, then they will come back at another time and ask for "something more" than what we are able to give them at SMK Fridays – and that "more"; that is where we can add some of the existential discussions. (Larsen, interview, March 2016, 23:35)

In this articulation, Peter again emphasizes the importance of sparking people's interest and curiosity towards art. However, it is also revealed that SMK Fridays – in Peter's perception – is not able to give the audience the same art experience that "real" art is able to offer. SMK Fridays is hereby mainly seen as an appetizer for a "real art" experience. As we shall see in the next section, this perception is in direct opposition to Magnus's perception of the SMK Fridays event.

Curiosity towards SMK Fridays as a "genuine" museum visit

An example of Magnus' articulation of what kind of curiosity SMK Fridays should be able to spur is articulated in the following quote:

Magnus Kaslov:

Underlying for much of our work in the recent years is the basic idea about multiple ways into the art – which is a good thing. There is not only one way – and one way is not better than any other way. I'm sure that most of the people who come to SMK Fridays feel they have been at a museum – and they have been! They [the users] see it as a visit that rank approximately at the same level as an exhibition visit – it is only a different experience […]. For the visitor, a normal exhibition does not last three months; it lasts one and a half hour or so – that is the time the visitor spends and that is the same with SMK Fridays. So in a way, it [SMK Fridays] becomes a museum visit which in reality feels more or less the same way as a visit to the exhibitions. […] "Fridays" in itself should be solid enough to count as a genuine museum visit – and that is also our idea with the initiative (Kaslov, interview, March 2016, 09:33)

Here, the nodal point "SMK Fridays" is linked to "multiple ways into art" and "not one way in that is better than another". This articulation is in line with Lise's articulation of SMK Fridays as a genuine entree point to SMK. "SMK Fridays" is also linked to "people feel that they have been to a museum", "rank approximately at the same level as an exhibition visit", "feels more or less the same way as a visit to the exhibitions" and "solid enough to count as a genuine visit". Through this chain of equivalence, it appears that Magnus's perception of SMK Fridays is in stark opposition to Peter's

perception of the event as something that mainly functions as marketing for "real art". In Magnus' perception, SMK Fridays is thus a genuine museum visit that rank at the same level as any other museum visit. SMK Fridays is therefore not portrayed as marketing for a "real art visit" but just as much as a way of spurring curiosity and interest for SMK Fridays as a genuine modern museum visit in itself. The fact that these two perceptions of SMK Fridays are in direct opposition to each other could reflect that Magnus and Peter represent two different organizational positions within SMK. In that sense, it is not surprising that contradictory perceptions of the function of the event appear in our analysis.

4.2.1.3 Sum up

In this first part of our second analysis we have argued that all SMK representatives draw on a "curiosity discourse" when articulating SMK Fridays. Consequently, the SMK representatives share a fundamental perception of SMK Fridays as an event which is intended to spur curiosity – primarily among the non-traditional users. In the second half of this analysis it was, however, shown that SMK Fridays can be seen as a floating signifier which our three SMK representatives compete to ascribe meaning to. Consequently, SMK Fridays is articulated by Lise as a way of spurring curiosity towards the SMK brand. This is unlike how SMK Fridays is articulated by Peter who sees the event as a way of spurring curiosity towards the "real" art at SMK. Finally, Magnus articulates SMK Fridays as a "genuine" museum visit which should spur curiosity towards SMK Fridays in and of itself. It can therefore be said that there is a discrepancy among the SMK representatives with regard to whether SMK Fridays is perceived as a means to end - which is either "branding" or "more art-interested users" – or in fact an end in itself.

4.2.2 A wish of a more including and informal relation

4.2.2.1 A showdown with "the old SMK"

Through our interviews with the representatives from SMK it is evident that SMK Fridays is part of a bigger effort to change the overall perception of SMK. Accordingly, "SMK" appears as a central nodal point in the following quote and is discursively given meaning through the articulation of what is *not* SMK and the things the museum no longer wishes to be affiliated with:

Lise Korsgaard:

> *In 2009 we made an extensive awareness survey about the museum which showed that most Danes had a somewhat traditional understanding of what kind of place SMK is. That we were sort of an old-fashioned and retrospective museum. That knowledge came about at a time when*

we had actually started to be increasingly forward-looking and worked extremely openly and experimenting with ourselves as a museum. And those kind of initiatives and that way of being a museum has only gained momentum in the years from 2010 and up till today. You could say that we had an extremely huge need to change the story of SMK so the way that people view us is similar to the way that we believe we are actually working with the museum. (Korsgaard, interview, March 2016, 04:35)

In the above quote a certain imbalance between SMK's own self-perception and the users' perception of the museum is articulated. Consequently, the nodal point "SMK" is on one hand linked to signs such as "traditional", "old-fashioned" and "retrospective" when referring to the perception users have had of the museum. On the other hand, signs such as "increasingly forward-looking", "openly" and "experimenting" are used to provide meaning to the nodal point "SMK" when the aspirations the museum has for itself are articulated. "The old perception of SMK" and "the new SMK" thus appear as two different discursive constructs which are placed in an antagonistic relationship to each other. Consequently, there seems to be a wish of eliminating the perception of SMK as an old-fashioned and outdated institution and breaking free of some of the conventions that people normally associate with SMK and museums as such:

Peter Larsen:

To us it is much about demystifying and sometimes downplaying the meeting with the art and making it into something that is not so formal, not so solemn and not too "significant". It doesn't have to be an almost semi-religious, devoutly experience to visit a museum. It can also be a less formal experience. It [the museum] can also be a place where you can walk around and simply chat with one another about the art you're seeing. And I think that the Fridays events have shown this. A new way of conveying art and meeting the audience which has a real effect [...]. It's about communicating that visiting a museum does not have to be a rigid, parent-like and boring experience. It can actually also be something that can gives you something. (Larsen, interview, March 2016, 05:40)

Here the nodal point "art" is linked to signs such as "demystifying", "downplaying", "not so formal" and "not so solemn". In Peter's articulation of SMK's strategy, the emphasis is thus on making the users' meeting with classical art a more accessible and less intimidating experience. This is clearly in stark contrast with Peter's articulation of how a museum visit traditionally is perceived to go about. This comes to show through Peter's articulation of the nodal point "museum" which is articulated

through the signs "semi-religious", "rigid", "parent-like" and "boring". As with Lise, Peter thus articulates a perception gap between the new and the old museum that is sought to be closed. In the same quote "SMK Fridays" is also articulated as a central element in the bridging of this perception gap and the event is articulated through signs such as "new way of conveying art and meeting the audience" and "real effect". The event is thus portrayed as an important way of telling the story of the new SMK and establishing a more relaxed and informal relationship with the users of the museum. That this has been the intention with the actual event is further confirmed in the interview with the creator of SMK Fridays, Magnus Kaslov:

Magnus Kaslov:

[…]it is important that it [SMK Fridays] is informal and easy to join in on. You could say that it is in some ways important to lower the threshold. […] Overall, we had these thoughts that the museum was not being represented in a proper manner. That people had a wrong impression of what we were and could do. So we did something that we thought to a greater extent could reflect the museum that we believed we were. (Kaslov, interview, March 2016, 02:45)

In this quote "SMK Fridays" is articulated through the signs "informal", "easy to join in on" and "important to lower the threshold". Magnus' articulation of SMK Fridays is thus similar to Peters and stresses how SMK Fridays is intended as a way of establishing a more accessible and informal museum experience at SMK. Magnus also addresses the exact same perception gap as the two other interviewed employees from SMK. Accordingly, the nodal point "museum" is articulated through the signs "not represented in a proper manner" and "wrong impression of what we were and could do" when addressing the users" perception of SMK. Immediately after, this is articulated in direct opposition to the "the museum that we believed we were" referring to the SMK's own perception of how it wants to relate to its users. On this basis it can be argued that the antagonistic relationship between "the old perception of SMK" and "the new SMK" is a central area of discursive conflict in all of the SMK employees" articulations of the museum's strategy and challenges. Moreover, all of the employees seem to articulate themselves through an "informality discourse" when describing how they want to relate to SMK's users on a future basis – both on an overall strategic level as well as through events such as SMK Fridays. This discourse can therefore also be seen as part of the discursive struggle to redefine the users' perception of SMK and change the subject positions that are made available for museum users within the discursive field of museums as such. Within the "informality discourse" the user is thus given the chance to define himself as a fun-loving novice of

art and not as a grown-up, serious individual which traditionally seem to have been a well-established subject position within the "old" museum discourse.

4.2.2.2 SMK Fridays - an including event on the terms of the users

Lise Korsgaard also articulates how SMK Fridays is intended as a way of creating a more including and open relationship with the museum's users:

Lise Korsgaard:

We have used SMK Fridays as an anchor or a basis for working with ourselves as a museum in a new way where we start the art experience on the terms of the users. We have organized and developed SMK Fridays based on our knowledge of what regular people do on a normal Friday night. We have tried to create a type of event and a type of museum which can be a part of everyday life of the users independent of the museum itself. It is a new way of working. (Korsgaard, interview, March 2016, 03:20)

Here the nodal point "SMK Fridays" is given meaning through a chain of equivalence including signs such as "museum in a new way", "art experience on the premise of the users" and "part of everyday life of the users". Lise Korsgaard thus articulates SMK Fridays as an event that is part of a bigger effort to create a perception of a more flexible and open museum that to a greater extent is willing to take "regular people's" lives and needs into account. Lise Korsgaard can therefore be said to express the purpose of SMK Fridays through an "inclusion discourse" wherein the wish of a more embracing and open relationship with SMK's users is expressed. Later in the interview Lise continues:

Lise Korsgaard:

At these type of events [SMK Fridays] we give people the opportunity to become co-owners but also co-creators of the experience in different ways. (Korsgaard, interview, March 2016 14:45)

In this quote it is evident that certain subject positions are also made available within Lise's inclusion discourse. The subjects attending SMK Fridays are thus perceived as "co-creators" and "co-owners" of the experience and are offered the chance to see themselves as important and influential actors in relation to the SMK Fridays event. This way, the relationship between SMK and the users is articulated as being increasingly equal and the users are portrayed as having much more autonomy to influence the practices and content of the event. Accordingly, in both the identified "informality discourse" and "inclusion discourse" that dominate the articulation of SMK Fridays, the event's users are a central focal point and form the basis for the setup around which SMK Fridays is structured.

This development seems to stem from a realization of how different SMK's older, traditional users are compared to the younger non-traditional users that SMK Fridays is aimed at:

Peter Larsen:

We can see that a lot of our traditional guests in the age of 60-65 years seem to show up more or less by themselves. Apparently, they have learned that somewhere. I am one of them myself. But we can also see that as we have made these changes through the years it has become increasingly difficult to attract younger people to the museum. They do not come by themselves. (Larsen, interview, March 2016, 02:38)

In the above quote Peter articulates "our traditional guests" through the signs "show up more or less by themselves" and "learned that somewhere". Peter thereby creates an image of a very easily satisfied group of users which have more or less been raised to become frequent visitors of the SMK museum. On the contrary, the younger users are not taken for granted in the same way. The nodal point "younger people" is thus articulated through signs such as "increasingly difficult to attract" and "do not come by themselves" which establishes an image of a lot more selective user group that expects to be catered to. Magnus Kaslov and Lise Korsgaard seem to share this understanding of the younger user group:

Magnus Kaslov:

What you can say about this target group [young people] is that they are a treacherous audience. Every time you post a Fridays event on Facebook it is exiting because you never know how many are going to sign up. (Kaslov, interview, March 2016, 48:20)

Lise Korsgaard:

We know that young people are very critical users of culture and have massive expectations and demands when it comes to getting something out of the cultural experience. (Korsgaard, interview, March 2016, 26:50)

In the two above quotes "younger people" also appears as a nodal point and is articulated through a chain of equivalence including the signs "treacherous audience", "never know how many are going to sign up", "critical users of culture" and "massive expectations and demands". The interviewed employees' articulation of the young users is thus stabilised around a "discourse of challenges" wherein the young users are perceived as picky individuals that are difficult to attract and satisfy. This discourse can therefore be said to have reached a state of hegemony within SMK as it dominates the institution's articulation of this particular user group.

4.2.2.3 Pressures of inclusion: A discourse of obligation

As the only SMK employee Peter also addresses a more political motive of why SMK has increasingly been working with a lot more user-focused strategy and involvement of younger non-traditional user groups:

Peter Larsen:

> *Today, there is a much bigger emphasis on the utility of museums compared to earlier. Museums are also obliged to help solve some of the challenges that society faces. That is also why there is a focus on museums becoming increasingly relevant to a bigger audience. Museums have to become more relevant and attract more target groups. All museums are to some extent aware of this and are also measured on their performance through performance agreements and contracts.* (Larsen, interview, March 2016, 17:15)

Here the nodal point "museums" is linked to "utility", "increasingly relevant to a bigger audience" and "attract more target groups" and Peter generally stresses how important it is for museums to become more relevant to the wider public. However, this "discourse of obligation" does not seem to be an expression of Peter's own opinions but rather a result of a discussion of the political context that SMK is part of due to the museum's performance agreements and contracts with the Danish Ministry of Culture. It is thus clear that Peter does not entirely share the same enthusiasm about the political visions for the Danish art museums as the politicians:

Peter Larsen:

> *Politically, there is an expectation of art being for everyone and that everyone should make use of it. Of course, such a scenario would be lovely. But it is not an illusion that I share with the politicians. I am pretty sure that of lot of people would never dream of visiting SMK and that is their darn right. Because whatever we would have to do to draw these people in would probably be so far from what we think is important that it would not make sense to spend time on it."*
> (Larsen, interview, March 2016, 26:50)

Here the nodal point "art" is linked to the signs "for everyone" and "everyone should make use for it". In this quote Peter thus still expresses himself through a discourse of obligation when speaking of the political expectations that currently exist for Danish art museums. These political expectations are, however, also being articulated as an "illusion" by Peter himself. Peter thus articulates himself through an "us and them-discourse" when speaking of the politicians which is put in an agonistic relationship with the discourse of obligation. Accordingly, the discourse of obligation is challenged

in the "us and them-discourse" but also acknowledged for its existence. Consequently, it can be argued that the institutional pressures on SMK uncovered previously seem to be reflected in Peter's articulation and understanding of the museum's strategy. Peter thus acknowledges how the institutional pressures on the museum has made it necessary for the institution to work towards including more varied groups of users – however without totally submitting to the terms in the discourse of obligation that is essentially portrayed as an "outside" political construct.

4.2.2.4 Sum up

From the above analysis it is evident that SMK intend to form a more informal and including relationship with the next generation of users of the museum. Accordingly, all of the SMK representatives articulate how the museum wishes to distance itself from previous associations of boredom and rigidness and instead be recognized as an open and informal place to visit. SMK Fridays is articulated as an important way of telling this new story of SMK and establishing a more relaxed and informal relationship with users. Accordingly, the articulation of SMK Fridays is dominated by an "informality discourse" and "inclusion discourse" where the event's users are a central focal point. Within these discourses the visitors of SMK Fridays are offered subject positions where they are given the chance to define themselves as influential and important actors in relation to the SMK Fridays event and are encouraged to access the art without any prior knowledge or expertise.

It has also been shown how the perception of young non-traditional users as picky individuals seem to have been a driving force behind SMK's increasing user-focus through events such as SMK Fridays. Consequently, it is acknowledged by all of SMK's representatives that the next generation of potential users of SMK will be a lot more selective and expect to be catered to. As the only SMK representative, Peter Larsen also mentions how political pressures have played a part in this development. The institutional pressures on SMK uncovered previously are thus reflected in Peter's articulation of this part of the museum's strategy.

4.2.3 A wish of an art-centred relation

In the above analyses it has been shown how the intentions with SMK Fridays have been to establish an increasingly informal and including relationship and spur curiosity towards the museum among a wider group of users. However, these relational intentions are not articulated at the expense of SMK's inherent art focus. Thus, as it will be shown in this section, the mentioned relational intentions are meant to be fostered on the terms of the art.

4.2.3.1 SMK's art and collections as the focal point of SMK Fridays

From our interviews with the three SMK representatives it is evident that they all share a common perception of SMK Fridays as an event which should have SMK's art collections as a clear focal point. A first example is found in the interview with Lise:

Lise Korsgaard:

I our opinion we have given this type of event a particular "SMK scent". What we have focused on, and what actually is a distinctive feature of our event - compared to some of the other international museums who are working with these types of experiences [e.g. SMK Fridays] – is that we take point of departure in our own art collections specifically and that we have a particular focus on bringing the art, the art-experience and the communication of art into these type of events. It is extremely important for us – in terms of SMK Fridays – that it does not turn into a funky Friday bar in a cool setting and nothing more [...]. In that way, we have a particular focus on getting our house, our entire collection and our operation into this type of event. (Korsgaard, interview, March 2016, 09:02)

Here the nodal point "SMK Fridays" is ascribed meaning through a chain of equivalence consisting of the signs "SMK scent", "point of departure in our own art collections", "focus on getting art, the art-experience and communication of art into this type of event" and "focus on getting our house, collection and operation into this type of event". Lise hereby perceives SMK Fridays as an event which is focused around SMK's own art. Furthermore, Lise articulates an antagonistic relationship towards SMK Fridays-like events that simply turn into funky Friday bars in a cool setting. Lise thus seem to wish to eliminate the perception of SMK Fridays as such an event.

The particular focus on SMK's art and collections in relation to SMK Fridays is also articulated by Peter:

Peter Larsen:

What I think we are doing very well with SMK Fridays is that we are actually doing this combination. You know, that the event does take starting point in the art. Then it may well be that you also get a lot of other things but somewhere behind all that, the art is incorporated as a starting point, a focal point or something that gives references to the art. (Larsen, interview, March 2016, 08:21)

In this quote, the nodal point "SMK Fridays" is linked to the signs "take starting point in the art", "art as a focal point" and "references to the art". From this chain of equivalence, it is thus evident that

Peter also perceives SMK Fridays as an event which is grounded in SMK's art. It can hereby be argued that both Peter and Lise articulate SMK Fridays through an "art-centred discourse". The art-centred discourse is also evident in Magnus' articulation of SMK Fridays. Accordingly, Magnus articulates "SMK Fridays" through signs such as "the museum's collections", "connection to our permanent collections" and "has to be a reason for why we do it here" in the following quote:

Magnus Kaslov:

The fundamental theme for all [SMK] Fridays is the museum's collections. There is always a connection to our permanent collections. Sometimes we also use our temporary exhibitions or other themes that we grab out of thin air but it always has to be connected to the museum. Our rule of thumb is usually that if the event could have been hosted somewhere else, then it probably should be that way. There has to be a reason for why we do it here. (Kaslov, interview, March 2016, 11:58)

The above quote also reveals an antagonistic relationship towards elements that are not connected to SMK and SMK's collections. Accordingly, it is stated that elements that have no connection to SMK do not belong at SMK Fridays. It can hereby be argued that the relationship which SMK intend to foster with users through SMK Fridays always is to be grounded in strong connections to SMK's art and collections.

The antagonistic articulation of elements that are not perceived to belong at SMK Fridays leads into the next section of this analysis. Here it is analysed how non-SMK elements such as music, films or invited festival events always are intended to be incorporated into the "SMK universe".

4.2.3.2 Non-SMK elements in relation to SMK's art and collections
In the first quote of this section, Magnus strongly emphasizes the importance of a strong link between the non-SMK elements of SMK Fridays – such as the performing bands and short films - and SMK itself:

Magnus Kaslov:

If it [the non-SMK element] could have been hosted somewhere else, then it does not belong here. An example is the "Synd & Skam" concert. Synd & Skam are in these years in a process of overlapping with the world of art institutions. They are currently being invited to exhibitions all over the country. In that sense, it has to be a meaningful cooperation. I had long discussions

with FROST [6] about how we could cooperate. We have collaborated with FROST for three years now and every year there is a really intense dialog about the question of why to host a concert at SMK. For instance, when we last year made a concert with "We Like We" it was within a baroque theme [...]. So they took some baroque music, broke it apart and then put it together in a new way. So in some way, there has to be a particular reason for the concert to be held here. If it is only a concert, it is of no interest for us. (Kaslov, interview, March 2016, 14:35)

Here, Magnus articulates "the non-SMK elements" such as the FROST concerts through a chain of equivalence consisting of the signs "meaningful corporation" and "particular reason [to host concerts at SMK]" which indicate a perception of SMK Fridays' non-SMK elements as something that have to be grounded in SMK's art and collections. The quote does also include a long explanation of how the concerts with "Synd & Skam" and "We like We" made sense to include at SMK Fridays from Magnus' point of view. It thus appears that Magnus has a need to justify the links between previous non-SMK elements and SMK as in fact meaningful. An interesting perspective in this thesis is, however, the degree to which the young non-traditional users perceive and understand these links as meaningful in the same way as Magnus. This will be analysed in analysis three.

The perception of non-SMK elements as something which should always be grounded in SMK itself is also evident in the interview with Lise:

Lise Korsgaard:

We should not host all kind of experiences. That has previously been fine and in previous years we did gain a lot from using the building more as a kind of culture center. But because of our need to create an image and become a stronger brand, we discovered that we needed to work on creating experiences that were distinctive "SMK-experiences". So instead of inviting other brands and opening our doors for all kinds of other cultural players who wanted to create their experiences at SMK, we chose a stance which was that we needed to own all our experiences and that all our experiences therefore needed to exude SMK. (Korsgaard, interview, March 2016, 11:29)

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[6] FROST is a Copenhagen-based festival that presents a series of curated concerts and events on handpicked locations. (FROST, 2016). FROST curated a concert at the SMK Fridays event on February 19th.

"Experiences at SMK" can implicitly be seen as the nodal point in this quote. This nodal point is articulated through the signs "need to create an image and become a stronger brand", "distinctive SMK-experience", "owned by SMK" and "exude SMK" which similarly to Magnus' articulation indicate that Lise wishes that all experiences during SMK Fridays should always be grounded in SMK's own "DNA". A central part of this quote is, however, also the antagonistic articulation of experiences that are not "distinctive SMK-experiences". Lise thus articulates an antagonistic perception of "other brands" and "other cultural players" – i.e. non-SMK elements – who wishes to use SMK to promote their own brands and experiences. The importance of a meaningful link between non-SMK elements and SMK Fridays is hereby also emphasized by Lise.

Similarly, it can be argued that also Peter emphasizes the importance of a meaningful link between the non-SMK elements available at SMK Fridays and SMK itself. In Peter's articulation, the non-SMK elements are, however, primarily other art forms and not brands as seen in Lise's articulation:

Peter Larsen:

> *Question: What is the role of SMK's own art at SMK Fridays?*
> *On one hand there is the art in itself. We need to hold on to the idea that art in itself can do something and that art in itself is interesting. On the other hand, it is also important to understand that pictorial art is only one among many artistic expressions and that they all are connected in some way […]. For us, it is not that crucial to isolate pictorial art as something special. But you should become aware that art is special in the sense that there is a special pictorial language and vocabulary that you can benefit from learning if you wish to get to the full experience of art. But the art is never isolated from the things around it.* (Larsen, interview, March 2016, 09:00)

Peter's articulation of SMK Fridays' non-SMK elements are here framed as meaningful as there is a perceived interplay between the different art forms at SMK Fridays and SMK's own art. In Peter's perception, "the meaningful link" is thus understood in terms of showing the audience that SMK's collection and pictorial arts can come to life and be experienced in a new way when combined with other art forms.

Generally, there seems to be a need among the SMK representatives to justify that what SMK is doing with SMK Fridays does in fact make sense and have a meaningful link to the museum. In that sense it can be argued that the SMK representatives have fairly high expectations to the young non-traditional users as they are expected to understand the meaningful links between the non-SMK

elements at SMK Fridays and the museum as well as how the non-SMK elements relate to SMK's own art and collections. Thus, within the SMK representatives "art-centred discourse" a subject position is made available in which the users of SMK Fridays are perceived to be highly reflexive users who do understand these intended meaningful links that are perceived to be at the heart of the structure of SMK Fridays.

4.2.3.3 Sum up

From the above analysis it is evident that the relationship SMK intends to create with SMK Fridays is to be grounded in SMK's art and collections. An "art-centred discourse" thus dominates the articulation of SMK Fridays. This art-centred discourse does also concern the non-SMK elements – i.e. the performing bands and short films – which also are part of the SMK Fridays events. The SMK representatives thus all articulate intentions of creating meaningful links between these non-SMK elements and SMK. The users of SMK Fridays are meant to understand these meaningful links. It can therefore be argued that the SMK representatives expect the users of SMK Fridays to be highly reflexive during their visit to the event.

4.2.4 A wish of a social relation

As shown in the previous section SMK's art and collections are intended to be at the centre of the user-brand relationship with the visitors of SMK Fridays. In this section it will, however, also be uncovered how SMK intend this relationship to have a clear social dimension.

4.2.4.1 SMK Fridays as a social experience

Based on the interviews with the SMK representatives it seems as though SMK has become increasingly aware of the importance of fostering social experiences at their museum. Consequently, SMK Fridays is also built on a social premise according to Magnus Kaslov:

Magnus Kaslov:

> *The thoughts that eventually led to the making of Fridays started by taking seriously that museum visits are always a social experience. We know from statistics that when we visit a museum we usually go with other people. This led us to think: If we want the event [SMK Fridays] to be based on this social situation then how do we create a hyper-social situation? How do we make an event that is essentially tailored to fit a social experience at the museum? That is the basic idea that also led to a lot of considerations about the format.* (Kaslov, interview, March 2016, 02:30)

Here the nodal point "SMK Fridays" is articulated through a chain of equivalence including the signs "museum visits are always a social experience", "based on a social situation", "hyper-social situation" and "tailored to fit a social experience at the museum". The event is thus articulated within a social context that is emphasized as being extremely important for the overall experience of attending SMK Fridays. The incorporation of social elements in the event is also something Peter Larsen emphasises as an important part of "the new way" of being a museum and relating to the next generation of users:

Peter Larsen:

It has a lot to do with art as a social experience. With Fridays a setting has been created where there is also room for the museum to function as a meeting place. A place of assembly. A framework for social connections which I think is very important. Previously, the museums haven't been aware of this; the extent to which people are motivated to visit the museums if they also function as places where it is nice to be with others. (Larsen, interview, March 2016, 30:10)

In the above quote, "Fridays" is linked to the signs "meeting place", "place of assembly" and "a framework for social connections". The event is thus articulated as having an added "extra function" compared to the regular museum visit as it is also able to function as a social gathering place for users. The focus on creating a more social relationship with the museum's users therefore also seem to be a part of SMK's strategy to move away from the story of the "old museum" previously mentioned. This is also evident in the following quote where the social aspect of visiting SMK marks a clear distinction between the old and the new way the museum wishes to be perceived:

Peter Larsen:

Earlier, museums approached a single visitor who the museum spoke to and tried to educate. Today, we have become increasingly aware that the best type of learning occurs through some kind of dialog and that the museum has to be able to facilitate togetherness and dialog more than one-way communication. And I think Fridays really does that job quite well. (Larsen, interview, March 2016, 30:30)

Here the nodal point "museum" is put in connection with "approached a single visitor" and "tried to educate" when referring to the old, stereotypical way of relating to users within the organisational field of museums. However, in the same quote Peter also distances himself from this outdated stereotype by articulating "museum" through phrases such as "best type of learning occurs through dialog", "facilitate togetherness and dialog" and "more the one-way communication" when speaking

of SMK and the way the museum is currently trying to connect to its users. Consequently, this "social discourse" also seems to act as a discourse of change that tries to establish a break from the old perceptions of SMK and museums as such.

4.2.4.2 SMK Fridays - a new way of using the museum

The social discourse also seems to offer the visitors of SMK Fridays new motives for visiting the museum:

Lise Korsgaard:

> *One of the things we get from experiences such as SMK Fridays is that people get to know each other. In that sense, the museum becomes somewhat of a meeting place where you develop yourself, your social circle and your interest. To a greater extent, you get to form a relation with people and people get the chance to form relations with each other. That is super important."* (Korsgaard, interview, March 2016, 16:05)

Here the nodal point "SMK Fridays" is given meaning through a chain of equivalence including the signs "people get to know each other", "where you develop yourself, your social circle and your interest" and "get the chance to form relations with each other". Accordingly, the visitors of SMK Fridays are offered a subject position wherefrom they are able to define themselves as sociable people with motives of meeting new acquaintances and further developing existing social relations. Especially Magnus Kaslov articulates how it is essential to take these social motives into account and how they have also affected the overall structure of SMK Fridays:

Magnus Kaslov:

> *The social situation where you bring along other people also influences the content at SMK Fridays. It has to have a relatively short duration of time. We usually only have performances and talks that last for about a quarter of an hour; half an hour tops. Because if you start to make things longer than that it starts interfering with the social aspect and work against the social situation where the guest also has brought along some people that he wants to talk to. If something lasts an hour and a half it starts sabotaging the social element in one way or another.* (Kaslov, interview, March 2016, 07:40)

It can be argued that the nodal point "content at SMK Fridays" is articulated as being almost subordinate to the social situation in the above quote. Accordingly, the nodal point is given meaning through signs such as "relatively short duration of time", "interfering with the social aspect", "work against the social situation" and "sabotaging the social element". In the discussion of the different

activities at SMK Fridays Magnus Kaslov thus expresses how the content of SMK Fridays has been adjusted to the social situation – and not the other way around. However, Magnus does not articulate any compromise with the offered art experience. It therefore seems that Magnus Kaslov does not see any conflict between providing both a social experience and an uncompromising art experience at SMK Fridays.

4.2.4.3 Social and artistic intentions go hand-in-hand

The social aspect of SMK Fridays is also articulated as being a big part of the overall intended appeal of the event by Magnus Kaslov:

Magnus Kaslov:

I tell myself that it [the appeal of SMK Fridays] also has to do with the the event being based on a social situation which you would like to be in when it is Friday. I would like to go out, have a beer and hang out with some friends. And that social situation can also be embedded into SMK Fridays. It can happen here. It could also happen at a bar or at someone's house but it could also happen in these surroundings. (Kaslov, interview, March 2016, 23:00)

Here the nodal point "appeal of SMK Fridays" is articulated through the phrases "social situation which you would like to be in when it is Friday" and "social situation can also be embedded into Fridays". Magnus specifically mentions the social situation of going out and having a beer as a typical Friday occasion that the museum would like to incorporate in a concept such as Fridays. Moreover, it is implied that by offering this opportunity the museum hopes to attract the younger non-traditional users that might traditionally visit a bar or a friends' house rather than SMK on a Friday. Magnus can therefore be said to offer a subject positon to the users of SMK Fridays where it is legitimate to only be interested in a drink and a night in town. The social discourse thus seems to support the "informal discourse" uncovered earlier and the wish of providing a more relaxed and including museum experience through SMK Fridays. However, again, no compromise or contradiction is articulated between the social and artistic intentions with the Fridays event even though the situation of simply having a beer and also immersing oneself into the art intuitively seem to have very different prerequisites. On the contrary, the event's ability to embrace the social situation of the users is merely articulated as an advantage and a way of making the choice of visiting SMK a bit easier:

Lise Korsgaard:

The active choice of going to a museum is probably easier to make on a Friday night if you are going to a type of event [SMK Fridays] that taps into what you had already planned to spend

your time on. If you were going to visit the museum on a Wednesday afternoon, then it would
be something different. You would be like: "I'm spending my day on something quite special".
That choice is more difficult to make for people because they could just as well swing by a
clothing store on their way home or something else they had already planned to do. (Korsgaard,
interview, March 2016, 25:50)

Here "SMK Fridays" is articulated through the phrases "taps into what you had already planned to
spend your time on" and "probably easier". In the same quote the nodal point "museum on a
Wednesday afternoon" is linked to "choice is more difficult". Through Lise Korsgaard's articulation
of the day-time museum visit compared to SMK Fridays it is thus clear that the event's ability to
function on the social premise of its users is seen as a clear "selling point" and a way of attracting
people that would not normally visit the museum.

4.2.4.4 Sum up
From the above analysis it is evident that SMK has become increasingly aware of the importance of
fostering social experiences at the museum. Accordingly, the importance of the social aspect of SMK
Fridays is articulated by all of the SMK representatives and it is generally emphasized as an important
part of how the museum wishes to relate to the next generation of users. A social discourse can thus
be said to dominate the articulation of SMK Fridays. The social element of SMK Fridays is, however,
articulated slightly different between the SMK representatives. Accordingly, Peter Larsen mainly
addresses the social aspect as a way of distancing SMK from the old perceptions of SMK and
museums as such while Magnus Kaslov and Lise Korsgaard emphasizes the benefits of taking the
users' social situation and motives into account when wanting to appeal to users. Within the social
discourse, Magnus Kaslov and Lise Korsgaard offer the visitors of SMK Fridays subject positions
wherefrom they are able to define themselves as sociable people who might only be interested in a
chat, a drink or a night in town. The social discourse therefore seems to support the wish of a
movement towards a more including and informal museum experience with SMK Fridays. None of
the SMK representatives articulate any mismatch between providing both a social experience and an
experience on the premises of the art. These two separate intentions with SMK Fridays are therefore
not articulated as each others counterparts but as possible to embed in one another.

4.3 The young non-traditional users' experience of attending SMK Fridays

In this last analysis we analyse how the young non-traditional users articulate their experience of attending SMK Fridays. Through discourse analysis of 21 interviews with representatives of this user group we thus aim at uncovering how the user-brand relationship between SMK's young non-traditional users and SMK Fridays is negotiated and examine whether SMK's relational intentions with SMK Fridays seem to be fulfilled seen from the perspective of the young non-traditional users. As part of this analysis, we also bring forth the relational needs that seem to be in play in this particular user-brand relationship.

4.3.1 The user's perception of the curiosity spurring relation

4.3.1.1 An opening discourse

In analysis two it was established how SMK Fridays is intended to spur curiosity among young non-traditional users. As we shall see in this section, SMK can generally be said to have succeed in this regard. A first example is seen in the following quote where "SMK Fridays" appears as the central nodal point:

Mari:

> *I actually like it [SMK Fridays] because it opens some doors in terms of; okay, maybe we didn't get to see the entire museum that night but it did make me more aware of the idea that I can actually visit SMK another time if I like.* (Mari, interview, March 2016, 23:55)

In this quote "SMK Fridays" is articulated through the signs "open some doors" and "make me aware that I can actually visit SMK another time". Through this chain of equivalence, it appears that Mari perceives SMK Fridays as an event that has in fact sparked the idea of visiting SMK Fridays again. A similar articulation can be found in the interview with Niels:

Niels:

> *At SMK Fridays a universe is opened. A universe that you maybe didn't know existed. That is something that they [SMK Fridays] do very well. I have only been at SMK Fridays twice but I will also be there next time because it was such a good experience the last two times.* (Niels, interview, March 2016, 04:50)

Similar to the chain of equivalence in the first quote, "SMK Fridays" is here linked to the signs "opened a universe you didn't know existed" which indicate the sparking of an interest towards SMK. It is worth noticing that "SMK Fridays" is specifically articulated in relation to "opening" in both of the above quotes. Thus, it appears that the users articulate SMK Fridays through an "opening discourse" rather than the "curiosity discourse" we found in analysis two. From the above quote it is further evident that SMK Fridays primarily sparks an interest towards attending SMK Fridays again and not visiting the museum under more normal circumstances. Several users have articulated "SMK Fridays" in this way which suggests that part of the young non-traditional users accept Magnus Kaslov's articulation of SMK Fridays as a museum visit that can function to spur curiosity towards SMK Fridays itself. There are, however, also users who articulate the traditional museum visit through an opening discourse. These users hereby subscribe to Peter Larsen's articulation of SMK Fridays as an event that functions to spur curiosity towards a "real" museum visit. An example of such a user is seen in the following quote:

Iben:

> *The event last Friday [SMK Fridays] has in a way opened to the idea that it is possible to visit the museum for a normal museum experience; to see an exhibition.* (Iben, interview, March 2016, 12:15)

Similar to the quotes above, the nodal point "SMK Fridays" is here articulated through the signs "opened to the idea that it is possible to visit the museum". "SMK Fridays" is hereby articulated through the same "opening discourse" as in the quotes above. However, "opening" is articulated in relation to "a normal museum experience". Consequently, we argue that two subject positions are made available within the "opening discourse" where users both identify themselves as people who are open to attending more SMK Fridays events as well as more traditional museum visits.

The fact that the users articulate SMK Fridays through an "opening discourse" rather than a "curiosity discourse" is relevant because "opening" can be seen in opposition to "closed". Thus, by articulating SMK Fridays through an "opening discourse" the users implicitly imply that they perceive themselves as subjects who have somehow been "closed of" from museum experiences before SMK Fridays "opened" up the possibility of visiting museums again.

As stated in previous sections, the overall aim of this analysis is to analyse how SMK Fridays provides meaning to the young non-traditional users and thus to understand the user's motivation for engaging in a user-brand relationship with SMK Fridays. However, building on the above analysis we argue

that there is also a need to analyse which factors that previously have prevented the young non-traditional users from engaging in a user-brand relationship with SMK. The next section will focus on this aspect.

4.3.1.2 Bad childhood experiences

In the following quote we find yet another example in which the nodal point "SMK Fridays" is articulated through the "opening discourse". Accordingly, "SMK Fridays" is articulated through the signs "easier for me to come again another time" and "opened up for visiting the museum":

Mette:

For me it meant a lot just to visit the house [SMK] without the feeling of being obligated to walking through the entire collection. [...] So I think it would be easier for me to come again another time – and if I came again then I wouldn't have that feeling that it was my duty to walk through it all and stop and stare at every picture [...]. So in that sense it [SMK Fridays] has opened up for visiting the museum. (Mette, interview, March 2016, 23:13)

Although "SMK Fridays" is articulated through an opening discourse, previous museum experiences are implicitly articulated through the signs "feeling of being obligated to walk though it all" and "feeling of a duty to stop and stare at every picture". Consequently, it can be argued that previous museum experiences are articulated through an "obligation discourse". It thus appears that the positive "opening discourse" is placed in an antagonistic relationship to a negative "obligation discourse" whereby a wish of eliminating feelings of obligation and duty in relation to museum experiences is articulated. SMK Fridays can here serve as a way of creating a museum experience in a non-obligating setting. As we shall see in the following quotes, Mette is not the only young non-traditional user for whom past museum experiences are perceived in terms of "obligational" feelings:

Anne:

[Question: What are your associations from previous museum visits?]
I think I associate it [previous museum visits] with being quiet and remembering to show respect for the art pieces and the other visitors [...] a sort of "mind my own business"-feeling. And that's probably because I connect it to when we were younger and people shushed on us and told us not to play and to pay attention to the art pieces and such. (Anne, interview, March 2016, 22:05)

In this quote "previous museum visits" appears as the nodal point. The nodal point is here linked to "being quiet", "showing respect for the art and visitors", "mind my own business-feeling", "people

shushing at us", "not playing" and "paying attention to the art pieces". We argue that a similar "obligation discourse" appears through this chain of equivalence. In that sense, a negative perception of previous museum visits as something that is connected to a specific, formal way of behaving at the museum is articulated. Moreover, these negative perceptions of previous museum experiences are specifically connected to childhood experiences. This is also the case in the next quote:

Frederik

My relationship with art and museums is primarily build on trips to other countries with my parents. If we were in a capital with a large museum, then we usually saw it, but it was never me who suggested it! […] The younger I was the more I remember the feeling of just sitting on a bench [at the museum] and waiting for it to be over. (Frederik, interview, March 2016, 08:40)

Here the nodal point "art and museums" are linked to "never me who suggested it" and "waiting for it to be over". We argue that this articulation is in line with the quotes above, in which previous museum visits are connected to feelings of duty, boredom and something you just have to do. Consequently, the young non-traditional users do in their reflections on past museum experiences identify themselves within the subject position of "people who are dragged along" made available by Peter Larsen and Magnus Kaslov. The identification with this subject position is further evident in the next quote:

Mads:

We have all been there [at museums] during field trips with our schools and these trips have completely killed the desire of ever wanting to return […] we have been there [at museums] as children and now none of us wants to return […]. (Mads, interview, March 2016, 02:20)

The "dragged along" subject position is in this quote related to school field trips that have "killed the desire of ever wanting to return". It clearly appears that the fact that the young non-traditional users have been unwillingly dragged along to museums in the past have led to a perception of museums as something that is not for them. Thus, it can be argued that bad childhood experiences of being dragged along have minimized the opportunities for a curiosity to spur towards museums in later life. However, as seen in some of the quotes above, SMK Fridays is among the young non-traditional users articulated as an event that potentially can re-establish the young non-traditional user's openness towards SMK and museums. The next section will therefore analyse how and why SMK Fridays does spur curiosity towards SMK.

4.3.1.3 Why does SMK Fridays spur curiosity?

A need for an active, outreaching museum

One of the reasons why SMK Fridays is succeeding in re-establishing an openness towards SMK is that the young non-traditional users seem to appreciate how SMK reaches out to them. As we see in the following two quotes the "opening discourse" appears specifically in relation to the articulation of an active and outreaching museum:

Mads:

> *[Question: Does SMK Fridays in a way open your eyes to the idea that maybe museums aren't so boring?] Yeah, but I think it is just as much the fact that I feel that they [SMK] are actually doing something! The fact that they are actively making an effort to communicate to me makes them more interesting.* (Mads, interview, March 2016, 15:40)

Mari:

> *I think that they [SMK] have received a few extra stars in my book for their efforts of reaching out. And for daring to do so and daring to create these contrasts [to a traditional museum]. I get the feeling that they are making an effort to become relevant in the present and that they do dare to find new ways.* (Mari, interview, March 2016, 36:55)

In these quotes the nodal point "SMK Fridays" is articulated through the signs "actually doing something", "making an active effort to communicate to me", "effort of reaching out", "daring to create contrast to a traditional museum" and "effort to become relevant". Through this chain of equivalence, it appears that the young non-traditional users articulate SMK Fridays through an "effort discourse". In this discourse, the event SMK Fridays is perceived as a deliberate effort to reach out to the young non-traditional users who might have had bad experiences with museums previously. Furthermore, the young non-traditional users seem to appreciate these active efforts. It can hereby be argued that the young non-traditional users articulate a need for an outreaching museum that actively can prove that SMK is different now than when they were dragged along as children.

A need for unique experiences

Another reason why SMK Fridays succeeds in spurring an openness towards SMK among young non-traditional users seems to be that the event is fundamentally different in terms of topicality and uniqueness compared to a traditional museum experience:

Nis:

*[Question: Why does SMK's permanent exhibitions not appeal so much to you?]
They [the permanent exhibitions] are always there and you can always go see them [...] But
when something special [SMK Fridays] is happening; you know something where you only
have one shot of experiencing it, then you start to think; okay now I need to strike!* (Nis,
interview, March 2016, 09:25)

In this quote the contrast between SMK's permanent exhibitions and SMK Fridays is articulated. On
one hand, the nodal point "the permanent exhibitions" is articulated through the signs "always there"
and "always a change to see". On the other hand, the nodal point "SMK Fridays" is articulated though
the signs "something special", "one shot of experiencing it" and "I need to strike". In this quote it is
clear that the latter is most appealing. Thus, the unique character of SMK Fridays is articulated as
being very attractive in comparison to the more static nature of SMK's permanent exhibitions. The
next two quotes further exemplify this contrast and the fact that uniqueness has a certain appeal
among the young non-traditional users:

Mads:

*The idea of needing to be here now – because the opportunity isn't there tomorrow – is
appealing.* (Mads, interview, March 2016, 13:05)

Michala:

*Of course SMK does have something to come for [on normal days] but I actually feel that once
you have seen it then it [the permanent collections] will be at least some years before I would
want to see it again. Otherwise it simply becomes a bit too boring.* (Michala, interview, March
2016, 09:19)

In the first quote it is articulated that highly temporary events are appealing because of their
temporary, unique character. On the contrary, the permanent collections are articulated as less
appealing - and even boring - because of their permanent availability in the second quote. Thus, it is
not necessarily SMK's normal offerings that are non-appealing per se, but the perception of these
offerings as permanent, static and always available. The young non-traditional users need for non-
static, novel and unique experiences is also articulated in the following quote:

Niels:

*If nothing interesting is happening, then they have lost me. At least they have to offer something
new. Of course it is fine to have a permanent exhibition but I would prefer if it changed a bit*

all the time and became a bit more dynamic [...]. We live in a world and a society where everything moves fast. We have gotten used to a dynamic life where things change a lot. I think that we are approaching a society where nothing can afford to be too static. [...] I also think that it has something to do with our consumer culture. You know, once something is on the market you cannot introduce the same thing because then that thing isn't better or different or newer. (Niels, interview, March 2016, 27:30)

In this quote we argue that both the "permanent exhibition" and "society" can be seen as nodal points. The "permanent exhibition" is articulated through the signs "if nothing interesting is happening, then they have lost me", "have to offer something new" and "would prefer if it changed all the time and became more dynamic". Through this chain of equivalence, it appears that the permanent exhibition has to constantly change and offer new experiences if it is to be interesting and appealing. This perception is further strengthened in the second part of the quote where "society" is articulated through the signs "everything moves fast", "dynamic life's where everything changes a lot", "nothing can afford to be too static" and "once something is on the market you cannot introduce the same thing, because then that thing isn't better or different or newer". Thus, we argue that a perception of the "permanent exhibitions" as something that is inconsistent with the nature of a dynamic society and thus as something which have to change in order to become relevant and appealing is articulated. In this articulation, Niels also portrays users such as himself as persons who are alienated from this static world and who cannot appreciate the same experience twice.

Based on the above analysis we argue that one of the reasons why SMK Fridays succeeds in re-establishing an openness towards SMK lies in the fact that SMK Fridays is perceived as an experience which has a much more temporary and unique character than SMK's normal offerings. Thus, we argue that the young non-traditional users articulate a relational need for unique museum experiences which are not always available.

4.3.1.4 Sum up
In this analysis it was shown how SMK generally succeeds in spurring curiosity towards SMK through SMK Fridays - both in terms of visiting SMK Fridays again but also in terms of visiting SMK during normal days. Our discursive approach has, however, revealed that the young non-traditional users articulate SMK Fridays through an "opening discourse" rather than a "curiosity discourse". This is relevant since "open" can be seen in opposition to "closed". Based on the implicit articulation of SMK as something the young non-traditional users have been closed off from in the past it was found

that part of the young non-traditional users have negative childhood memories of museum visits which are articulated through an "obligation discourse". In this discourse, museums are related to feelings of boredom, duties and obligations. Thus, the young non-traditional users do in their reflections on their past museum experiences identify themselves within the "dragged along" subject position made available by Peter Larsen and Magnus Kaslov in the previous analysis. This "obligation discourse" is furthermore place in an antagonistic relationship to the "opening discourse" whereby a wish of eliminating feelings of obligation and duty in relation to museum experiences is articulated. Consequently, in the last part of the analysis it was shown that one of the reasons why SMK Fridays is succeeding in re-establishing an openness towards the museum is that SMK Fridays is seen as an active effort on behalf of SMK to prove that it is not the same museum as the young non-traditional users experienced in their childhood. Through an "effort discourse", a relational need for an active outreaching museum was hereby revealed.

Lastly, it was revealed that the young non-traditional users have a need for unique experiences which are only temporarily available. Thus, another reason why SMK Fridays is more appealing than traditional museum visits lies in the fact that SMK Fridays is perceived as an experience which have a much more temporary and unique character than SMK's normal offerings.

4.3.2 The users' perception of the including and informal relation

4.3.2.1 A much needed break from the traditional conventions of the museum

Through our interviews with the young non-traditional users it is evident that SMK Fridays to a great extent has been successful in distancing the museum from the mentioned childhood memories of boredom and obligation and helped establish a more relaxed and informal relationship with this particular user group. Accordingly, it seems that these users appreciate the chance to engage in a museum experience somewhat free of the stiff and formal museum etiquette that they have so far perceived to be an intrinsic part of a museum visit. SMK Fridays offers them this chance:

Nicole:

One of the things that made it [SMK Fridays] cool was that you didn't have to be quiet and you were allowed to carry around food and drinks in the main hall which is usually not the case at an art museum. It made the whole thing a lot more fun that these norms for art museums were broken. Because usually I think that you have a perception of an art museum as a place were you have to keep quiet and can't bring along anything. It all becomes very formal and you feel

very restricted. At this event there was a lot more freedom. I really liked that. That everything wasn't so stiff anymore. I think that was cool. (Nicole, interview, March 2016, 08:55)

In the above quote the nodal point "SMK Fridays" is given meaning through a chain of equivalence including the signs "cool", "didn't have to be quiet", "allowed to carry around food and drinks", "fun that these norms for art museums were broken", "a lot more freedom" and "wasn't so stiff anymore". This is clearly in stark contrast with Nicole's articulation of the image she has of the traditional museum visit which is articulated through the nodal point "art museum". This nodal point is thus articulated through the signs "place where you have to keep quiet and can't bring along anything, "very formal" and "you feel very restricted". From this articulation it is evident that SMK Fridays seems to meet a need for a more down-to-earth, casual museum experience that SMK and the other museums have not been perceived to be able to provide before.

The value of "bite size" art experiences

The young non-traditional users seem to value how they are not expected to behave in a certain way during an event such as SMK Fridays and that activities beyond strolling around the exhibitions are accepted if not encouraged:

Jesper:

> *We talked about how it [SMK Fridays] is actually a pretty cool initiative. They have tried to mix things in a way so that everything is not only concentrated about the art. That is especially good for people like me who are not completely down with it. Or at least don't understand it the same way as some of the others who attend the event. It's cool when you mix things. When it is also okay to simply have a beer or a glass of wine and sit and chat about what you've seen in the museum itself. I think that's a great idea, I must say.* (Jesper, interview, March 2016, 13:20)

Here the nodal point "SMK Fridays" is articulated through the signs "cool initiative", "tried to mix things", "not only concentrated about the art" and "okay to simply have a beer". As many of the other interviewees, Jesper thus stresses the value of being able to combine the meeting with the art with less formal activities such as socializing and drinking at SMK Fridays. This combination of possibilities thus seems to add a certain comfort for people like Jesper who articulate themselves through a "humble discourse" in relation to art. Within this discourse these users thus position themselves as non-included actors in the art experience and typically portray themselves as "not being completely down with art" as in the quote above. Consequently, SMK Fridays seem to overcome this

immediate obstacle by offering the users the possibility of engaging in "bit size" art experiences when and if they want to. This seems to create a less intimidating context for the meeting with classical art than during a traditional museum visit:

Ane:

You can definitely become interested in art by going to SMK Fridays, but you also have to want it. You can easily leave the art be and stand around somewhere and have a beer and a chat instead. It's nice that you don't HAVE TO be there for the art as during a regular museum visit. (Ane, interview, March 2016, 27:30)

Again, the nodal point is "SMK Fridays". Interestingly, the event is articulated through the phrase "you can definitely become interested in art" but also the phrases "you can easily leave the art be" and "you don't HAVE TO be there for the art". SMK Fridays is furthermore articulated in opposition to the "regular museum visit" where the art is perceived as being the primary – if not the only – legitimate reason for being at a museum. Consequently, SMK Fridays seems to fulfil this user group's need to be able to switch between activities and contexts at the museum without feeling wrong or guilty. The users thus seem to accept the subject position of being fun-loving novices of art proposed by the SMK representatives as well as refusing to enter the role of a grown up, knowledgeable, serious individual which has previously been uncovered as a well-established subject position within the "old" museum discourse.

New perceptions of SMK

SMK's attempt to create a more relaxed and informal museum experience through SMK Fridays also seem to have aided the museum in its efforts to change the overall perception of SMK among the young non-traditional users:

Iben:

Previously, I thought – at least before I went to SMK Fridays – that SMK was a very snobbish place. But that has actually changed a bit after I've been to the Friday event. (Iben, interview, March 2016, 07:08)

Mads:

I feel that SMK Fridays has changed my perception of SMK. I feel as though the other museums are still doing the same old-fashioned thing while SMK is trying to change that image by inviting non-traditional -and perhaps non-interested - young museum users into the museum. That's better than not doing anything at all. (Mads, interview, March 2016, 14:35)

In the two above quotes "SMK Fridays" is the nodal point and is articulated through the phrases "previously I though that SMK was a very snobbish place" and "changed my perception of SMK". The two interviewees – along with several others – thus express how SMK Fridays has altered their perception of SMK as an old-fashioned and elitist institution and made them realize that the museum might also offer something that they can relate to. The event can therefore be argued to a have fulfilled the intentions of telling a new story of SMK and helped minimize the perception gap between the new and the old SMK that was articulated as a major challenge by all of SMK representatives in the previous analysis.

4.3.2.2 The need for a helping hand

A main reason why the young non-traditional users have a need to combine art with less formal and non-art related activities is also the fact that many of them perceive the meeting with art to be a difficult activity to engage in:

Martin:

> *If a museum visit is to be entertaining it requires a lot from yourself. You have to stand there and look at the pictures and think a lot about what you are watching. When you put a movie on you don't have to think that much for yourself […]. It is a more difficult kind of entertainment. You have to invest more of yourself in order to be entertained when you go to a museum.*
> (Martin, interview, March 2016, 12:10)

Here the nodal point "museum visit" is articulated through the signs "requires a lot from yourself", "difficult kind of entertainment" and "have to invest more of yourself". The meeting with art is furthermore articulated as a type of entertainment – in line with watching a movie. This type of entertainment is, however, perceived to be a lot less accessible than mainstream entertainment as it imposes intellectual requirements on the individual that seemingly can lead to discouragement and a loss of interest. The feeling of being "left alone" with the Danish art heritage thus simply becomes too overwhelming of an experience for many of our interviewees including Niels:

Niels:

> *I've been to the regular museum [SMK] once. There is not as much dynamics as there is at the SMK Fridays events. You walk around and no one approaches you and nothing is offered to you as is the case during Fridays. Just walking around and looking at pictures – it quickly becomes monotonic – also because the place is so big. You really have to be into art in order to endure a stroll through the whole art collection […]. You can quickly loose interest if no one*

is there to hold your hand and help you through the gallery. (Niels, interview, March 2016, 16:30)

Here the nodal point "SMK" is articulated through a chain of equivalence including the signs "not as much dynamics", "no one approaches you", "nothing is offered to you" and "can quickly loose interest". The task of engaging in an art experience during a traditional museum visit thus seems as too big of a challenge for this user group as the expressed need for assistance is not seemingly granted. The meeting with the art collection at SMK is therefore also articulated through a "humble discourse" wherein the users express low confidence in their own ability to truly get something out of the art experience on their own. Consequently, a subject position is also created within the "humble discourse" where many of the interviewees define themselves as people in need of a helping hand in order to truly benefit from what the art has to offer. The SMK Fridays event seems to some extent to accommodate for this unfilled need for assistance and guidance as expressed below:

Sofie:

SMK Fridays is in a sense a complete event where you are guided through the evening. There is a focus [...]. I like the way everything is interpreted in a new way – that's what I like about SMK Fridays. That someone takes your hand and brings you along on a tour. (Sofie, interview, March 2016, 04:00)

Here the nodal point "SMK Fridays" is articulated through the signs "complete event", "you are guided through the evening" and "takes your hand and brings you along on a tour." The event is thus generally articulated as being successful in the function of "the helping hand" by those users who actually come in contact with art at SMK. More specifically, the event seems to aid these users in better understanding the art as it equips them with some of the tools and perspectives they feel they lack in order to truly experience the meeting with the art as interesting:

Niels:

[At SMK Fridays] I got some new things to look for in the art. Some new things to explore. Some new tools to understand a piece of art, if I wanted to. [...] I joined one of these art talks on sketch drawings and got a bunch of new aspects on this type of art which I hadn't thought of before. And it gave me some new tools and things to think about. [...] It can help create interest for the art. (Niels, interview, March 2016, 14:30)

Here "SMK Fridays" is given meaning through a chain of equivalence including the signs "got some new things to look for in the art", "new tools to understand a piece of art", "got a bunch of new

aspects" and "gave me some new tools". Accordingly, it is evident that the event is perceived to have an including character in the sense that the young non-traditional users who come in contact with art during SMK Fridays seem to move more from a hesitant to a more active state of mind when it comes to engaging in and learning about the art at SMK. SMK's intention of forming a more including relationship with the young non-traditional users through SMK Fridays can therefore be said to have been partly accomplished in the sense that the young non-traditional users that actually come in contact with the art SMK seem to recognize and cherish how the event takes their somewhat lacking prerequisites for engaging in art into account in a way they have not previously experienced at the museum. Accordingly, the element of inclusion is not tied to the users' feeling of being "co-creators" or "co-owners" of SMK Fridays as expressed by Lise Korsgaard but the fact that the event acts as a helping hand in these users' meeting with the art.

4.3.2.3 Sum up

From the above analysis it is evident that SMK Fridays to a great extent has been successful in establishing a more relaxed and informal relationship with the young non-traditional users. Accordingly, the event seems to offer these users a chance to engage in a museum experience free of the stiff and formal museum etiquette that they have so far perceived to be an intrinsic part of a museum visit. The possibility of combining the meeting with the art with less formal activities such as socializing and drinking thus seem to add a certain comfort for a substantial part of the young non-traditional users who generally perceive themselves as non-included actors in the art experience. Consequently, SMK Fridays seems to fulfil this user group's need to engage in bite size art experiences and to be able to switch between activities and contexts at the museum without feeling wrong or guilty. In that sense, the event has also altered the young non-traditional users' perception of SMK as an old-fashioned and elitist institution and made them realize that the museum might also offer something that they can relate to.

SMK's intention of forming a more including relationship with the young non-traditional users through SMK Fridays can also be said to have been partly accomplished in the sense that the young non-traditional users who see the art at SMK seem to recognize and cherish how the event takes their somewhat lacking prerequisites for engaging in art into account. SMK Fridays is thus generally articulated as being successful in the function of "the helping hand" by those users who actually come in contact with the art at SMK.

4.3.3 The user's perception of the art-centred relation

4.3.3.1 SMK's art and collections are not at the centre of SMK Fridays

From analysis two it became evident that an "art-centred discourse" dominates the SMK representatives' articulation of SMK Fridays. However, as we shall see in this section the young non-traditional users do not articulate SMK Fridays through the same "art-centred discourse":

Ane:

The art is really only a small part of the event [SMK Fridays] [...]. Proportionally, the art is a very small part [of the event] compared to all the other things that are also there. And you become a bit exhausted; what are we actually doing here? Are you supposed to only look? Are we supposed to lose ourselves in the art? Are we supposed to walk around and appear in a certain way? It would be less ambivalent if there really was a substantial centre to the event.
(Ane, interview, March 2016, 16:25)

In this first quote the nodal point "SMK Fridays" is articulated through a chain of equivalence including the signs "art is a very small part compared to all the other things that are also there" and "less ambivalent if there really was a substantial centre to the event". Through this articulation it clearly appears that Anne does not perceive SMK's art as the primary element SMK Fridays is based upon. Furthermore, it appears that the lack of a "substantial centre" left her slightly confused and with an experience of not being sure of what to do with herself. A similar example is found in the next quote:

Mari

All of the different elements [at SMK Fridays] – it is a bit unorganized. It felt a bit overwhelming in the sense that I wasn't sure how to navigate. I didn't experience it as something negative, necessarily. I just think that there were many different elements and it became a bit random if I chose to see one thing or another. (Mari, interview, March 2016, 06:15)

Here, "SMK Fridays" is linked to the signs "a bit unorganized", "overwhelming", "wasn't sure how to navigate" and "it became a bit random what I chose". A similar experience of not being sure how to navigate through SMK Fridays and all of its different elements is hereby articulated. Thus, in opposition to SMK's "art-centred discourse" we argue that the young non-traditional users instead draw on a "decentralization discourse" in their articulation of SMK Fridays. Accordingly, the young non-traditional users' "decentralization discourse" is in direct opposition to SMK's "art-centred

discourse" in which SMK Fridays is articulated as an event where SMK's own art and collections are the central elements on which all other elements are grounded.

"SMK Fridays" does hereby appear as a floating signifier which the young non-traditional users and SMK compete to ascribe meaning to in terms of whether or not SMK's art and collections are at the centre of SMK Fridays. Through their contradictory discourses it is evident that SMK and during the SMK Fridays events. Thus, the young non-traditional users do not perceive the user-brand relationship with SMK Fridays to be on the terms of SMK's own art and collections. The young non-traditional user experience of SMK Fridays as an event which is not centred around SMK's art and collections is, however, not necessarily articulated as something negative. The young non-traditional users' use of a "decentralization discourse" is rather an expression of confusion in regards to what kind of experience SMK Fridays really is and how to navigate through such a museum experience.

4.3.3.2 SMK's art and collections as separated from SMK Fridays

The fact that SMK's art and collections are not perceived as the centralizing component of SMK Fridays is also reflected in the young non-traditional user's articulation of the actual use of SMK's art and collections during the SMK Fridays event:

Jesper:

> *I don't know if there were some exhibitions. I didn't see that. […] I'm not sure if the exhibitions are open that late on a Friday and whether they are part of the SMK Fridays event?* (Jesper, interview, March 2016, 20:22)

Martin:

> *I had the feeling that there must have been some more art somewhere. There must have been some pictures or some art if you went up the stairs. But I only saw a few things at the ground floor.* (Martin, interview, March 2016, 05:35)

SMK's collections - which Jesper and Martin refer to as "exhibitions" and "pictures and art" – can here implicitly be seen as the nodal points. These nodal points are linked to the signs "don't know if there were some", "not sure if they are open", "not sure if they are part of SMK Fridays" and "most have been some". Through these chains of equivalence, it appears that part of the young non-traditional users are not even sure whether SMK's collections are in fact part of SMK Fridays. This articulation is in stark contrast to both Peter's, Lise's and Magnus' articulation of SMK Fridays in which "SMK's art and collections" is articulated through chains of equivalences including the signs "a starting point, a focal point or something that gives references to the art", "the fundamental theme

for all Fridays is the museum's collections" and "a particular focus on bringing the art, the art-experience and the communication of art into these type of events [SMK Fridays]". (Cf. section 4.2.3.1).

The fact that only few of the young non-traditional users are aware of that the collections are available on the upper floors is also expressed in the following quote:

Niels:

> *My girlfriend and I did go up to the upper floors. [Question: How many people did you see up there?] I think we saw around 40 people – and we walked around for over an hour. That is not a lot of people. Most people by far are down by the stairs [the amphi-stairs at the ground floor]. I'm surprised that they [SMK] don't write in the program that they have art on the upper floors.* (Niels, interview, March 2016, 38:35)

The "upper floors" – i.e. SMK's collections – are here articulated as "empty" compared to the ground floors. The claim that only very few people visit SMK's collections on the upper floors was further confirmed during our observations on March 18th and April 29th (See appendix 12K & 12P). Thus, the fact that only very few people stroll around in the actual exhibitions compared to the number of people in the "social areas" and the fact that many of the young non-traditional users do not even realise that the collections are in fact part of the event indicate that the young non-traditional users have very little motivation to actively seek out SMK's art and collections unaided.

Obstacles for bringing SMK's art and collection closer to the centre of the experience

The reason why very few people visit the collections could also reflect that food and drinks are not allowed in the exhibitions:

Pernille

> *It is a bit weird that you can buy beer but if you want to see an exhibition then you can't bring it. It feels a bit disintegrated and annoying because I would prefer to bring my beer and that Friday bar-vibe along.* (Pernille, interview, March 2016, 13:00)

Frederik

> *We had imagined that you bought a beer and then walked around and looked at some of the art. But then we were told that we couldn't bring the beer into any of the exhibitions. So it wasn't really as we had expected.* (Frederik, interview, March 2016, 02:52)

In these quotes we argue that the young non-traditional users articulate a perception gap between the expectations and experience of attending SMK Fridays. Accordingly, an expectation of "beers" and

"Friday bar-vibes" as something directly connected to an experience with the art and collections is articulated. This is articulated in contrast to the actual experience of how you are not allowed to combine these social elements with a visit to SMK's art and collections.

These two quotes are not the only examples of users being denied access to collections while trying to enter with drinks. During over observations on April 29th it was also observed how SMK has devoted staff specifically to securing that users do not enter the exhibitions with drinks (see appendix 12N) While it definitely is logical that drinks cannot be allowed in the exhibitions due to the risk of damage to the valuable pieces, we argue that this barrier has implications for the user-brand relationship between the young non-traditional users and SMK Fridays. On a fundamental level, it is a challenge since it is a physical barrier in terms of in fact moving SMK's art and collections closer to the centre of the SMK Fridays experience and thus closer to SMK's own intentions of fostering a user-brand relationship on the premises of SMK's own art. Furthermore, the articulated perception gap can arguably be related to the same confusion as uncovered in the previous section with regard to what kind of museum experience SMK Fridays really is. This confusion is also in direct opposition to SMK's own articulation of the importance of having and presenting meaningful links – grounded in the museum's art and collections – between all of SMK Fridays' different elements. In the next section we will examine the young non-traditional users' perception of such meaningful links further.

4.3.3.3 The user's perception of the "meaningful link" to non-SMK elements

From our interviews it was evident that part of the young non-traditional users primarily came to see a concert arranged as part of SMK Fridays. Thus, part of the young non-traditional users was primarily attracted by the non-SMK elements of the event. This was further confirmed during our observations on March 18th and April 29th were it was observed that the activities which involved non-SMK elements – e.g. the talk by architect Anne Maria Indrio – drew much more attention that SMK's own art talks. (See appendix 12H & 12O) As presented in analysis two, this is not perceived as a direct problem by SMK as long as the users see and understand the "meaningful" links between the non-SMK elements and SMK's own art and collections. This is, however, not case for most young non-traditional users as seen in this example:

Pernille:

I think that the concert was really nice. But if we talk about SMK Fridays [...] then I think that they [SMK] could just as well have had an event with only the band some other night; without all the other things [SMK Fridays activities]. (Pernille, interview, March 2016, 22:35)

Through the articulation of "the concert" as something that "SMK could just as well have had some other night without all the other things" it appears that Pernille does not make sense of the concert as something that is "meaningfully" connected to SMK's art or any of the other activities. SMK Fridays is thus not experienced in the unity SMK intend it to be. A similar example is found in the next quote:

Jacob:

I actually don't think that there is room for SMK's normal art at the SMK Fridays event. It [the normal art] is in a way set aside compared to the people, socializing, beer and cosiness. But also those special events they have – for instance the concert and videos – they steal focus from the things they have on normal days. But on the other hand, that fact that these things [e.g. concerts] are in focus that night makes me wonder what they have on the walls on normal days – and this makes me think that I could come back and see that another day. (Jacob, interview, March 2016, 16:00)

Here the nodal point "SMK Fridays" is linked to "not room for SMK's normal art" and "the normal art is set a side compared to the people, socializing, beer and cosiness". We argue that this chain of equivalence is in line with the "decentralization discourse" found above. "SMK Fridays" is, however, also articulated through "the special events steal focus from the things they have on normal days". This articulation of the special events – i.e. non-SMK elements – as something that steal focus from the art and collections is again in stark opposition to Peter Larsen and Magnus Kaslov's articulations of non-SMK elements as something that should be perceived and understood as having meaningful links to SMK's art and collections. Thus, the subject position made available by Magnus Kaslov in which SMK Fridays users are articulated as "highly reflective users who are able to understand the meaningful links to SMK's art and collections" is rejected by the young non-traditional users. The young non-traditional users do not perceive any meaningful links between the non-SMK elements and SMK's art and collection. It is hereby also evident that the young non-traditional users to some degree do experience SMK Fridays as an event where other interesting non-SMK related events and artists can be experienced. This is exactly what Lise Korsgaard articulates an antagonistic relationship towards in her articulation of SMK as a place which can not afford to become a "culture center" where other brands and artists can promote themselves.

4.3.3.4 The need for an experience – but not necessarily an art experience

As we shall see in the following quotes, the young non-traditional users do articulate SMK Fridays as a good experience even though the art is not perceived to be the focal point SMK intents it to be:

Rahma:

Question: Was it [SMK Fridays] a "museum experience"?

Yeah, I think so! The event is separated in such a way that the room where there is music and food is separated from the rooms where the art is. In that way you enter the art if you like. It's all about picking and choosing. I mean, you can choose yourself to go away from the wine and gin & tonics for a little while and see some of the art if you like. (Rahma, interview, March 2016, 15:45)

"SMK Fridays" is here linked to the sign "separated" which again suggest that the the young non-traditional users do not experience SMK Fridays in the same "art-centred" way as the SMK representatives do. "SMK Fridays" is, however, also articulated as an actual "museums experience" where "you can choose yourself to go away from the drinks for a little while and see some of the art if you like". This articulation of the positive experience in terms of having the opportunity to choose to see the art when and if you like is arguably in line with the need for bite sized museum experiences found in section 4.3. From this articulation it is also evident that the young non-traditional users do have positive experiences at SMK Fridays even though the art and collections are not incorporated as the focal point which all other elements relate to. In the following quotes we see more examples in which SMK Fridays is articulated as a positive experience despite the fact that it is not experienced as an art experience:

Mads:

I would say that I got an experience out of the ordinary [at SMK Fridays]. It was an experience just to walk around at the event [...] I didn't get anything "art-wise" out of it but it did make me consider coming back another day. (Mads, interview, March 2016, 04:20)

Marie-Louise:

I felt that it [SMK Fridays] left me with a social and aesthetic experience more than an experience of having gained new knowledge about art and such. I wasn't artistically enlightened in that sense. [...] I don't know but maybe I represent a group of people who come to see what kind of event this is rather than to see what specific art SMK presents. (Marie-Louise, interview, March 2016, 05:22)

In the quotes, the nodal point "SMK Fridays" is on one hand articulated through the signs "experience out of the ordinary", "was an experience just to walk around at the event" and "a social and aesthetic experience". Through this chain of equivalence, it appears that the young non-traditional users did

get a positive experience at SMK Fridays. On the other hand, "SMK Fridays" is also linked to "didn't get anything "art-wise" out of it" and "wasn't artistically enlightened" which indicate that it was not an art experience they left with. Consequently, we hereby argue that the young non-traditional users articulate SMK Fridays through an "experience discourse" in which a positive experience at SMK Fridays is not necessarily an experience on the terms of the art.

4.3.3.5 Sum up

In the above analysis it was shown that SMK Fridays appears as a floating signifier which the young non-traditional users and SMK compete to ascribe meaning to in terms of whether or not SMK's art and collections are at the centre of SMK Fridays. Consequently, it was shown that the young non-traditional users articulate "SMK Fridays" through a "decentralization discourse" which is in direct opposition to SMK's "art centred discourse". The young non-traditional users' use of the "decentralization discourse" is primarily an expression of confusion in regard to what kind of experience SMK Fridays is and how to navigate between all SMK Fridays' different elements. It was thus shown that the young non-traditional users do not understand the meaningful links between the non-SMK elements and SMK's own art and collections as intended by Magnus Kaslov and Peter Larsen. Thus, the subject position of "highly reflective users who are able to understand the meaningful links to SMK's art and collections" made available by Magnus Kaslov is rejected among the young non-traditional users.

The analysis has shown that the young non-traditional users have little motivation towards seeking out SMK's collections by themselves and that a part of the young non-traditional users are not even aware that SMK's collections are part of the SMK Fridays event. It was also shown that part of the young non-traditional users were denied access to the collection because drinks are not allowed. This experience of being denied access contributes to the above mentioned confusion about what kind of experience SMK Fridays really is and how to experience it. Lastly, it was, however, found that the young non-traditional users do not need the art and collections to be central component of SMK Fridays in order to have a positive experience at the event.

Based on the above analysis we hereby argue that SMK's intentions of fostering a user-brand relationship grounded in SMK's art and collections is far from achieved seen from the perspective of the young non-traditional users.

4.3.4 The users' perception of the social relation

4.3.4.1 SMK Fridays as a way of going out

Based on our interviews with the young non-traditional users it is evident that SMK has managed to incorporate the social situation of going out into the SMK Fridays-event. Accordingly, many interviewees express how the event successfully functions as a kind of warm-up for a Friday night of going out:

Sofie:

After SMK Fridays we went out and had some beers and made a night out of it [...]. We almost always combine a visit [to SMK Fridays] with beers and drinks afterwards. I think it's nice to have something to do before you go out. Friday night is often a little critical in the sense that you've been through a hectic week. Then it's quite nice to spend time at the museum and go somewhere else afterwards. (Sofie, interview, March 2016, 18:00)

Here the nodal point "SMK Fridays" is articulated through the signs "almost always combine a visit with beers and drinks afterwards", "nice to have something to do before you go out" and "nice to stroll around the museum and go somewhere else afterwards". This way, SMK Fridays is portrayed as a convenient pit stop before moving out into the night life of Copenhagen. The event is thus articulated as having an added social function compared to the regular museum visit. This articulation is in line with the articulated intentions with SMK Fridays by the SMK representatives in the previous analysis. Many of the interviewees also seem to accept and identify with Lise Korsgaard and Magnus Kaslov's proposed subject position where it is okay to simply be interested in a drink, a chat and a night in town when visiting SMK Fridays:

Nis:

SMK Fridays offered me the opportunity to have a beer, enjoy myself and chill out. Meet some people and go out afterwards. (Nis, interview, March 2016, 19:40)

Jesper:

Really, the plan was just to go out [...]. It [SMK Fridays] is where you start your evening and have a few glasses of wine and move on [...]. (Jesper, interview, March 2016, 07:35)

In the two above quotes the nodal point "SMK Fridays" is given meaning through a chain of equivalence including the signs "offered me the opportunity to have a beer, enjoy myself and chill out", "meet some people", "go out afterwards", "plan was just to go out" and "where you start your

evening and have a few glasses". The initial motives of attending SMK Fridays are thus mainly articulated through a social discourse where the traditional elements of a night out – meeting people, having a drink and relaxing – occupy a central position. The social discourse can therefore be said to have reached a state of hegemony as it dominates the articulation of SMK Fridays on both the brand and the user side of the examined brand-user relationship. SMK's wish of embracing the social motives of the young non-traditional users therefore seem to be a success as SMK Fridays meets the users' needs for relaxing after a busy week, enjoying a drink and socialising with friends and acquaintances. This was also observed during the SMK Fridays-events on March 18th and April 29th where we noticed how socializing seemed to be integrated as a main part of the event. Accordingly, most people gathered in small groups in the area around the stairs and in the main hall to talk, have a beer and enjoy each other's company (See appendix 12F, 12J & 12M).

4.3.4.2 The Friday bar with a little extra

A main reason for SMK Fridays' apparent success as a social gathering place is the event's perceived ability to offer "something extra" compared to the more traditional venues for warming up for a Friday night. Consequently, a number of interviewees express how attending SMK Fridays is a refreshing alternative to a more traditional Friday night of going out and fulfils the need for a different social experience:

Jacob:

> *It [SMK Fridays] is a different way of going out. Not clubbing or drinking or something like that. Here is something to gather around. It's not just about binging alcohol or something like that. At SMK Fridays you can try something new, have fun and meet some new people [...] There is a lot of people to look at and talk to. And there is also something interesting to engage in. It's more meaningful in a way. Than just drinking beer.* (Jacob, interview, March 2016, 06:15)

In the above quote "SMK Fridays" is articulated through the signs "different way of going out", "something to gather around", "not just about binging alcohol", "you can try something new", "something interesting to engage in" and "more meaningful in a way". The event is thus articulated as a compelling combination of traditional Friday night elements such as having a beer and meeting people and more substantial and meaningful activities that add an extra dimension to the overall experience of going out. Michala also follows this understanding:

Michala:

The upside of it [attending SMK Fridays] is that it is a little different from sitting at a café or a restaurant. You experience something together that you are not used to experiencing. It is an alternative way of going out on a Friday. A cultural Friday bar [...]. (Michala, interview, March 2016, 21:35)

In the above quote "SMK Fridays" is articulated in the same manner through signs such as "a little different from sitting at a café or a restaurant", "experience something together that you are not used to experiencing", "an alternative way of going out on a Friday" and "cultural Friday bar". Accordingly, SMK Fridays can generally be said to also be articulated through a "differentiation discourse" by the interviewees where the novelty of the concept of fusing Friday night elements and "something extra" seem to offer great appeal. Interestingly, the event is, however, mainly articulated as a "Friday bar" within the differentiation discourse and not as a museum visit or an art experience. Consequently, the interviewees' experience of and expectations towards SMK Fridays seem to be closely linked to this term:

Nicole:

When you sat there in the long hall, it seemed as though the whole thing [SMK Fridays] was just another Friday bar at some university. I though that it was pretty neat but I also remember thinking that this might just be a new gathering place for people [...]. It seemed as though people were just hanging out on the stairs, having a beer and enjoying themselves. It looked like a meeting place for a lot of young people. (Nicole, interview, March 2016, 15:15)

Here the nodal point "SMK Fridays" is given meaning through a chain of equivalence including the signs "just another Friday bar", "might just be a new gathering place for people" and "it looked like a meeting place for a lot of young people". The "Friday bar-element" of the SMK Fridays-event is articulated to be perceived as the dominant driver for attending SMK Fridays – not the art-related activities. The art-part of the event is thus mainly articulated as a "add-on" to the social experience and not as the main attraction:

Michala:

We talked about either going to a café to have coffee or a glass of wine or going to SMK Fridays so we could also get a little culture as well along with some alcohol [...]. The thing about walking around and looking at art was not really part of it, actually. It was more about attending a cultural event and not walking around and looking at pieces of art. That was not

part of the plan. That was also why it actually disappointed us a bit as we ended up doing exactly that since there wasn't much going on in the beginning. (Michala, interview, March 2016, 05:04)

In the above quote the nodal point "art" is articulated through the signs "not really part of it", "not walking around and looking at pieces of art" and "not part of the plan". Accordingly, "art" is again articulated as not being at the centre of the SMK Fridays experience for many of the interviewed young non-traditional users as their motivation for showing up is still mainly of a social nature. This was also confirmed through our field observations where we noticed how only very few young people joined the art-related activities compared to how many that actually attended the SMK Fridays-events (Appendix 12B & 12E).

4.3.4.3 Difficulties of fusing an art experience and a social experience

A reason why some young non-traditional users do not engage in art-related activities also seems to be that they have a hard time engaging fully-heartedly in both the social and the art-related experience that SMK Fridays offers:

Mari:

It [SMK Fridays] is a good way of creating attention, but I don't think it is the ideal setting to experience the art, because all the people and the event itself can disturb a bit and steal the attention from the actual art pieces. (Mari, interview, March 2016, 25:30)

Rahma:

We actually chose not to see that much of the art at SMK Fridays. I think that it was very difficult to concentrate on the art – and I like to be able to concentrate if I decide to actually see some art. But the music is loud and there are so many people. (Rahma, interview, March 2016, 12:10)

In the two above quotes "SMK Fridays" is articulated through the signs "don't think it is the ideal setting to experience art", "all the people and the event itself can disturb a bit and steal attention from the actual art pieces", "difficult to concentrate on the art" and "the music is loud and there are so many people". In contrast to the SMK representatives' articulation of SMK Fridays, a contradiction between engaging in both a social and an art-centred experience at SMK Fridays is thus being articulated by some of the interviewees. Consequently, it is being expressed how the social elements of the event – e.g. the loud music and people talking and drinking - have a tendency to remove focus

from the art experience and to some extent stand in the way of being able to truly immerse oneself into the art.

4.3.4.4 Motives of self-assurance and exposure

In analysis two it was shown that the visitors of SMK Fridays were offered a subject position within the social discourse wherefrom they are able to define themselves as sociable people with motives of meeting new acquaintances and further developing existing social relations. Although the young non-traditional users do not reject this subject position and the motives of socializing it is evident that the event also seems to fulfil more internally driven needs of identity-assurance and self-exposure:

Ane:

> *It's a way of exposing yourself. It's pretty cool to go to SMK Fridays […]. You look for what kind of people that show up at such a place [SMK Fridays] and think of how you like being together with them. You feel like you are part of a certain segment where you also like watching the other people walk around. That is as big a part of the event as the art – especially at SMK Fridays […]. I like being a part of this segment. That is also part of the reason why I show up at SMK Fridays. So I can show that I am also part of this segment. It is nice for my understanding of myself.* (Ane, interview, March 2016, 02:32)

In the above quote the nodal point "SMK Fridays" is given meaning through a chain of equivalence including the signs "a way of exposing yourself", "look for what kind of people that show up", "you feel like you are part of a segment", "like being part of this segment" and "it is nice for my understanding of myself". From this articulation it is evident that SMK Fridays also functions as a place of self-exposure as it is seen as a cool venue to be spotted in among many of the interviewees. Moreover, by showing up to SMK Fridays, people like Ane seem to be confirmed in their understanding of themselves and their belonging to a certain "young and chic" segment in Copenhagen. This is also the case for Christina:

Christina:

> *I found out about the event (SMK Fridays) on AOK. I guess that's the common way of doing it if you want to find out where it is trendy to be at in Copenhagen.* (Christina, interview, March 2016, 04:00)

Here the nodal point SMK Fridays is articulated through the signs "where it is trendy to be at in Copenhagen". The need to be seen in the right place and associated with the right people thus also seems to have been a driver behind this interviewees choice of attending SMK Fridays.

It should be noted that not all of our interviewees experienced a sense of belonging as part of their experience of attending SMK Fridays. On the contrary, people such as Jesper express how the arty atmosphere of the event at times can lead to a feeling of alienation:

Jesper:

> *I didn't really feel I had an identity in there. I am especially talking about the first concert [...]*
> *I stood there, laughing to myself, and the ones that were there with me kind of had the same*
> *feeling. Then we looked around at the others who really looked as though they were into it.*
> *They were there for the music. I couldn't recognize that from myself. If I looked in the mirror*
> *right there, I would have known that I didn't belong in that place [...]. I felt like a lonely walker*
> *out on the road, you know? [...]. Of course, I was there with a group of people but deep down*
> *inside I was thinking: "There is probably a reason why I don't come to the museum that often.*
> (Jesper, interview, March 2016, 6:20)

In the above quote the nodal point "concert" is articulated through the signs "didn't really feel I had an identity in there", "didn't belong in that place", "felt like a lonely walker" and "probably a reason why I don't come to the museum that often". Accordingly, Jesper's articulation of his concert experience at SMK Fridays is characterized by a feeling of discouragement and not fitting in. Although SMK Fridays seems to primarily stimulate a sense of belonging, a few people within the young non-traditional user group evidently also experience feelings of alienation during the event.

4.3.4.5 Sum up

From the above analysis it is evident that SMK Fridays has succeeded in fostering social experiences at SMK by taking the users' social situation and motives into account. Accordingly, many of the young non-traditional users express how the event successfully functions as a convenient pit stop before moving out into the night life of Copenhagen on a Friday. The initial motives of attending SMK Fridays are thus mainly articulated through a social discourse where the traditional elements of a night out – meeting people, having a drink and relaxing – occupy a central position. The young non-traditional users thus identify with the subject position of being sociable people who might only be interested in a chat, a drink or a night in town made available by the SMK representatives in their articulation of SMK Fridays. SMK Fridays is furthermore articulated as a compelling combination of traditional Friday night elements such as having a beer and meeting people and more substantial and meaningful activities. A main reason for SMK Fridays' apparent success is therefore that it is seen as a refreshing alternative to a more traditional Friday night of going out. Accordingly, SMK Fridays is

generally articulated through a "differentiation discourse" by the interviewees where the novelty of the concept of fusing Friday night elements and "something extra" offer great appeal.

From the analysis it is also evident that SMK Fridays seems to fulfil internally driven social needs of identity-assurance and self-exposure that where not articulated by the SMK representatives. Thus, it was shown how SMK Fridays also functions as a place for self-exposure and to state one's belonging to a certain "young and chic" segment. However, although SMK Fridays seems to primarily stimulate a sense of belonging, a few people within the young non-traditional user group also experience feelings of alienation during the event.

Most interesting, however, is the fact that SMK Fridays mainly is articulated as a "Friday bar" and not as a museum visit or an art experience by the young non-traditional users. The social element of SMK Fridays is thus articulated as the dominant driver for attending the event – not the art-related activities. Accordingly, "art" is yet again not articulated as being at the centre of the SMK Fridays experience. In contrast to the SMK representatives' articulation of the intentions with SMK Fridays, a contradiction between engaging in both a social and an art-centred experience at SMK Fridays is thus articulated by the young non-traditional users.

5 Discussion

Based on our discourse analyses, the meaning-based negotiation that forms the basis for the brand-user relationship between SMK's young non-traditional users and SMK Fridays has been presented. Accordingly, it has been shown how the young non-traditional users for the most part relate to and make sense of SMK Fridays the same way as it is intended by SMK itself. With SMK Fridays, SMK is thus perceived to have succeeded in establishing a more informal and social museum experience which this particular user group for long have wished for. The young non-traditional users have not previously perceived SMK or other museums to be able to provide this kind of museum experience. They have therefore refrained from engaging in museum activities as these places hold childhood memories of boredom, pretentiousness and feelings of obligation. SMK Fridays can therefore be said to have been successful in re-establishing some of the young non-traditional users' openness towards SMK and museum experiences – or at least museum experiences such as SMK Fridays. The event has therefore also had the intended effect of moderating some of these users' perception of SMK as an old-fashioned and snobbish museum that is "not for them".

Interestingly, however, there is a clear discrepancy in how the role of SMK's art and collections during SMK Fridays is articulated by SMK's representatives and the young non-traditional users respectively. Although SMK's representatives intend for the museum's art and collections to be at the centre of SMK Fridays and constitute the central element of the event's overall structure, many of the young non-traditional users are not even aware that SMK's permanent art collections are in fact part of SMK Fridays. Consequently, very few people stroll around in the actual exhibitions compared to the number of people in the "social areas". Moreover, the young non-traditional users do not seem to grasp the intended meaningful link between SMK's own art and collections and external non-SMK elements such as concerts and films during SMK Fridays. The Friday bar-element of the SMK Fridays-event therefore seems to be the dominant driver for attending SMK Fridays among the young non-traditional users – not the art-related activities. As opposed to the SMK representatives' intentions with the event, the art-part of the event is thus mainly perceived as a "add-on" to the social experience.

We find this insight to be highly relevant seen in the light of the institutional context in which the user-brand relationship between SMK and the museum's young non-traditional users is embedded. Consequently, we argue that despite the fact that SMK Fridays manages to attract many young non-traditional users and new visitors alike this does not necessarily mean that the event's full potential has been reached in regards to fulfilling the culture political goal of integrating high culture into the lives of young people. Accordingly, we find it fair to question whether fostering user-brand relationships where the traditional cultural element is - in the worst case - reduced to a negligible gimmick can truly be said to be in line with the initial cultural political intentions of facilitating ownership of our shared culture and cultural heritage (Ministry of Culture Denmark , 2009, p. 4). Nonetheless this aspect of cultural evaluation has so far been left out of the cultural political equation.

Based on our findings we argue that it is inadequate to merely evaluate and judge the success of events such as SMK Fridays based on visitor numbers and percentages of attendance of specific target groups. Consequently, we propose that cultural participation should not only be a measure of how many people you manage to get over the doorstep but should also be reflected in how well cultural institutions actually do in engaging people in their cultural offerings. Without this shift of focus, one could fear that institutions such as SMK will not have the needed incentive to work on cultural involvement when developing event-based activities such as SMK Fridays and might overlook the chance to further improve these events' ability to get young people engaged in culture. Stated otherwise, without a more holistic way of evaluating these type of efforts as suggested in this thesis,

the Danish state-subsidized institutions of classical culture might only have an incentive to compete on visitor numbers - not cultural content. Was this the initial purpose of the cultural political strategy "Culture for All"? We think not.

As already shown in our institutional analysis, the above issue transcends the specific case of SMK. Accordingly, a number of different Danish state-subsidized institutions of classical culture have explicit goals of attracting more young non-traditional users and are trying to connect with these through event-based activities such as SMK Fridays. A few examples are Copenhagen Phil's "Open Orchestra", The National Museum's "NatNight" and The Royal Danish Theatre's "Ravage Royal" that all try to give a more youthful feel to the institutions' traditional cultural formats by incorporating elements such as popular music and the serving of alcohol and food (Copenhagen Phil, 2015; The National Museum, 2016a; Bruun-Schmidt, 2013). A more explorative approach to this new wave of conceptual cultural events is therefore not only relevant in relation to SMK but the majority of the Danish landscape of classical culture. Based on our findings we thus find it necessary to "go behind" these events and understand how specific target groups experience and relate to these new interpretations of traditional cultural formats and to which degree they are successful in fulfilling the political ambition of getting young people to actively engage in culture. Accordingly, it has been shown how the suggested research design is able to uncover how the intentions with an event such as SMK Fridays might not always be fulfilled as well as reveal crucial insights about specific user groups' experiences and needs that have not else been uncovered.

In the following section we show how the findings from our study can be translated directly into managerial implications for SMK. Consequently, it is suggested how SMK can better fuse the social experience and the art experience of attending SMK Fridays and thereby come closer to fulfilling the museum's own intentions with the event as well as the cultural political goals of increased cultural involvement. Moreover, it is proposed how SMK can use the insights about the relational needs that are satisfied during SMK Fridays to be able to make the traditional museum visit more appealing to this particular user group on a future basis.

6 Managerial implications

6.1 Fusing the social experience and the art experience of attending SMK Fridays

Building our findings, we will in this section present suggestions that aim at bringing SMK's art and collections closer to the centre of young non-traditional users' overall experience of attending SMK Fridays and thus into a more central role of the user-brand relationship.

Bring the art closer to the people

Based on the fact that a part of the young non-traditional users are not aware that the SMK's collections are part of SMK Fridays, SMK should improve their basic communication efforts. As Niels clearly puts it: *"I'm surprised that they [SMK] don't write in the program that they have art on the upper floors."* (Niels, interview, March 2016, 39:12). SMK has to realize that it is not obvious for the young non-traditional users that SMK's art and collections are part of the event. Thus, SMK needs to communicate something as simple as *"You are welcome to pay a visit to our collections up stairs"* clearly and frequently throughout the event. This could be done in the program description, on the screen in *Skulpturgaden* – i.e. the main area – and on signs around the building similar to the signs that interestingly enough directs the users to the food stands (see appendix 12L).

Additionally, we argue that SMK could move the art closer to the users by changing the starting point of the art talks. As of now, most art talks start in the foyer from where the users are guided into the collections. Thus, the users have to actively seek out the art talks if they wish to take part. If these art talks instead started in the middle of the social area of *Skulpturgaden* where most users "hang out", then more users would arguably be made aware that an art-related activity was about to start and maybe be inspired to join.

SMK could also work towards bringing people physically closer to the art. As of now, SMK Fridays does seem rather separated in terms of physical structure. Thus, all bars, food stands and socially inviting areas are located at the ground floor of the new SMK building around *Skulpturgaden*. From these areas there are no intuitive access points to any of the exhibitions. We therefore suggest that SMK could move some of the bars, food stands and socially inviting areas into areas such as the foyer from which there is direct access to several exhibitions. By doing so, SMK would also accommodate the young non-traditional users need for bite sized art experiences as this physical structure would allow easy transitions back and forth between the exhibitions and the social areas.

Allow drinks in the exhibitions

From our analysis it was further shown that some of the young non-traditional users who were in fact aware that SMK's collections are part of SMK Fridays were refused to enter the exhibitions with their drinks. This left these users confused about the intentions of SMK Fridays, which publicly is communicated as an event where you can *"[…] relax with a drink and experience the art […]"* (SMK, 2016a). SMK should therefore realize that the fact that drinks are not allowed in the exhibitions is confusing to the young non-traditional users and inconsistent with their expectations of the event. We do understand the value of the art in the collections and that SMK cannot risk any damage to the art pieces. However, based on our findings we encourage SMK to find a safe solution which could allow people to actually bring the Friday bar and the "Friday bar vibes" into the collections. One possible solution could be to take advantage of the fact that several companies do produce completely spill-secure cups in which drinks at SMK Fridays could be served. (See appendix 14)

Improving the SMK Fridays experience is not enough

The above suggestions serve as examples of how SMK could better fuse the social experience and the art experience of attending SMK Fridays. These suggestions are hereby aimed at increasing the likelihood that young non-traditional users will engage in SMK's art and collections during SMK Fridays. It is, however, essential that SMK also use the insights about the young non-traditional users' relational needs in order do be able to make the traditional museum visit more appealing to this particular user group. Consequently, if SMK Fridays does result in revisits during normal hours it is crucial that SMK is also able to accommodate the young non-traditional users' needs during this experience. Thus, we argue that the positive impression of SMK Fridays is completely undermined if SMK cannot prove itself as "a different museum" across all SMK experiences. Building on a solid understanding of the young non-traditional users relational needs, SMK should therefore implement solutions aimed at meeting these needs during traditional visits to SMK.

Furthermore, we argue that the imminent reintroduction of an entrance fee to SMK's normal collections can be seen as an economic barrier that has drastically increased the importance of ensuring that SMK's traditional offerings meet the young non-traditional users' needs.

Consequently, we will in the next section present suggestions aimed at making a traditional museum visit at SMK more appealing to young non-traditional users.

6.2 Making the traditional museum visit more appealing

As mentioned in the above section, we argue that SMK must work towards meeting the young non-traditional users' relational needs across all SMK experiences in order to retain these users' positive perception of SMK. The specific relational needs which SMK ideally should work towards accommodating in their traditional offerings are presented below:

(i) *a need for an active outreaching museum* proving that SMK is not the same museum experience as when the young non-traditional users were dragged along as children.

(ii) *a need for unique museum experiences* which young non-traditional users need to attend because they are only available here and now.

(iii) *a need for informal museum experiences* free of a stiff and formal museum etiquette.

(iv) *a need for "bite size" museum experiences* where the users can switch between activities and contexts at the museum without feeling wrong or guilty.

(v) *a need of "a helping hand"* where a context, theme or perspective is presented to make the meeting with the art easier.

(vi) *a need for a social museum experience* which allow for relaxation and socialization with friends.

(vii) *a need for self-assurance and exposure* at a venue where it is cool to be spotted and tell others that you have been.

In the following section we will give specific examples of how SMK could meet some of these relational needs during a traditional museum visit at SMK.

Tell stories about the unique pieces of art rather than the entire collection

Our analysis has shown that experiences which are unique and only temporarily available are much more attractive to young non-traditional users than experiences that are always available. As it turns

out, SMK does in fact own pieces of art which are not always available. A recent example is the Vilhelm Hammershøi piece: *"Interiør med fire raderinger"* which since autumn 2015 has been exhibited in New York. After record high visitor numbers at the Scandinavian House in New York the piece is now to be exhibited in Toronto and Seattle before returning to SMK in the autumn of 2016 (SMK, 2016f). Thus, SMK has the opportunity to tell exclusive stories about unique pieces of art. Based on this particular example, SMK could create a story such as: *"The New Yorkers and Canadians have since autumn 2015 stood in line to see our beloved Hammershøi. This month we are proud to present this sought after piece of art before it again is on its way to other renowned museums around the world"*.

This suggestion directly builds upon the young non-traditional users' *need for unique museum experiences*. However, by focusing on specific pieces of art rather than the entire collection we argue that this suggestion also accommodate the young non-traditional users' *need for bite size museum experiences*. Accordingly, the above suggested story invites the users to see one piece of art in particular which might be more appealing for the young non-traditional users than being invited to see an entire collection.

Tell the story of popular culture as well as the history of art

Our analysis has shown that the young non-traditional users have *a need for self exposure* at venues where it is cool to be spotted and tell others that you have been. As of now, SMK is primarily focused on telling the history of art connected to each art piece. Based on our analysis we argue that SMK could benefit from also telling the story about how certain pieces of art have a place in popular culture. If celebrities or important persons have admired specific art pieces at SMK, then SMK should tell that story. Accordingly, SMK should not only tell the story of a piece of art's place in the past but certainly also the story about that piece of art's place in the present. This suggestion could hereby be related to the above suggestion in some cases. Based on our analysis, we argue that it is more appealing for young non-traditional users to expose themselves with pieces of art that have a significance in popular culture rather than it is to expose themselves with pieces that are only embedded in the history of art.

Create more "resting areas" where socializing is encouraged

SMK's collections can appear very overwhelming for the young non-traditional users. It is often a tiring experience of infinite rooms with countless pieces of art. A central finding in our analysis was *the need for a social museum experience* which allow for relaxation and socializing with friends.

Based upon this central need we suggest that SMK should create more "resting areas" throughout the museum which explicitly invite to informal socialization. Ideally, these socializing spots should be incorporated in the actual collections to accommodate the young non-traditional users' *need for bite size museum experiences.* Consequently, instead of being presented with room after room with pieces of art, the users would in some of the rooms find a "breathing space" before moving on.

From our observations during SMK Fridays on April 29th we were made aware that SMK in fact has installed tables which to some degree do invite to social behaviour in some of the exhibition rooms. However, as explained in appendix 12Q, we found the rooms traditional acoustics to be a major challenge. The enormous resonance and reverb in these traditional exhibition rooms make you feel that everybody can hear what you are saying and thus make you lower your voice. Consequently, the traditional acoustics can feel intimidating and do arguably restrict socialization. We therefore argue that SMK have to devote rooms specifically to socializing if this suggestion is to be a success.

Do not leave the young non-traditional users alone with the art

The young non-traditional users have little experience with art and are often overwhelmed and insecure when they are faced with a piece of art – and even more so if they are faced with an entire collection. Our analysis has shown that the young non-traditional users appreciate the SMK Fridays themes as a context or perspective which they can meet a piece of art with. Thus, we argue that young non-traditional users' *need of "a helping hand"* implies that these users should not be left alone with the art. Thus, we suggest that SMK should introduce "helping hand" solutions throughout the museum.

One specific example could be to introduce short audio tours in a range of topical themes which the users could choose to see the exhibitions with. Similar to the suggestion regarding the popular culture stories, these themes need to focus on how particular pieces of art have a role in the present. Examples of such topical themes could for instance be racism, religion or ethnicity which arguably are themes that resonate with the societal debate right now. Additionally, the available themes should ideally change frequently to accommodate the users *need for unique museum experiences*. Lastly, the audio tours should be short to accommodate the young non-traditional users *need for "bite size" museum experiences.* It could be argued that this specific suggestion could also be operationalized through a mobile app. However, all above suggestions are made with SMK's financial situation in mind – i.e. a 14,5% drop in financial support from 2016-2017 – why an app is considered too expensive.

It should further be noted that all suggestions are build upon the results from our thesis in which only the young non-traditional users have been studied. We do therefore not know whether the introduction of these suggestions could result in a weakened experience among other user groups such as the loyal SMK visitors.

7 Conclusion

In this thesis the user-brand relationship between SMK's young non-traditional users and SMK Fridays has been examined. Our analysis has uncovered which institutional conditions that have shaped the context in which this user-brand relationship is embedded. Moreover, the meaning-based negotiation that form the basis of this user-brand relationship has been uncovered. This has been done on the basis of discourse analysis of qualitative interviews with three SMK representatives and 21 young non-traditional users.

Our institutional analysis has shown how the organisational field of Danish state-subsidized institutions of classical culture for many years have been subject to coercive pressures to engage more and younger non-traditional users in their cultural offerings. The user-brand relationship between SMK's young non-traditional users and SMK Fridays has therefore been argued to also have emerged in this coercive environment. Moreover, it has been shown how SMK Fridays can be seen as a result of mimetic behaviour where the event has been modelled on other successful museum's similar initiatives. It has thus been argued that the user-brand relationship between SMK Fridays and the young non-traditional users to some degree have emerged in an uninformed context and not on the basis of contextual knowledge about the Danish young non-traditional users of museums. Finally, it has been shown how coercive and mimetic pressures have not been the only drivers of the development towards the integration of event-based activities such as SMK Fridays into the world of Danish museums. The introduction of employees working professionally with the coordination, development and execution of events such as SMK Fridays have also supported this development and will most likely continue to do so in the future. Fostering relationships with young non-traditional users through events such as SMK Fridays is therefore more than just a passing fad in the Danish museum landscape.

Through discourse analysis of the interviews with the three SMK representatives, it has been uncovered what kind of user-brand relationship SMK hopes to foster with the young non-traditional users through SMK Fridays. Consequently, four relational intentions with SMK Fridays have been

uncovered as part of our analysis. They are: (i) A wish of a curiosity spurring relation, (ii) A wish of a more including and informal relation, (iii) A wish of an art-centred relation and (iv) A wish of a social relation. These relational intentions have been compared to the young non-traditional users' experience of attending SMK Fridays. Through discourse analysis of 21 interviews with representatives of this user group it has thus been examined whether SMK's relational intentions with SMK Fridays have been fulfilled seen from the perspective of the young non-traditional users. Accordingly, it has been shown how the young non-traditional users for the most part relate to and make sense of SMK Fridays the same way as it is intended by SMK itself. With SMK Fridays, SMK is thus perceived to have succeeded in establishing a more informal and social museum experience that has led to a new curiosity towards SMK and museum experiences – or at least museum experiences such as SMK Fridays. However, a clear discrepancy has been found in whether SMK's art and collections are perceived to be an integrated part of SMK Fridays by SMK's representatives and the young non-traditional users respectively. As opposed to the SMK representatives' intentions with the event, the art-part of the event is thus mainly perceived as an "add-on" to the social experience. Consequently, it has been argued that SMK Fridays has not reached its full potential in regards to fulfilling SMK's art-related intentions with the event or the culture political goal of integrating high culture into the lives of young people. On this basis it has thus been suggested that event-based cultural events such as SMK Fridays should not only be evaluated on the basis of how many people they manage to attract but also reflect how well they actually do in engaging visitors in culture. Moreover, a number of managerial implications have been suggested to SMK in order for the museum to better fuse the social experience and the art experience of attending SMK Fridays.

Our analytical framework has managed to contribute with important insights on how the user-brand relationship between SMK's young non-traditional users and SMK Fridays is being negotiated and what characterize this particular user-brand relationship. However, our analytical framework also has its limitations. It should thus be noted that even though the young non-traditional users constitute an important target group for SMK and The Ministry of Culture, studies should also be made to understand how other important museum user groups - such as loyal users or visitors with children - experience SMK Fridays. Consequently, such studies could presumably bring forth new insights on how to improve the event as well as on how to better integrate art-related activities as part of the overall structure. Moreover, it would be relevant to examine whether these user groups have conflicting images of what makes SMK Fridays a good or a bad experience.

In this thesis we have analysed the user-brand relationship between SMK's young non-traditional users and SMK Fridays on the basis of a methodological approach involving qualitative interviews. Accordingly, we have not had the chance to investigate how the meaning of SMK Fridays is negotiated in a group setting consisting of either SMK employees or young non-traditional users. It could therefore also have been relevant to uncover these social dynamics through focus group interviews to see how SMK Fridays is given meaning in a social context. It could thus be interesting to examine which articulations of the event that seem to be the most and least accepted in a social setting and who is able to dominate this process of meaning negotiation.

However, we still argue that our existing analytical framework has made us capable of answering our research question and thereby contribute with new knowledge within the field of event-based museum activities such as SMK Fridays. We therefore leave the abovementioned related studies open for future research.

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Appendix 1 – SMK Fridays program

PROGRAM

SMK • FRIDAYS

Statens Museum for Kunst
National Gallery of Denmark

29. APRIL 2016. KL. 16.00-22.00

SMK² præsenterer en SMK Fridays af kunstner Henrik Plenge Jakobsen

I løbet af det næste år vil 8 samtidskunstnere overtage dele af SMK's museumsarbejde. Nye omvisninger, ny audioguide og nyophængninger af kunsten er bare noget af det, de 8 kunstnere kommer til at præsentere. I aften er første skud på stammen, hvor kunstner Henrik Plenge Jakobsen overtager en SMK Fridays.

HVORNÅR	HVAD	HVOR
16.00-18.00	Kobberstiksamlingen: Særvisning 1 Overinspektør og seniorforsker Vibeke Vibolt Knudsen har i aften valgt at hente en række værker af kunstneren Tacita Dean frem fra magasinet.	Studiesalen i østenden af Skulpturgaden *Vend program for mere info.
17.00-17.30	Institutions-talk: værker fra Kobberstiksamlingen Hør Vibeke Vibolt Knudsen introducere Dean-værkerne.	
16.30-16.45	Konservator-talk: kunstbevaring Kom med bag murene og se bevaringsafdelingens laboratorier, når konservator Louise Cone viser rundt. NB: Stærkt begrænset antal pladser. Hent en gratis billet i Informationen.	Vi mødes i Forhallen
16.30-17.00	Art Talk: fra kongeligt til nationalt Kom med kunstformidler Sarah Hansen til en talk om kunstneren Wilhelm Bendz.	Vi mødes i Forhallen
17.00-17.30	Artist talk: Henrik Plenge Jakobsen Her kunstner Henrik Plenge Jakobsen fortælle om sine tanker bag denne SMK Fridays, når han taler med overinspektør og seniorforsker Marianne Torp.	I udstillingen *Udenfor Curriculum* ved Forhallen
17.00-17.15	Art talk: Cranach den Ældre Kom med kunstformidler Rune Finseth på en talk om et værk af Lucas Cranach den Ældre.	Vi mødes i Forhallen
17.30-20.00	Mal selv: action painting Besøg kunstnerne Suzette Gemzøe og Rasmus Danø i SMK's værksted og sving en pensel.	Værkstedet i vestenden af Skulpturgaden
17.30-18.00	Forsker-talk: Preussisk blåt Hør overinspektør og seniorforsker Kasper Monrad og bevaringschef og centerleder Jørgen Wadum fortælle om deres forskning i en særlig farve, som ikke er, hvad den har været ...	Vi mødes i Forhallen
17.30-18.05	Kunstfilm: Skarpretteren Se Ursula Reuter Christiansens film *Skarpretteren* fra 1972.	Scenen

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Talks og performances

Henrik Plenge Jakobsen har bedt en række af museets ansatte fortælle om deres arbejde hen over aftenen. Desuden har han inviteret kunstnergruppen SQ og kunster Sandra Mujinga til at lave performances. SQ har til i aften skabt værket, der står i springvandet foran museet.

HVORNÅR	HVAD	HVOR
17.30-17.45	Konservator-talk: kunstbevaring Kom med bag murene og se bevaringsafdelingens laboratorier, når konservator Louise Cone viser rundt. NB: Stærkt begrænset antal pladser. Hent en billet i Informationen.	Vi mødes i Forhallen
17.45-18.00	Kommunikations-talk: bag om SMK Fridays Hør oplevelsesudvikler Magnus Kaslov og SMK's marketingkoordinator Julie Wouwenaar Tovgaard fortælle om, hvordan SMK arbejder med branding, bl.a. gennem sociale medier og SMK Fridays.	I udstillingen *Udenfor Curriculum* ved Forhallen
18.00-18.30	Oplæsning: Christiansborgs brand i 1884 Hør skuespiller Stine Stengade læse højt af Herman Bangs avisartikel, fra da Christiansborg brændte i 1884. På Christiansborg befandt sig bl.a. Den Kongelige Malerisamling, der senere skulle blive hjørnestenen i SMK.	Vi mødes i Forhallen
18.00-18.15	Art talk: om at komme i gang Gå med kunstformidler Emilia Nykjær Isaksson til en talk om et værk af Judith Hopf fra 2013.	Vi mødes i Forhallen
18.30-19.00	Oplæsning: SQ, Los Hafnias SQ læser rejsememoirerne Los Hafnias.	I udstillingen *Udenfor Curriculum* ved Forhallen
18.30-18.45	Konservator-talk: kunstbevaring Kom med bag murene og se bevaringsafdelingens laboratorier, når konservator Louise Cone viser rundt. NB: Stærkt begrænset antal pladser. Hent en billet i Informationen.	Vi mødes i Forhallen
18.30-19.00 19.00-19.30 19.30-20.00	Kobberstiksamlingen: Særvisning 2 Kunstner Alexander Tovborg har særligt til i aften udvalgt en række ældre mesterværker fra Den Kongelige Kobberstiksamlings enorme magasin. Tovborg præsenterer selv værkerne kl. 18.30, 19.00 og 19.30.	Studiesalen i østenden af Skulpturgaden *Vend program for mere info.
19.00-19.10	Performance: Candy Drop Læg vejen forbi Forhallen, og oplev Henrik Plenge Jakobsens performance *Candy Drop* forberedt særligt til i aften.	Forhallen

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Bonusudstilling: Udenfor Curriculum

Særligt til i aften har Henrik Plenge Jakobsen hentet en række værker af de anerkendte amerikanske kunstnere Mike Kelley og Paul McCarthy frem fra SMK's magasiner. Centralt i udstillingen er det store labyrintiske værk *An Architecture Composed of the Paintings of Richard Powers and Francis Picabia* fra 1997 samt to værker af Francis Picabia selv.

HVORNÅR	HVAD	HVOR
19.00-19.15	Art talk: fra kongeligt til nationalt Kom med kunstformidler Sarah Hansen til en talk om kunstneren Wilhelm Bendz.	Vi mødes i Forhallen
19.15-19.35	Direktør-talk: total institution set oppefra Hør SMK's direktør Mikkel Bogh reflektere over SMK som en total institution, og hvordan man leder Danmarks hovedmuseum for billedkunst.	I udstillingen *Udenfor Curriculum* ved Forhallen
19.30-19.45	Art talk: Cranach den Ældre Kom med kunstformidler Rune Finseth til en talk om et værk af Lucas Cranach den Ældre.	Vi mødes i Forhallen
19.45-20.00	Art talk: om at komme i gang Gå med kunstformidler Emilia Nykjær Isaksson til en talk om et værk af Judith Hopf fra 2013.	Vi mødes i Forhallen
20.00-20.20	Formidlings-talk: Vi er ikke for alle Kunst er for alle. Eller er det? SMK er for alle. Eller er det? Mad mennesker, kunst og ord. Med litauisk, polsk, dansk, tagalog...	Vi mødes i Forhallen
20.00-20.35	Performance: Safety First Kunstner Sandra Mujinga opfører performancen *Safety First*.	Scenen
20.30-20.45	Art talk: fra kongeligt til nationalt Kom med kunstformidler Sarah Hansen til en talk om kunstneren Wilhelm Bendz.	Vi mødes i Forhallen
21.00-22.00	Kunstner-DJ: Henrik Plenge Jakobsen Henrik Plenge Jakobsen runder selv aftenen af med et DJ-/VJ-set med titlen: *Deep Space Ornamentation* (Detroit 1981-91).	Scenen
21.00-21.15	Art talk: Cranach den Ældre Kom med kunstformidler Rune Finseth til en talk om et værk af Lucas Cranach den Ældre.	Vi mødes i Forhallen
21.15-21.30	Art talk: om at komme i gang Gå med kunstformidler Emilia Nykjær Isaksson til en talk om et værk af Judith Hopf fra 2013.	Vi mødes i Forhallen

Appendix 2 – Explanatory pictures from SMK Fridays

Picture 1: "Skulpturgaden" Magnus Kaslov (2015) (http://www.aok.dk/udstilling/smk-fridays-6)

*Picture 2: "Skulpturgaden" ChSch (2013)
(http://kopenhagen.dk/magasin/
magazine-single/article/-b0c7a842bb/)*

*Picture3: "The Amphi-stage" Etank.nu (2015)
(http://etank.nu/ny-biblioteksudvikling-med-
museumsinspiration/)*

*Picture 4: "Street food in
skulpturgaden" Own photo
(2016)*

*Picture 5: "Art Talk in
collections" Own photo
(2016)*

Appendix 3 – Relational needs and provisions (Fournier, 2009)

Table 1.1

A Sampling of Relational Needs and Provisions

Reach beyond my network	Raise the quality of my interactions
Establish roots	Pursue luxuries guilt-free
Preserve moments of privacy	Sustain my passions
Capture the present	Explore different parts of my identity
Get help to get stuff done	Express devotion
Cultivate interests and skills	Deepen bonds through shared ownership
Stay adventurous	Aspire to be my own keeper
Manage expectations of me	Help position myself in the larger picture
Support my unique DNA	Level out my connections
Help resolve nagging tensions about who I am	Distance me from an unwanted self
Enable important role transitions	Provide comfort through routines and rituals
Help me contribute to the "greater good"	Get special treatment from the company
Build legitimacy and overcome fear of stigma	Get more out of my brand investments
Relax within a safe haven	Get technical support and advice
Get emotional support and encouragement	Clarify my values

Appendix 4 – Relationship dimensions (Fournier, 2009)

Table 1.3

A Compendium of Relationship Dimensions

- Emotionally close/Emotionally distant
- Intimate/Not Intimate
- Deep/Superficial
- Based on mutual liking/Not based on liking
- High sharing of information/Limited
- Long term/Short term
- Regular/Irregular
- Stable/Fleeting
- One-sided/Mutual
- Active/Inactive
- Intense interaction/Superficial interaction
- Interdependent/Independent
- Democratic/Autocratic
- Important to both individuals involved/More important for one than the other
- Equal in power/Unequal in power
- Reciprocating/Nonreciprocating
- Harmonious/Clashing
- High on costs and responsibilities/Low costs and responsibilities
- Warm/Cold
- Trustworthy/Not trustworthy
- Sincere/Insincere
- Supportive/Not supportive
- Committed/Not committed
- Driven by attraction to other/Repulsion-driven
- Utilitarian and task-oriented/Emotional
- Frequent/Infequent
- Helps express who I am/Does not help express who I am
- Intense feelings/Superficial feelings
- Emotional/Not Emotional
- Hierarchical/Not hierarchical
- Formal/Informal
- Fair/Unfair
- Secret/Out in the open
- Hidden/Known to others
- Friendly/Hostile
- Compatible goals and desires/Incompatible
- Productive/Destructive
- Relaxed/Tense
- Flexible/Rigid
- Difficult/Easy to break off
- Interesting/Dull
- Reliable/Unreliable
- Positive feelings/Negative feelings
- Easy/Difficult to resolve conflicts
- Altruistic/Selfish
- Solicited/Unsolicited
- Imposed/Voluntary
- Cooperative/Competitive
- Much at risk/Little at risk
- Choice-driven/Chance-driven
- Easy to enter/Difficult to start
- Temporary/Permanent

Appendix 5 – Relationship forms (Fournier, 1998)

TABLE 1

A TYPOLOGY OF CONSUMER-BRAND RELATIONSHIP FORMS

Relationship form	Definition	Case examples
Arranged marriages	Nonvoluntary union imposed by preferences of third party. Intended for long-term, exclusive commitment, although at low levels of affective attachment.	Karen's adoption of her ex-husband's preferred brands (e.g., Mop 'n Glo, Palmolive, Hellman's); Jean's use of Murphy's Oil soap as per manufacturer recommendation.
Casual friends/buddies	Friendship low in affect and intimacy, characterized by infrequent or sporadic engagement, and few expectations for reciprocity or reward.	Karen and her household cleaning brands.
Marriages of convenience	Long-term, committed relationship precipitated by environmental influence versus deliberate choice, and governed by satisficing rules.	Vicki's switch to southern regional Friend's Baked Beans brand from favored B&M brand left behind in the northeast.
Committed partnerships	Long-term, voluntarily imposed, socially supported union high in love, intimacy, trust, and a commitment to stay together despite adverse circumstances. Adherence to exclusivity rules expected.	Jean and virtually all her cooking, cleaning, and household appliance brands; Karen and Gatorade.
Best friendships	Voluntary union based on reciprocity principle, the endurance of which is ensured through continued provision of positive rewards. Characterized by revelation of true self, honesty, and intimacy. Congruity in partner images and personal interests common.	Karen and Reebok running shoes; Karen and Coke Classic; Vicki and Ivory.
Compartmentalized friendships	Highly specialized, situationally confined, enduring friendships characterized by lower intimacy than other friendship forms but higher socioemotional rewards and interdependence. Easy entry and exit attained.	Vicki and her stable of perfumes.
Kinships	Nonvoluntary union with lineage ties.	Vicki's brand preference for Tetley tea or Karen's for Ban, Joy, and Miracle Whip, all of which were inherited from their mothers.
Rebounds/ avoidance-driven relationships	Union precipitated by desire to move away from prior or available partner, as opposed to attraction to chosen partner per se.	Karen's use of Comet, Gateway, and Success Rice.
Childhood friendships	Infrequently engaged, affectively laden relation reminiscent of earlier times. Yields comfort and security of past self.	Vicki's Nestle's Quik and Friendly's ice cream; Jean's use of Estée Lauder, which evokes memories of her mother.
Courtships	Interim relationship state on the road to committed partnership contract.	Vicki and her Musk scent brands during initial trial period.
Dependencies	Obsessive, highly emotional, selfish attractions cemented by feeling that the other is irreplaceable. Separation from other yields anxiety. High tolerance of other's transgressions results.	Karen and Mary Kay; Vicki and Soft 'n Dry.
Flings	Short-term, time-bounded engagements of high emotional reward, but devoid of commitment and reciprocity demands.	Vicki's trial size shampoo brands.
Enmities	Intensely involving relationship characterized by negative affect and desire to avoid or inflict pain on the other.	Karen and her husband's brands, post-divorce; Karen and Diet Coke; Jean and her other-recommended-but-rejected brands (e.g., Jif peanut butter, Kohler stainless steel sinks).
Secret affairs	Highly emotive, privately held relationship considered risky if exposed to others.	Karen and the Tootsie Pops she sneaks at work.
Enslavements	Nonvoluntary union governed entirely by desires of the relationship partner. Involves negative feelings but persists because of circumstances.	Karen uses Southern Bell and Cable Vision because she has no other choice.

Appendix 6 – USB: Interview recordings

Appendix 7 - Interview guide for interviews with SMK staff

Tema 1: Introduktionen af SMK Fridays?
- Hvorfor introducerede i SMK Fridays?
- Hvor kom inspirationen from?
- Hvad er formålet med SMK Fridays?

Tema 2: Hvad er SMK Fridays for et arrangement og hvorfor skal unge dukke op?
- Hvilke relationer ønsker i at skabe til unge med SMK Fridays?
- Hvorfor skal unge dukke op til SMK Fridays?
- Hvad skal de unge få ud af at gå til SMK Fridays?
- Hvem kommer til SMK Fridays?
- Appellerer SMK Fridays bedre til unge end jeres normale tilbud?
    - o Hvorfor?

Tema 3: SMK Fridays relation til SMK's normale kunst og udstillinger
- Hvad er kunstens rolle under SMK Fridays arrangementerne?
- Er SMK Fridays en del af det overordnede museum? Eller er det et særskilt arrangement?
- Hvad tænker unge om det at gå på traditionelt museum?
    - o Er det også sådan de tænker om SMK?
    - o Ændrer SMK Fridays ved det?

English version:

Theme 1: The introduction of SMK Fridays.
- Why did you introduce SMK Fridays?
- Where did the inspiration come from?
- What is the purpose of SMK Fridays?

Theme 2: What is SMK Fridays and why should young people show up?
- Which relations do you wish to form with SMK Fridays?
- Why should young people show up?
- What should young people get out of a SMK Fridays experience?
- Who shows up to SMK Fridays?
- Does SMK Fridays have a better appeal to young people than your traditional offerings?
    - o Why?

Theme 3: SMK Fridays in relation to the overall museum
- What is the role of the art during SMK Fridays?
- Is SMK Fridays part of the overall museum? Or is it a detached event?
- What do you think young people associate with traditional museums?
    - o Do you think that young people have the same perception of SMK?
    - o Does SMK Fridays change this perception?

Appendix 8 – Screening questions

1. Er du mellem 14 og 29 år? (Hvis ja: OK)

2. Betragter du dig selv som en person, der normalt går på museum? (Hvis nej: OK)

3. Har du været på SMK, når der IKKE er SMK Fridays, mere end 2 gange inden for de sidste 3 år? (Hvis nej: OK)

English version

1. Are you between 14 and 29 years old? (If yes: OK)

2. Do you consider yourself as a person who normally visits museums? (If no: OK)

3. Have you visited SMK – NOT during SMK Fridays - more than 2 times in the last three years? (If no: OK)

Appendix 9 – Overview of young non-traditional user interviewees

Form	Name	Study/Work	Age	Postal code	No. of SMK Fridays	No. of SMK (not Fridays) visits in last 3 years
Phone	Mads	Intercultural com. student	22	2820	1	0-1
Physic	Ane	Gap year	20	1310	2	1-2
Physic	Nis	Gap year	20	3450	3-4	1
Physic	Jacob	Actor student	24	2720	2	2
Physic	Jesper	Support manager	29	1966	1	0
Phone	Anne	High school student	19	8600	1	0-1
Phone	Marie-Louise	History student	22	2100	1	1
Phone	Iben	Medical student	26	2200	3	0
Physic	Mari	Psychologist	28	2100	2	0
Phone	Martin	Economy student	25	2300	1	0
Physic	Nicole	Mathematics student	23	2200	1	0
Physic	Christina	Information management student	23	2300	1	1-2
Physic	Niels	Communications student	23	2200	2	0-1
Physic	Sophie	Danish/German student	25	2300	5	0-1
Physic	Rahma	American Studies student	27	2100	1	0-1
Phone	Frederik	Economy student	24	2300	1	0
Physic	Pernille	Culture studies	27	2400	1	0
Phone	Michala	Cand.Mag media sciences	26	2300	1	0
Phone	Vibe	IT/Communication student	26	Germany	1	0
Phone	Mette	Psychologist	29	2100	1	1
Phone	Klaudia	Information architect SKAT	26	1432	1	0

Appendix 10 – Interview guide for interviews with the young non-traditional users

Tema 1: Oplevelse af SMK Fridays:
- Respondenten vælges 3 "Dialoogle" billeder. (Respondenten får ca. 5 min alene til at vælge billederne)
- De valgte billeder gennemgås et af gangen.
  - o Hvad vil du gerne fortælle med det billede?

[VED TELEFON INTERVIEW]: Fortæl om din oplevelse af SMK Fridays.

Tema 2: De bagvedliggende motiver for deltagelse ved SMK Fridays:
- "De ting du nævner" er de også vigtige for dig og din oplevelse af SMK Fridays?
  - o Var det derfor du kom? (altså for at få "det")
    - ▪ Hvis ikke, hvorfor kom du så?
  - o Hvad fik du ud af at være der?
  - o Var det et rart sted at være?
  - o Følte du dig godt tilpas?
  - o Hyggede du dig?
  - o Fik du set noget kunst?
    - ▪ Hvorfor / Hvorfor ikke?
    - ▪ Hvad så du?

Tema 3: SMK Friday i forhold til det overordnede museum (10-15 min):
- Har SMK Fridays givet dig lyst til at komme på Statens Museum for Kunst for at se en almindelig udstilling?
- Hvad tænker du om det at gå på kunstmuseer?
  - o Er det også sådan du opfatter Statens Museum for Kunst?
  - o Har SMK Friday været med til at ændre den opfattelse?
- De billeder du valgte lige før, passer de så også på Statens Museum for Kunst?

English version

Theme 1: Lived experience of SMK Fridays?
- The respondent chooses 3 "Dialoogle" pictures. (The respondent gets approx. 5 minutes to choose the pictures)
- The chosen pictures are explained one at a time.
  - o What would you like to tell with this picture?

[DURING PHONE INTERVIEWS]: Tell about your experience of SMK Fridays.

Theme 2: Motivation for attending SMK Fridays:
- [The things you mention] was that also important for your experience of SMK Fridays?
  - o Was that the reason you came?
    - ▪ If not, what then?
  - o What did you get out of attending SMK Fridays?
  - o Was is a nice place to be?

- o Were you comfortable?
- o Did you have a good time?
- o Did you see any art?
  - ▪ Why/why not
  - ▪ What did you see?

Theme 3: SMK Fridays in relation to the overall museum
- Did SMK Fridays make you want to visit SMK and see a normal exhibition?
- What is your perception of traditional museum visits?
  - o Is that also how you perceive SMK?
  - o Did SMK Fridays change that perception?
- Do the pictures you chose also reflect your perception of SMK?

Appendix 11 – Dialoogle (2012) picture setup

Appendix 12 – Ethnographic observations from SMK Fridays

Appendix 12A

Date: March 18th	Time: 16.05	Place: Entrance Hall	What is observed (type of observation): Observation: CPH Architecture festival banner

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

We entered through the main entrance – just like all other visitors do. After coming through the door you see a Copenhagen Architecture Festival-banner straight ahead. This was in my experience the first thing that meets the eye. There was no other "welcome banners" such as for instance a SMK Fridays-banner.

Reflections in relation to our field of interest:

It seemed as if it was CPH Architecture Festival which "welcomed" me to this event. Even though the building is undeniable SMK you could get a bit confused here – at least in regard to who the central host of this event is. Is it an SMK Fridays event where CPH Architecture Festival is invited as part of the SMK Friday theme – or is an CPH Architecture Festival event hosted in the SMK buildings? Who is the actual host?

Pictures:

Appendix 12B

Date: March 18th	Time: 16.25	Place: Entrance Hall	What is observed (type of observation): Observation: First Art Talk Group

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

The art talks all start by gathering in the entrance hall and then walking from there to the chosen art pieces. We observed the first group. The group consisted of approximately 15-20 people. Most interesting was the group composition which seemingly consisted of only 5-7 young people among which 4 were friends with the guide. The rest of the group were traditional museum visitors as they have been described by the museum themselves in our interviews: Women 55+

Reflections in relation to our field of interest:

Art talks are SMK Fridays' most art-centred activity – at least in terms of SMK's own art collections. However, looking at the first group for these tours, it is both very small and does primarily consist of older people. Do young non-traditional users pay interest in these activities? Maybe not so much. Whether this is a problem or not depends on the intentions with SMK Fridays.

Pictures:

Appendix 12C

Date: March 18th	Time: 16.30	Place: Bar 2	What is observed (type of observation): Observation: Older audiences

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

Group of elderly people having a beer at the SMK Fridays event.

Reflections in relation to our field of interest:

The event seems to attract very different audience groups. However, perhaps the people on the picture are employees who just got off from work?

Pictures:

Appendix 12D

Date: March 18th	Time: 17.00	Place: The Stage	What is observed (type of observation): Observation: Couples attend

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

During the night we noticed a lot of couples coming alone, sitting alone and participating in the activities alone.

Reflections in relation to our field of interest:

Maybe SMK Fridays is a good dating venue.

Pictures:

Appendix 12E

Date: March 18th	Time: 17.50	Place: Outside the the main entrance	What is observed (type of observation): Observation: Another art talk group

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

We are now a few hours into the event and a lot people have showed up. However, the size of the art talk tours is still only between 15-20 people. More young people attend this time.

Reflections in relation to our field of interest:

Compared to how many people that actually attend the event only very few attend the art activities. Does explain something about the motivation people come with. Most people are not actively searching for the art activities.

Pictures:

Appendix 12F

Date: March 18th	Time: 18.00	Place: Outside the the main entrance	What is observed (type of observation): Observation: Socializing on the stairs.

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

A lot of people have gathered in small groups on the stairs in front of the main entrance. They are talking, drinking beer and enjoy the last sun.

Reflections in relation to our field of interest:

Generally, socializing seem to be an important factor at the event.

Pictures:

Appendix 12G

Date: March 18th	Time: 18.05	Place: The lobby	What is observed (type of observation): Observation: SMK employee near the entrance

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

An SMK employee is standing near the entrance with a clicker. He is counting the number of visitors with his small devise.

Reflections in relation to our field of interest:

The observed practice could be seen an expression of the heightened expectations of inclusion in SMK's performance contracts. The data is assumingly being used to prove that the museum is reaching its goals of higher audience numbers.

Pictures:

Appendix 12H

Date: March 18th	Time: 18.35	Place: New Building	What is observed (type of observation): Observation: Special "art talk" Anne Marie Indrio – the architect of the new SMK building

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

This is a special art talk. Opposed to the other art talks which are held by SMK's staff and art students this talk is held by the architect of the new SMK building. Furthermore, this talk is about the process of designing this particular building and not – as the others – focused around selected art pieces. This is hereby a particular talk that is only available at this particular SMK Fridays at which the theme is architecture. Opposed to the other art talks, approximately 150 people attend this talk.

Reflections in relation to our field of interest:

There seem to be much more interest in the specific theme activities rather than the activities which are focused around SMK's collections.

Pictures:

Appendix 12I

Date: March 18th	Time: 19.00	Place: New Building	What is observed (type of observation): Observation: Minutes after Anne Marie Indrio's talk

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

We stayed in the room to observe how many people would "stick around" at the actual gallery. After only five minutes the 150 people were reduced to only one group of people – all with their backs against the art. Most other people seek right back to "Skulpturgaden" where the bars are.

Reflections in relation to our field of interest:

It seems clever that all art talks start by meeting in the entrance hall – close to where people are – and then walk together into the gallery where the actual talk is held. In that way, SMK can draw people into the galleries. However, people do not seemingly consider to stay in the galleries after the talks – they just walk straight back to the bar area. Thus, even though people have actually been drawn into the heart of the gallery they do not find motivation to stay.

Pictures:

Appendix 12J

Date: March 18th	Time: 19.10	Place: The main hall	What is observed (type of observation): Observation: People socialize and stay in the same place.

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

A lot of people seem to stay in the main hall. They drink beers and seem to socialize. It's very loud in here as everyone is talking and there's music.

Reflections in relation to our field of interest:

The social aspect of the event seems to be a big part of the event's appeal. It's kind of like attending a party. A lot of people gather up in small groups and don't really seem to leave the area to visit the rest of the museum.

Pictures:

Appendix 12K

Date: March 18th	Time: 19.30	Place: Different galleries	What is observed (type of observation): Observation: Walking around in the galleries

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

I took a tour walking around in the galleries of both the new and the old building. There are people in the gallery. Not many compared to the total number of visitors this night – but there are people. However, people are mainly in the first few rooms closest to the staircases leading down to the ground floor. Thus, when walking further into the museum – particularly in the old building – I walked through many rooms without any people at all. It almost felt as if I had turned into a closed section of the museum.

Reflections in relation to our field of interest:

People might look a little in the first few rooms but do not walk further into the maze of galleries.

Pictures:

Appendix 12L

| Date: April 29th	Time: 17:00	Place: Between the foyer and the main hall	What is observed (type of observation): Observation: Sign directing towards the food stand

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

There is a small passage between the foyer and the main area – "Skulpturgaden" – where everybody has to go through to enter Skulpturgaden. In this area we found a sign directing people to the food stands.

Reflections in relation to our field of interest:

We did not find a similar sign showing the way to the art and collections. We find it interesting that at museum event at SMK do direct the users to the food stands but not the art in the same explicit manner.

Pictures:
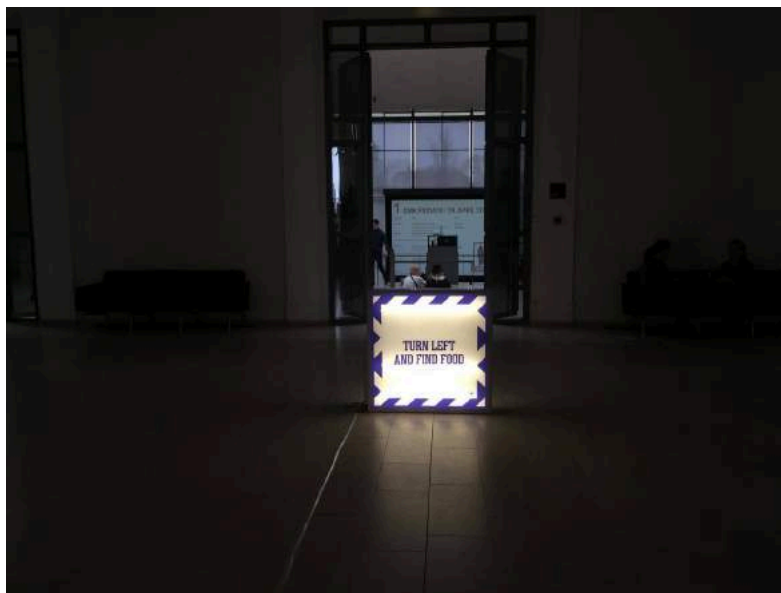
Appendix 12M

Date: April 29th	Time: 18.00	Place: The main hall	What is observed (type of observation): Observation: People socialize around the bars and food stands

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

A lot of young people are sitting around the bars and food stands enjoying the afternoon and evening.

Reflections in relation to our field of interest:

A Friday bar-vibe is definitely present during SMK Fridays. People seem to enjoy themselves and especially the social company. In this part of the museum there is, however, not any of SMK's art available. Thus, it seems that the users do not have the opportunity to see some art while they are sitting in this area. Consequently, the areas that appear to be the most appealing for the young users seem to be areas without any art present.

Pictures:

Appendix 12N

| Date: April 29th	Time: 18:45	Place: Outside an exhibition	What is observed (type of observation): Observation: People are refused to enter the exhibition with their drinks.

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

A security guard is positioned just outside the exhibition rooms. It seems that this guard's only task is to ensure that no one enters the exhibitions with drinks. We see many young people experiencing a rejection. After being rejected most people retreat to the main area, other stay near the exhibition talking while they are drinking and some try to place their beer somewhere so that they can find it again after seeing the exhibition.

Reflections in relation to our field of interest:

The fact that drinks are not allowed can be seen as a barrier for seeing some art during the event. Furthermore, the fact that so many people are rejected do suggest that the users are not aware that you are not allowed to enter with drinks. In a sense, it seems as if the users were in fact expecting that they could bring their drinks into the exhibition. It seems that most users are surprised when they are rejected.

Pictures:
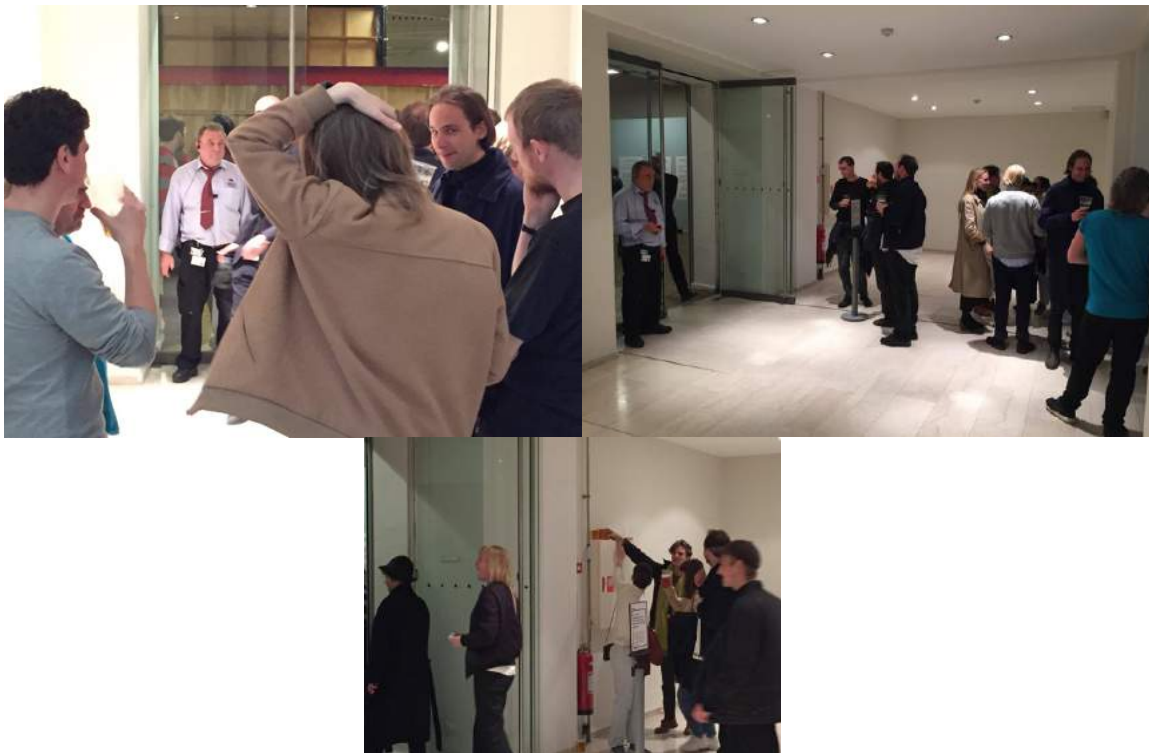
Appendix 12O

Date: April 29th	Time: 19.00	Place: The foyer	What is observed (type of observation): Observation: Main artist of the night Henrik Plenge's performance "candy drops"

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

The main artist of this particular SMK Fridays perform in the foyer. Approximately 150 users have gathered to see this performance.

Reflections in relation to our field of interest:

Similar to the observation in appendix 12H, the main artist/performer draws a lot more users than SMK's own art talks. Thus, it seems that most people are most interested in the special activities.

Pictures:

Appendix 12P

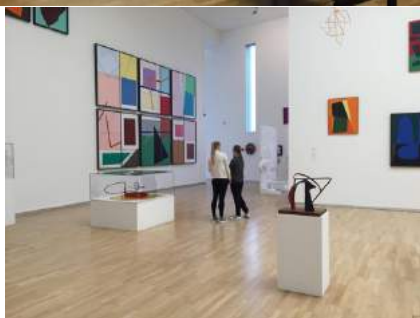| Date: April 29th	Time: 19.15	Place: SMK's collections	What is observed (type of observation): Observation: The collection is almost empty during the night.

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

We walked through the collection. As during SMK Fridays on February 18th only very few people walked around in the collections.

Reflections in relation to our field of interest:

People might have a look in the first few rooms but do not walk further into the maze of galleries. People do not really seek out the collections.

Pictures:

Appendix 12Q

Date: April 29th	Time: 19.30	Place: SMK's collections	What is observed (type of observation): Observation: Table set up in the collection for socialization (bad acoustic)

Description of observation (descriptive) – What is happening/being said, setting, atmosphere etc.:

During over tour in the collections, we found that SMK has installed a little area that invites the users to talk and socialize around the art. However, the acoustics in this room are horrible. A lot of resonance and reverb. You can hear your own voice when you are talking.

Reflections in relation to our field of interest:

Even though this area invites to socializing we argue that the acoustics limit the social behaviour. It feels intimidating that the acoustics are so loud. You get the feeling that you have to lower your voice whenever you are talking. This is restricting.

Pictures:

Appendix 13: Mail from The Metropolitan New York

Ferrante, Rachel

Til: johannes@kaszner.dk

RE: I quick question regard MetFridays.

Dear Johannes,
Your email was forwarded to me as I manage MetFridays for the Museum.

To answer your questions, yes we introduced MetFridays on January 30, 2015. MetFridays: New York's Night Out was created to package and promote the existing exhibitions and programming happening on Friday evenings at The Met. Occasionally we have specific events held as part of MetFridays, but MetFridays itself is not an event. The overarching idea is to promote that there is always something happening at The Met on Friday evenings. It has been very successful thus far.

Best,
Rachel

—

Rachel Ferrante
Manager for Marketing Projects
Marketing and External Relations
212 650 2802

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Appendix 14: Examples of spill secure cups

Source: http://www.kcup.com/kcup.htm

Source: http://www.litecup.com/pages/essentials