

Koen Leurs - 0225304

Entertainment & museums

A troublesome relationship?

Media & Entertainment
Coordinated by Eggo Mueller - march 2006



MATTHIAS GIESEN

“It’s too big for you to understand. You know nothing about us.”

“Oh God.”

“It’s enlightenment, inspiration. Proof.”

“No. You know what it is? It’s entertainment. If you back up far enough, it all becomes a sort of show.”

David Eggers, 2000; 364

Contents

1. The experience economy and a night children dream of	3
2. The experience museum	4
3. Discourse analysis	5
4. The aesthetic praxis of art	6
5 Case-study: the Railway Museum	8
5.1 Correspondence	9
5.2 Contemplation	14
5.3 Imagination	19
7. Conclusions	23
8. Bibliography	27

1. The experience economy and a night children dream of

February 18th, 2006. Six museums in Utrecht, the Netherlands, have opened their doors, well passed their regular closing time. Children are encouraged to go on an expedition through dimmed exhibition halls with scary dressed-up attendants. Some museums even offered children the chance to stay for the night in four of these museums. During the evening, in for instance the University Museum, children run all over the place, in their pajamas and barefooted. Peter De Haan, museum director of the museum states “this is idealism, a new way to fill in my cultural entrepreneurship”. Adding, “they do get to see something totally different than they see in normal amusement”. No matter what, the 2400 visitors of “the night of your dreams” found it very exciting and thrilling” (De Hoog, 2006a; 11). Working the other way around, we can take into account the A Campingflight to Lowlands Paradise festival. An alternative music festival, traditionally seen as a mere bringer of the live music experience presents itself by stating “It’s a sort of festival. Right?” in its 2006 website and commercial campaign. Lowlands offers its visitors “alternative music, street theatre, movies, stand-up, art, multi-media, literature and just about anything else you can think of” (Lowlands, 2006). These are two examples of the ongoing process of boundary blurring between what a few years ago would be called popular or low culture and elitist or high culture. Amusing or entertaining elements are more and more accepted within domains in which these were formerly absent and were also believed to be unfitting and or unwanted.

It has already been noted that nowadays people are more and more tended towards spending their leisure time as what can be labeled as a form of “joint-consumption”. Our current post-modern world economy is marked by changes in social and cultural consumption configurations. A transition from mass consumption to aesthetic and culturally-discriminating consumption is taking place, leading up to a greater importance of culture within marketing of for instance consumer goods. This is an answer on people’s growing demands for “culturally enriched” and “aesthetically refined” goods. Besides its commercial advantages, universalizing aesthetic consumer good demands possibly add up to the expansion of public interest for aesthetic goods beyond the boundaries of prosperous and educated classes. The growing popularity of experience based traveling, museum tours and festivals are exemplary for this development (Koslowski, 2001; 115). This observation also hints at the rise of the experience economy. The element of experience has always been

constitutional for forms of pure entertainment such as plays, concerts, movies and TV-shows. As of late however, (experience bearing) entertainment has “exploded to encompass many, many experiences” (Pine and Gilmore, 1999; 3).

For the period of 2005-2008, the Netherlands Association of Scientific Research (NWO) Transformations in Art and Culture research program analyzes and criticizes ongoing and historical shifts in art and culture, in which a-like issues of technology, commerciality and globalization are addressed. However, as the label of the program implies, a division between arts and culture is employed as the basic point of departure. The ongoing boundary blurring can be perceived as an illustration of an ongoing shift which possibly results in successful –as in with relative high rates of accessibility- cultural products which incorporate a fuse of former high and low cultural elements. The supposed autonomy of the arts meets the commerciality of popular culture and a subsidized world encounters profit motives. Optimistically perceived, elements from both spectrums can strengthen contents and boast attractiveness of their former oppositional parties.

To understand this development, a point of departure to research this phenomenon should disassociate itself from a dichotomous character which distinguishes and thereby upholds a division between high and low culture. Therefore, culture needs to be understood as inclusive. It can for instance stand for youth pop-music, back-pack traveling, music-festivals, contemporary art, TV-shows, movies, comic-books, literary works, experience based museums, etc. By overcoming the dichotomy between high and low culture the very nature of (Western) contemporary culture itself and its consumption can be analyzed, characterized and criticized. The object of interest is not classified as either art, non-art, low or high culture. Since it is inevitable to come up with some sort of label to index the object, I choose for the term contemporary culture. This way, the objects are fixed in time, offering the possibility to examine it from both a historical and comparative perspective.

2. The experience museum

An illustrious object to investigate this phenomenon can be the experience based museum. It has been stated that recently some museums have more and more tended towards offering entertainment to its visitors. Over the years, however, museums have always faced problems as they have sought ways to present their works of art in ways that stir interest and contribute to understanding to a general audience as for instance

professor of education Hartley underlines (2005; 314). According to curator Witcomb, the broadening of accessibility of museums and its associated representational strategies are some examples of commonplace uttered demands (2003; 16). Sociologist Bennet argues that ever since a general public was addressed as the target group, the very “rationality” of the museum itself has been calling for a museum reform (1995; 89-108). Former Museum für Angewandte Kunst (mak.frankfurt) museum director Bradburne adds that “museums have always been a part of the society they serve, and as society changes – for political, economic, or social reasons – museums too must change to serve society’s new needs”, adding that museums were and are to be seen as important parts of broader social, economic and cultural strategies (2004; 75-78). Elaborating on this, marketer McLean reckons that our current postmodern society needs a “new museology, where society is considered to be intrinsic to the interpretation of museums” (1997; 2).

These (theoretical) views on museum representation all share a notion of the intrinsic importance of public consciousness and commitment. Without this, communication with public cannot be enhanced, as it needs to be “integral to the whole museum framework”. Bringing in experience-based museum presentation, the museum aims at broadening its accessibility. However, a general public is only a term but not an existing definable being, principally because “a museum is different things to different people; it is not one entity, but enshrines a multiplicity of values, images and attitudes” (ibid.). As museums can be dissimilar things for different people, innovative museum representations can provoke an array of different reactions and opinions.

3. Discourse analysis

This chapter will elucidate the approach which will be applied in this paper. By framing the issue of museums’ multi-interpretable character under the heading of entertainment, I believe that new ways of museum representation can be properly investigated. I try to catch the opportunity to investigate the museum entertainment spectrum by approaching it as a discourse. Discourse is applied here as a process of “making meaning” as it is understood by cultural studies scholar MacDonald: “a system of communicative practices that are integrally related to wider social and cultural practices” (2003; 1). Besides its demarcating role, the notion of entertainment can itself also be understood as a fruitful source of knowledge. How this comes about

can be illustrated by taking into account Hartley's conception of the term entertainment: "entertainment seems a commonsense term, but as deployed in contemporary media it comprises a complex condensation of individual gratifications, textual forms and industrial organization" (2002; 83). Also, media psychologist Vorderer states that "entertainment is a multidimensional construct that primarily describes the pleasant experiences of users while spending time with the media" (2001; 247).

Entertainment is understood here as a social construction, consisting of diverse apprehensions of it by its users. These different apprehensions are of interest for this research. Because of (or in spite of) its self-evident character, when people implicitly or explicitly employ the term it still tends to remain undefined and vague. For most people, entertainment stands for something. However, what this is exactly is not particularly evident. It is also not necessarily the same thing for everyone. To see what the term can stand for, a Foucauldian approach to discourse analysis can be helpful. Namely, it can assist in understanding "the social reality that we experience as solid and real" which results out of the often incomplete, ambiguous, conflicting and contrasting notions (Phillips & Hardy, 2002; 2).

By articulating different notions on the more entertaining forms of museum representation, (possibly contrasting) socially constructed visions on this specific feature can be laid bare. I approach the discursive field of (contemporary) museums by understanding them within their interconnected web of relations. Far from being a discrete form of high or elitist culture, museums nowadays tend to touch many sectors such as politics, education, amusement and cultural heritage within the frame of the Western experience economy. These will be analyzed by looking at discursive practices, of production, dissemination and reception, which can be seen as factors that bring an object into being (Parker, 1992). While investigating, the main task hereby is to question "how effects of truth are produced within discourses which in themselves are neither true nor false" (Gordon, 1980; 118).

4. The aesthetic praxis of art

Let's first introduce a way to investigate the cultural product itself. Philosopher Martin Seel's 1996 article "zur asthetischen Praxis der Kunst" can be used as a starting point to do so. This chapter will introduce the threefold artful a riddle as defined by Seel and will broaden its conceptual fundament to include investigation of

contemporary culture. In order to prove the validity of this assumption, diverse examples from present-day culture will be given. Seel defines *art* as a riddle. According to him, constitutive are three modes of aesthetical orientation which ought to be simultaneously at work in a work of art. The three modes are correspondence, contemplation and imagination. For this research, Seel's perspective is broadened to enable the modes of orientation to be employed to come to grasp cultural artifacts in their broadest sense. Contemporary forms of culture consumption can be looked into this way.

The three fundamental poles of aesthetic practices are visually presented in figure 1.

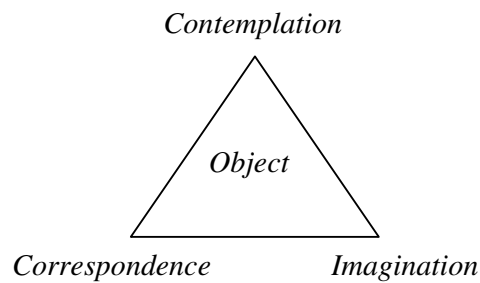


Figure 1. The three poles of aesthetic practices (derived from Seel, 2001)

The aesthetics of correspondence cover a notion derived from people's general demand for a meaningful showcase of their everyday environments. From this perspective, perception and production are connected to the distinct (for instance graphic) display of commonplace reality. Seel understands this mode as a contextual phenomenon, shapes and shaping contexts mould the character of the given situation (1996; 131). Seel insists that although art corresponds with people's everyday life, its ultimate power is to transcend common life. Within our experience based economy, people possibly seek this transcendence in contemporary culture.

The aesthetics of contemplation hint at this possibility of an object to absorb one's total attention, thereby breaking with continuity. A moment is created that is outside the present, past and future (ibid.; 132-135). This can be seen as an explanation for growing demands in our experience based economy for immersive experiences. By taking the chance to immerse, a break with everyday life can be achieved. These can be common for computer game players, whose numbers have risen exuberantly lately. Immersion is the new standard for human-computer interaction design now (Lindley, 2004).

The final pole, the aesthetics of the imagination, describes the meaning-

construction and possibilities for reflection that are inherent to art objects. Viewers of objects are confronted through the offering of different vistas on the world. These do not necessarily appeal to factuality, but they articulate relevant contextual frameworks for reflection (Seel, 1996; 136-137). The same can be true for elements within our contemporary culture, these do not merely present signs, but they can unfold as meaningful experiences. Take for instance (back-packing) tourism as an example: “As tourism and leisure have become less and less functional and increasingly aestheticised, the differentiation of tourism leisure is eroded. Leisure becomes commoditized and tourism is accompanied by similar commoditization, and both have capacity for reflexivity” (Crouch, 1999, 1).

5. Case-study: the Railway Museum

The broad interpretation of the modes described above provide a framework to analyze the aesthetic practice and consumption of entertainment interwoven with contemporary culture. Seel understood the aesthetic praxis of art in its core as one’s preoccupation with the conduct of sensorial observation. Also, this observation is chiefly directed at objects and the act of observing itself (1996; 127). As such, this concept does not have to exempt non-art objects. It can be transferred to contemporary culture and this way an aesthetic praxis of contemporary culture can be developed. The principal aim of this paper is not to theorize heron. For this research the principle triad of aesthetics is useful, and is shown to be applicable on contemporary culture. The modes will be subsequently used to frame a discourse analysis on entertaining museums.

I will use the revitalized Dutch Railway Museum as a case study. The Railway Museum aims at a large audience and with its motto “you’ve got to experience that”, it seems to have accepted and embraced the idea that a museum can and should be entertaining. In the latest available annual report, the museum is described its potential under the heading of an “attraction museum”. This is a new museum concept, which looks to combine entertainment and education. The new museum building was built to resemble a 19th century train workshop. Several immersive worlds take the visitor on a remarkable journey through the highlights of railway history (Railway Museum, 2001; 5-7).

The three modes defined by Seel frame the case study. The presentation methods applied in the Railway Museum and reflection hereupon will be coupled with

political policy developments and theoretical notions on museum presentation. By doing so, a perspective shift from micro to macro level will take place. The case study functions on a local level. Recent Dutch political policy developments shed light on the Dutch perspective of museum presentation. The macro-level approach, inserts theoretical notions on museum presentation thereby offering a global point of view.

Eventually, different opinions that come to the light within the different poles can prove insight on the diversity of ideas on the current role of the museum. I presuppose that different answers on questions such as whether the museum should correspond to the world of its (possible) visitors, and whether it should offer immersive experiences or stimulations for self-reflection, are given. Seel believed the three modes ought to be present in every work of art. My aim is to show whether people are also reasoning along this train-of-thought or whether they emphasize certain modes and/or deny the importance of others.

5.1 Correspondence

The pole of correspondence covers people's wish for meaningful presentation of everyday surroundings and encounters. However they seek something more than just another image of commonplace reality, they seek transcendence. Earlier, De Haan stated that the experience offered by museums is something that needs to be distinguished from everyday amusement. "They do get to see something totally different than they see in normal amusement". Normal amusement, the term normal already implies this, is merely something that is taken for granted. It is something like normal, everyday entertainment, whereas museums can present visitors (children, in the case of De Haan) with something totally different. Pedagogical scholars Dierking and Falk recognize a correlation between the personal contexts of the visitor; the social contexts of the people that can be met at a museum and the physical contexts of objects on display (1998). This paragraph will mainly focus on the personal and physical contexts.

When turning to the case study, first of all, the museum corresponds with its visitors since it is located in a residential area. It is so to say located among the people, in stead of outside the boundaries of their everyday life. The mode of display is also aimed at establishing a connection with the daily livelihood of the visitors. In line with the thoughts of De Haan, the new Railway Museum searched a new form of amusing its visitors by addressing "the centre between entertainment and education,

between a museum and an attraction park” (Kuijpers, 2005; 44). The general objective of the museum emphasizes the relationship with everyday Dutch environments, as we can read in museums director Van Vlijmen’s report.

“The Dutch Railway museum aims at ‘collecting, storing and exhibiting objects (and writings) which are, seen from a historical point of view, of importance for the knowledge on railways -primarily- in the Netherlands” (Van Vlijmen, 2001; 5).

From this perspective, a production is connected to a distinct display of commonplace Dutch (historical) reality. The museum sees it as its core business to provide important historical knowledge on the (Dutch) visitors’ everyday life.

After rigorous rebuilding, the museum is now a fitting example of cultural entrepreneurship, as a company that works in cooperation with the Dutch Railways to make money. This background possibly blurs the museums image towards its visitors. It is still called the Railway Museum, but it for instance embedded entertainment within its mode of address to be able to face competition within the day recreation economy. Journalist Metz accordingly states that culture histories needs pleasure to generate traffic, an income and public for their story (2002; 165). The Railway Museum has certainly successfully generated traffic. Before the restoration, 150.000 people visited the museum annually, after it, 300.000 people visited the museums, in a period of 7 months (De Hoog, 2006b; 2)

Its core activity can be described as a playful shifting between everyday life and the artifact. The Railway Museum now reflects a midway between two extremes, amusement and knowledge on the Dutch railway history, which some like and some dislike. Two reactions can illustrate this. First, on a positive note, the museum won the Toerned Attractie Award 2005, a yearly prize for companies that address the day recreation market in a unique way. NRC Handelsblad (Dutch national newspaper) commentator Huygen described the museum in a more negative way. He namely believes that the museum ought to have paid more durable attention to history of the railways, thereby emphasizing the deportation of Jews. He states that an attendant pulled him from his museum dream by stating “we are not a museum anymore [...] we are a cultural manifestation tending towards an amusement park”. He dislikes the mode of address that’s applied in the museum. Interactive presentation manners in stead of extensive signs and information screens, according to him, hint at the fact that “reading is of course no fun anymore” (2005).

Margreeth van Dam sent in a letter to the *Volkskrant* (another Dutch national newspaper) in response to an article on the staggering visiting numbers of the museum stating that the museum tries to be fun, but according to her, this is not exactly achieved. It is not build for these great numbers of visitors. For a short but thrilling rollercoaster ride, children have to wait for 45 minutes. Outdoors, there's a train for small children. Fifteen children can ride the train, but what's the fun when one hundred children are waiting. Adding up to this, she finds the price exorbitant, 12,50 for adults and 9 euros for children, "I'd rather save up some more to go to the Efteling" (Van Dam, 2006; 7).

Rollercoaster rides and interactive presentation manners offer pleasure. The rewarding of the Toerned Attractie Award 2005 illustrates this. Van Dam does recognize the pleasure, but rejects the museums educative role. She wants children to have a good time, but the pleasure the museum offers does not measure up cost-wise to for instance the biggest Dutch amusement-park, the Efteling. The importance of encountering cultural heritage is not taken into account. On the opposite end of the spectrum, Huygen takes especially this into account, by emphasizing his worries on the disappearance of some main features (accompanying texts) in the Railway Museum that he saw as fundamental for all museums. He blames this on the loss of willingness to read in our society (2005). Museum director Van Vlijmen sees the museum as the Netherlands' first "culture-attraction". He was not embarrassed when critics described the museum as a new Efteling. However, he immediately adds that the museum is now able to present more artifacts than it could ever before the restoration (De Hoog, 2006b; 2). The children-directed emphasis in the Railway Museum lets people generate different thoughts on museums. On the one hand, spreading knowledge, the central purpose of museums is denied, since it's the museum is not understood as a museum anymore. It's a place for amusement, where children can have a good time. On the other hand, direct lines of correspondence with youngsters' sphere of activity and addressing these by means of amusement seems to blur educative functioning.

Education, through the preservation and communication of historical artifacts of interest of Dutch society is a goal that is common for Dutch museums. Most operate the audience oriented definition of museums as issued by the British museum establishment:

“A museum is part of society’s collective memory. A museum acquires, documents, preserves and communicates objects and other evidence of human culture and environment. It develops and promotes knowledge and offers experiences appealing to all our senses. It is open to the public and contributes to the development of society. The purpose of the museum is knowledge for the citizens” (Van der Laan, 2005; 4).

Museums are looking to correspond with society by positioning themselves accordingly within society. Here, openness to the public is emphasized. Dutch state secretary of culture Medy van der Laan accordingly insists that a healthy “living museum” ought to occupy a central position within society. Her interpretation of the museums essentials is their power to present authentic artifacts to let visitors “savor, experience and learn”. More than ever, people are in need of coherence of the society and their position herein. Museums are and will always be perceived as institutions that are grafted on continuity. Artifacts are to be archived for future generations.

However, Van der Laan insists that for museums to have and maintain their function for society, they have to embed actual and critical meanings to their presentation repertoire. Fundamental to do so is contextualization through providing insights on historical and actual social developments. When reading the museum strategy *Preserving to provoke*, one can observe that Van der Laan wants to import some features of what was commonly seen as non-aesthetical to attract a broader public. She specifically wants museums to find a middle-way between being an amusement center and a culture temple. So to distance itself from a culture temple character, it needs to incorporate amusement center elements. Notions in the strategy that illustrate this incorporation are for instance: dynamic approaches, interaction, alliances between reality and virtuality in presentation manners, interactive and educative accompaniments, creative teamwork, art in surprising places, and most illustrative: the seducing of potential visitors to come and visit the museum (ibid; 8).

On a more abstracted level, the introduction of entertaining elements within the museum can be seen as a reaction on the eroding of the enlightenment ideals in the mid fifties of the twentieth century. This resulted in the depiction of museums as the “nec plus ultra of dustiness and boredom” (Raad van Cultuur, 2003; 12). Ever since, youth lifestyles interwoven with individualized electronics, pop music and fashion have offered youth the possibility to withdraw to within their preferred private macrocosm (De Haan & Knulst, 2000; 237). “The golden age of education” that roared during the enlightenment was over, as Brinkman acknowledged by stating that

making arts “accessible to the broad layers of the population” showed to be “an utopian wish” since the mid fifties (Nespoli & Odding, 2004; 101).

In my opinion, fundamental for looking into current entertaining (elements in) museums are the notions on the possibilities of contemporary functioning of art as described by philosopher Gianni Vattimo in *La società trasparente* (1989). In this book, among other things, Vattimo describes the societal role of art, assuming that altering social conditions and appearances should be and eventually are reflected in the kind and disposition of art-objects. This way, compatibility with the livelihood of visitors is emphasized. According to Vattimo, the notion of everlasting beauty of exceptional art objects has radically changed. The attention of museum visitors has namely shifted from the monumental object to the enjoyment of an al experience as such. Art-objects have transformed themselves into new-media objects, thereby establishing themselves more and more as everyday consumer goods (1998; 66). In line with this, Metz recognizes that the line between culture and attraction is getting more blurry. To draw bigger crowds, the museums have altered their looks to resemble theaters, leisure parks and cafés.

I perceive the arguments above all as examples of new modes of address employed by museums to establish lines of correspondence with the everyday life of potential visitors. Marketers Pine and Gilmore state that “each experience derives from the interaction between the staged event and the individual’s prior state of mind and being” (1999; 12). Thus to attract a wide variety of public, aspects of the shared world of the people are taken into the museum. Hereby, a context for the subject matter and fascination to the disposition of the intended audience is shaped. These developments are in line with a recent observation made by media philosopher Hartmann who stated that: “the museum has to come to the people, if people do not come to the museum”. The transformation of presentation modes, encouraging enjoyment of artifacts through higher levels of resemblance and meaningful presentation of everyday life, is also accompanied by the incorporation of present-day immersive devices. These are addressed in the next chapter.

5.2 Contemplation

Besides the important connection with everyday life, a rupture with this world is also important in museum settings. Contemplation, a postmodern notion, reflects the idea

that artifacts can cause a rupture from its direct surroundings. Subsequently, the object disappears and the viewer immerses in the world offered by the object.

“Der Augenblick ästhetischer Kontemplation ist ein Augenblick der rücksichtslosen Aufmerksamkeit für etwas, das durch die Art seiner Wahrnehmung aus jeder denkbaren praktischen und intellektuellen Kontinuität herausgerissen wird” (Seel, 1996; 134).

The intention of the maker of the object has a certain intention with his or her work, but the viewer constructs this world. Continuity dissolves in the process where full attention is paid to the offered aesthetic experience. A concrete example is “the night of your dreams” event mentioned in the introduction. A parent called the night out an alternative for the Playstation. The immersive world of the computer game is substituted with the immersive experience of the museum.

I would like to argue that over time museums, to some extent, have always provided visitors with experiences. Ever since the museum developed from the elite “Kunst- und Wunderkammer” to the museum that could function as an important weapon for establishing enlightenment ideals of both maturation and education of the individual, visitors, ideally, had an experience of the displayed objects. But also before, in the 17th and 18th century, when most collections were private and closed to the public, experiences were to be had within museum settings. Museums, serving as encyclopedias, were the heart of (bourgeois) science and therefore the art-objects were not accessible to the broadest layers of the public. But the ones that had access to the museums were for instance astonished by the depicted otherness in the presented artifacts. The richness of symbols caused adoration, reverence and discussion (Nespoli & Odding, 2004; 96-97). In one way or another, visitors were always taken somewhere, somewhere beyond the limits of their everyday life, by means of entering a museum and looking at works of art. This way, they certainly had a form of what can be labeled as contemplative experience. On the other hand, as Pine and Gilmore observe “experiences have always been at the heart of entertainment” (1999; 2). Fundamental for this paragraph is the fact that we must not make the faulty mistake of already intrinsically equating experiences with entertainment. Rather, let’s look how it works out when the two, entertaining elements and an experience-based museum setting, intermingle.

The Railway Museum utilizes contemporary forms of immersive object presentation. It establishes itself as an experience-based centre offering aesthetic experiences, or one should say experiential as it offers a new way to present its art

objects. An immersive organization of representation is applied throughout the museum. Four immersive railway lands, all with specific themes and corresponding experiences, based on theatre, decor and show-effects take the visitor on a journey. There's also a play area present (Railway Museum, 2005). In the brochure and on the internet, the four worlds in which the museum is divided are described as follows:

1. "The great discovery
What a commotion! The fire-spitting Arend conquers the Netherlands. Enter the world of 1839 and experience the adventure of yesteryear for yourself. Watch out it can be dark in these mine passages...
2. Dream trips
Embark on a journey to faraway places, and dream away on the Orient Express. Have a chat with the chef, buy a ticket and join in the railway adventures of a seasoned traveler.
3. Steel titans
Discover the secret of a very unusual attic. Take a bloodcurdling trip under between and over hissing, whistling and rumbling monsters of steel; not for the faint-hearted! Hold tight, here we go...
4. The workshop
There they stand, ready for the off. Dozens of locomotives, carriages, trains. Explore these jewels of the railway at your leisure, and take an exciting trip on a steam locomotive" (Railway Museum, 2005).

The four worlds have different ways in how they try to grasp the full attention of the audience. Let's focus on world number four, the workshop. When for instance entering the large hall in which the world is situated, one immediately smells the trains, the oil, coals and steel. Also, most trains are open to the public, and entering the train is a direct form of an immersive experience. In this world, one of the first Dutch postal service trains takes the immersive experience on step further. The train is equipped with historical parcels, postbags and a-like objects. Also sounds of a moving train is played, while the whole train itself slightly moves, simulating a real-life train ride. This experience is intensified by the window screens showing lights flashing by. Another example can be the cattle-wagon "SSF03517". Approaching the wagon, you can see and smell the hay, the cow droppings and you can hear the mooing. These two examples show how a visitor can be taken back in time through an all immersive experience, in which all senses are stimulated.

Besides mere looking, smelling and touching, in the "HSMD1920.1" and "-.2" wagons the audience is challenged to answer questions on which member of the personnel uses which tool, what's everyone's task etc. In the first wagon, buttons need to be pushed, in the other, an interactive film asks viewers to stand up when they think

an answer is positive and sit down when they believe the answer is negative. In both examples, visitors are actively participating in an educative setting. One final example that I would like to mention takes the immersive experience even one step further. In the “Sprinterhop series 41 2021-2035” train; one can namely assume the role of the train driver.

A dynamic operation of a museum, such is the case in the Railway museum, does not, according to Van der Laan necessarily result in museums turning into “amusement-palaces”. A central aisle between amusement-palaces and “elevated cultural temples” needs to be found (2005; 7-8). The new vision was developed to present a way to find this middle way. It was written to offer a new set of tools to structure the museum to optimally take advantage of objects and knowledge that museums have in store. The state secretary parallel with Van der Laan’s political party D66 train-of-thought does not present a way for museums to do so, but museums are encouraged to find this out by themselves. The autonomy of museums is not harmed, but museums are asked to generate a profile, whereby diversity, education and innovation as well as target-group marketing are to be taken into account (ibid; 13-15).

Museums, in the year 2006, need to provoke potential visitors to come and see the objects they have in display. The importance of enjoying museum visits is emphasized. Together with a strong educative program, the museum will be able to retain its viable role in society. She states that three-fifth of all Dutch see Dutch museums as boring and musty, so new ways of stimulating museum displays are necessary. By doing this, commitment with visitors is created and empty museums are avoided (2006). Van Vlijmen took this notion and utilized it in the rebuilding processes of his museum. He insists on the importance of the experience value in stead of merely disclosing heritage. The general institutionalized notion of museums is still focused on the latter however, as the Mondriaan Foundation for instance denied subsidies to the Railway Museum because it did not correspond with what they believed was a museums’ role (ibid.).

By offering enjoyment of heritage Van Vlijmen created a synthesis between preservation and provocation. This is a synthesis Van der Laan had in mind when she wrote her rapport. Van Vlijmen added that museum officials always neglect visiting numbers, until they have reached high levels. Not many museum officials have laid out specific plans on what they want to present in their museum and what certain

audience they want to reach. Difficult choices for efficient conduct of business are required, however the danger for “amusement park developments” is feared (Van der Laan, 2005; 5-6). Dijkhuis wrote a letter to the NRC Handelsblad stating that a museum should be a window to the historical world. It should not try to connect to what he calls the delusion of everyday life. Meeting the demands of “all those who just want to have fun” is not the museums’ mission. Youngsters can find this in funfairs, bars and coffee shops. He concludes: “fun is not functional”. This shows that a tension between the two poles, conservation and provocation, is still clearly visible. However, the contemplative mode asks for a jump out of practical and intellectual continuity. Van der Laan in my opinion ascribes the provocative character museums need to incorporate a similar merit. The dullness of some museums inspired her to plea for stimulating museum displays. In a world in which computer games proliferate, offering all-immersive experiences is the contemporary way to do so.

From a more theoretical perspective, experiences and immersive modes of display can be explained as follows. Although experiencing seems to be substantial to any museum, the tension described above can be understood by taking into account the different realms experience can exhibit. Pine and Gilmore define four “realms” of an experience. They state that most people think of entertainment as a process of passive absorption through the senses. This is also seen as amusement. However as of late, experiences seem to incorporate three other realms: the educational, the escapist and aesthetic.

In contrast with mere amusing elements, educative offerings involve the visitor with active forms of participation. These two realms combined constitute edutainment. Absorption of offered contents takes place, but this occurs while the individual actively participates. The escapist experience can be placed in the direct opposite of pure entertainment. Here, visitors actively experience throughout their immersive encounter with their environment. Finally, the experience also offers an immersive feeling, but the visitor remains passive (1999; 31-38). The four realms are visualized in figure 2. In short, the educational experience constructs an aim to learn, the escapist experience to do, the entertainment experience to sense and the experience realm to simply be there (ibid. 35).

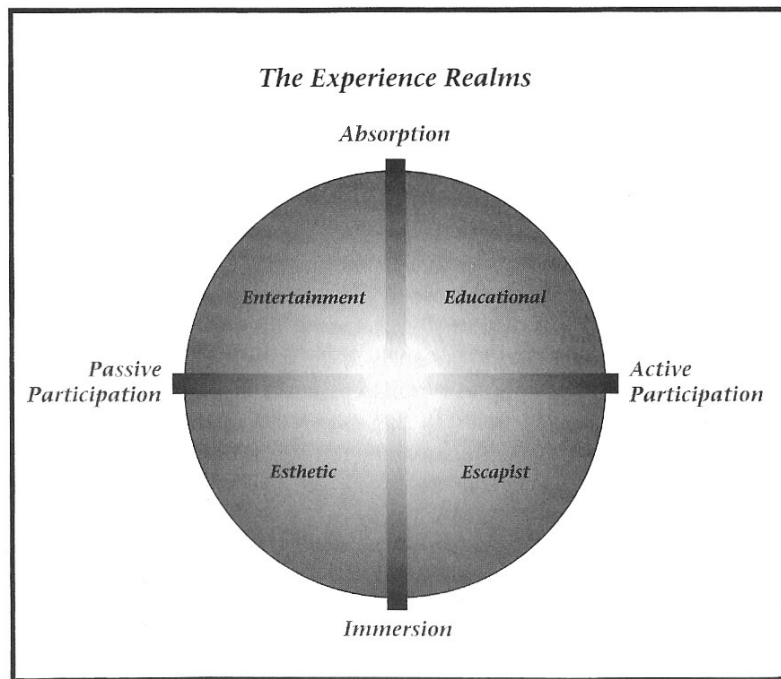


Figure 2. The experience realms (Pine & Gilmore, 1999; 30)

This approach helps to frame the case-study of this paragraph. At first it was addressed that visitors were immediately encouraged to explore the world by using all of their senses. Smelling hay, oil, touching the steel and seeing lights flashing by from the postal wagon for instance can be understood as an example of the amusement realm dimension. However, the objects also signify something to the visitors. The impressive, shining steel machines themselves serve the realm. The “HSMD1920.1” train couple is explicitly employed as an educational vehicle. Through trial and error, visitors can learn about the activities of railway employees. The “Sprinterhop series 41 2021-2035” train in which visitors can embark on a journey themselves offer an escapist experience. This is a concrete example of how digital technologies can strengthen museum experiences. Mintz accordingly argues that the intense experience visitors can have in museums (contemplation!) can be intensified when visitors can have influence on the amount of information they receive for instance through digital technologies (1998; 33-34).

It thus shows that within one world in specific, the four realms of experience are combined to stage a form of a (contemplative) experience. Pine and Gilmore emphasize the completeness of an experience when it is able to encompass and integrate all four realms. The sample shows a successful blend of these four. Van der

Laan wants to attract visitors; the Railway Museum has been able to do just that. This can be illustrated by taking account the offered memorable event. When creating a optimal rich experience through a blend of the four realms, a plain space can become a “mnemonic place [...] distinct from the normally uneventful world” (Pine and Gilmore; 1999; 43). Maybe the museum that wants to provoke should always incorporate the four dimensions to achieve a potentially rich and memorable experience.

5.3 Imagination

After looking at different appearances of correspondence and contemplation, the aesthetics of imagination will be looked into. This hints at the fact that museums can offer reflection by providing contextual frameworks to think about looking at the world and at oneself. Seel describes it as follows: “Denn zwar sind Kunstwerke Dinge, die in einem besonderen Sinn Zeichen sind, aber sie sind auch Zeichen, die in einem besonderen Sinn Dinge sind“ (1996; 1337). Even though works of art are symbolic since they generally signify something; they are also something more than just signs. Aesthetic objects can offer frameworks to reflect on one’s being and the world. This occurs when during the museum visiting process, the very own sign-context of the art-object is left behind, and a contextual perspective (indirectly) handed by the object is assumed.

The Railway museum offers the contextual reflective framework for instance through the distinctive time periods covered in the worlds. The worlds all cover “a recognizable and illustrious historical or socially relevant theme” (Railway Museum, 2001; 12). The master plan originally laid out plans to establish five worlds. I’ll use these plans here as mere illustrative examples. In the plan, the five worlds are described as follows:

- “1. Black Magic
Time span: 1800-1850
Contexts: pioneering with steam
2. La Belle Époque
Time span: 1860-1900
Contexts: economic growth, self-confidence, prestige and comfort
3. Dancing on the volcano
Time span: 1918-1945
Contexts: war, expansion, crisis and efficiency
4. On our way to tomorrow

Time span: 1950-2004

Contexts: rebuilding, competition and speed

5. The house of deposits

Time span: 1800-2004

Contexts: the history of the collection” (ibid).

As such, the museum originally wanted to present a chronological timeline of the history of the (Dutch) railways. The displayed objects in the first four worlds represent a period, and are chosen for their “historical, societal, romantic or technological importance” (ibid, 12). Let’s focus on the third world, which in the plan was named the working title “dancing on the volcano”. In the museum, this world is combined with “On our way to tomorrow”, and is now recognizable as the “Steel titans” world. It’s remarkable that this particular world didn’t make it in the final realization of the museum. Keywords for the world are expansion, efficiency, war and crisis. The first two contexts, as they are labelled in the plan, stand for the foundation of the establishment and expansion of the NV Nederlandse spoorwegen (Dutch Railways), right before the beginning of World War II. War and crisis are the other two contexts summed up for this world. These are not worked out in greater detail, but can hint at the dubious role the Dutch Railways played WWII. Because of the refined (punctual) Dutch railway system, the deportation of Jews at the demand of the Nazis could be done relatively effortless. As the historian Paldiel states “the Dutch railways (which employed 30.000 persons), dutifully transported Jews from the Westerbork camp to the German border” (1993; 95).

With relative ease, the Railway Museum could incorporate information about the suppression, oppression and cruelties during the war. The Dutch Railways have a troubled past and to inform people on how it could have gone so wrong, attention to this historical event is necessary. The museum, however, choose to neglect the topic completely. NRC Handelsblad commentator Huygen wrote a protest on this omission as the title of his article suggests “Excuses for the Holocaust are free”. He adds that he saw some historical artifacts dating from the war-period, but these were stuffed away in a room full of confused heap. “Very obviously, the 70 million euros were not spent on this”. There’s nothing to be found on the deportations, no clue on the railways questionable past. Concluding, he asks himself, “what is against paying attention to these dilemma’s, forms of collaboration and heroic deeds in an exhibit in a cattle car, to shed light on this dark period? I saw a spot in the large hall. But anyway, the market won’t ask for it” (2005; 17).

This omission is probably something Van der Laan would not have in mind when pleading for conserving artifacts to provoke audiences. Museums need to grasp the chance to differentiate themselves from other leisure activities. The museums power to do so is their capability to present a perspective on complex cultural, historical and social links (2005; 5-6). By making art “simple and familiar with a touch of surprise” through new ways of presentation, it begins to lose its museum character, since people emphasize the entertaining and amusing aspects and lose sight of the bigger picture. According to former museum director Rudi Fuchs for instance, (intellectual) thought, present in aesthetic objects and in old-fashioned museum presentation, needs in its core not to be tempered with by bringing in screens, innovations or buttons. Fuchs is reluctant to see Van der Laan wanting museums to address trends. Fashionable displays are not needed in national museums. So for Fuchs there are boundaries to the museums’ quest for presenting an ultimate experience. Instead, a moral message can be presented by sticking with the old-fashioned presentation, along with proper education. Fuchs presents terms such as surprising, innovative, exciting, huge, glittering, interactive, screen, button, digital, participation and enterprise as un-art like (Fuchs, 2005; 12).

And he could be, partly, right. Especially on the latter, the enterprise is un-art like. It can be expected that the form of cultural entrepreneurship at the fundament of the Railway Museum can be the reason for the absence of attention for the Holocaust. The museum was paid 70 million euros by the NV Nederlandse Spoorwegen. For such large numbers, the Dutch Railways can be expected to want something in return. A good image for instance. Here, conflicting goals come to the surface. The Dutch Railways wants to be presented as a capable service provider: good transport. This is evident when taking into account the very first objective set out in the master plan: “1. collecting the selective collecting of objects, on the base of the following criteria: -the importance for the study of railway history; -the importance for the presentation of railway history” (Railway Museum, 2001; 5).

Collecting of objects depends on the preferences of the Dutch Railways. Museums however, in line with Seels notion of the aesthetics of imagination, will want to be able to independently present referential contextual frameworks. Chronological accounts of history are incomplete with omissions, and the authority and respectability of the museum will decrease. Here the sent-in letter by Van Dam can be

made more understandable. She completely neglects the museum role of the Railway Museum, in stead she perceives it solely as a fun-provider. Cultural entrepreneurship with conflicting interests and goals can thus be problematic for the identity of a museum. Van der Laan foresaw this development by stating that difficult choices for efficient conduct of business are required, because the danger for “amusement park developments” is very much feared (Van der Laan, 2005; 5-6).

On a more abstract level, when addressing the (institutional) struggle to reconcile economic with cultural capital, it is argued that museum developments are not necessarily bad, but needed, but its tradition needs to be kept in place. Art historian Schneede accordingly argues that ”Sein gesellschaftliches Gewicht scheint das Museum nur wahren und seinen Bildungsauftrag weitreichend nur erfüllen zu können, wenn es sich permanent von innen heraus zu erneuern vermag, ohne seine verpflichtende Tradition aufzugeben” (2000; 1). The museums tradition relies on its imaginative power. A museum can however only sustain its educative role within society when it is able to renew itself interiorly. Current developments and societal transformations can be addressed indirectly, through the objects that are in display.

However, objects that are in display in museums are disconnected from the original contexts in which they came to form. All the same, Bolton, curator at the British Museum states that “it is because the objects are disconnected that they can represent, and thus become a way to imagine, those contexts”. In this way, each viewer retrieves a personal meaning from an object; it serves “as a conceptual opening through which the viewer can pass to apprehend another time or another place”. This way, museum objects become “strategic relics” (Wagner, 2003; 43).

These implications touch the grounds of the umbrella notion of museum ethics. The International Council of Museums (ICOM) *Code of Ethics for Museums* has been developed as a means of self-regulation, setting “minimum standards of conduct and performance to which museum professional staff throughout the world may reasonably aspire as well as providing a statement of reasonable public expectation from the museum profession” (2004; 1). Important for the aesthetics of imagination are the conflicts of interest agreements. The first two (of eight) rules can illustrate this problem:

1. Museums preserve, interpret and promote aspects of the natural and cultural inheritance of humanity.

2. Museums that maintain collections hold them in trust for the benefit of society and its development” (ibid., 3).

And as a rule, “the interests of the museum should prevail” (ibid., 17). The conflict of interest observed in the Railway Museum is exemplary of a break with the ICOM ethical code. Promotion of the inheritance of humanity is secondary to promotion of the sponsor. These rules are essential for realizing a stimulating museum experience. The referential framework offered through the strategic relics presented in the museum needs to serve the interest of society. Otherwise, the museum risks losing its distinctive role within our society. Conflicts of interest are able to damage this role.

Museum director Landry notes that “ethics govern the institutional philosophy – both content and message – as well as the means used to impart them to various visitors”. Elaborating on this, she states that “a museum is constantly called upon to make choices, take actions, and, in so doing, measure its values – its ethics – against reality”. She adds that this preoccupation applies to all museum activities, financial management, administrative procedures, human resource management and up to the individual autonomy of the museum itself. The institutional philosophy of bringing imagination by means of presenting cultural and natural heritage through content and message is and needs to remain fundamental to the museums praxis.

6. Conclusions

In the era of joint-consumption, where growing demands for culturally enriched and aesthetically refined goods can be observed, entertainment now encompasses many different experiences. This leads to boundary blurring, which can be seen as an illustration of an ongoing shift which possibly results in successful –as in with relative high rates of accessibility- cultural products which incorporate a fuse of former high and low cultural elements. The supposed autonomy of the arts meets the commerciality of popular culture and a subsidized world encounters profit motives. To gain understanding on this development, a point of departure which disassociates itself from the high/low-culture dichotomy was chosen. Culture was seen as inclusive, in stead of exclusive. Optimistically, I hypothesized that elements from both spectrums could strengthen contents and boast attractiveness of their former oppositional parties.

To investigate this phenomenon the experience based Railway Museum a self proclaimed attraction museum was analyzed. The incorporated notion of

entertainment was understood as a fruitful source of knowledge. I tried to catch the opportunity to investigate the museum entertainment spectrum by approaching it as a discourse. Object of study were the discursive practices of production, dissemination and reception. These can be seen as factors that bring the museum into being. The discourse analysis was framed by the perspective of the philosopher Seel on the three main characteristics of high-art practice: correspondence, contemplation and imagination. For this research, his notion was broadened to enable the modes of orientation to be employed to come to grasp cultural artifacts in their broadest sense. The Railway Museum, as a contemporary form of culture consumption was looked into this way.

In sum, this analysis showed that Railway Museum director Van Vlijmen must have looked at the idea of Disneyland for inspiration for the rebuilding process and application of new concepts of display. This can be derived from the key notion of Disney's proposal for funding:

“The idea of Disneyland is a simple one. It will be a place for people to find happiness and knowledge. It will be a place for parents and children to share pleasant times in one another's company: a place for teachers and pupils to discover greater ways of understanding and education. Here the older generation can recapture the nostalgia of days gone by, and the younger generation can savor the challenge of the future” (Thomas, 1994; 246).

The presentation style in the Railway Museum equals this notion.

More in detail, concerning the correspondence realm, museum employs playful shifting between everyday life and the historical artifact in a way that it reflects a midway between two extremes, amusement and knowledge on the Dutch railway history. These findings were exemplary for positioning of a contemporary museum in the opinion of Dutch state secretary of culture Van der Laan: the middle-way between an amusement center and a culture temple. On an abstract level, these examples indicate at the art-objects ongoing transformation in new-media objects and consumer goods, whereby the line between culture and attraction is getting more and more unrecognizable. By doing so, the visitors personal livelihood and contexts can be brought into the museum.

On the level of the aesthetics of contemplation, it showed the Railway Museum combines four realms of experience to stage a form of a experience. Notwithstanding the fact that museums were always offering visitors experiences, a blend of entertaining, educational, escapist and aesthetic elements brings forth a

richer, more complete and all immersive experience. The studied Railway Museum world shows a successful blend of these four. Van der Laan wants to attract visitors; the Railway Museum has been able to do just that. A mnemonically rich experience is staged. Arguing along this line, it can be said that the museum that wants to provoke (its visitors to come and visit the museum) should try to incorporate the four dimensions to achieve a rich and memorable experience.

The third pole concerned the imaginative capabilities inherently present in museum settings. Museums offer the visiting individual reflection on his livelihood and the world in general by providing contextual frameworks. The character of the Railway Museum proved to be in conflict with ethical ICOM codes. Museum ethics, as providers of strategic relics uphold the museums distinctive role within our society. Through conflicts of interest as a result of cultural entrepreneurship (propagated by Van der Laan) a museum is possibly not entirely free follow its own path anymore. It will thus be unable to properly measure its values against reality anymore, resulting in a loss of being to able to provide visitors with a meaningful museum experience.

Concluding, I would like to schematically visualize the portrayal, perception and theoretizations of the three poles (figure 3). This figure draws on the figure that can be found on page number 7.

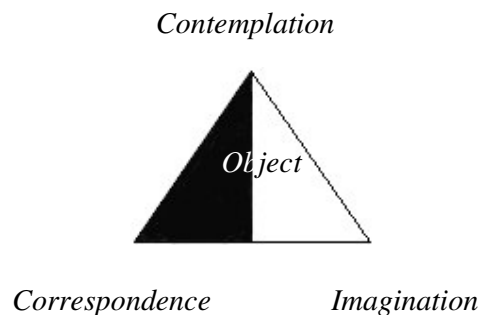


Figure 3. Two triangles that touch the museum object.

As sent in letters and commentaries exhibit, the poles of correspondence and contemplation are structurally embedded under the heading of entertainment. In the figure, this is the all-black triangular form. Imagination providing elements are typical inherent to the functioning of museums (of any kind). At the basis of this research stood the my basic assumption that I wanted to step away from the structural dichotomy between low and high culture. The more distant inclusive approach to cultural consumption was fruitful in that it became clear that this dichotomy is still very much in place, both implicitly and explicitly. When a museum is described as

amusing or entertaining, visitors tend to proceed to judge the experience by means of amusement-park standards, while they completely neglect the core museum features. And the museum needs to incorporate proper infrastructure to be able to meet the demands connected with attraction-based elements.

The other way around fun be it in the forms of corresponding or contemplative features is seen as non-functional, for museums that is. Entrepreneurship also is merely a thing connected to the production of consumer goods. As consumer goods are getting more and more aesthetic, one can expect the museum to take advantage of the development. However, conflicts of interest like we saw in the case of the Railway Museum, indicate that officials from the black triangle merely want to claim objects from the imaginative one to further boost sales or to do other forms of promotion. The white triangle can incorporate elements from the black one, but in the eyes of the people, this is not necessarily advantageous. It can lure visitors in, but in the meanwhile, while doing so, the museums distinctive positioning within, among and in service of society is damaged.

7. Bibliography

- Bennett, Tony. *The Birth of the Museum: History, Theory, Politics*. London/New York: Routledge, 1995.
- Bolton, Lissant. "The object in view: Aborigines, Melanesians, and museums". *Museums and source communities: a Routledge reader*. Ed. Peers, Laura L, Brown, Alison K. London/New York: Routledge, 2003.
- Bradburne, James M. "Setting the stage for interaction. Digital craft and the museums of the 21st century". *Interactive dramaturgies. New approaches in multimedia content and design*. Ed. Hagebölling, Heide. Berlin/Heidelberg/New York: Springer-Verlag, 2004.
- Crouch, David. *Leisure/Tourism Geographies: Practices and Geographical Knowledge*. London/New York: Routledge, 1999.
- Dierking, Lynn D., Falk, John H. "Understanding free-choice learning: a review of the research and its application to museum web sites". *Archives & museum informatics*. 3 Mar. 1998 (9 Apr 2006). <http://www.archimuse.com/mw98/papers/dierking/dierking_paper.html>.
- Eggers, David. *A Heartbreaking Work Of Staggering Genius : A Memoir Based on a True Story*. New York: Simon & Schuster, 2000.
- Dijkhuis, Wilko. "Nee, musea zijn geen fun". *NRC Handelsblad*. 10 Dec. 2005. 18.
- Fuchs, Rudi. "Wat mevrouw Van der Laan zegt, is heel erg". *De Volkskrant*. 6 Dec. 2005. 12.
- Gordon, Colin. *1980: Michel Foucault: Power/Knowledge: selected interviews and other writings. 1972-1977*. Hemel Hempstead: Harvester Wheatsheaf, 1980.
- Hartley, John. *Communication, cultural and media studies: the key concepts*. London: Routledge, 2002.
- Hartley, Roger. Interactive Dramaturgies: New Approaches in Multimedia Content and Design. *Journal of computer assisted learning*, Volume: 21, Issue: 4 (August 01, 2005), pp: 314, 1p.
- Huygen, Maarten. "Excuses voor de holocaust zijn gratis". *NRC Handelsblad*. 15 Nov. 2005. 17.
- De Hoog, Michiel. "Spoorwegmuseum is net pretpark. Nou en?; Sinds de heropening van het complex in juni vorig jaar is het vooral onder kinderen een rage" . *De Volkskrant*. 6 Jan. 2006. 2.
- International Council of Museums. *ICOM code ethics for museums*. ICOM. 8 Oct. 2004. (10 Apr. 2006). <http://icom.museum/code2004_eng.pdf>.
- Koslowski, Peter. *Principles of ethical economy. Issues in business ethics*. Dordrecht:

- Kluwer Academic Publishers, 2001.
- Landry, Johanne. "Ethics and public programs. Ethics and public programs: for the visitor's global experience." *Museum Ethics*. Ed. Edson, Gary. London/New York: Routledge, 1997.
- Lewin, Ann W. "Children's museums: a structure for family learning". *Museum visits and activities for family life enrichment*. Ed. Butler, Barbara., Sussman, Marvin B.
- Lindley, Craig A. "Ludic engagement and immersion as a generic paradigm for human-computer interaction design". *Entertainment. Computing 2004. ISEC 2004*. Ed. Rauterberg, Matthias. Berlin/Heidelberg/New York; Springer, 2004.
- Lowlands. "Lowlands 2006: revolution of lov". *Lowlands*. 2006. (21 Mar. 06). <<http://www.lowlands.nl/home.asp>>.
- MacDonald, Myra. *Exploring media discourse*. London: Arnold, 2003.
- Metz, Tracy. *Pret! Leisure and landschap*. Rotterdam: NAI Uitgevers, 2002.
- Mintz, Ann. "Media and museums: a museum perspective". Eds. Thomas, Selma., Mintz, Ann. *The virtual and the real: media in the museum*. Washington: American Association of Museums, 1998.
- McLean, Fiona. *Marketing the museum*. London/New York: Routledge, 1997.
- Nespoli, Tiziana., Odding, Arnoud. *Het gedroomde museum*. Den Haag: O Dubbel D, 2004.
- Paldiel, Mordecai. *The Path of the Righteous: Gentile rescuers of Jews during the Holocaust*. Newark: KTAV Publishing House, 1993.
- Parker, Ian. *Discourse dynamics. Critical Analysis for Social and Individual Psychology*. London: Routledge, 1992.
- Pine, Joseph B., Gilmore, James H. *The experience economy*. Boston: Harvard Business School Press, 1999.
- Phillips, Nelson., Hardy, Cynthia. *Discourse analysis. Investigating processes of social construction*. Thousand Oaks/London/New Delhi: Sage, 2002.
- Railway Museum. *Masterplan*. Jul. 2001. (10 Apr. 2006). <<http://www.spoorwegmuseum.nl/nl/actueel/pers/masterplan/masterplan.pdf>>.
- Railway Museum. *Het Spoorwegmuseum. Experience it for yourself. Welcome to the four worlds of the railway museum*. Information brochure. 2005.
- Seel, Martin. "Zur Ästhetischen Praxis der Kunst". *M.S.: Ethisch-ästhetische Studien*. Frankfurt/M.: Suhrkamp, 1996. 126-144.

- Schneede, Uwe M. *Museum 2000 – Erlebnispark oder Bildungsstätte?* Köln: DuMont Buchverlag, 2000.
- Thomas, Bob. *Walt Disney: an American original*. New York: Hyperion, 1994.
- Van Dam, Margreeth. “Zonder titel” . *De Volkskrant*. 9 Jan. 2006. 9.
- Van der Laan, Medy, C. *Museale strategie. Bewaren om teweeg te brengen*. Ministerie van OCW. 2 Dec. 2005. (5 Mar. 2006). <<http://www.minocw.nl/documenten/brief2k-2005-doc-52371a.pdf>>.
- Van der Laan, Medy, C. *Musea en publiek van de 21ste eeuw: een paneldiscussie over de maatschappelijke positie van musea*. Centraal Museum. 3 Feb. 2006.
- Vattimo, Gianni. *La società trasparente*. 1989. Transl. Slager, Henk. *De transparante samenleving*. Amsterdam: Boom, 1998.
- Vorderer, Peter. “It’s all entertainment – sure. But what exactly is entertainment? Communication research, media psychology and the explanation of entertainment experiences. *Poetics* 29 (2001) 247-261.
- Witcomb, Andrea. *Re-imagining the museum: beyond the mausoleum*. London: Routledge, 2003.

7.1 Illustrations & figures

Front cover image

Giessen, Matthias. “Pretparkcultuur”. *HP/De Tijd*. 10. Feb. 2006. 5.

Figure 1. The three poles of aesthetic practices - Derived from:

Seel, Martin. “Zur Ästhetischen Praxis der Kunst”. *M.S.: Ethisch-ästhetische Studien*. Frankfurt/M.: Suhrkamp, 1996. 126-144.

Figure 2. The experience realms

Pine, Joseph B., Gilmore, James H. *The experience economy*. Boston: Harvard Business School Press, 1999. 30.

Figure 3. Two triangles that touch the museum object - Derived from:

Seel, Martin. “Zur Ästhetischen Praxis der Kunst”. *M.S.: Ethisch-ästhetische Studien*. Frankfurt/M.: Suhrkamp, 1996. 126-144.

