

A photograph of two performers in a studio setting. They are wearing white, long-sleeved shirts and pants that are heavily splattered with various colors of paint. The performer on the left is kneeling on the floor, while the one on the right stands behind them. They are positioned in front of a wall that is covered in numerous hand-drawn sketches and drawings in blue, red, and black ink. The floor is also covered in a layer of paint. The overall aesthetic is artistic and expressive.

ARoS

Strategy

# FORAMIDUNG

Strategi

Learning and Interpretation

## Strategi



ARoS skal være et epicenter for kundskab – et mentalt fitnesscenter, der med en holistisk tilgang bidrager til samfundsudviklingen ved at inspirere til aktiv deltagelse, selvstændig kritisk tænkning og social ansvarlighed.

ARoS must be an epicentre of knowledge – a mental fitness centre that contributes to the general development of society through a holistic approach that inspires active participation, independent critical thinking and social responsibility.



integritet  
appel  
relevans

integrity  
appeal  
relevance

ARoS' strategi er baseret på tre grundsten, som gennemsyrer alt, hvad museet gør: integritet, appell og relevans. Den faglige integritet skal være høj, samtidig med at museet skal appellere bredt og være et sted, der har gennemslagskraft, relevans og resonans i forhold til nutidens museumsgæster.

The ARoS strategy is based on three cornerstones that inform everything the museum does: integrity, appeal and relevance. Our professional integrity must be high, and at the same time the museum must have wide appeal and be a place of genuine impact, relevance and resonance for museum guests today.

I Formidlingsafdelingen oversætter vi strategi til praksis og arbejder som både facilitatorer, koordinatorer, praktikere, producenter, skribenter, medforskere og undervisere. Vores arbejde balancerer mellem det læringsmæssige, pædagogiske, kunstfaglige og kommersielle.

At the Department of Learning and Interpretation we translate strategy into practice, working as facilitators, coordinators, practitioners, producers, writers, co-researchers and educators. Our work takes place in a field where education, art history and commercial aspects meet and intersect.



### Skoleprogrammer School programmes

Undervisning for børn og voksne samt efteruddannelse af lærere.  
Teaching for children and adults and training for teachers.

### Familieprogrammer Family programmes

Aktiviteter i weekender og ferier inkl. sommerkunstskole.  
Activities during weekend and holidays, including summer art school.

### Community-programmer Community programmes

Aktiviteter for blandt andet mennesker med demens, udsatte unge m.m.  
Activities aimed at the elderly, at-risk youth and more.



## Public-programmer Public programmes

Muligheder for møder med kunstnere, kuratorer,  
omvisere, forskere, musikere m.fl.  
*Opportunities to meet artists, curators, guides,  
scholars, musicians and more.*

## Artist-in-residence-programmet Artist-in-residence programme

Museets åbne atelier, hvor skiftende kunstnere arbejder.  
*The museum's open studio, home to a succession of artists.*

## Principper



# Vores 10 principper



Kerneydelsen i Formidlingsafdelingens arbejde er at rammesætte og løbende udvikle vores gæsters møde med kunst på måder, hvor de udfordres æstetisk, intellektuelt, kropsligt og følelsesmæssigt. Som en proptrækker trækker vi ånden op og vækker sanserne. Vi vender os mod det væsentlige til fællesskabets gavn, og vores arbejde er præget af aktiv deltagelse og dialog, der understøtter sociale oplevelser og kulturelt medborgerskab. Arbejdet er præget af både visioner, faglighed og værdier og kan sammenfattes i nedenstående 10 principper.

# Our ten principles

The core task of the Department of Learning and Interpretation is to devise, frame and continuously develop the ways in which our guests encounter art, ensuring that they are challenged and stimulated aesthetically, intellectually, physically and emotionally. We awaken the senses and lift the spirit. We turn our attention to the truly important for the benefit of the community, and our work is characterised by active involvement, participation and dialogue that facilitate social experiences and cultural citizenship. The work is informed by visions, professionalism and values alike; aspects that can be summed up by the ten principles described below.



## Mange veje til kunsten

Vi giver museets gæster friheden til at skabe mening på den måde, der giver mening for dem. Gæsterne er ikke tomme kar, men aktive i forhold til at konstruere deres egen viden. Vi møder dem i øjenhøjde, samtidig med at vi udfordrer deres forventninger.

## Many roads lead to the arts

We give museum visitors the freedom to engage in meaning-making in ways that make sense to them. Guests are not empty vessels; they are active agents in the construction of their own insights and knowledge. We meet them as equals while also challenging their expectations.

I Portrætmaskinen kan museets gæster lave portrætter med afsæt i værker fra museets samling.

In the Portrait Machine, visitors can create composite portraits based on works from the museum's collection.



## Principles





Principper



Affaldets æstetik og fremtidens håndtering af ressourcer undersøges i workshop med designer og kunstner Maria Viftrup.

The aesthetics of waste and the future management of resources are examined in a workshop conducted by designer and artist Maria Viftrup.

## Aktiv deltagelse

Vi inviterer museets gæster til at være i dialog med os. Vores intention er ikke at belære, men at stille viden til rådighed. Vi stiller spørgsmål, peger på dilemmaer og lægger op til debat om kunsten og vores samtid. Vi opmuntrer museets gæster til at være aktive deltagere og til at drage deres egen konklusioner.

## Active participation

We invite museum guests to engage us in conversation. Our intention is not to lecture but to make knowledge available. We ask questions, point out dilemmas, and invite discussion about art and our present times. We encourage the guests of the museum to be active participants and to draw their own conclusions.



# 3

## Sociale oplevelser

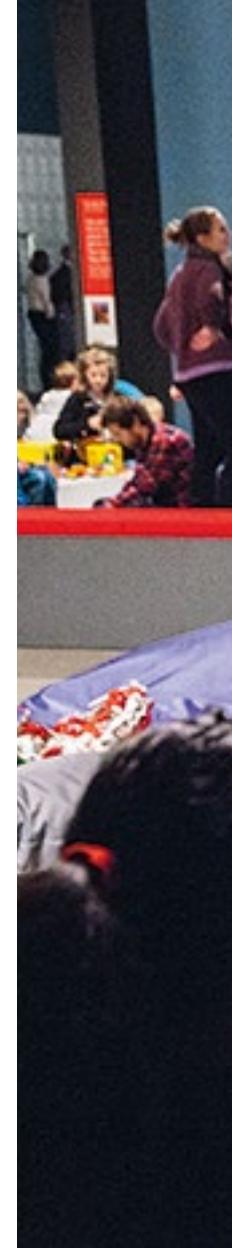
Mange af vores gæster kommer i par eller grupper. De er motiverede af det sociale, og vi arbejder målrettet på at møde deres forskellige behov og understøtte fælles oplevelser og fællesskaber. Også fællesskaber, man ikke på forhånd var bekendt med.

## Social experience

Many of our guests arrive in pairs or groups. They are motivated by social aspects, and we work diligently and deliberately to meet their different needs and to support shared experiences and communities. This includes communities that we and they were not necessarily familiar with beforehand.

Vinterferieaktiviteten *Kunst i spil* består af et kæmpe brætspil, hvor museets samling bliver aktiveret på nye måder.

A holiday activity, *Art in play* consists of a giant board game that brings the ARoS collection into play in new ways.



## Principles





Workshop, hvor maling kastes  
på lærred.  
Workshop scene: paint being  
thrown onto a canvas.

## Kreativitet

Vi giver vores gæster mulighed for at bruge deres kreativitet og ikke bare lære om kunsten, men gennem kunsten. Det handler om ånd, hånd og hjerte, om friheden til at overraske og fejle, og om lysten til at bevæge sig steder hen, hvor vi ikke har været før.

## Creativity

We give our guests the opportunity to use their creativity and not just learn about art but through art. It's about spirit, hand and heart, about the freedom to fail and surprise oneself, and about the desire to go places we haven't been before.





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## Principper

## Inklusion

Vi forpligter os til at arbejde på en måde, der spejler det, vi arbejder med. Vi skal være lige så eksperimentelle, lydhøre og risikotagende som de kunstnere, vi har i huset. Vores arbejde skal omfavne kunstens kompleksitet og tilskynde til kulturelt medborgerskab og inklusion.

Workshop for skoleklasse om sanselighed og konsistens med kunstner Rune Fjord.  
A school workshop on sensuality and consistency, conducted by artist Rune Fjord.

## Inclusion

We are committed to working in ways that reflect the substance of our field: art. We must be as experimental, responsive and willing to take risks as the artists we present. Our work must embrace the complexity of art and encourage cultural citizenship and inclusion.

## Principles





Principper

Museets gæster giver deres bud på nutidens helte/helinder i forbindelse med en udstilling om den danske kunstner Agnes Slott-Møller.

Guests offer their takes on present-day heroes/heroines in conjunction with an exhibition about the Danish artist Agnes Slott-Møller.

## Arkitektur og design

En udstilling er en fortælling i rum og består bl.a. af værker, tekst, billeder, lyde, lys og bevægelse. Det er et sted, hvor både følelser og intellekt stimuleres. Arkitektur og design er vigtige redskaber i forhold til at nå det mål.

## Architecture and design

An exhibition is a story told in three dimensions. It consists of many things: the works of art in themselves, but also text, images, sounds, light and movement. It is a place where our emotions and intellects are stimulated. Architecture and design are important tools in achieving that goal.





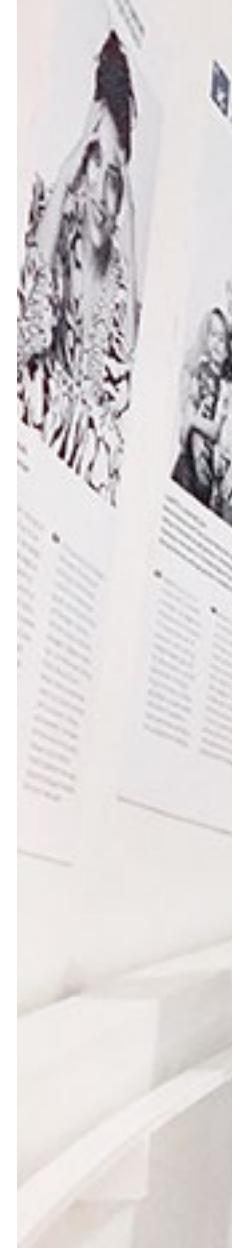
## Bæredygtighed

Vi tænker bæredygtighed i alt, hvad vi gør. Både i forhold til genanvendelse af materialer, de emner, vi behandler og i forhold til egne ressourcer. Det handler om alttings forbundethed og om bæredygtig dannelses.

I forbindelse med udstillingen  
*Tomorrow is the Question*, giver  
kendte og almindelige danskere  
deres bud på, hvordan vi sammen  
kan skabe en bedre verden.  
In connection with the exhibition  
*Tomorrow is the Question*, celebrities  
join regular people in offering  
suggestions on how we can create a  
better world together.

## Sustainability

We consider the issue of sustainability in everything we do. This applies to the recycling of materials, to the topics we address and to our in-house resources in general. It's all about the interconnectedness of everything, about awareness and sustainable conduct.



## Principles



74% SAY THAT  
ART MUSEUMS CAN  
MAKE THEM FEEL  
STUPID.

83% FEEL  
WELCOME IN  
AN ARTMUSEUM

88% FEEL LIKE  
YOU HAVE TO ACT  
IN A SPECIFIC WAY  
IN AN ARTMUSEUM

62% WOULD  
LIKE TO RUN  
IN AN ARTMUSEUM

62% SAY THE  
MUSEUM PRESENTS  
A WAY THAT MAKES  
IT DIFFICULT TO RELATE  
TO THE ART.

INSTAGRAM QUESTION

"People mentioned feelings like:  
"Art museums are weird"  
"You aren't cool in art museums"  
"You don't think enough"  
"You are expected to act a certain way"

HAT ART  
ART IN  
AKES IT  
ELATE

Designer og kunstner Iris Bakker  
undersøger museumsoplevelsen  
ved hjælp af brugerinddragende  
designprocesser.  
Designer and artist Iris Bakker  
explores the museum experience  
by way of participatory design  
processes.



Principles

## Forskning

Vi ønsker, at vores tilvalg og fravælg baserer sig på viden om vores gæster og deres oplevelse af museet. Derfor er evaluering og forskning en naturlig del af vores arbejde. Vi ønsker at lære af vores arbejde med læring og prioriterer efteruddannelse.

## Research

We want our choices to be based on real knowledge of our guests and their experience of the museum. Reflecting this, evaluation and research are a natural part of our work. We want to learn from working with learning – and upgrading our skill sets regularly is important to us.



## Partnerskaber og samarbejder

Vi har fokus på gensidige læringsprocesser og tilstræber, at alle udviklingsprojekter sker i tætte partnerskaber med folk indenfor og udenfor museumsmiljøet, lokalt, nationalt og internationalt.

## Partnerships and collaborations

Focusing on mutual learning processes, we aim for all development projects to take place in close collaboration with people inside and outside the museum scene, spanning local, national and international partners.

**Projekt Streger fra en syg tid**  
undersøger børn og unge oplevelser af corona-tiden i samarbejde med animator August Niclasen.  
**Created in collaboration with**  
animator August Niclasen, the project *Lines from a sick time* examines how children and young people perceive the coronavirus pandemic.



## Principles





Principper

Kommende udvidelse af ARoS.  
Projektet består bl.a. af det  
gigantiske værk *The Dome* af James  
Turrell. Værket har en loftshøjde på  
15 meter, en diameter på 40 meter og  
et kig til det uendelige himmelhvælv.  
*The upcoming expansion of ARoS.*  
*The project includes *The Dome*, a  
vast work by James Turrell. With  
ceilings 15 metres high and a  
diameter of 40 metres, the work  
offers a glimpse of the infinite sky.*



## Fremtid

Vi har det lange lys på og vælger vores  
projekter ud fra, at de kan bidrage  
med viden, erfaring og indsigt i forhold  
til fremtidens behov.

## Future

We take a long-term perspective  
and choose our projects based on  
their ability to contribute knowledge,  
experience and insights relevant to the  
needs of the future.

A photograph showing a group of people, mostly children and young adults, sitting in a room and looking towards the right. They appear to be in a public space, possibly a museum or library, with large windows in the background. The ARoS logo is overlaid on the bottom left.

**ARoS**

ARoS har som noget unikt dedikeret en hel etage til formidlingscenteret ARoS Public. Formidlingsafdelingens aktiviteter strækker sig over alle etager og udenfor museet.

Uniquely, ARoS has dedicated an entire floor to the ARoS Public learning and interpretation centre. The department's activities extend across all floors of the museum – and outside it, too.