Arts, Research, Innovation and Society

Gerald Bast · Elias G. Carayannis
David F. J. Campbell *Editors*

The Future of Museums

Springer

Arts, Research, Innovation and Society

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Series Foreword

Creativity in general and the arts in particular are increasingly recognized as drivers of cultural, economic, political, social, and scientific innovation and development. In art and research (see [1, 2]), some of the principal questions to be explored by the **ARIS** project (**Arts, Research, Innovation, and Society**) are outlined [3]:

1. Could and should artists be researchers?
2. How are the systems of the arts and the sciences connected and/or disconnected?
3. What is the position and status of the arts in defining the terms "progress" and "development"?

Other key questions that the **ARIS** project aims to focus on are (these are clearly indicative and not all-inclusive or exclusive of additional issues, themes, and questions that may arise in the context of the **ARIS** theory, policy, and practice discourse):

1. What is the impact of the arts in societal development?
2. How are the arts interrelated with the mechanisms of generating social, scientific, and economic innovation?
3. What is, could be, and should be the nature, dynamics, and role of the arts in shaping the research and innovation theories, policies, and practices such as the New Growth Theory?
4. In the same context, what could and should be a new understanding of the support for funding of the arts as a stand-alone pillar with its own merit, value, and potential along with research and innovation of smart, sustainable, and inclusive growth that is socially embedded and cohesive development and progress?
5. What are the socio-economic, socio-political, and socio-technical implications for society from the answers to any and all of these questions?
   (a) For instance, what are the particular implications for sectors such as politics, education, health, manufacturing, and others?
   (b) How can the New Growth Theory be understood in the context of creative economies, societies, and democracies?

(c) Are there limits to growth in the traditional economy and what is the role of artistic research and arts-based innovations in redefining growth, development, and progress?
(d) What are the role, interdependencies, and dynamics of arts versus research versus innovation versus society as catalysts, drivers, and accelerators of smart, sustainable, and inclusive growth?
(e) What is the relationship of arts to "quality of democracy" in theory and practice?

In particular and based on this context, Creativity, Invention, Innovation, and Entrepreneurship (CI2E, see also the Springer Encyclopedia of CI2E, edited by Carayannis [4]) are key drivers of smart, sustainable, and inclusive growth that are both enhanced and constrained by financial as well as social and environmental considerations and trade-offs. In this context, **Arts, Research, Innovation, and Society** (**ARIS**) are four vantage points from which one could derive and develop insights as to how best to drive cultural, economic, political, social, and scientific development and progress.

The Springer **ARIS** series explores (at the macro, meso, and micro levels and in terms of qualitative as well as quantitative studies) theories, policies, and practices about the contributions of artistic research and innovations towards defining new forms of knowledge, knowledge production (see Mode 3 Knowledge Production Systems by Carayannis and Campbell [5–7]) as well as knowledge diffusion, absorption, and use. Artistic research, artistic innovations, and arts-based innovations have been major transformers as well as disruptors of the ways in which societies, economies, and political systems perform. Ramifications here refer to the epistemic socio-economic, socio-political, and socio-technical base and aesthetic considerations on the one hand, as well as to strategies, policies, and practices on the other, including sustainable enterprise excellence considerations in the context of knowledge economies, societies, and democracies (see also Quadruple and Quintuple Helix innovation systems concepts by Carayannis and Campbell [6, 8, 9]).

The series features research monographs, edited volumes, proceedings, briefs, and textbooks and may also include handbooks and reference works, and in-print as well as online rich media encapsulations of ideas and insights, representing cutting-edge research and the synthesis of a body of work in the field.

ARIS book series: http://www.springer.com/series/11902

The following two volumes already have been published in the **ARIS** book series:

Bast G, Carayannis EG, Campbell DFJ (eds) (2015) Arts, Research, Innovation and Society. Springer, New York, NY. http://www.springer.com/business+%26+management/technology+management/book/978-3-319-09908-8, http://www.springer.com/de/book/9783319099088

Pirzadeh A (2016) Iran Revisited. Exploring the Historical Roots of Culture, Economics, and Society. Springer, New York, NY. https://link.springer.com/content/pdf/bfm%3A978-3-319-30485-4%2F1.pdf, http://www.springer.com/de/book/9783319304830

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8. Carayannis EG, Campbell DFJ (2010) Triple helix, quadruple helix and quintuple helix and how do knowledge, innovation and the environment relate to each other? A proposed framework for a trans-disciplinary analysis of sustainable development and social ecology. Int J Social Ecol Sustain Dev 1(1):41–69. http://www.igi-global.com/free-content/41959, http://www.igi-global.com/article/triple-helix-quadruple-helix-quintuple/41959
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Chapter 1
Introduction: The Future of Museums

Gerald Bast, Elias G. Carayannis, and David F. J. Campbell

Abstract This book focuses on the *future of museums*. Several questions are being addressed: What is the role of museums for art and society? How will museums change, and how do they have to change? How do museums refer to new modes of art production, and how is this being influenced by shifting and radical technology and technologies? How does the communication between museums and the recipients of art develop further? To which extent will virtual reality change museum, and what is the status of museums in "real place"? How will the reception and representation of art evolve in the coming period and years, and which implications may this have for museums? The different chapters to this book, written by a diversity of authors, who are all renowned and respected experts in their fields and disciplines, create and offer a broad view and spectrum, inquiring on options, routes, and benefits that arise with and for the *future of museums*.

Keywords Art · Future · Future of museums · Museum

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This book is part of the book series *Arts, Research, Innovation and Society (ARIS)* that was recently launched in cooperation with *Springer*. Gerald Bast and Elias G. Carayannis are the editors in chief, and David F.J. Campbell acts as the chief associate editor. The first book of the ARIS series (released in December 2014) discussed the whole spectrum of topics and themes related to ARIS:

http://www.dieangewandte.at/jart/prj3/angewandte_aris/main.jart?j-j-url=/_1
http://www.springer.com/de/book/9783319099088

Concept of the New Book

When you go back to the etymological origin, the *Mouseion* at Alexandria, it was a place where—supported by the knowledge stored there—art and science were developed: a place of interdisciplinary research and networking, as you would call it today. *The word from the Ancient Hellenic language for museum (ΜΟΥΣΕΙΟΝ) means the "house of the muses": where the arts and sciences find their berth and cradle.* With the *Wunderkammer*, the museum was reinvented as an amazing place for the purpose of representation of dynastic power, followed by the establishment of museums as a demonstration of bourgeois self-consciousness. In the twentieth century, the ideal of the museum as an institution for education received a strong boost; the museum as a tourism infrastructure became more and more the institutional, economic, and political role model.

Questions to Be Addressed by This (New) Book Volume

What is next? In the following, some of the possible key questions are being addressed:

1. What is the role of museums for art and society?
2. How will museums have to change, given the dynamic developments in art and society, to gain or rather regain relevance—in the sense of a power to influence?
3. Which answers do museums have for the challenges that arise in the production of art through the use of permanent and rapidly changing technologies? And which answers do museums have for the increasing importance of artistic disciplines, which refuse to use classical or digital artistic media in artistic processes, such as performance art or social interactive art?
4. How to keep museums in contact with recipients of art in a world in which the patterns of communication and perception have changed dramatically? Will the reception and dissemination of art to a broader public still be a domain of museums in the future?

5. Can the art museum, as a real place, be a counterpart in a virtualized and digitalized society or will museums need to virtualize and even globalize themselves virtually?
6. How do the reception and representation of art change, and what does this mean for museums?

Invited to participate in this international discourse, for which the book *The Future of Museums* acts as a platform, are directors of major museums and art institutions, curators, artists and scientists, and all persons interested in these topics.

The Organization of Contributions to This (New) Book Volume

There are 11 main contributions, written by a diversity of authors:

1. *Gerald Bast* presents an overview of the development of museums. His main propositions are that also museums are linked to new forms and definitions of "labor" and that the context of art and artwork should be more and better elaborated in museums.
2. What is the future of our future, is there a future without future, and what roles do museums have there? "From an accelerationist theory perspective, the sooner we arrive at the future that has already become our past the better, so that we can move beyond the capitalist-planetary apocalypse." In his analysis, *Joshua Decter* relates future developments of society and economy with (possible) future developments of museums. He sees museums at the intersection and consolidation of cultural tourism that relate to "attention/experience/distraction economies." The funding of or the fundraising for museums may also represent a growing challenge in the future.
3. The word museum is Greek in origin. *Eleni Mavragani* demonstrates the important role that museums have for the Greek economy, because Greek economy is based on tourism to an important extent. At the same time, the environment is changing, in which museums are operating. "It is believed that public museums could become one of the central axes of cultural development and the central axis of tourism development."
4. *Peter Weibel* engages in proposing a "Manifesto for a New Museum." For him, museums should be placed and located at the overlapping areas of interdisciplinary research and networking. He emphasizes that museums of the future should become a "laboratory for the citizens to explore new worlds."
5. Museums are at the center of a continuing transformation. "They still have a physical place, but they have become global communicators in different media." Therefore, *Virgil Widrich* is asking the question, what approaches are here available? Museums (also) could be characterized as "public long-term storage devices for knowledge," but as "keepers of humanities' dreams" as well.
6. In her poem, *Yoko Ono* refers to deconstructing and reconstructing museums.

7. In reference to the dynamic flows of the Internet, *Boris Groys* emphasizes that museums (museums of the future) should reflect on how to represent such characteristics also in the context of museums. "Now the Internet itself is also a curatorial project, a Gesamtkunstwerk, because it is in a flow."
8. Media and communication are changing society and economy. However, they also change museums and their possibilities, and furthermore, they may also alter the interchange and interconnectedness of museums with their visitors. These are the questions that *Harald Kraemer* is addressing, and also how to balance in the future (for museums) the digitalization with the "intangible cultural heritage."
9. *Zsófia Ruttkay* and *Judit Bényei* elaborate how digital technologies are changing in a radical way how young people communicate, learn, and use their free time. This also puts pressures and demands on museums, what the possibilities here are, so that expectations of visitors are being met better. Digital technologies structure the interface and interaction between visitors and museums.
10. *Martina Griesser-Stermscheg*, *Christine Haupt-Stummer*, *Renate Höllwart*, *Beatrice Jaschke*, *Monika Sommer*, *Nora Sternfeld*, and *Luisa Ziaja* present an overview of different discourses and how the future of museums has been discussed so far, stretching the spectrum from *The Museum of the Future* to *La Fin des Musées*. With the concept of the "para-museum," they emphasize the importance of museums being connected (and still connect) to "change" and "social struggle."
11. In "Imaginary Bauhaus Museum," *Danica Dakić* and *Ulrike Bestgen* discuss how art, art production, artistic research, and museums may be changing currently and in the future through engaging in a discursive dialogue and exchanging images.

In the conclusion, the main key questions again are being reviewed. For further discussions and discourse, different propositions are set up, connecting and leading to the next possible steps in inquiry and analysis.

Chapter 2
Changing Societies, Changing Art, Changing Museums?

Gerald Bast

Abstract This analysis presents an overview of the history of museums. Museums have become part of human civilization. This means that museums are not just ports of call for a globalized tourism industry but also accepted places of cultural education in which art, in its different temporal, ideological, political, social, and economic contexts, cannot just be tapped by cognitive means but can also be experienced emotionally through "spontaneous sensualism." This means that museums can become places where the goal is not to see as many artworks as possible but to be introduced to a few artworks and their background and impact in a very intensive and comprehensive way. When museums want to keep today's art alive for future generations, then they will have to find new forms of conservation, storage, and presentation for twenty-first-century art. New technologies, but also innovative forms, based on social interaction, of passing on artistic activities have to be developed and implemented. Museums—similar to schools and universities—have to be prepared for a new definition of the notion of "labor" resulting from the ongoing far-reaching technological revolution.

Keywords Art · Change · Future of museums · Museum

You can, yes, you even must go far back in time in order to really grasp the wide range a concept like that of the museum covers. And here we must be clear that when we are speaking about museums, we are referring to art museums.

In Hellenist Greece, the *Museion* was a temple for the muses who were seen as personifications of the arts, a religious cult place, a shrine, and a place of contemplation.

The "Mouseion" of Alexandria was a multidisciplinary place of education and research where, with the support of the knowledge stored in the ancient Alexandrian library, the sciences and the arts (at the time they were not so strictly separated) were further developed.

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With the Baroque *wunderkammer*, the museum became reinvented as a place of veneration where aristocratic-dynastic power was showcased, followed by the founding of museums that were to reflect the self-understanding of the bourgeois class. In the twentieth century, the ideal of the museum as an educational institution received new impetus before the museum tourist infrastructure increasingly became an institutional role model for the synergetic fusion of cultural and economic policy.

How will this continue to unfold?

We are living in a time that is both full of hope for the future and a fear of the future. In some people, genetic engineering and artificial intelligence are nurturing the hope for a beautiful new world in which human beings will become immortal.[1] At the same time, precisely these new scientific-technological possibilities are nurturing a fear of the future, the end of the human beings as individuals who shape history. Both are certainly different ways of viewing the end of history, unlike what Francis Fukuyama had in mind[2] when, following the fall of the Soviet Union, he postulated the final triumph of market economy and democracy, the end of all ideology and thus the end of history. In spite of all this focus on the future, the desire for history is still alive, since it is the basis for explaining the present and for searching for new models of life, ideas, and ideologies. However, as in all branches of science, in particular in the humanities, what is important is their contextualization and the awareness that the development of science is not detached from the development of society and the resulting cognitive tendencies.

Claire Bishop who seems surprised that Walter Benjamin exerted such an influence on art and so little influence on the development of museums cites Benjamin in connection with the relation between history and its presentation: "In his *Theses on the Philosophy of History* Walter Benjamin draws a distinction between a history spoken in the name of power, which records the triumphs of the victors, and a history that names and identifies the problems of the present day, by scouring the past for the origins of this present historical moment; this, in turn, is the determining motivation for our interest in the past."[3] If one knows that the last Byzantine emperor paid the Huns an immense amount of gold to secure their borders against invasions from the East, then it is clear that history has something to do with the present day. A present in which—to protect Europe's value-oriented society—the European Union is paying Turkey, a country in which democracy and the rule of law are being trampled, billions of euros to keep refugees and migrants away from the borders of the union. History is something alive, even if this is something that you don't always notice in museums. For Claire Bishop, museums "ideally create multi-temporal remappings of history and artistic production outside of national and disciplinary frameworks, rather than opting for a global inclusivity that pulls everything into the

[1] Ray Kurzweil, *The singularity is near: when humans transcend biology*, Viking Penguin, New York 2005.

[2] Francis Fukuyama, *The End of History and the Last Man*, The Free Press Macmillan, New York 1992.

[3] Claire Bishop, *Radical Museology, or What's Contemporary in Museums of Contemporary Art?*, p. 56, Koenig Books London 2013.

same narrative."[4] In this connection the basic question arises as to who constructs narratives and which scientific focus—or to be more precise—with which scientific focus these persons work. In the future there will be an even greater need than before not only for multi-temporal but also multidisciplinary work—or even better: transdisciplinary collaboration—in designing museums. This way it will be possible to give museums their sociopolitical—and to a certain extent also their **society-defining**—function that they need to be able to legitimize their existence and use of public resources over and beyond merely economic arguments. This approach ultimately addresses the quasi-monopolistic function of art historians in the work of museums or at least the way art history is taught and practiced.

David Carrier emphasizes the connection in the development of art history and museums: "The rise of the public art museum was intimately bound to the rise of academic art history, new aesthetic theories and the development of democracy. Once high art moved from churches, temples and princely collections into the public space of the museum, visitors needed to be educated."[5] Even if the close link between art historians and museums cannot be denied, this perspective still seems too romantic. After all, temples and churches in which, before the emergence of museums (with the exception of nonpublic palaces), most artistic production was presented were public spaces. Why didn't visitors and viewers of art in these places have to be trained by art historians? The fact is that art historians and museums have had an almost symbiotic connection since the emergence of museums—with positive effects and professional as well as institutional consequences for both. The development of the museum from the "wunderkammer" which mesmerized the viewer with its exhibits to the place of scientific classification, systematization, and analysis of art is accompanied by the ever-greater meaning of quantitative aspects and the legitimizing function of art historians within the hierarchical system—with the institution of the museum at the top of the hierarchy.

The institution of the museum was, and continues to be, inseparably linked with physical objects that represent, convey, question, or discuss aesthetic, religious, philosophical, and political ideas and ideals. Depending on time, place, and ideology, objects are collected, categorized, stored, researched, used for developing scientific theories, and presented to a select audience for aesthetic contemplation. This comes before the goal of educating the people takes hold and museum objects become instruments of democratic or authoritarian cultural politics—depending on place, time, and political constellation. That artworks were robbed of their original aesthetic effect as a result of their being moved from churches and palaces to museums is the price that one was willing to pay with the entry of art as object of science and as decontextualized educational good.

"*The Last Judgment* on an altar panel, now hanging on the lightly colored wall of an exhibition hall, hardly prompts the viewer to reflect on his/her sinfulness. Instead, the beholder is more amused with detached complaisance when looking at the naïve portrait of souls being burned in hell. Even the portrait of an estate owner hardly

[4] Claire Bishop, Radical Museology, p. 56.

[5] David Carrier, *Museum Scepticism*, p. 11; Duke University Press, Durham and London 2006.

elicits any veneration within the context of a museum. The expert does not get drawn into his strict gaze, beseeching for humility, but rather focuses on the ruff collar whose painterly technique makes it possible to approximately date it. The affective ties to art are cut in the museum. The ability to elicit compassion or fear has become desiccated within a sterile educational setting. For the art historian it is evidence of an intellectual expression that s/he proceeds to analyze with the instruments of iconography and stylistic history. Only children or uneducated are overwhelmed by the medusa-like character of art. They become aware of it (**INNEWERDEN**) when confronted with terror and laughter, which was once captured in the pictorial works."[6]

According to the futurists, the museum is a cemetery to which one makes a pilgrimage—once a year at best, on All Souls' Day.[7] Even if one does not want to see museum objects as dead bodies, the transformation of their spiritual identity and effect through the museification of artifacts cannot be denied and recalls the fate of wild animals that are transported to the zoo. To illustrate this, we could cite a scene from a Baroque museum:

In a large hall, an elderly couple sit with transfigured gaze in front of a huge painting—he in coat and tie, she in a lady's suit and pearl necklace. A child holding the father's hand enters the hall, glances briefly at the painting and with a fearful look pulls its father out of the hall. "Please, daddy, let's get out of here! This is so awful!" The older couple sees in the painting the technical perfection of painting and the aesthetic beauty of pictorial composition while the frightened child sees the representations of infants with bellies slit open out of which entrails spill out, heads and limbs cut off as well as faces contorted by fear and pain.

The painting was actually painted to elicit dread in a time in which the counter-reformation knew how to use art as a political instrument. Why is this hardly ever experienced in a museum?

Why are the visitors in a museum generally left alone with the superficial aesthetic effect of an artwork? Why is art in the museum so rarely experienced as an analysis of life reality and so rarely seen as a contribution to the development of social ideas? Perhaps because one would need more time than the large majority of museum visitors are willing to muster. And less objects than the large majority of touristic museum visitors expect?

"There is a very real and pressing reason for museums to seriously consider their role as brokers of collective wisdom,"[8] Robert J. Janes writes about the social responsibility of the museum as institution. He castigates the "Tyranny of Economists" who also impose on museums the dogma of permanent growth of economic effects.

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[6] Beat Wyss, *Trauer der Vollendung*, Matthes & Seitz, 1985.

[7] Marinetti, Filippo Pommaso: Manifesto of Futurism, appeared in: Le Figaro, Paris, February 20, 1909.

[8] Knell, Simon J., Museum revolutions: How museums change and are changed, p. 139, Routledge, New York 2007.

Heimo Konrad[9] demonstrates the relativity of quantitative parameters using Vienna's Kunsthistorisches Museum (KHM—Museum of Art History Vienna), Austria's largest art museum as an example. With 168,727 visitors, the museum had more local visitors than in 2007. In 1923, the percentage of Austrian visitors to the KHM was 85%, whereas in 2003 the percentage of Austrian museum visitors in the total number of visitors was only about 35%. The declining interest of the local populace in museums is also documented by a study of the National Endowment for the Arts.[10] Among US citizens the percentage of those who had visited a museum or a gallery at least once a year had dropped from 26.5% in 2002 to 22.7%. The decline among the age group of 18–24-year-olds is alarming: from 22.9% in 2008 to 18.4% in 2012. It is also interesting that the number of museum visitors in the white US population declined (−1.9%), but there was hardly any decrease noted among Hispanics (−0.2%) and Afro-Americans (−0.1%). What does the receding interest of the local population in "their" museums have to say?

With the exception of China where the construction of new museums in each of the many newly constructed cities is part of a declared national policy, the museum boom of the last four decades is a product of the tourism boom. The main interest has not been the local population but the institutional appeal in the worldwide tourism circus—with effects both on the design of program as well as on museum architecture. The focus of museum politics has shifted from enlightened educational and cultural policy to the economic effects that could be obtained with museums and their visitors. The primary success indicator for museum managers was the increase in the number of visitors. Given the rising prosperity of wide segments of the population in the second half of the twentieth century and the related globalization of the tourism industry, it seemed natural, in terms of economic rationality, to use mainly the tourism boom as a way to increase the number of museum visitors. That with this strategy of increasing quantitative growth parameters museums would bank on international cultural tourism does, however, represent a fundamental paradigm shift in the cultural political orientation of museums and their social function. The self-image of museums, in particular of large museums, has changed not only with regard to segments of the public. Large museums have increasingly morphed into globally active cultural enterprises (Guggenheim, Louvre) whose success and very existence are linked to the economic logic of permanent growth just like in other companies outside of the art world. In addition, these strategies of large museums served directly or indirectly as model for other museums. And there is also the fact that these global strategies must not be seen as detached from national political strategies of representation, legitimation, and stabilization to the inside and the outside.

Hito Steyerl thus notes: "Today, deconstructivist contemporary art museums pop up in any self-respecting autocracy. A country with human rights violations? Bring on the Gehry gallery! The Global Guggenheim is a cultural refinery for a set of post-

[9] Konrad, Heimo, *Museumsmanagement und Kulturpolitik*, p. 147, Facultas, Vienna, 2008.

[10] National Endowment of the Arts, A Decade of Arts Engagement, Findings from the Survey of Public Participation in the Arts 2002–2012, https://www.arts.gov/sites/default/files/2012-sppa.feb2015.pdf.

democratic oligarchies."[11] It was a logical consequence that museums were also ascribed to the system of cultural industries. Entire cities and regions tried and continue to try to redefine their identity with culture in the wake of the decline of traditional industrial sectors—and this with the expectation of being able to compensate for the repercussions of the crisis in "older" industrial sectors. Tourism, in particular cultural tourism, is part of this strategy. In the Gulf nations, this trend is especially evident. In this context it comes as no surprise that politicians who have activated these processes of transformation measure the performance of museums in those categories for which they were installed within this transformational business strategy. Museums have become part of the economy of attention and are also increasingly acting accordingly. That the attention span of tourists as museum visitors is limited time-wise was no disadvantage here. The faster the stream of visitors flows in one of the big museums, the more visitors can be accommodated in the space. Martin Tröndle,[12] after studying in-depth the behavior of museum visitors, came to the following conclusion: the average time a visitor spends in front of an exhibited object is 11 s. The focus of the museum management on large numbers of visitors certainly has its price.

In spite of the dramatic changes taking place in the museum landscape, there are still objects. A museum is still associated with physical manifestations of artistic processes being located in a physical building. Even those institutions that are dedicated to the most recent art forms such as the ZKM/Center for Art and Media in Karlsruhe or the Ars Electronica Center in Linz are based on objects. It is actually difficult and problematic to locate artistic processes that appear as interpersonal, emotional, or digital interaction and deploy their effect as such in an objective sense, i.e., as objects. That this strategy had already begun to crumble in performance art can be seen, for instance, in exhibitions on Viennese Actionism where photographs and films only offer a weak impression of the experience of actual happenings. Even if photographs of real performances are released and signed for the art market and for the artists who are existentially dependent on the mechanisms of art market in limited edition, they remain mere documentations.

The imminent—or already ongoing—fundamental, far-reaching changes in our societies related to migration movements and technological revolutions will also have an impact on art and culture. What is more, art and culture will set the stage and give the direction for the future development of the world—this within a symbiotic cooperation with the emerging fields of action and effect of new technologies, such as artificial intelligence, biomechanics, sensorics, and nanotechnology. In a world with such a structure art will assume a new role—in terms of form, content, and policy. Art and culture will—as already in earlier epochs—have to control the

[11] Steyerl, Hito, The Politics of Art and the Transition of Post-Democracy, e-flux journal #21, December 2010.

[12] Tröndle, Martin et al., A Museum for the 21st Century: The Influence of 'Sociality' on Art Reception in Museum Space, in: Museum Management and Curatorship, vol. 27, Iss. 5, 2012.

process of civilization but now under completely changed conditions. The technological turn, together with the "social turn,"[13] will change art and its function.

What does it mean for the institution of the museum when art takes place in social, virtual, or other technological spaces? Is the institution of the museum being pressed to its limits? The collecting, storing, studying, disseminating, and deploying of human cultural achievements will have to take place in a different way, now that physical objects no longer represent the manifestation of human creativity or at least no longer can be represented as such. The museum—just like art—will have to open itself up to new dimensions. The response to the digital revolution will not just be the digitalization of objects and their two- or three-dimensional digital retrievability in museum spaces or online at home. The idea is not to be translating object-based logic as a new form of museum education. Museums will have to appropriate social and technological logic, just as art does, because art has to. If new forms of art are to be made effective for the protection of human cultural achievements for the present generation and to preserve them for future generations, then this means that museums must act in a decentralized and extramural way but also open up their spaces as a platform for action and interaction for artists and the public. Museums will have to act as partner institutions for implementing artistic processes in public social spaces. At the same time museum spaces will become venues where art is not just presented and passively taken in. These places will also be places where museum visitors can be integrated in interactive processes of a new kind. Joseph Beuys already recognizes this decades ago, when he viewed art institutions as places for a "permanent conference."

With the growing connection of aesthetics, natural sciences, and technology and the growing awareness that artistic processes are research processes and that the separation of artistic production and the reception of art is beginning to become undone in certain areas, the need for a greater collaboration of museums and universities is also becoming evident. The institutional seclusion with the claim that collecting, study, and dissemination of art can take place within an autonomous institution has already in recent years lost substance. Given the forced concentration on maximizing visitor success, there has been a shift in many museums from scholarly activities to tasks in the realms of museum information, art education, public relations, and museum shops. As a consequence there has been a change in profile to the detriment of the museum as a scholarly institution. Under the pressure of the national or private museum owners, the use of resources for museum-related research activities has found relatively little recognition and thus legitimation than other agendas. This has consequences the more technology-based art is. In very practical terms, this means that the scholarly interest in art increasingly no longer only requires humanities and perhaps also social science competence—but ever more scientific competence—and all of this in conjunction. Whereas the connection of humanities and social sciences apparently already brought museums to the limits of their resources (or even beyond this), the technological turn, together with the "social turn" of the last part of the twentieth century, will completely overstrain the

[13] Bishop, Claire, 'The Social Turn: Collaboration and its Discontents', *Artforum*, February 2006.

resources of museums in the scholarly study and backing of twenty-first-century art. This, it should be added, will also affect the art history institutes working in isolation in the humanities faculties of universities.

Olafur Eliasson describes a dilemma in which museums, but also curators, find themselves, when they want to find social relevance in what they are doing (which in his view is absolutely essential):

"When working on projects in different art institutions, however, I have sometimes been challenged by the general problem that the museum continues to define itself according to the modernist standpoint, assuming that it is possible to stand 'next to' or 'outside' of society and somehow reflect it from there. This standpoint is like assuming that the weather can be separated from the city, experience from interpretation, form from content, or time from space. It means that the institution is not acknowledging its responsibility with regards to society in general and the value of a singular experience in particular. When the ideology of a display or exhibition is not acknowledged as part of the exhibition itself, the socializing potential of that exhibition is sacrificed on behalf of formal values…. An exhibition cannot stand outside its social context, and we have a responsibility to understand that we are a part of what we are evaluating as well as the result of it."[14]

To accept that museums and the objects exhibited there (under whatever curatorial concept) are not exterritorial Copernican points but rather part and product of society—this is a challenging, radical approach indeed. Even though museums are products of society, they still have to preserve the goals and the skills of critical reflection, knowing that also the critique of society is not uninfluenced by it. Eliasson, however, arrives at an optimistic forecast: "Museums can be radical."[15] What is more: museums must become radical to be able to fulfill their basic tasks:

- Museums must redeem the claim that in 1793 was revolutionary and still seems radical today, namely, to bring art to the center of society and to reinstate an "aesthetics of effect"—albeit in changed form.
- This means that museums are not just ports of call for a globalized tourism industry but also accepted places of cultural education in which art, in its different temporal, ideological, political, social, and economic contexts, cannot just be tapped by cognitive means but can also be experienced emotionally through "spontaneous sensualism."[16]
- This amounts to unleashing a paradigm shift in museum policy, which does not assess museums primarily on the basis of economic parameters but according to its potential to recognize, in interaction with art, the role of values, ideas and ideologies, to learn how to deal with uncertainty and ambiguity and to understand the principles of abstraction and cipher.

[14] Olafur Eliasson, *Museums are Radical, from The Weather Project*, edited by Susan May, p. 138, London 2003.

[15] Olafur Eliasson, p. 138.

[16] Beat Wyss, *Trauer der Vollendung.*

- This means that museums can become places where the goal is not to see as many artworks as possible but to be introduced to a few artworks and their background and impact in a very intensive and comprehensive way. The attractiveness would not have to be maintained by alternating touring exhibitions but could take place through the intensive and comprehensive presentation and dissemination of alternating artworks from the museum's own collections and this for a more local public.
- When museums want to keep today's art alive for future generations, then they will have to find new forms of conservation, storage, and presentation for twenty-first-century art. New technologies, but also innovative forms, based on social interaction, of passing on artistic activities have to be developed and implemented. If one does not begin to this in time, then significant parts of twenty-first-century art will be lost for future generations, just as we today no longer have any idea about music in ancient Greece.
- Museums—similar to schools and universities—have to be prepared for a new definition of the notion of "labor" resulting from the ongoing far-reaching technological revolution. If a large part of existing workplaces will be taken over by self-learning machines, thanks to the use of robots, supercomputers, and artificial intelligence, then participation in education and culture, along with social activities, will become part of the socially accepted "new labor." Here museums will find new tasks and will have to assume additional responsibility for social developments.

Museums have become part of human civilization. It is about maintaining the relevance of museums for the society of the future. This relevance will have to be grounded and secured in a different way than today. Museums of the future will—at least in certain areas—be radically different, or they will simply cease to exist.

Chapter 3
Will There Still Be a Future When the Museum of the Future Arrives?

Joshua Decter

Abstract I'm more worried about the future of our futures than I am worried about the future of our museums.

From a pessimistic anthropocene-capitalocene theoretical perspective, the future has already become our past. From an accelerationist theory perspective, the sooner we arrive at the future that has already become our past the better, so that we can move beyond the capitalist-planetary apocalypse. Beyond what, however, if there is actually no future? I'm being somewhat hyperbolic, and yet, there is deep anxiety and uncertainty gripping the globe at the start of 2018. Some of us are suffering from political post-traumatic stress disorder in reaction to the outcome of the 2016 election here in the United States. Will museums be the only things left standing in the future without a future? Are museums already the ruins of a lost future world? Or, are museums our continuously accumulating contemporary future? Within "developed/first-world" and certain "developing" economies—expressions I use hesitatingly, as they tend to reproduce global hierarchies that I'm deeply skeptical of—art museums would not seem to be imperiled now nor likely in the near future, at least on financial terms. It appears that large-scale art museums have attracted sufficient real capital, art capital, and cultural capital to weather most economic and political storms, even as museums have come under attack from some on the right and some on the left, with demands to either close exhibitions or to remove controversial artworks from shows. It is likely, though, moving forward, that museums will continue to have sustained relevance, even though various audiences and publics will have different expectations from museums and will apply pressure for various kinds of institutional reform. Museums are now deemed to be key engines of cultural tourism and the attention/experience/distraction economies, and so they are not going away anytime soon. And yet, depending upon local, regional, and national economies—and their connections to the global economy—museums of medium and small scales may experience increased fundraising challenges from public, private, and other hybrid sources. Big capital tends to be attracted to the idea of big institutions. For example, in the case of the new Broad museum in Los Angeles, Eli Broad combined his own private capital with his private art collection—and leveraged his significant political influence in Los

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Angeles for many decades—to create a big contemporary art museum in downtown LA that embodies, for better and/or for worse, the powerful intersection of art and the art markets, and has helped popularize contemporary art for wider publics. This particular museum is free to visitors because it can afford to be free, ironically or not.

Keywords City and cities · Culture · Economy · Future of futures · Future of museums · Society · Transmute and transmutation

Introduction

There may be certain global standards that have been established for how to build and operate modern and/or contemporary art museums, and we can perhaps use some of those standards as the criteria for professional evaluations, yet the vast majority of museum visitors are not arts professionals, and their criteria of evaluating their museum experiences may not be in synch with the art professional class. And so we have an interesting tension: museums endeavor to think about their public outreach and public education programs, and yet there is a lot of unpredictability, for instance, in the encounter between multiple publics visiting one museum. So what makes a museum relevant, and what criteria do we use to determine this, moving forward? Is it the quality of a museum's exhibitions? The quality of a museum's architectural design? The quality of a museum's social media presence, its commitment to diversity, and equal pay? The quality (and/or quantitative business success) of a museum's restaurant? And the quality (and/or quantitative business success) of a museum's shop? Or is the success or failure of a museum predicated upon the quality of its board, its committees, its attendance figures, its politics, its investments, its divestments, its users' experiences (since museums are driver's in the so-called experience economies), and its membership statistics? Or perhaps, the number of museum selfies people post on Instagram and other social media platforms? Or, ultimately, all of the above and more? My sense is that for those of us who have been art professionals for a number of decades, we may have begun to experience a certain level of alienation from museums—i.e., a growing sense that museums may no longer really be for us but instead for everyone else. On the one hand, in terms of a notion of democratized culture, the fact that museums seem to be bringing art to more and more people might be welcomed as a positive development. On the other hand, the inexorable economic and public relations pressures upon museums of various scales to continuously grow their audiences, constituencies, publics, and of course funders may be creating a situation in which those who belong to the expert/specialist/professional art classes—curators, art historians, critics, artists, and others—are perhaps already the secondary or tertiary priority for museums. Furthermore, the crowding of certain museums produces another kind of museum experience (fleeting engagements framed by endless distractions), as well as the pressure to design other kinds of museum spaces to accommodate an overflow of bodies. Will the future bring us museums engineered only for crowds, yet bereft

of art? And yet we should be wary of recent episodes involving the use of online social media petitions to trigger outrage from publics so as to pressure museums to alter their curatorial and programming decisions; this is a disturbing trend, particularly when some in the art worlds join those barbarian hordes clamoring for museums to engage in what can only be characterized as self-censorship. Such developments suggest that some people have forgotten that a fundamental role of the museum (whether these institutions are public, private, or hybrids) is to be a place wherein diverse audiences and constituencies encounter art that they may not understand and that may widen their experience of the world, even if these publics are confused or offended by what they see in the museum—*particularly* if they are offended by what they encounter in the museum. Protests demanding the closure of exhibitions and/or the removal of artworks from exhibitions contradict the basic function of the museum, which is to serve various publics; ironically, such protests have the primary effect of depriving many publics, audiences, and constituencies of their right to encounter art in the space of the museum. Just as everyone has the right to protest a museum, everyone has the right to experience what a museum is presenting. No one is forced to enter a museum, just as no one is forced to watch a movie in a theater, and just as no one is forced to read a book (leaving aside educational situations). To enter a museum is to enter a space of complexity and dissensus, a civic space wherein if we cannot agree, we must at the very least agree to disagree. If we were to remove from public view every artwork that offended someone, there would be very few artworks on public view, and this is not the world that we want.

Museums: Resiliency and Contradiction

Museums—whether devoted to art, architecture, science, nature, the news, history, or anything else—tend to be resilient organizations that can usually survive private and/or public funding crises, political attacks, and other existential challenges. Museums are resilient precisely because they embody contradictory yet ultimately compatible conditions: they are dependent upon large amounts of capital to operate, and they are—certainly in the case of contemporary art institutions—also often dependent artistic interrogations of capital. Capital and its critique exist comfortably (and/or uncomfortably) side by side within museums, so that we can have patrons with conservative political views funding museums that present exhibitions that reflect progressive perspectives. Such contradictions and tensions have become normative. One might even suggest, invoking Herbert Marcuse's ideas, that museums are the perfect platforms on which to perform *repressive tolerance*, even though they create the impression that nothing is indeed being repressed.

Much has already been written about the art museum as a site of profound cultural, economic, class, and other contradictions. Today, in a world in which art museums are only possible through massive accumulations of capital and power, whether garnered from the private sector, public sector, or political sector—or some combination of these—does art still stand a chance to engage in any reasonable

critique of these institutional conditions? Or is this merely self-delusional, wishful thinking? Are mega-museums the last great hope for art, art's fortress against intolerance? Can we still afford, so to speak, to critique museums—or, for museums to critique themselves—in this confusing, troubled period, when there is more money for art than perhaps at any other moment in history, and yet so much economic inequity at the same time? Does such critical analysis threaten the future of museums—or, on the contrary, make the future of museums potentially even stronger? The museum of the present and the museum of the future shouldn't be places of self-censorship; to the contrary, the museum of the future should be a palace devoted to freedom of expression regardless of the content of that expression.

Museum as Memory

One means of addressing ourselves to the future is to address ourselves to the past.

As a child, I never much liked art museums. My parents started taking me—or shall I say kidnapping me—to museums when I was growing up in Manhattan during the 1960s and 1970s. I still recall accompanying my late father to MoMA in the middle of the afternoon, barely any other people in the galleries, sitting next to him on a bench as he contemplated Monet's *Water Lilies*. He was endeavoring to edify me, but all I wanted to do was go to the Central Park zoo, shop for bubble gum, or watch Star Trek on television. And even when I was taken to the encyclopedic Metropolitan Museum of Art, I preferred the armor collection to the fine art. Today, I sometimes imagine, half-seriously, that what may have initially attracted me to institutional critique art was a childhood aversion to art museums and what I perceived to be an atmosphere of self-serious, elitist, stuffiness, and even hypocrisy. Ironically, now, it's almost as if the reverse is happening: it is the increasingly unserious, post-elitist, populist, entertainment-driven, market-infatuated, and unscholarly character of contemporary art museum exhibitions that is a turnoff for me. If I could have a fully immersive online experience of museum exhibitions, I might even forgo visiting brick-and-mortar edifices, just to avoid the crowds. The technological future of the museum transmitted to us via real-time telepresence has in fact already arrived, before the future.

The Museum of Crowds

As conservative, exclusionary, and elitist as this may sound, maybe it wouldn't be such a bad idea if art museums of the future were a bit more like art museums of the past: places where we could engage with art uninterrupted by people taking Selfies in front of the artwork that we're trying to engage with. The art museum experience that was more about art than it was about art crowds. Certain large-scale museums in metropolitan centers have mutated into frenetically overpopulated zones that we

wait in line for hours to enter, by which time all we want to do is eat at the museum's restaurant, after which we're too exhausted to look at the art, and simply return home, as defeated cultural tourists. The museum of madding crowds, nothing more, nothing less. Perhaps, in the future, we'll need art museums for distinct audiences and constituencies: e.g., The Museum for Art Professionals who don't wish to be bothered by other people, The Museum for People Who Aren't Art Professionals and don't wish to be bothered by arts professionals, and so on and so forth.

It would seem that the more crowded museums become, the more museums will need to be in the business of crowd control; I'm not talking about barricades, water cannons, and tear gas, of course, but rather an effort to cater to the individuals who actually constitute these museum-going crowds, the publics who throng to the museum as a principle tourist attraction. Expanding the architectural-spatial footprint of museums is one obvious strategy of managing the increasing flow of bodies passing through, half-distractedly, the museum; another approach is to cater to the individual needs of the art consumers who are part of this flow. Crowds cannot be allowed to become too alienated from the museum nor too coddled by it; a balance must be struck. Technology tends to be the default mediator in enabling this balancing act; it is often left to recorded narrative guide/virtual docent programs, and now Apps, to help visitors understand what they're experiencing in the museum, to function as institutional navigation systems, and to keep publics moving through the museum at a reasonable pace, so as to allow the next throng to pass through the galleries. Museums are machines that produce and reproduce their publics, because without publics, there might not be museums. But can't we have publics for museums without overcrowded museums? This seems to be a dilemma and a challenge, for the future of museums (see Photo 1).

Photo 1 Inside the Broad museum, Los Angeles, March 21, 2017. Photo: Joshua Decter

We Are Curated by the Museum

When museum visitors hear an anonymous voice of authority, a personalized greeting from the museum director, or a curator providing a narrative for an exhibition, delivered straight into their brains via headphones or earplugs, such educational aids and explanatory devices may reassure visitors that they are being taken care of by the museum. This is less an instance of the museum infantilizing its publics, or merely the museum explaining to its publics what they are experiencing and how they should experience it, but rather, a case of the museum curating its publics. Yes, we are curated by the museums we visit. We are the ultimate objects/subjects of (temporary) collection and presentation by the museum, for the duration that we inhabit the museum. Looking at exhibitions in museums means that we are on display while looking at exhibitions in museums; in other words, we are always observing others looking at art in museums while we are looking at art in museums. Everything is on display, everything is being observed; within the space of the museum, we are all under a regime of institutional curation. Who needs neo-performance art in museums when it's really the museum's publics, us, who are doing all of the performing inside/for museums.

The Future of Museums in Relation to the Future of Cities (and States?)

Speaking of museums, publics, performance, and voyeurism, the moment that the Museum of Sex opened up here in New York City in October 2002, just over a year after 9/11, I finally understood that there was no limit to what a museum could be. And yet the Museum of Sex seems rather tame compared with some lunatic-fringe museums here in the United States, such as the Christian Arts Museum in Fort Worth, Texas, and the Creation Museum based in Petersburg, Kentucky, which have been established to promote faith-based and antiscientific versions of history. In other words, postfact museums. For a 2015 lecture at The Jewish Museum in New York, I ruminated about what Jewishness is for me—and what a Jewish museum may or may not be. I considered a paradoxical situation: The Palestinian Museum now exists in Birzeit in the Palestinian territories, yet there is still no Palestinian State. The Jewish Museum was founded in 1904, yet its collection was not made public until the institution opened in a new building in 1947, just 1 year before the State of Israel was established. In the intervening years, we might say that like the Jewish people, The Jewish Museum was a collection of Jewish art and artifacts in a state of diaspora, looking for an institutional home and making a claim for a future post-diasporic homed condition (i.e., statehood). The Palestinian Museum institution is likewise also making a claim for a future post-diasporic homed condition (i.e., statehood), even as it exists within an unhomed situation. All museums in one way or another

embody the political-cultural aspirations of cities, regions, states, and nations; museums materialize the political powers of culture and the cultural powers of politics.

In terms of the future of the museum in relation to the future of cities, will museums become islands of diversity amidst a calm, frictionless urban sea of homogeneity and monoculture? One of my concerns has been the question of diversity and inclusion, and what we mean by these things in 2018, in contrast to what we meant by these ideas during the 1990s. The crucial struggle for increased racial diversity in regard to the hiring practices of museums has been longstanding, but progress has been slow; however, within the past few years, partly in response to pressure from activists, there has been an acceleration of museums hiring more nonwhite and ethnically diverse curators. I've supported such efforts for decades. But as museums may be becoming somewhat more inclusive and diverse, it seems that previously diverse and cosmopolitan cities are becoming less diverse and less cosmopolitan due to the rising costs of real estate, with artists and other cultural workers being priced out. We've already seen this happening in New York City, where real estate markets have been increasingly deregulated, rents and prices have skyrocketed in various boroughs, and the city is becoming a luxury product for those who can afford it, while young artists emerge from school burdened with student loans and must make their way in an unforgiving environment. Over a decade ago, even before the hyper-acceleration of real estate markets here, we observed artists moving to more affordable cities such as Berlin, and today we see that even Berlin is experiencing the pressures of so-called "neoliberal" overdevelopment. Ironically or not, museums tend to benefit from the inflow of money into cities, for without capital, museums cannot be capitols of art (so to speak). Most artists do not support themselves entirely with their art, and with precious little public sector for artists here in the United States, they must work other kinds of jobs either in the arts sector or in some other "creative industry," and so now the question has become not only where can artists find a community of other artists (and curators, writers, etc.), but where can one find a job to maintain a life as an artist in an increasingly expensive city? One could make analogous observations about curators, writers, and others in the art and culture sectors. There's also the question of who constitutes the so-called creative classes, and it's important to recognize that while it's possible to make the argument that our urban "creative classes" may include the traditional category of artist, the term "creative class" was meant to connote a wide range of practices and disciplines: designers, architects, technologists/coders, writers, musicians, etc. We need to dig deeper to understand that the financial conditions and economics of each of these groups of "creative producers" are quite different, even though there can be some crossover: e.g., a visual artist who has coding skills and works for a technology firm, while also producing Internet art. But it's clear that the majority of visual artists are rather low on the economic totem pole, and it's increasingly difficult for artists to exist within what used to bohemian subcultural habitats, since those formerly bohemian urban places and spaces have been largely repurposed into entertainment and experience economy zones: e.g., the neo-subculture as hotel lobby, or, perhaps, the neo-subculture as museum lobby.

In 2018, just as everyone can be a curator, and everything can be curated, biennials continue proliferating like ants, and it appears that everyone wants a museum for their city: the museum-culture-industry complex seems to be thriving, at least in certain urban centers where there is sufficient capital to develop, build, and sustain museums. These places still tend to be the traditional loci of national/transnational/global capital for art culture (New York, Los Angeles, London, Paris, Vienna, and various other European art capitals), as well as the more recently emerged loci of capital for art, such as China and other parts of Asia. The Guggenheim Bilbao, of course, was to a certain extent a test to determine whether a postindustrial economy city could be revived by the building of a new museum; i.e., the museum as an incubator of broader urban redevelopment, the museum as a factory, so to speak, for the manufacturing of art-culture tourism. At the start of 2017, I noticed a brief article on CNN's website, entitled, "The most anticipated, and beautifully designed, museums opening in 2017." These include the Louvre Abu Dhabi in the United Arab Emirates, the King Abdulaziz Centre for World Culture in Dhahran, the Museum of Contemporary Art in Toronto, and Exhibition Road at the Victoria and Albert Museum in London (http://edition.cnn.com/2017/01/05/arts/new-museums-opening-in-2017/). This is more evidence that various kinds of museums continue to play a key role in how cultural, political, social, and economic capital is shaped into a seductive representation of a nation's power. Museums can remake places and create new destinations in the middle of vast deserts.

We've probably reached the point already in which new cities are being planned around the development of new museums, as opposed to new museums being planned around the development of new cities. In the future, it would not be farfetched to imagine the museum itself expanded into a kind of cultural city, the museum as art megalopolis. This might not be such a bad thing, yet we must always ask at what the price and with what kind of trade-offs such museum-led urban redevelopments occur. In other words, if we are committed to authentically cosmopolitan cities—and by authentically cosmopolitan I mean an intersection/constellation of racial, ethnic, religious, class, ideological, gender, cultural, and other diversities that are the necessary ingredients to the textures and frictions that allow for cosmopolitanism and equitable (i.e., socially and economically just) cities—it's not enough for museums to only work internally toward infra-institutional diversities (e.g., more inclusive hiring practices). Museums should also endeavor to encourage cosmopolitanism and equity more broadly within social and economic ecosystems. Again, diversity, inclusiveness and opportunity should not only occur inside the walls of the museum, as a kind of symbolic exhibition of diversity and opportunity, but also fostered throughout the urban environs (see Photo 2).

Photo 2 Bus stop advertisement for The Museum of Sex, New York City, December 17, 2017. Photo: Joshua Decter

The Museum as Neo-Subculture

Returning to the question of post-subcultural life in a place such as New York City, it's conceivable that authentic cosmopolitanism—to a certain extent preserved by a longstanding mix of working class, middle class, and upper class populations—is under threat by the homogenizing effects of pandemic wealth, wherein a safe, frictionless monocultural sameness is the objective. When people move to NYC from the wealthy suburbs and transpose the ethos of the gated community to the city, mall culture begins to predominate. Are museums becoming art malls? Are cities becoming museums of themselves? In the not so recent past, one might have been able to find a niche in some kind of subcultural realm; at least one could keep up the illusion, or the self-delusion, that one could still be odd, weird, and idiosyncratic in the city. Today, as authentic subculture withers, some museums seek to reanimate historical subcultures within the institutional frame. And while such efforts may be salutary, I would contend that this is not really authentic subculture any longer, but instead, a curated, relatively sanitized version of subculture designed for

consumption by broad publics. In 1996, when I curated an exhibition entitled "a/drift" at Bard's Center for Curatorial Studies Museum (which included non-art materials from various youth subcultures), I argued that the museum is a platform for the artificial restaging of subculture but that it is not subculture, per se. Maybe this is the most we can hope for these days. Perhaps it's better to have a pseudo-subculture inside the museum than no subculture whatsoever. Some will claim that museums have the capacity to produce new bohemian enclaves and subcultures—and cosmopolitanism—within cities, but again, I would submit that museums can only generate neo-bohemianism and neo-subcultures within the post-cosmopolitan city. Authentic subcultures, real bohemian enclaves, and true cosmopolitanism emerge over time, organically. I'm not convinced that these conditions can be programmed or synthesized in a museum laboratory, so to speak. Perhaps the scent of cosmopolitanism or bohemianism can be simulated, and maybe that's sufficient for some.

Simulated Museums for Simulated Cities

I've noticed recently that in Manhattan, luxury residential condominium buildings are being designed to simulate hotels (with hotel amenities) and that luxury hotels are being designed to simulate residential buildings. Museums—such as the SANAA-designed New Museum and the recently opened Renzo Piano Whitney Museum next to the High Line—seem to prefer slick, functional, neomodernist, or supermodernist postindustrial designs that not only invoke an urban future of hypermodernist frictionlessness but also simulate the reality of the museum as an efficient factory for the production of art publics. In other words, the museum as a symbol of art's power in the experience-based economy. These days, it's not so much "art as experience" (as John Dewey once theorized), but rather art as an *experience economy* of the present and future, with the art museum as the platform for this experience manufacturing. This is certainly not a new phenomenon, for if we trace the museum back to its origins in the eighteenth and nineteenth centuries, this institution was meant to function as a kind of public sphere post-palace of cultural enlightenment, and the whole point was to attract broader publics to partake in the spectacle of democratized culture—not just the elites and cognoscenti. Art museums have always led a double life, and have embodied deep cultural, social, and economic contradictions: elitism for the masses, avant-gardism for the populace, and high culture for the everyday culture. This is unlikely to change in the future. Art museums embody and produce these contradictions, and function as interlocutors and mediators between the cognoscenti and the curious cultural tourists… some of whom, in the future, might become members of the art intelligentsia.

We cannot talk about museums today, or museums of the future, without at the same time talking about the sheer expense involved in sustaining these institutions, and/or building new ones. Fundraising and capital campaigns are at the core of all museums, and because so much is at stake in terms of generating capital for muse-

ums, there really is no room for mistakes, particularly when it seems that museums have decided that in order to survive in a city such as New York, they have to expand and grow. The museum of the future will be a museum that either grows or perishes. And therefore PR campaigns—increasingly the use of social media as a platform for publicity—are probably just as important as the exhibitions they are publicizing. The museum of the future may be a museum of publicity about itself.

The Museum as a Service/Experience Economy

Museums tend to increasingly treat their visitors like guests, the museum experience beginning to converge with the hotel experience. Guest services for museumgoers. Museums as a new hospitality industry. Soon, perhaps, curators (whose traditional responsibility was to take care of the artworks in the institution's collection) will become concierges for the museum's guests: to attend to their every need, and pamper them with deluxe amenities. Well, this has already been happening, of course. The museum cannot afford—literally and figuratively—to alienate its publics or its *guests*. In our post-neo-avant-garde times, it is not art that outrages people at the museum, but rather, if there is bad food at the museum's restaurant, or if the gift shop doesn't have great T-shirts. In the future, perhaps, museums will become platforms for the convergence of various applications and uses. The all-in-one museum experience, featuring restauranteurs as curators, curators as restauranteurs, bankers as curators, and curators as bankers. Everything will flow together into a museum singularity. Museums want everything quantified; they want to harness big data so that they can track their guests, and also develop deep knowledge about their guests. Museums want to know us inside and out. Museums want to have relationships with us. Museums want to haunt our dreams. In dreams, museums walk with us.

Transmute the Museum

In the 1990s, I became increasingly interested in the possibility of utilizing technology as a tool to experiment with various forms of engagement and interactivity. If the internet was meant to herald a new era of democratization (on economic, political, cultural, social, and other terms), then why not use technologies to democratize curating and museums, to produce greater institutional transparency and accountability to a broader, more diverse range of communities and publics? In other words, to consider publics as *users* of museums, just as publics were already becoming *users* of technology. The museum is a technology too. I wanted to consider the web as a new platform/virtual place-space for art and curating, and to suggest interfaces, at once tactile and ephemeral, between the physical world of exhibitions, art objects, and museum/gallery walls, and the world of the digital, the Internet, and cyberspace. In 1999, at the Museum of Contemporary Art in Chicago, I conceptualized

and developed interactive "virtual curator" and "virtual artist" programs for my collection-based exhibition, *Transmute*. The exhibition took place, and non-place, so to speak, across four interrelated platforms: in the physical galleries of the museum, via "virtual curator" and "virtual artist" interactive programs on touch-screen kiosks and online via the museum's website, and through outreach to the museum's publics who were invited to respond to John Baldessari's "Fish and Ram" by contributing an image that, if selected, would become part of a digital archive that visitors/users could access to generate a new version of the Baldessari work. The "virtual curator" and "virtual artist" components of *Transmute* were designed to give visitors the tools to learn about curating (and the museum's collection), in a way that involved a process of remaking—at the level of representational imaginaries—the exhibition, and the collection. At the time, I considered interactivity as a pedagogical tool that could be used to challenge traditional models of museum education, and to question how the institution constituted its authority and power. By extension, I imagined the that the "virtual curator" interface could demystify how curators navigate art, exhibitions, and institutions, and that the "virtual artist" interface could demystify how artists make art (see Photos 3 and 4).

Transmute proposed that the distinctions between physical-material museum space and nonphysical-dematerialized museum space were steadily eroding in the internet age, at least on conceptual terms, and that this offered the possibility to give more control, perhaps even some symbolic power, to publics—particularly in relation to how they interacted with the arcane context of the art museum. And, as an extension of my longtime engagement with the complexities of institutional critique, I was interested in the possibility that by building interactive technology into

Photo 3 *Transmute*, conceived/curated by Joshua Decter, installation view, Museum of Contemporary Art, Chicago, August 21–November 7, 1999. Courtesy of the Museum of Contemporary Art, Chicago. Photo: Joshua Decter

Photo 4 *Transmute*, conceived/curated by Joshua Decter, installation view, Museum of Contemporary Art, Chicago, August 21 -November 7, 1999. Courtesy of the Museum of Contemporary Art, Chicago. Photo: Joshua Decter

the heart of an exhibition, publics might be encouraged to question the symbolic authority of the curator, and the power of the museum. In other words, to employ interactive technology to trigger different forms of social and critical engagement, rather than utilizing normative modes of museum education and community outreach; to offer publics an opportunity to produce something in relation to the institution, and not merely be passive receivers of art. The idea was that people could *use* the museum rather than just being used by the museum, so to speak, as anonymous publics/customers. As the Internet age accelerated in the 1990s, it occurred to me that the relationship between museum and publics wasn't evolving in interesting directions. A few museums were beginning to develop web presences, and there were a handful of efforts being made to think about institutional virtuality (e.g., the Guggenheim's 1998/1999 "Virtual Guggenheim" designed by Asymptote), but I was preoccupied by the democratic promise of the Internet as a mechanism of redistributing power, as naive as this sounds today. *Transmute* was meant to give some control, perhaps only a symbolic kind of control, to museum publics.

Techno-Museums and Social Mediatization

Today, in 2018, there are already robots functioning as tour guides in some museums, and we can expect this to increase in the future. At the de Young Legion of Honor Fine Arts Museums of San Francisco, for example, an ambulatory device referred to as "Beam" (designed by Suitable Technologies), allows for those with

disabilities to make virtual visits to the museum remotely: all that is required is a computer with a camera and a Wi-Fi signal. Users log in to the system, and the "Beam" units travel through the museum along predetermined routes, providing high-resolution, real-time, transmission of the museum. The "Beam" robots are also equipped with screens, microphones, and a speaker system, facilitating real-time interaction between remote users and any individuals who are present with the "Beam" unit in the museum, so that docents and curators can be asked questions. At the Van Abbemuseum in the Netherlands, a robot unit with similar technology can be controlled remotely by people with physical disabilities and actually navigated through the museum according to their own interests, allowing for enhanced control by the user (a museum guide is always present, however, if assistance is required). And at the National Museum of Australia in Canberra, robots "Kasparov" and "Chesster" are considered to be museum employees and provide laser-guided virtual tours of the museum to anyone globally. One can imagine that these kinds of systems will have appeal beyond people with disabilities: in the very near future, you will be able to do a remote tour of a museum by using an App on a mobile smart device to connect to a robot tour guide. Or, as I've suggested in relation to the *Transmute* exhibition project, allow publics to take on the role of curators in museums, by using robots to operate as their surrogates/extensions inside the walls of the institution. And once such robots are equipped with increasingly advanced AI, human curators may become an anachronism. Just kidding (maybe).

MuseumNext (http://www.museumnext.com) is a rather different enterprise, which seems to perceive itself, regrettably, as a kind of TED talks for the museum industry. I use the expression "museum industry" quite purposefully, since this kind of organization embodies what I would consider to be a kind of corporatist ethos regarding the global museum system. An excerpt from their web homepage reads: "MuseumNext is a global conference on the future of museums. Since 2009 it has acted as a platform for showcasing best practice today to shine a light on the museum of tomorrow." It goes without saying that in order for museums to function effectively, there need to be various kinds of institutional competences and best practices utilized, but professionalism is the operational infrastructure of museums, not a vision for the future code of museums. Today, many museums already have too many layers of administration and insufficient layers of experimentalism. The museum of the future should be an ethical institution and an innovative institution; we shouldn't have one without the other.

In an early January 2017 issue of the Wall Street Journal, I noticed an article titled "The Top Selfie-Worthy Museum Shows of 2017," with the banner: "To boost visitors, museums and galleries are mounting Instagram-ready exhibits" (http://www.wsj.com/articles/art-shows-that-shine-in-selfies-1483977882). The appearance of such an article is rather self-explanatory, not requiring deep critical analysis, for it is emblematic of how museums are attempting to adapt to, and exploit, the mediating networks of social media. More and more museums are endeavoring to attract public attention in the attention economy via their social media extensions, as these platforms are thought to drive people from the *space* of social media towards museum websites, and from websites to the bricks-and-mor-

tar spaces of museums. This sequence from virtuality to materiality (or vice-versa) is not guaranteed, of course, since it is also quite conceivable that more and more people will prefer to stay in the infinite feedback loop of social media museum platforms and museum websites, and just forget about migrating into a museum's physical space altogether. Today, though, we see a kind of recombinant logic of all of these museum places and *nonplaces*, but who knows what tomorrow will bring.

Beyond Educational Outreach and Crowdsourcing: The Socially Engaged Museum

As amazing as the tech revolution was— and is— it has yet to fulfill certain things: such as helping to bring about economic and social equity in the United States. One wouldn't want to lay the blame for this at the feet of the tech sector, per se, since much of the current economic inequity we see is due to various economic policies from the 1980s that tended to deregulate the corporate sectors, in tandem with a shift from a postindustrial manufacturing base to a service-based base and other factors, all of which has benefited the tech sector, of course. How might we utilize the tech sectors and the art sectors in the service of more sustainable forms of economic, social and racial justice? Are museums the best kinds of institutions to think about—and take on— these challenges? And so how might a museum harness state-of-the-art technology to rethink how to engage communities in a way that creates a dynamic interconnection of interests and needs across various cultural, social, and class divides?

The new extension of the Tate Modern featured a program called "Tate Exchange" on the fifth floor of the building, which gave community members and perhaps other publics an opportunity to engage with the museum in different ways, as outlined here: http://www.tate.org.uk/visit/tate-modern/tate-exchange. And so, after having built a new multimillion dollar Herzog and De Meuron-designed extension, the Tate is performing itself as an institution that cares about its communities, that perhaps wishes to reassure people who might have become alienated from the excesses of art capital and art spectacle, and that may want to signal that the Tate is not complicit in unfair urban redevelopment (i.e., gentrification gone amuck) in London. In other words, the Tate Modern rebranded as a democratic, egalitarian, socially engaged institution. We'll see how things develop in the future, but one thing is already clear: the Tate has become self-aware of its contradictions as an institution. That with the benefits of regional, national, and global art tourism, the Tate Modern also has a responsibility to local communities who probably understand themselves to be more than just another anonymous audience, with a different stake in the institution. But just how socially engaged, how participatory, and how egalitarian can an art museum actually be before it becomes something other than an art museum? Is there still something to be said for elitism? Or can art museums be places wherein elitism and egalitarianism intersect in unprecedented, creative ways?

And then there are initiatives that attempt a more fundamental rethink of what museums are, what they do, and for whom they exist. A new organization based in Toronto, Canada, Myseum (http://myseumoftoronto.com), is seeking to reimagine the idea of a museum in relation to the city and its local communities and has created a nonprofit platform for residents to contribute information about self-organized events throughout Toronto. Myseum seems to function mainly as a kind of web-based bulletin board for urban events, and a recent festival was organized that collated a range of activities around the city addressing urban histories, art, politics, gender issues, etc. So this is certainly not a museum in any traditional sense, as there seems to be no institutional building that houses a staff, galleries, or a collection. It may not even be a museum, per se, but rather a group of people committed to engaging with Toronto's various art and culture scenes who invented a new term—"myseum"—to challenge normative ideas of what a museum is, and to suggest that the city, itself, can be thought of as a kind of readymade museum of art and culture. Indeed, Myseum seems more akin to a DIY nonprofit organization that utilizes a website to provide information about art and cultural events. So in this instance, the word museum is perhaps deployed figuratively to connote the idea that the museum is all around us (just look and you will find it). That anyone can make a museum, in a sense. One question I would have for the organizers of Myseum: if you are suspicious of the elitism and exclusivity of museums (even as museums make themselves more and more accessible to larger publics), is it even necessary any longer to invoke the institutional frame of the museum? Perhaps what Myseum really wants is to transcend, so to speak, the paradigm of the museum, in favor of a paradigm of collective social self-organization wherein power and cultural capital is somehow redistributed beyond the frame of the museum.

Performing Critique in/for the Museum

The neo-performance art craze of recent years seems to be fueled to a certain extent by a re-performing, so to speak, of the earlier radical, experimental histories of performance of the 1960s and 1970s, in an attempt to recapture and repurpose some of that historical energy in the contemporary moment. There seems to be an assumption today that doing performance in museums troubles the museum, whereas I think that performance in museums tends to re-perform the power of the museum, even though performance may create the impression that the museum is a place of unfettered experimentation and improvisation. What museum today doesn't have some kind of real-time, performance (or other forms of live art events, situations, actions) happening on its exhibition calendar? In other words, if the majority of art museums are presenting neo-performance, which tends to follow a fairly predictable logic, it can't be too troubling to or for museums. My concern is that neo-performance may be the perfect kind of post-critical art form: it appears to enliven the enervated space of the museum, interrupt the normative flow of crowds through the space of the institution, all the while offering publics a kind of vicarious thrill that they are also performing themselves inside museums. And so we have a meeting of performances: artists

performing and publics performing. The museum performs itself as a public performance of publics. I'm just a bit skeptical about whether all of this performative activity challenges the entertainment-culture logic of the museum, merely feeds it, or perhaps both.

Let's consider the case of Tino Sehgal, who has managed to converge (neo)institutional critique, (neo)performance, live-/time-based art and scripted theater to form a hybrid practice that makes certain demands upon museum visitors: a test of whether the public even recognizes Sehgal's hired actor-agents-performers as performers, per se, or merely as idiosyncratic members of the same public. It is an ambiguity that Sehgal has cultivated to quite striking effect, as a way of estranging publics from themselves. And yet Sehgal leaves essentially unchallenged the institutional frame within which his projects take place. The museum is, in a sense, taken for granted, and his practice seems tailor-made for the way in which publics are continuously curated, as I proposed earlier, within and by the institutional frame. In a sense, Sehgal re-curates already curated publics, producing a bit of anxiety in terms of the relations between artist, performer, museum, and publics, momentarily dislodging the normative distinctions between these roles; and yet, the authority of the museum remains stable. Sehgal can only play with the institutional context—and play within the space of the institution—as a kind of discursive theater. And perhaps that's the most that can be expected today—the museum as a quasi-public, quasi-private context that allows for weird experiences, aesthetic nourishment and edifying distraction. However, there is another approach, such as the activism of the Occupy Museums and Gulf Labor collectives, which have engaged in a number of occupations/sit-in protests inside and outside the Guggenheim to call attention to unfair labor practices at the Guggenheim's planned Abu Dhabi franchise museum. Or, the W.A.G.E. collective, which calls for art organizations and museums to provide artists with fair compensation for their artistic labor. Such examples of art activism are probably the most effective forms of post-institutional critique today, applying needed pressures upon institutions to operate ethically and as good citizens—at the local, regional, and global levels. The impacts of such activism upon the museums of the future, however, remain to be seen.

The critique of the museum can be understood not only as a performance of artistic criticality but also as a performance of the museum's tolerance of—and capacity to absorb—critical interrogation. It's important to point out that when museums invite artists to perform institutional critique, and artists accept such invitations, a kind of social contract is established wherein the limits of permission, tolerance, and criticality are negotiated and tested between the parties. Inevitably, however, there is a kind of feedback loop between artist and museum. The late Michael Asher— an artist central to the historical development of conceptualism and institutional critique—poignantly reminded us from the 1960s until his death in 2012 that museums are tautological institutions on conceptual, political, social, architectural, and other terms. Museums instrumentalize artists as purveyors of critique (just as artists instrumentalize museums). In this feedback loop of institutional permission and artists accepting that permission to critique the institution, the museum reproduces its own power, and a symbiotic relationship between institution and artist is established, with the artist engaged in a calculated trade-off between

empowerment and disempowerment. Andrea Fraser, a key artist associated with the emergence of institutional critique practices in the late 1980s and a pioneer of new forms of meta-performance as a means of interrogating and desublimating the repressed narratives of museums, was commissioned by the Whitney Museum to produce a new work for their Open Space series in 2016. Here is Fraser's description of the resultant project, *Down the River* (http://whitney.org/Exhibitions/OpenPlanAndreaFraser):

> "The Whitney Museum is New York's newest architectural landmark, enjoying a high-visibility location along the Hudson River and at the end of the High Line. Its glass-walled lobby welcomes the public with a promise of transparency and access. Inside, visitors find airy, light-filled spaces and terraces opening out to endless views. Public spaces share glass walls with offices, exposing functions often hidden from view. Yet, nowhere is the openness of the museum more dramatically constructed than this 18,200-square-foot space. Thirty-two miles to the north, in the town of Ossining, Sing Sing Correctional Facility is also located on the Hudson River. It is surrounded by thick, high walls topped with razor wire and movement into, out of, and within the maximum-security prison is strictly controlled. Inside, inmates serve sentences of up to life without parole in six-by-nine-foot cells. Sing Sing's A Block, almost six hundred feet long and with six hundred cells, is one of the largest prison housing units in the world. Since the 1970s, the United States has experienced a boom in both museum and prison expansion, with the number of each institution tripling nationwide. During the same period, studies estimate that museum attendance has grown by a factor of ten while the prison population has exploded by 700 percent, making the United States the world's largest jailor. Beyond this parallel growth, museums, and in particular art museums, would seem to share nothing with prisons. Art museums celebrate freedom and showcase invention. Prisons revoke freedom and punish transgression. Art museums collect and exhibit valued objects. Prisons confine vilified people. Art museums are designed by renowned architects as centerpieces of urban development. Prisons are built far from affluent urban areas, becoming all but invisible to those not directly touched by incarceration. And yet, despite (or perhaps because of) their extreme differences, art museums and prisons can be seen as two sides of the same coin in an increasingly polarized society where our public lives, and the institutions that define them, are sharply divided by race, class, and geography. The gulf that separates art museums and prisons, and our exposures to them, is a product of this polarization and may also help to perpetuate it. Down the River brings ambient sound recorded in Sing Sing's A Block to the Whitney's fifth floor to link museums and prisons across this social and geographical divide."
>
> —Andrea Fraser

Fraser is suggesting that all museums are in some way directly or indirectly complicit with this prison-industrial complex in the United States, perhaps even implying that there is a *prison-museum-industrial complex*. Michel Foucault's writings on institutions, the Englightenment, power, architecture, discipline, and punishment are clearly present in Fraser's discourse. I suppose that if one were to implicate museums in this unfortunate state of affairs, one would also have to implicate the economic, political, and ideological systems that underpin all aspects of social inequity in the world; everything is connected to everything else. There is nothing particularly new about the stark contrasts between the haves of contemporary art and have-nots in other walks of life; art is contradictory and has always embodied and also pointed to these disparities. And it should be at least acknowledged that Fraser is a relatively privileged—and certainly very respected—member of the contempo-

rary art intelligentsia (a brilliant thinker and writer), even if her art may not sell for hundreds of thousands of dollars. I attended a special preview opening of Fraser's project at the Whitney, what one might characterize as a VIP event for friends and colleagues of the artist, and this event only seemed to reproduce precisely the ethos of exclusive museum sphere privilege that her project ostensibly sought to interrogate; this was probably just an inevitable byproduct of the broader paradoxes at play. Strolling through the nearly empty space— only speakers were installed on the ceilings, transmitting the ambient prison sounds recorded by Fraser—I began to observe other inner-circle art world cognoscenti observing me as I observed them, and it dawned upon me that indeed, I was imprisoned within an echo chamber of privilege, which invoked feelings not altogether dissimilar to those discussed earlier, when as a child I experienced the museum as a kind of prison. Maybe this was Fraser's point: that the privileged may also be imprisoned by their art temples, trapped by their own privilege, even if they/we understand the painful contradictions of our own privileges, and our freedoms. Fraser hoped to suggest that there is always a trade-off between the freedom we have to enjoy art and culture at our leisure, and the unfreedom of others. And yet even if visitors to the museum made these connections, and understood these broader social and cultural contradictions, it's quite unclear what these publics were meant to do with this knowledge. Would the knowledge be empowering for museum publics? We may be committed to social justice, but are art projects in museums the best way to bring about social justice? Is it an important starting point? And how might we assess this?

Conclusion: The Museum of the Future Is a Question

Ultimately, the future of the museum—as a mutable idea, as a changeable thing—is a question about a society's priorities. The primary mission of all public and private museums should be to serve publics. There are different publics and distinct museums serving those publics, even if global contemporary art museums tend to adopt analogous infrastructures and operating systems. Of course, patrons, philanthropists, and art collectors who establish their own private/public art museums are serving their own interests while also serving the public's interests; this contradiction, or paradox, is more of a human problem than it is the product of the arts spheres. It seems impossible to completely separate selflessness from some degree of self-interest. We must acknowledge, once again, that art and its systems have embodied various social and economic contradictions since the Enlightenment, and that the art museum embodies such paradoxes. Will these contradictions and paradoxes disappear in the museum of the future?

In the future…

Will there be more ethical museums, wherein the progressive values of art are also reflected in the actual infrastructures of museums? For instance, a post-

hierarchical museum wherein power is shared equally among all employees of the museum? Or is this merely just another utopian dream?
Will a diverse museum solve our diversity problems?
As we move from the experience economy to the attention economy toward a distraction economy, how will museums of the future keep our attention? Or, will there be different museums for distinct states of mind: the museum for focused people, the museum for distracted people, and so on and so forth?
Will there be bespoke museums to suit every mood: the museum for anxious people, the museum for tranquil people, the museum for depressed people, the museum for happy people, etc.?
Will there be a museum of artificial intelligence that is also operated by AI?
Will curator-bots replace human curators at museums?
Will the museum become an on-demand service delivered to us at home via a new technology?
Will we hallucinate the museum by taking a pill?
Will the museum of the future preserve the future?
Will there still be a future when the museum of the future arrives?

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Chapter 4
Museum Services in the Era of Tourism

Eleni Mavragani

Abstract The environment in which museums operate has changed a lot over the last decades especially with the use of social media. Museums are changing, trying to be more visitor-oriented instead of being merely traditional institutions that mainly gather and exhibit objects. The word museum is Greek in origin and comes from the Greek "Mouseion", the temple of the Muses, the goddesses of inspiration and learning and patrons of the arts. Muses inspired the creation of literature and the arts, and they were considered the source of knowledge. The Greek national museums and the Greek monuments are resources of viable growth that lend surplus value in the tourist destination, while they contribute to the economic growth in the form of high-level tourist products. Aiming at the safeguarding of the environment, the natural resources and the growth of local economy, alternative forms of tourist growth appeared over the recent years. The Greek economy is based on tourism, which is closely related to the natural environment and the cultural and archaeological wealth of the country. In other words, the natural environment and the Greek antiquities constitute a basic parameter of tourist growth in the region, and through tourism, the public institutions and the private sector can collaborate to achieve economic, social, cultural and environmental profits. The promotion of Greek cultural identity is a major issue since Greece has been internationally recognized in cultural terms. It is believed that public museums could become one of the central axes of cultural development and the central axis of tourism development. The satisfaction of museum visitors is an important element of marketing and contributes decisively to the success of the museum's mission.

Keywords Alternative tourism · Culture · Greece · Greek economy · Museum · Tourism · Visitor orientation

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Introduction

Zeus is the king of the gods in Greek mythology, known also as "Xenios Zeus", the god of hospitality in ancient years. In the Homeric Age, hospitality was under the protection of Zeus, and the feeling of hospitality in Greeks has been developed to a large extent since then (xenion means foreigner in Greek). The house was built in a way that guests could be entertained in special rooms, and during the dinners they were seated higher than the host. It was then that the guest was considered a holy person, who was protected by the gods. Over the past centuries, individuals or teams of sightseers, seeking knowledge and experience, travelled to places with archaeological, historical, folkloric, or religious interest. One of the oldest motives for travel was the "grand tour" to historical and classical sites, in search of knowledge. Those cultural travellers can be considered as belonging to an early form of cultural tourism, which today has developed as an activity with a different character and objective from the other forms of tourism.

"Tourism is one of the world's largest and fastest-expanding industries. Increasing numbers of tourists seek cultural and heritage tourism and not simply recreational travel" [1, p. 204]. The World Tourism Organization (WTO) has provided a definition of cultural tourism: "Cultural tourism includes movements of persons for essentially cultural motivations such as study tours, performing arts and other cultural tours, travel to festivals and other cultural events, visit to sites and monuments, travel to study nature, folklore or art or pilgrimages" [2, p. 131]. One of the best definitions of cultural tourism has been provided by Richards [3, p. 24], who stated that cultural tourism is "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information, experiences and to satisfy their cultural needs". Cultural tourists tend to spend more money during their visit and are likely to purchase gifts and souvenirs since they are mainly single-time visitors. "In 2004, 81% of the 146 million adults who took a trip of 50 miles or more away from home… (were) cultural and heritage tourists…More than 10 million international travelers participated in cultural and heritage activities in 2004" [1, p. 173].

Successful collaborations often link museums, hotels and the city tourism offices. A great number of museum visits depend also on travel agencies and organized cultural visits. Museums work in partnership with tourist agencies, and the hospitality industry, to attract visitors and depending on their location, should pay serious attention to tourism. The strategic location of a museum adds to the perceived status of an area, supporting the growth of tourism and leisure industry [4]. Cities around the world are likely to be destinations for organized tourism, when they cultivate relationships with the tourist industry. As it is described by Richards, "in spite of the fact that 'cultural tourists' have been common in Europe for hundreds of years, it is only in the last two decades that cultural and heritage tourism have been identified as specific tourism markets" [5, p. 265].

Cultural Tourism and Museum Marketing

Tourism has unique characteristics that differentiate it from other industries, which have distinct products and services, since it contains multiple products and services, and these involve the cooperation of several markets. As Seaton and Bennett [6, p. 4] underlined: "Tourism is not a homogeneous market… It is a heterogeneous sector which consists of several product fields". Another way of describing tourism is to consider it as "… representing the sum of those industrial and commercial activities producing goods and services wholly or mainly consumed by foreign visitors or by domestic tourists" [7, p. 72].

Prentice [8, p. 36] suggested that "essentially in tourism, the term 'heritage' has come to mean not only landscapes, natural history, buildings, cultural traditions and the like which are literally or metaphorically passed on from one generation to the other, but those among these things which can be portrayed for promotion as tourism products … heritage sites should be differentiated in terms of types of heritage: built, natural, and cultural heritage". Ashworth and Goodall [9, p. 162] argued that, the "heritage tourism is an idea compounded of many different emotions, including nostalgia, romanticism, aesthetic pleasure and a sense of belonging in time and space". According to Poria et al. [10, p. 1048], "Heritage tourism is a phenomenon based on tourists' motivations and perceptions rather than on specific site attributes… Heritage tourism is a subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage".

It could be said that the force behind the heritage production boom in recent years has been the development of attractions related to regional and local cultures. In spite of the development of the postmodern heritage industry, heritage consumption seems to remain firmly related to the traditional urban tourism centers. Concentrations of cultural attractions are found mainly in capital cities and important cities dating from the fourteenth to the sixteenth centuries. As Van der Borg [11] indicates, the most famous cultural tourism destinations in Europe consist mainly of capital cities.

The "museum boom" was set off in the mid-1970s, and it was expressed to the construction of new European museums and the renovation and expansion of the already existing ones [12]. In the 1980s, Europe was characterized by cultural development policies. The cultural policies performed as tools for urban economic development, expanded in several sectors such as tourism, heritage and local history. Even though a significant expansion in heritage tourism has taken place since the 1970s, the "heritage boom" of the 1980s was the emergence of more commercial cultural tourism. The heritage tourism in Europe is neither a new market trend nor a simple function of concentrations of heritage resources but rather an economic power and a generator of wealth [5].

The environment in which museums operate has changed a lot over the last decades especially with the use of social media [13]. Museums are changing, trying to be more visitor-oriented instead of being merely traditional institutions that

mainly gather and exhibit objects. “Museums compete in an expanding leisure market place. Funding for existence and new programmes is a major preoccupation” [14, p. 418]. As it is underlined by Kotler and Kotler [15], the challenge for museum managers is to safeguard the museum mission while reaching out to a larger audience and offering a richer museum-going experience. “Marketing approaches have been used to increase visitor numbers and to encourage, change and expand the museum role from one of custodial emphasis, to one of marketing. Hence, museums are developing marketing techniques to help museums to become more successful” [16, p. 745]. “Marketing, however, is broader than simply promotion. Marketing is best able to facilitate a museum’s goals and strategy when marketing staff can participate in and lend their expertise to all museum tasks, including programs and education, facility and interior design, as well as membership and development” [15, p. 283].

Greek National Museums and Tourism

The word museum is Greek in origin and comes from the Greek “Mouseion”, the temple of the Muses, the goddesses of inspiration and learning and patrons of the arts [1]. Muses inspired the creation of literature and the arts, and they were considered the source of knowledge [1]. They were the daughters of Zeus and Memory, in the absence of written records, and aided Homer [17, p. 171] “on the problem of recalling the distant past” in his poems, the epos of Iliad and Odyssey.

The Greek national museums and the Greek monuments are resources of viable growth that lend surplus value in the tourist destination, while they contribute to the economic growth in the form of high-level tourist products. This connection turns out to be beneficial in two ways. Firstly, monuments and museums could ensure capable resources for their existence and their growth, by increasing the number of visitors. Secondly, the direct connection of museums and monuments with the tourist activity could upgrade the quality of tourism and differentiate the tourism product.

Even today, the Greek classical antiquities are still popular for attracting foreign tourists. The promotional campaigns from the beginning of organized tourism in Greece, since the recent campaigns of the National Tourism Organization, focus on the heritage attractions of the tourist destinations [18]. They show the continuity of the classical antiquity and the remains of the ancient glory, placed at the service of tourism, and work as ambassadors of the Greek civilization and hospitality. Despite the changes in the tourism industry and the rise of cultural tourism, most of the museum exhibitions remained unchanged for many years, although new demands had arisen. A diverse audience, multiethnic and multinational, asks to experience the museum exhibits through a multisensory experience, and the traditional functions of national museums are becoming inadequate.

Aiming at the safeguarding of the environment, the natural resources and the growth of local economy, alternative forms of tourist growth appeared over the

recent years. Cultural tourism constitutes an alternative form of tourism, compared to mass tourism. It differentiates the Greek tourist product with the development of alternative tourist destinations to the mainland of Greece, based on their cultural heritage characteristics and not only on sea, sun and sand. The Greek economy is based on tourism, which is closely related to the natural environment and the cultural and archaeological wealth of the country. In other words, the natural environment and the Greek antiquities constitute a basic parameter of tourist growth in the region, and through tourism, the public institutions and the private sector can collaborate to achieve economic, social, cultural and environmental profits.

In the case of Greek museums, the local authorities were partially capable to plan and implement successful promotional policies, and the creation of a competitive advantage was difficult to be achieved. Museum managers and decision-makers focused their planning on the museum's microenvironment, without paying the necessary attention to the analysis of museum environment at the macro level. However, the creation of a competitive advantage for the city destination brand [19], as well as for the museum, is in urgent need of a micro- and macroanalysis. They should take into serious account the visitor's trends at the European and international level, since the Greek culture and history are recognizable internationally and the non-Greek visitors represent more than 50% of their visitors [20].

Museum Service Quality

The globalization of the competitive tourism market makes quality the key feature of competition and diversification of the services offered. Whatever the nature of service is, customer satisfaction should be the most challenging and important goal [21]. The concept of service quality and service satisfaction is increasingly a subject of intense study by theorists and researchers of marketing. Many authors agree that the service quality is a dominant component in the evaluation of a tourism destination by visitors.

As the development of tourism has led to increased tourism market competition, the visitor's satisfaction of visiting the attractions at destinations, such as museums, is a decisive reason to return. The quality of services offered and the ability of museum directors to meet the needs of visitors are crucial in attracting tourists. As Nowacki [22] points out, in addition to technical support and museum design, the study of visitors' expectations and ultimately the perceived service offered by the museum are also needed. The assessment of the service quality is much more difficult than assessing the quality of products because of its intangible nature. The physical environment plays also an important role in deterring visitors' attitude towards the museum, their future revisit intentions, and their willingness to recommend the experience to others [23].

The importance of visitor's satisfaction is illustrated by the emphasis on word of mouth (WOM) communication. Word of mouth (WOM) refers to verbal communication between the actual consumer and other people like family and friends [24].

Furthermore, there is evidence from literature about the link between satisfaction and the desire to make recommendations for the service provider [25–30]. Competition in every sector and visitors' expectations has never been greater. Visitor's satisfaction is achieved by providing the services that he wants and with the quality he asks. Hence, quality in services leads to repeated visits and greater revenue. Although the theoretical literature on visitor satisfaction is developed, the empirical research on museum visits is still lacking [31].

The archaeological museums included in this survey are five not-for-profit institutions that have a director on staff, are funded entirely by the government, possess a permanent collection and are open to the public. As departments of the Greek Ministry of Culture, they are state museums and thus represent the state's cultural policy. The museums investigated are the Delphi Museum, the Mycenae Museum, the Olympia Museum, the Corinth Museum and the Epidaurus Museum. The scope of this research is to investigate the level of visitors' satisfaction, the dimensions of quality perceptions of tourists who are visiting Greek museums and their intention to recommend and revisit the museum.

Survey Results

The profile of the majority of museum visitors, who participated in cultural visits organized by the travel agencies, was female (54.5%), aged 46–65 (44%), university degree holders (84%), with an income of more than 2500 euros per month (55%), and most of the visitors are unmarried single (38%). More than 50 different countries are represented in the sample. 35.68% of the sample are European tourists, 34.19% tourists from the USA, 8.97% from Asia, 7.48% from Australia and 6.84% from Canada, while 6.84% of the sample come from various other countries [32].

According to the analysis of the results, tourists belong to three separate groups. The first group is tourists who are culturally oriented, mostly interested in cultural attractions. The second group is the intermediate, who are interested both in cultural and natural attractions, and the third group is the natural-oriented tourists, interested mostly in natural attractions. Each group has different characteristics [32]. Fifty percent of the tourists belong to the intermediate, 32% to the cultural and 18% to the natural cluster. Canadians are the nationality with the highest percentage of tourists belonging to the cultural cluster, Asians to the intermediate and Americans to the natural group. In the cultural group, the majority are males, aged 46–55, holding a university degree, with an income less than 1000 euros, married with independent children. In the intermediate group, the highest percentage refers to widowed males over 65 years old, with basic education and an income between 1501 and 2000 euros. Respectively, in the natural group, the largest group are single women aged 56–65, with secondary education and an income between 1001 and 1500 euros [32].

The value for money of the service offered was regarded by the cultural tourists as very good, for the intermediate was bad and for the natural was not good. The total image the tourists developed for the museum after their visit, for the cultural

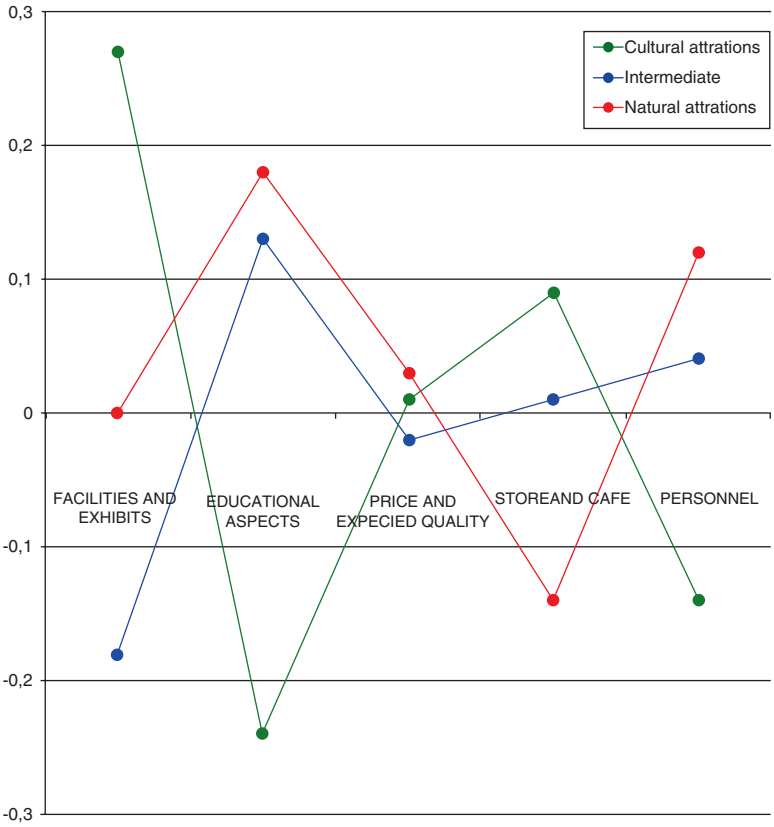

Fig. 4.1 The five groups of characteristics. Source: Author's own calculation and visualization

and for the intermediate group was positive but for the natural tourists was negative [32]. The museums' services were categorized in five different groups of characteristics: facilities and exhibits, educational aspects, price and expected quality, store and café and personnel. The visitor's satisfaction according to the experience they had during their visit differs to the group they belong (Fig. 4.1).

The evaluation of the facilities and the exhibits was positive by the cultural group, negative for the intermediate and neutral for the natural. The educational aspects of the museums were regarded as negative by the cultural and positive by both intermediate and natural groups [32]. The price was considered as neutral by the cultural, negative by the intermediate and positive by the natural group. The stores and cafes were evaluated as positive by the cultural, neutral by the intermediate and negative by the natural. Finally, the personnel were described as negative by the cultural and positive by the intermediate and natural groups [32].

Visitors' intention to revisit the museum in the future is influenced by three main reasons [32]. The first reason that influences tourists to revisit the museum is the personnel, secondly the facilities and the exhibits and thirdly the educational aspects of the museum. Visitors' intention to recommend and talk about the museum to their friends and relatives is influenced by two main reasons. The first reason is the facilities and the exhibits and secondly the personnel of the museum.

Conclusions

The promotion of Greek cultural identity is a major issue since Greece has been internationally recognized in cultural terms. It is believed that public museums could become one of the central axes of cultural development and the central axis of tourism development. The effectiveness of the promotion of cultural identity requires strategic planning and ability to evaluate the distinctive characteristics of each sector, in order to develop specific and appropriate actions per sector.

The pursuit of knowledge and culture constitutes an important motive for travelling and continuously increases tourists' interest to combine amusement and knowledge [33]. Research into sustainable tourism development point out the importance of the existence of heritage attractions and monuments at the choice of tourism destination, and they underline the value of museums for the tourism growth of a region [31]. Hence, many museums have adapted the services offered to their visitors, realizing that tourists constitute an important factor of success for their institution [31, 34].

The satisfaction of museum visitors is an important element of marketing and contributes decisively to the success of the museum's mission [31, 34, 35]. The level of visitors' satisfaction and the service quality of museums should be well identified so as to preserve the sustainable development of Greek tourism destinations. Marketing strategies could help museums fulfil their mission and at the same time maximize the visitors' satisfaction [36]. Museums' practices should change, responding to the pressures and opportunities of becoming assimilated into leisure markets, not only as tourism attractions but also as key resources to the local economic development [37].

Museums' visitors evaluated particular quality criteria, already defined by previous researches. This survey investigated whether museums and cultural monuments are essential for tourists and if they evaluate them as an important reason for visiting a particular tourism destination. It was also researched whether tourists' decision to recommend and revisit the tourism destination is seriously influenced by the various tourism product components and their satisfaction as regards to the cultural attractions of the overall tourism product, in the destination they visited.

In this survey it can be resumed that the museum visitors from travel agencies are mainly middle-aged, with high-income and high education level. Most of the tourists belong to the intermediate group, with interests for both the cultural and natural attractions. The museums' services were categorizes in five different factors [38]. The cultural tourists regarded that the value for money of the service offered as very good, the total image they developed for the museum after their visit

was positive and the evaluation of the facilities and the exhibits and the stores and cafes were also positive, but the educational aspects of the museums and the personnel were regarded as negative, and at the same time, the price was considered as neutral by the cultural tourists.

The most important reasons contributing to visitor's satisfaction were the culture, the monuments, the uniqueness of the exhibits and the services offered by the tour guide. On the other hand, it should be mentioned that important reasons contributing to their dissatisfaction were the bad service offered in the museum, the insufficient working hours, the inadequate written information and the lack of sights in the museum.

Visitors' intention to revisit the museum in the future is influenced by the personnel, the facilities and the exhibits and the educational aspects of the museum [39]. Their intention to recommend the museum is influenced by the facilities and the exhibits and the personnel of the museum [39]. Even though the overall satisfaction is high, since tourists are satisfied by the culture, the monuments, the uniqueness of the exhibits and the services offered by the tour guide, it would be of course higher if some reasons of dissatisfaction, like the bad services offered in the museum, the insufficient working hours, the inadequate written information and the lack of sights, were missing.

The Greek public museums are dominant for cultural development and could strengthen the key sector of tourism. Sustainable tourism development could be achieved by developing marketing strategies for the Greek museums. The micro-marketing strategy in museums will strengthen the macro-marketing of the total tourism product. The strategic marketing in museums contributes to the completion of their mission, providing quality services to visitors. The satisfied visitors are willing to spread the information for the museum and the tourism destination. The crucial heritage and cultural advantages of Greek tourism destinations must be supported by high-quality services, since the museums and archaeological sites constitute dominant features [40].

Museum directors should take advantage of the existing opportunities of marketing techniques in the museums, by designing a clear and effective marketing strategy, based on visitors' satisfaction surveys, aiming at fulfilling both museum's mission and visitor's satisfaction. Museums should maximize visitors' satisfaction by offering services in accordance with their expectations; thus, many tourists with high-income and high educational level consider museums and in general the heritage culture as an important reason for visiting Greek tourism destinations.

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Chapter 5
Manifesto for a New Museum

Peter Weibel

Abstract When the museum of the future has become reality, something magical will happen. It will gain back its position as a place of interdisciplinary research and networking like in ancient times. Then, the difference between *artes mechanicae* and *artes liberales* like an ancient Rome will disappear. Then, the difference between *epistemè*, higher knowledge for free citizens, and *téchne*, the craft for the slaves, will disappear. The museum of the future will become a laboratory for the citizen to explore new worlds. The classical museum was a door to the past, but the knowledge of the past was inaccessible to him. The future museum will open the door to the wisdom and the knowledge of the past. And above all will help the citizen to understand the world, in and from which she or he lives.

Keywords Art-based research · Artist · Citizens · Knowledge · Manifesto · New museum · Public sphere

Today, museums are indeed a demonstration of bourgeois self-consciousness, especially the growing number of private museums designed by signature architects for millionaires or global companies in the segment of luxury industry. Probably, at the moment, we have more private museums than public museums in the world. These museums mirror more or less the art market. The art market itself is dominated by the same ensemble of private collectors, companies, and hedge funds, which buy art works as trophies and shares. Therefore, the museums and the markets are closed circuits which reinforce each other. The big collector buys at the market and by this act demonstrates and creates the value of a work. Showing this work in a museum, he affirms and stabilizes the value and price of the work, which they themselves had acquired and paid for.

In many cases the big private collector is not only the owner of a big company but also the owner of an auction house. Therefore he can direct and manipulate the

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market even better. So we have the situation that the market mirrors the museums and the museums mirror the market. What Noam Chomsky call "the manufacture of consent" as the function of the mass media, we today observe in the art system. Museums have become the servants of the market, with the following consequences:

When evolution is described correctly as a process of adaption and selection, predicting the survival of the fittest, then we can make an analogy for the evolution of art. Those artists will survive, who adept optimally to the market because only those artists survive who are selected by the market. The evolution of art is directed by the market. But the market consists not of competent art critics or art historians, but the market is dominated by the taste of the private collector, even when these collectors employ consultants. Therefore the value of an artwork is not defined anymore by a value in the sense of John R. Perry, the value as virtue, but more in the sense of Bernard Mandeville's *Fable of the Bees: or, Private Vices, Public Benefits* (1705). Private or even vulgar taste would become public norm. Naturally this development is the end of the museum as we knew it. This decline of private museums is accompanied by the decay of public museums. Public museums are no longer seen as institutions for education because the modern state does not represent itself anymore by art. Monarchies, churches, and other absolute institutions supported art for the purpose of representation of dynastic wordly or ecclesial power.

Still in the nineteenth century, the bourgeoisie founded "Kunstvereine" (art associations) to compete with the institutions of the aristocracy, to demonstrate their own power and influence. Today in democracies politicians are not allowed anymore to use public institutions to represent their power. The sovereign is the people. Therefore, politics lets the people decide what a museum should be, and the people think that museums should be a kind of entertainment like cinema and television, a place of spectacle. Therefore museums turn into touristic attraction with blockbuster exhibition, repeating in their shows the same artistic canon again and again.

In the age of the masses and mass media, museums tend to become mass media themselves. Therefore politicians want to see cues of visitors and tourist busses in front of their museums' buildings—what they do not expect neither in front of universities nor other scientific institutes. There are no daily cues of visitors in front of research institutions or on research campuses—even if there are several thousand professors employed because science is legitimated in a different way than art. Arts own degradation to amusement by its complicity with the market and representative function of the power of the plutocracy turned art finally into a victim, because of a lack of legitimation. Therefore the state will spend millions of money to scientific research and less and less money to art.

In the future, if art museums want to survive, they have to learn from science and look for alliances with science. Art-based research is an excellent example for this new tendency. The most important example is the rise of technological art (photography, film, video, computer, Internet) because media artists and scientists share a pool of common tools. Physicists, physicians, engineers, etc. use similar technical tools as do advanced media artists. We have a situation like in the Renaissance. In the Renaissance when Leonardo da Vinci called painting a science, museums have

to support art-based research by producing and exhibiting those works. Museums will look more like laboratories and less like entertainment parks.

Museums should be part of the public sphere. But the public sphere of today is dominated by the mass media like TV and press and the social media. Museums are unfortunately dependent on these public spheres. Museums' directors think, if their exhibitions are not reviewed by the press or by TV, they will not get audiences, they will not have success, and they will not receive further funding. They think their success depends on the mass media and on the masses of visitors, the quota in a double sense. This is precisely the opposite of what scientists think. Museums' directors do not think that a museum itself is a public space, is itself a public attraction, and does not need to attract the mass media in order to attract the masses. The museums should demonstrate self-consciousness and define with the help of new technology their own alternative and different public sphere. New technology will give museums their own public sphere. Not only by online distributions and exhibitions but also by interactive tools in the exhibitions themselves, which will create a new dialogue between the audience and the artwork. Up to now every average museum with paintings on the wall treats their visitor as tourists. They expect visitors to enter the room like a city and travel one famous image to the next—just looking at it for a few seconds without any understanding. What we do have to change in the future is to give the opportunity that the visitor can really immerse himself and study the cognitive value of the art work—being in the presence of the art work or having digital access to the work. Therefore the museum will turn into a study place and a laboratory. The museum will create a new public sphere of knowledge and dissent. It will not stay the individual expression of the artists, no, but in addition, the place of the individual expression of the visitor. The visitor will not only admire the innovation of the artist but in addition will learn to become innovative her- or himself. After a museum's visit, which will not be a traditional visit but an analytical visitation similar to a visitation of a team of doctors, who see their patients in hospital, the visitor will leave the museum enlightened and inspired. He will share with the artist the capacity to see a door in a wall, which does not exist. Therefore the future of the museum will consist in the confirmation of the individual. In times when state terrorism in the name of safety suppresses more and more individual freedom, the museum will support more and more the experience of individual existence. When Joseph Beuys said "Everybody is an artist," then he meant "everybody is innovative"; that means "everybody is an individual"—each individual is unique. The museum of the future will become of place of unique experience. By its innovative display of artworks, by its innovative interactive approach, and by its option of individual experience, the museum will confirm a new equation between innovation and individual. The museum experience defined as innovation experience will defend the individual in the age of mass media and mass surveillance and confirm the legitimacy of an individual existence. The museum of innovation will protect the individual against the power of mass consumerism and mass society.

In that new function, the museum can inseminate a new dynamic into society. Today the rhetoric of change covers the real agony. Voters stay at home and enjoy

mass media, a state of joyous eclipse. Artivism as a new art form of the twenty-first century is the dusk of dawn for a new active visitor who will also become an active citizen. The citizen will learn in and from the museum a certain sense of his own power to influence society. Be it social interactive art or sound art or performance art—all these forms of ephemeral art, with a tendency to the participation of the public, can increase the participation of the citizens in public life. Audience development does not mean to raise the willingness of the public to visit museums but should mean audience participation by new technical tools to raise their knowledge, competences, and consciousness. Not the tourist-visitor is the ideal guest of the future museum but the citizen-scientist. The museum of the future will become a laboratory for the citizen to explore new worlds. The classical museum was a door to the past, but the knowledge of the past was inaccessible to him. The future museum will open the door to the wisdom and the knowledge of the past. And above all will help the citizen to understand the world, in and from which he lives. Therefore again, the museums of the future will be a new kind of laboratory. What this kind of museum needs will not be the classical art historians but high-class experts of science and technology.

When the museum of the future has become reality, something magical will happen. It will gain back its position as a place of interdisciplinary research and networking like in ancient times. Then, the difference between *artes mechanicae* and *artes liberales* like an ancient Rome will disappear. Then, the difference between *epistemè*, higher knowledge for free citizens, and *téchne*, the craft for the slaves, will disappear. Then art will be no longer a prejudice of the past as Malevich and Hegel said, but art will become a hub for innovation. Then, even economy will turn to art, to learn from the creativity and innovation powers of art.

The classical museum could be defined as a three-party problem, consisting of politics, press, and public. A museum seemed to be successful when it was evaluated positively by the press and by the public. That means, when it had many visitors and positive reviews in the press. So the museums made themselves to the servants of press and public. Politicians looked at the reactions of the press and the public, and when they had been positive, they too reacted positively. There was no single parameter left for any other judgment. The museum, in fact, became a public void, a void of content and of a mind of its own. The museum of the future will rise its own voice again and will have a mind of its own again. New technologies of access and distribution will make the museums of the future more independent of the press and will find new ways of entering into the dialogue with the public. And finally, politics will not only tolerate but also acknowledge and appreciate art. The public sphere, created by new technologies, which will also be shared by museums, will create a new political sphere of which the museum and the arts will be part of it. The museums of the future will be an important pillar of a new public sphere created by competent citizens, who will have graduated from the museum to a certain degree. We will have a new circulus, not the old *circulus vitiosus* of museum and the market but a *circulus creativus* of museum and free citizen.

Chapter 6
Transforming Education and Labor in a Museum as a Model of the Future: Vacancies in the Future Museum

Virgil Widrich

Abstract Historically rooted in private collections, most museums today can be seen as public long-term storage devices for knowledge and even more as keepers of humanities' dreams. In the past 20 years, since the dawn of digitization, this device and the way it is used has rapidly changed. The physical objects in vitrines accompanied by oil paintings and engraved texts today have become multimedia learning centers with interactive media stations, augmented reality, and additional multilingual play outs on the internet, on public monitors, and sometimes even on the museums brand-new media façades. While maintaining their physical items, museums added digital collections, which grew exponentially, and many now outnumber their physical counterparts. Today, after much enthusiasm about the advantages of technology, Museums are stuck in the middle of a process of transformation—just like the rest of us. They still have a physical place, but they have become global communicators in different media. Many are under commercial and political pressure while maintaining strictly divided scientific disciplines under one roof, struggling to collaborate. Experts are still doing a lot by hand, but more and more intelligent content management or collaboration tools and automatic storage systems are changing the way they work. With enough data, could museums one day be autonomous like cars?

Keywords Collection · Data · Digitalization · Future · Knowledge · Library · Museum

Historically rooted in private collections, most museums today can be seen as public long-term storage devices for knowledge and even more as keepers of humanities' foundation. After decades of more or less linear development, this device underwent a radical change in the last 20 years, which brought completely new forms of researching, collecting, archiving, and sharing of information, and redefined the roles museums have in our society. Those changes were unexpected to most and

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only foreseen by a few, like the Library of Congress, who was one of the first to think about and develop new standards for changes that will increase even more in the next 20 years: collections first consisted of physical objects like books, statues, paintings, exotic animals, or minerals, which had to be found—if not stolen—and shipped from one side of the world to the other. On the receiving side, they were catalogued, stored, and then hopefully admired by an interested audience. With the growths of collections, science developed more and more distinctions, properties, names, and families in still private or already public storerooms. As there can be only one way to order physical objects, early on indexing systems tried to multiply that order by adding what we today call metadata onto the objects. By this, one original object can have many data and infinite connections with other objects. Soon after the dawn of the digital age, these paper-based indexing systems added an electronic layer on physical objects. Bar codes on books in libraries were among the first to connect titles and the old signature numbers with a unique new number for all future identification. The virtual layer finally was a much needed add-on for the purpose of better sorting and finding. Still, books and all the other objects were of physical form. This was still true for digital media like audio CDs or CD-ROMs, which had a box with an item in it that could be touched and handled like a book.

In the mid-1990s, many museums started implementing "multimedia stations" in addition to their audio guides to transmit visual information to their visitors. Those stations were almost always produced by outside companies, and the museum's staff got the roles of scientific advisors to the media stations' digital contents as if this would be outside of and an exception from their normal job.

The game changed dramatically in the new millennium when purely digital works started to appear that were void of any physical form. E-books, interactive stories, hypertext, and the explosion of digital photography, video, and the Internet grew from a novel medium of representation and reflection to something that had to be the object of research and collection itself. This created not only the question of new digital storage space and better indexing. A new way of looking at information, of creating context, and of asking questions was needed. Museums either schooled part of their staff or hired new people to take care of all those additional "computer things" so the rest of them could continue their work the way they did. Of course, in reality, a lot had changed for them, too: researchers were the first to use shared data, scientific databases, cloud storage, hypertext, and wikis to collaborate with colleagues far abroad.

Museums had large halls built, which were almost like manifestations of separate scientific disciplines walled off from the others, their names unchangeably engraved in marble on the walls. Each discipline has a budget, a scientific head, a staff of researchers, and their own part of the collection under their eyes and operates almost like a small museum on its own. Shared services with other departments are the nonscientific ones, like facility management or marketing, which ensures undisturbed specialization in the respective field. With new scientific knowledge and new collections coming in, the majority of the knowledge is always "still under water" and not yet accessible for the public. The experts know the other experts in their

own department, but they hardly have an understanding about the other department's ongoing projects until they appear on the museum's website.

With the digital collections growing much faster than the rest, very soon most museums and libraries will store more virtual items than physical ones. They have to manage two very different worlds, which does not make things easier. Anyone who thinks digital items need no physical space has never seen a computer center and the resources of personnel and energy they tend to consume. Museums somehow might become providers of IT-based information like travel agencies, banks, or telecom enterprises. They are in a process of transformation. But right now they are stuck in the middle of this process of digitization—just like the rest of us, regardless of which industry we are working.

How will we organize projects in the future? How will we cooperate?

What do we need to learn to collaborate differently? What are people today really doing, regardless of their job, most of them spending the day in front of a computer screen? How could that change in the future? Which parts of their work will be done by machines very soon? Those changes we are witnessing are not only driven by technology alone, but they also reflect larger changes in our society and the way we will produce, store, and use information and how we will work and collaborate.

Museums trying to show a model of the world have become a model of the world themselves, which makes them a good model to examine its changes.

Having studied media art and anthropology, *Katarina Matiasek* has a background of an artist and a researcher. For years, she has been working at the Department of Anthropology at the University of Vienna. This department houses a huge collection of human remains from many periods but also holds important collections of anthropological photography, mainly from the colonial era.

Katarina Matiasek explains:

> "*Most of these historical pictures necessitate in-depth research as they were collected from anonymous anthropological 'specimens' in often abusive circumstances. As soon as they are digitized, these images start to exist in two domains: once as physical glass plate negatives in the context of a historical collection and an ethnographic order, which dominated the scientific discourse at the time of creation; and once as digital files offering open and flexible access to a much wider audience. In a contemporary database, every user can add vital information and own keywords. For an original plaster cast, there can only be a single storage location within the linearity of the shelf. We do not only document historical objects but also their original archival order, which can be very revealing of the collection's provenance and the collector's ideology. With these original contexts preserved, a collection also stays compatible with any related archival sources such as old inventory lists or correspondence. Today, archiving is seen as a process that in itself informs the collected items and that can never be fully completed. A more liquid and multidirectional flow of data now profoundly challenges and ultimately changes old sorting principles and thus previous accounts of the world.*"

Katarina Matiasek's position at the university collection could not have existed a few years ago: she is also responsible for the restitution of digital objects. But what happens when you bring back media to the places and people from which they originally came from?

"*Many Indigenous communities once under anthropological study have no visual documents of their ancestors because they have largely been marginalised. Their engaging with historical photography as part of their own history has just begun within the last decade.*

There are also different sensitivities and feelings to be taken into account individually. In Australia, for example, a formal consultation must be established with the respective Elders, who will then appoint a responsible contact person for your request. When you look at or listen to the material today, you will notice a certain performativity that goes beyond the original context of anthropological documentation. This unplanned excess of recording allows us to collectively re-examine what has happened a long time ago."

Reassessing the past can change the future. This is not a neutral process driven by pure curiosity; it is also a very political one—not always to the liking of those in power. "*A re-evaluation of the past can strengthen the identity of a marginalized group. Historical documents might help in the recovery of traditional technologies and crafts, languages, or land and resource rights. Ensuing conflicts with tourism, international mining companies, or the largely persisting marginalization of Indigenous societies nevertheless point to the limitations of such an approach. Orphaned archival media that can't be sufficiently identified also raise the question of whom they should be returned to: an uncertain marginalized group or an appropriating national museum? Identified source communities, however, should freely decide on how they wish to deal with the returned materials.*"

The Internet created a paradoxical situation: on one hand, sitting in front of a computer screen and more or less looking at similar things, we are all made equal through technology, and our differences become smaller. On the other hand, technology makes it possible to see and even recreate the subtlest differences between people and cultures. We are at the same time becoming more and more equal as more and more differences become visible. "*The opening of the Anthropological Archive has allowed many people to access their images and sounds. A growing number of conceptual artists also critically intervene in their formerly asymmetrical frame of interpretation.*"

As mentioned, such an undertaking touches many sensitive areas, such as personal image rights or even questions of ownership of the originals. In a way, Katarina Matiasek can be seen as an intercultural interpreter, which seems to be one of the jobs coming years will provide.

> "*In the future, it will become even more important to embrace Indigenous human rights and perceptions of the world. We are – and this is also an effect of globalization – confronted with valuable counter-narratives pertaining to our common media heritage in both local and global perspective.*"

Klaus Niedermair is deputy head of Universitäts- und Landesbibliothek Tirol (University and State Library Tyrol), founded in 1745 and home to 3.5 million books. He is a witness of the changes in the field of librarianship through computerization and telematics, which began in 1988: "*At that time, the first library system Bibos was implemented. For many employees, it was a great challenge to adopt the*

new technology. In this first stage, it was mainly a question of doing the traditional work and the well-known workflows with a different technology. Later in the 90s we slowly realized that the objectives of our work were changing, too. It became more and more necessary to familiarize our users with the new possibilities of IT." This was also the time when new information providers flooded the information market with databases and electronic media. "*Previously the use of a catalog was simple and self-explanatory, now the possibilities of database queries, Thesauri, etc. had to be mediated to our users. Due to the more elaborate technology, a paradigm shift towards service orientation became necessary. The libraries also understood themselves more as an information agent, not only as an information provider, apart from the fact that they had lost their monopoly position. This is a good example of how computerization and mediatisation change the world of work, the workflows and the objectives of an organization. This has something to do with the fact that IT was initially simply a tool to reach a goal, and only later showed its true face as a medium, which changed our reality more profoundly and turned the purposes and goals themselves on the head*."

How did these developments affect jobs and the organization?

"*Jobs did not become superfluous, but the tasks have changed and so have the requirements and the qualification of the employees. They had to adapt constantly to new structures. The computerization of our work environment has therefore not led to the fact that someone has been dismissed. On the other hand, automation has not resulted in saving costs on personnel, although the university management had already pointed out that the investment in IT equipment and software would have to be correspondingly profitable. There are, of course, new work profiles in the library system or at least a shift in focus. For example, the job of the system librarian who is responsible for the library system is new. We also have a new workplace of the typical librarian for media processing: no more than 30 years ago it consisted of table, typewriter and the book to be cataloged on a small card; today the workspace is in front of a screen, integrated into a global network of electronic information resources, bibliographic databases, terminology and standards databases, with meta-data montage, downloading, updating and uploading records*."

On the basis of changes in the last 30 years, how does Klaus Niedermair think the area will evolve over the next 20–30 years?

"*In this time horizon, the awareness of the different values of analogue and digital information will change. The sometimes apodictic path towards digitization only will be somewhat relativized. Anything can be stored digitally as the technical infrastructure will improve a lot and the efficiency of the data processing and the capacity of the storage will grow enormously. On the other hand, printed media will increasingly no longer be what it is now, a medium that is just being overtaken, but it will mutate into a new form of distinction, a kind of quality tag for truly valuable information. Knowledge, in which quantity counts and which can be evaluated and made usable with automatic content analysis tools, will only be stored digitally. Knowledge, on the other hand, where quality counts and that you want to devote yourself to more intensively, will be printed.*

Strategies for how media are stored will also be changing. Previously they were catalogue pages, later bibliographic records and metadata; In the future, complex search algorithms will be used to automatically evaluate full texts with regard to their relevance. What is better, of course, is yet to be seen, in particular also to the self-determinateness of the information consumer. Librarians will also become data analysts and engineers who use search tools and adapt them to their respective information requirements. Librarians will

be important interfaces to the cosmos of information, and as such, they can only do good work if they can identify with their customers.

Long-term archiving is an important issue of the digital library but they have not yet developed a genuine memory culture in which there is also selection and separation and not everything simply archived for a long time. The digitization of knowledge leads to a loss of quasi-natural selection. The greed to keep everything disturbs the evolution of knowledge; the idea that knowledge "rests on the shoulders of giants" then loses meaning.

It is to be desired and quite possible that the state more and more develops an awareness that information and access to information has a tremendous importance in the society. You need just think about how Google determines our angle of view and our grasp of reality; how they transport messages that are highly relevant to our social and political reality. This is not only happening on the factual level of information, but also as a meta-message. When information can be declared as fake everything might become arbitrary and ultimately power can triumph over truth. Therefore, in a democratic growth of our public spheres, we will also have to develop an awareness that it is precisely for this reason that we need institutions, which provide stability and sustainability in the quality assurance of information and human artifacts. We also need the museums for which public, publicly managed budgets have to be made available. If they would be financed privately, they can not carry out their tasks, namely: selecting, providing and archiving human artifacts without a personal interest."

Inventor, filmmaker, and media scientist *Martin Reinhart* believes that libraries and museums will be used differently than we use them today. Thus they will also need a very different staff than we have in our semi-digital age: "*There are two movements: on the one hand, everything analogous has to be transformed into a digital form in which it can still be used in the context of presentation and research. On the other hand, more and more purely digital artifacts are created, which also need a form of archiving. The key question is: how can you deal with such formats in the future? We already have a problem reading historical data carriers today. And even if you can read it technically, it is not certain that you can understand it if the context around it is no longer reproducible. A new job of the future will be to keep such data more accessible – like a translation agency that restores the data. Data are not only what is displayed on the monitor but also the services and the ideas they once had behind them*."

Martin Reinhart has indeed pointed at a new problem. A typewriter from a hundred years ago can still be exhibited and understood today. One might just have to dye the inking ribbon to still use it for typing. But how will a curator of the future exhibit an iPhone 7 if the operating system, the software, and the iCloud services behind it no longer exist? How will one emulate a context that is clear to us today but a complete mystery for future generations?

Martin Reinhart believes that we cannot take a company like Google, which defines our time so much, for granted. "*When Google is gone at some point, what will its legacy be? How will Google and the world image it has created be displayed in a future where Google no longer exists? Strategies of documentation, which museums have used in the past, will not work in the future. It will require knowledge about history, strategic thinking and great technical expertise to simulate our technically complex present environment and to bring it into the form of the future*."

So how can we find the criteria for evaluating what is worthwhile to keep? Our past has the great advantage that most of it has been lost and we can deal intensively with the few clear leftovers. But this might also change. Many believe that because today everything is digital, everything can be kept, and data will live forever. But, according to Martin Reinhart, "*this is neither true nor technically possible nor is a world in which nothing disappears desirable. The more data one has the more complex any evaluation gets. We should therefore be happy that in all the technical advances death still makes a place for the new and our present is not completely polluted too much by the past*."

We still have to define what we want to keep in the future, and ironically at one point, data from the past could be used to recognize patterns to calculate forecasts of the future, similar to next week's weather.

How do we get there? Martin Reinhart thinks that studying two or more fields, which are far apart like archaeology and computer science, would teach students how to build bridges generally and how to connect information into fields they never studied. One thing is for sure: "*All the existing fields will become more specialized and new fields will be developed all the time. It needs comprehensive training to still ask the right questions in a completely uncertain future*."

Robert Trappl is head of the Austrian Research Institute for Artificial Intelligence in Vienna. As a scientist he works in the fields of artificial intelligence and cybernetics. In contrast to many people in his field, he is very skeptical that the estimated computerization or robotization will take place as fast as some studies predict which state that "…about 47 percent of total US employment is at risk" due to computerization and other changes in the labor markets (*Carl Benedikt Frey and Michael A. Osborne, "The Future of Employment: How Susceptible are Jobs to Computerization?", 2013*). Over 30 years ago, Robert Trappl led a task force at the International Institute for Applied System Analysis regarding the impact of artificial intelligence. It was published in 1986. "*In this study, we made predictions which turned out to have the wrong timing. We could not foresee smartphones or Wikipedia. While we can forecast potential developments we cannot foresee the future. In another study, our team predicted that robot butlers would soon take care of older people. But by now exoskeletons have evolved so much that in 3 or 5 years people could afford to do the household work or shopping by themselves without any robots. So they will not want a robot, they will prefer to have self-chosen movements and activities. The developments are so fast. Who would have expected the return of nationalism or religion the way we experience it now? People are against science but use smartphones to argue their point. The longer I am working in this area the more I have doubts that we can predict anything. In 20 years everything will be very different*."

Robert Trappl's work has contributed, among others, to emotional personality agents and to autonomous cars. This brings up the question: could a museum of the future be like an autonomous car? Of course, in part machine collections already exist, like the Wayback Machine, which automatically archives the entire Internet by making snapshots. Such a system does not make decisions about the content. It is more like an automatic surveillance camera photographing traffic at certain

intervals. But on a next level, would it ever be possible to create a museum, which collects material, knowledge, and works of art, organizes and structures them properly, and curates exhibitions all by itself and then transmits this knowledge to real or virtual visitors? Would there still be people to explain the works? In a robot-managed and curated museum, would there still be a governing board of people to make important decisions or to correct the machines? Or would humans be reduced to only make software updates twice a year, if at all? Robert Trappl is sure that artificial intelligence will change the way knowledge is collected, stored, preserved, and used: "*We have already witnessed the development of robot guides in museums. Such guides could give simple answers when users typed a question. Robot guides could also drive around in the museum and help people to understand the exhibits*."

Indeed, communicating with the audience is an area, which saw many developments in the past 20 years: first came the audio guides, special unbreakable hardware visitors had to rent at the box office. Then came websites presenting many of the formally printed leaflets to a virtual audience. Next museums had multimedia stations presenting additional digital contents close to the original exhibits. Then multimedia stations were connected with the Internet, and audio guides could "see" where they were, making the typing of object numbers obsolete. In a next phase, museums had installed information systems and monitors displaying schedules, dates of special events, or short clips like movie trailers. Those systems needed a content management system and sometimes wisely were connected to the same source that also fed the website to avoid inputting the same data into different systems. With the rise of smartphones and tablets, those tools were either provided by the museums themselves or the contents were moved into an app the users could download onto their own hardware. Visitors became followers, and museums tried to connect them for additional marketing purposes. In some cases, new museums also got public monitors and even media façades, which turned the idea of inside and outside around: the building became the message itself. Augmented reality, VR headsets, and full-body experiences with gloves or body suits round off today's possibilities.

While formats and their impact have changed, all those systems still rely on data being written and assembled by human beings who have to translate facts into a narration to be understood by the audience. But this might change according to Robert Trappl: "*How do we know, a text was really written by a person?*

I am very interested in dance and dance has a very specific terminology. Years ago I was asked by an artist to write a text about her performance. I did not know how to do that and so I read several reviews to get acquainted with the right terminology. Based on that I then wrote the description of her exhibition. To my surprise, my text was quoted several times by another art critic, a real expert. Based on that experience I think it is quite easy to create automatic descriptions of exhibitions that will not be detected. This should already be possible with today's software as they do it already with sports reporting or the weather. If we continue this thought: in the future, there could indeed be a step from a robot guide to a robot governed museum." But would a machine-based selection of exhibits still be interesting for human

beings? If we compare this to the algorithms that test titles and multiple text versions of articles in online editions of newspapers to reach the widest possible audience, one could be positive about such an idea. Measuring the attention span, observing the visitor's paths through an exhibition, and evaluating all kinds of postings and blog entries after the visit, an exhibition could be adjusted and improved as needed. Robert Trappl:

> "*There would be a few advantages and also a few problems. On the positive side, a machine based objective curator could make decisions outside personal taste, politics or the market. They could also be independent of large donors who, as we see now, tend to have wings called after them and sit in governing bodies and have an interest which artists are collected and displayed to raise their values. This means robot curators need to understand the museums' concept and need to have ethical values, which can also be used to protect them and their decisions. They also need power, so someone who does not agree with their taste cannot easily fire them. On a negative side it is clear, that we are far away from such a scenario: at a certain point of intelligence, a machine has to read newspapers, search the web and judge information. If a digital curator cannot understand an article in an art magazine, it cannot perform the task as it would not be aware of society, politics, discourses, movements, fashions and trends in the artistic production or art theory*."

Looking back 20 or 30 years, one can discover a few trends for museums that are likely to continue in the future. For instance, like many institutions, museums are not individual anymore. While they might have local buildings (although old museums tend to get branches as well, and new ones sometimes don't have a building at all), they also collaborate globally, sharing research and collections and coproducing touring exhibitions, which one of them could not organize alone.

Today, in the age of information, knowledge can be found everywhere, but now it has become so important, it needs to be close: no institution designed to last for decades or even centuries can rely entirely on outside experts or external systems to enable them to do what they are meant for. Museums want to have as much knowledge and skills as possible under their very own roof. Nevertheless, museums cannot do everything on their own. Their internal staff will have to collaborate with external entities such as PR agencies, security companies, or technical service providers. This collaboration will become more and more digital; content management systems and other tools will further reduce the number of calls and personal meetings.

Collaboration is only possible if there are standards. New standards need to be defined and constantly redefined: there is an incredible need and pressure to set standards which allow the exchange of data between employees and external providers and between institutions. A major problem today and in the future will be standards not being complied with, very often with the intention of not sharing knowledge with others to gain an information advantage on them.

Collaboration on a larger scale also needs the knowledge to be shared: if not, other groups will waste resources by exploring the same questions over and over again. Sharing means that knowledge does not have to be duplicated but will be usable for all once it becomes available.

In a world in which many content providers offer almost everything at the same time, museums have to choose even more carefully what they collect: the question

"what will be important in the future?" should not only be asked in regard to the issue of employment or of one's own importance as an institution but also concerning curatorial decisions in keeping and building a meaningful collection.

The museum slowly develops to a place where, instead of only being able to take something out, you will also be able to bring something in. Visitors can participate; they can share memories or knowledge or contribute to texts in the style of Wikipedia. It might also be common to donate every day physical objects into the collection. Museums might also go out actively and try to bring information and objects to groups, which are mostly affected by them.

Museums will have to constantly rebalance the relationship between private and public interests, private and public funding, running nonprofit libraries, funded research programs, and commercial shops or sponsored exhibitions at the same time. As societies and technology advance, more and more will have to be rebalanced. Being able to bring people on the table, lead discussions, weight arguments, and create and document results will be in high demand.

Museums have to know whose story they tell: they should not only sing the song of the ruling class but the story of us all. But this requires a certain amount of freedom, which cannot be taken for granted for all times. Museums are under constant political and financial pressure, and crowd funding is not going to change that. The casting of a museum's director or key staff is a political process, which may or may not happen in good will and transparency. As we have seen in countries like Hungary, Turkey, or Poland, politics might directly interfere in the scientific or artistic contents that may or may not be shown in a museum. Some countries use censorship, cutting of budgets, or occupation policy to enforce a certain narrow (or plain wrong) worldview.

What would all that mean for education? The example of the vast changes in museums suggests that in most areas of our life, nothing can be taken for granted anymore. For Robert Trappl a systems approach is what is missing in today's education. "*Most people still think in unidirectional cause-effect relations but most of our society consists of systems with interdependencies. How can we get rid of this monocausal relations and start to see that things work backwards? Not only machines, also society or nerve cells have feedback loops. It should give people an idea to see the world in a different way, which I think is not yet taught in schools. This way, events can be moved from an individual level to a more general structural level. The foundation of education should be a systematic overview in science, humanities and art plus one specialization. If you specialize first you might find out that the job you learned does not exist any more when you are finished. It is much smarter to start the overview first and leave the specialization out until we know what this should be in the future so you can adapt to whatever happens. I am sure that the overview has a longer life than the specialization*."

Out of pure self-interest, museums need to participate in society: museums and libraries, as they stand today, are not prepared for the developments coming next. If they want to be more than a place of leisure for children and tourists, they also have to participate in discourses affecting society. There has never been more information around than today, but information is also abused as never before for "fake

news" and conspiracy theories. Museums have to raise their voice, the voice of art or science, when it is time to ignite discussions or in some cases to object wrong or dangerous political developments. This requires experts understanding larger processes with the skills—and also braveness—to speak up and contribute to the massive challenges ahead.

Katarina Matiasek works with photography and film as an artist and as a curator. After graduating from the Academy of Applied Arts Vienna and from the University of Vienna's Department of Anthropology, she was an artist in residence at the Irish Museum of Modern Art, Dublin (1999), the School of the Art Institute Chicago (2003), and the Domus Academy, Venice (2005). In numerous international exhibition projects and film screenings, she has investigated the structural connections between archives and memory and between media and perception-based images, especially those of landscapes and the human body. Since 2013, she lectures at the Department of Anthropology, University of Vienna, where she currently completes her interdisciplinary PhD thesis on stereo photography in anthropology. Publications include "Die Welt als Augenhöhle." In: Cathrin Pichler, Susanne Neuburger (eds): "The Moderns. Wie sich das 20. Jahrhundert in Kunst und Wissenschaft erfunden hat." Vienna, New York: Springer, 2012; or "A Mutual Space? Stereo Photography on Viennese Anthropological Expeditions 1905–1945." In: Marianne Klemun, Ulrike Spring (eds.): "Expeditions as Experiments: Practising Observation and Documentation." London: Palgrave Macmillan, 2016.

Klaus Niedermair is the deputy head of Universitäts- und Landesbibliothek Tirol (University and State Library Tyrol) and the author of several book such as "Die Selbstbezüglichkeit der Sprache in Wittgensteins Tractatus" (1987) and "Recherchieren und Dokumentieren" (2010).

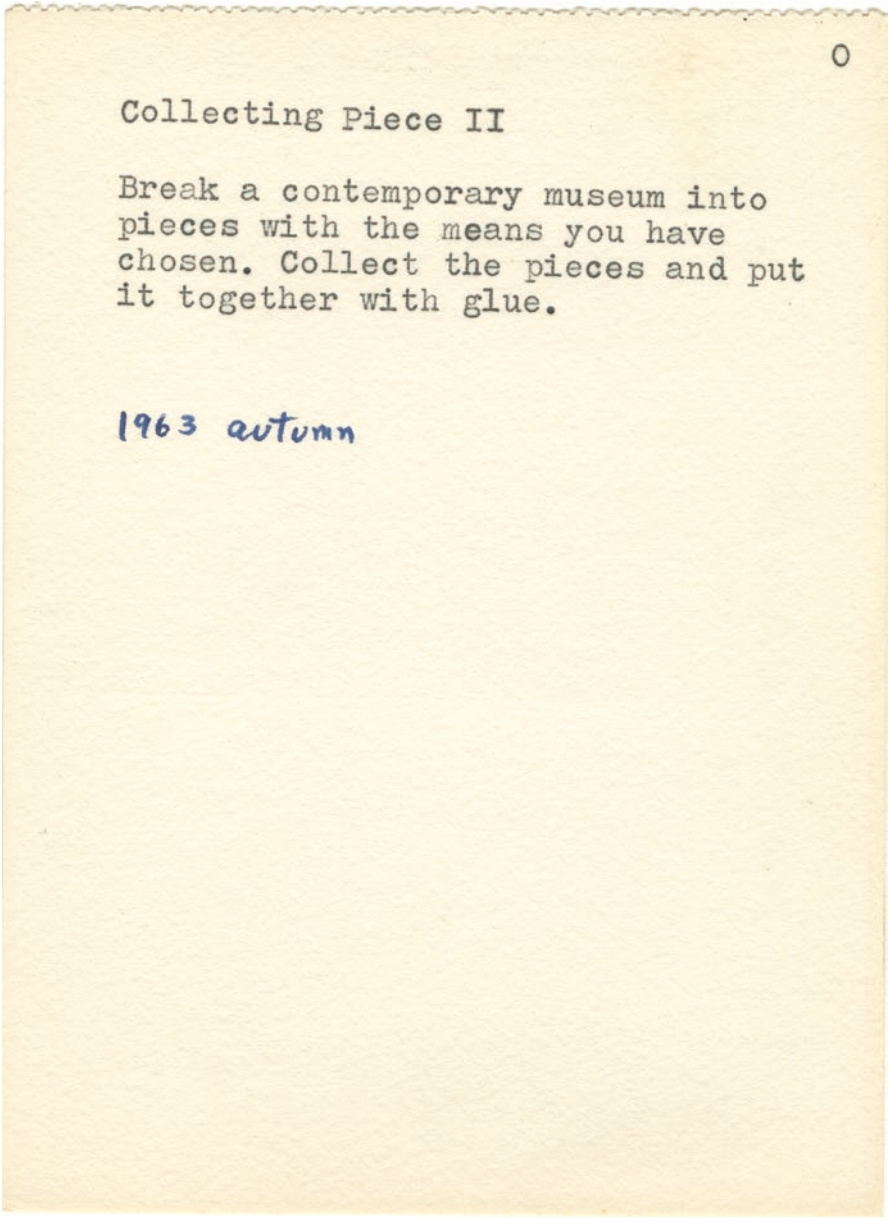
Martin Reinhart was born in 1967 and studied at the University of Applied Arts in Vienna, Austria. His innovative exploration of film as an artistic language is not limited to the making of films—he also develops hardware and processing solutions. His inventions are often made available to other artists or find a commercial afterlife, like the Indiecam, a pioneering camera in the field of digital cinematography. Reinhart's short films have been shown widely at media arts festivals. In his position as Curator for Photography at the Museum of Technology in Vienna, Reinhart's research led to the rediscovery of the lost soundtrack for "Battleship Potemkin" (1928, Sergei Eisenstein). He lives and works in Vienna.

Robert Trappl is head of the Austrian Research Institute for Artificial Intelligence (OFAI) with 22 scientists working in a diversity of research areas in AI. He is lecturing and holding seminars at the University of Vienna and at the Medical University of Vienna, Austria. He has published more than 180 scientific papers and is a co-author, editor, or co-editor of 35 books, recently "Your Virtual Butler: The Making-of", Springer Heidelberg/Berlin, 2013, and "A Construction Manual for Robots' Ethical Systems", Springer, Cham, Switzerland, 2015. More details at http://www.ofai.at/~robert.trappl. Most important: He enjoys life!

Reference

The author took the following interviews: with Dr. Robert Trappl on March 8th, 2017 in Vienna; with Mag. Katarina Matiasek on March 16th, 2017 in Vienna; and with Mag. Martin Reinhart on March 20th, 2017 in Berlin. Email-interview with Dr. Klaus Niedermair between March 21st, 2017 and April 4th, 2017

Chapter 7
Yoko Ono
Collecting Piece II



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Chapter 8
Entering the Flow: Museum Between Archive and Gesamtkunstwerk

Boris Groys

Abstract Actually, the traditional museum that was a place of things and not events can be equally accused of functioning as a part of the art market. This kind of criticism is pretty easy to formulate—and it is universal enough to be applied to any possible artistic strategy. However, the Internet and the computer in general are a collective and observable, surveillable working places. We tend to speak about the Internet in terms of infinite data flow that transcends the limits of our control. But, in fact, the Internet is not a place of data flow—it is a machine to stop and reverse the data flow. The unobservability of the Internet is a myth. The medium of the Internet is electricity. In a world in which the goal to stop the flow of time is overtaken by the Internet, the function of the museum becomes to stage the flow—to stage the events that are synchronized with the lifetime of the spectators. That changes the topology of our relationship to art. The traditional hermeneutical position toward art required from the gaze of the external spectator to penetrate the artwork, to discover artistic intentions or social forces or vital energies that gave to the artwork its form. That is why by visiting the contemporary museum exhibitions, we are confronted with the irreversibility of time—we know that these exhibitions are merely temporary exhibitions, and we will not find them at the same place if we will visit the same museum after some period of time. The only things that remain will be documentations: a catalogue, a filmic documentation, or a website. Now the Internet itself is also a curatorial project, a Gesamtkunstwerk, because it is in a flow. But it does not have a human curator. Rather, the surveillance algorithms function here as curators—and also as only spectators of the Internet.

Keywords Flow · Flow of time · Gesamtkunstwerk · Internet · Museum · Time

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Traditionally, the main occupation of art was to resist the flow of time. The public art museums and big private art collections were created to select certain objects—the artworks—take them out of the private and public use, and thus immunize them against the destructive force of time. Thus, our art museums became the huge garbage cans of history in which things are kept and exhibited that have no use any more in real life: sacral images of the past religions or status objects of the past life styles. During a long period of art history, the artists also participated in this struggle against the destructive force of time. They wanted to create artworks that would be able to transcend time by embodying the eternal ideals of beauty or, at least, by becoming the medium of historical memory, by acting as witnesses of events, tragedies, hopes, and projects that otherwise would have been forgotten. In this sense, artists and art institutions shared the fundamental project to resist material destruction and historical oblivion. The traditional art museums were based on the concept of the universal art history. Accordingly, they selected the artworks that seemed to be of universal relevance and value. These selective practices and, especially, their universalist claims were criticized during the last decades in the name of specific cultural identities that seemed to be ignored and even suppressed by this claims. We do not believe anymore in universalist, idealist, and transhistorical perspectives and identities. It seems that materialist way of thinking lets us accept only the identities that are rooted in the material conditions of our existence such as national-cultural and regional identities or identities based on race, class, and gender. And there is a potentially infinite number of such specific identities because the material conditions of human existence are very diverse and permanently changing. However, in this case, the initial mission of the art museum to resist time and become a medium of mankind's memory reaches an impasse: if there is potentially infinite number of identities and memories, the museum dissolves because it is incapable to include all of them. In the times of Enlightenment and French revolution, the museum emerged as a secular surrogate of the divine memory. However, the museum is merely a finite material object—unlike the infinite divine memory that can, as we know, include all the identities of all people who lived in the past, live now, and will live in the future.

But now let us ask the following question: Is this vision of the infinite number of specific identities correct, e.g., truly materialist? I would suggest that it is not. The materialist discourse, as it was initially developed by Marx and Nietzsche, describes the world in permanent movement, in the flow—be it dynamics of the productive forces or Dionysian impulse. According to this materialist tradition, all things are finite—but all of them are involved into the infinite material flow. So there is the materialist universality—the universality of the flow. However, the question arises: Is it possible for a human being to enter the flow, to get an access to its totality? On a certain very banal level, the answer is, of course, yes: the human bodies are things among other things in the world and, thus, subjected to the same universal flow. They become ill, they are aging, and they die. However, even if the human bodies are subjected to aging, death, and dissolution in the flow of material processes, it does not mean that their inscription into the cultural archives is also in the flow. One can be born, live, and die under the same name, having the same citizenship, same CV, and same website—that means remaining the same person. Our bodies are not

the only material supports of our persons. From the moment of our birth, we are inscribed into certain social orders—without our consent and often even knowledge of this fact. The material supports of our personality are the state archives, medical records, passwords to certain Internet sites, etc. Of course, these archives will be also destroyed by the material flow at some point in time. But this destruction takes time that is noncommensurable with our own lifetime. Thus, there is a tension between our material, physical, and corporeal mode of existence which is temporary and subjected to time—and our inscription into cultural archives that are, even if they are also material, much more stable than our own bodies.

The traditional art museums are a part of these cultural archives—even if they have a claim to represent the subjectivity, personality, and individuality of the artists in a more immediate and richer way than any other cultural archives are capable to do it. The art museums, as all the other cultural archives, operate by restoration and conservation. Again, the artworks as specific material objects, as art bodies, so to say, are perishable. But that cannot be said about them as publicly accessible, visible forms. If its material support decays and dissolves, the form of a particular artwork can be restored or copied and placed on a different material bearer. The history of art demonstrates both these substitutions of old supports by new supports and the efforts of restoration and reconstruction. Thus, an individual form of an artwork as far as it is inscribed in the archives of the art history remains intact—being only marginally or even not at all affected by the material flux. And we believe that it is precisely this form that somehow manifests the soul of the artist after his or her death—or at least a certain zeitgeist or certain cultural identities after their historical disappearance.

Thus, we can say that the traditional art system is based on the desynchronization between the time of the individual, material human existence, and the time of its cultural representation. However, already the artists of the historical avant-garde and later some artists of the 1960s and 1970s tried to resynchronize the fate of the human body and the mode of its historical representation—to embrace precariousness, instability, and finiteness of our material existence, not to resist the flow of time, but to let it define one's own art work, to pursue the strategies of self-fluidization instead of self-eternalization, and to make the form itself fluid. However, here the following question emerges: What is the effect of this radicalized precariousness, of this will to resynchronize the living body with its cultural representations on the relationship of the artists to the art institutions? Now I would suggest that this relationship went through two different periods: (1) enmity against the art system and, especially, art museums (attempts to destroy them in the name of living art) and (2) slow morphing of the museums themselves into a stage on which the flow of time is performed. Now let us analyze these two periods.

If we ask ourselves what is the institutional form that was proposed by the classical avant-garde as a substitute for the traditional institution museum, the answer is clear: it is the Gesamtkunstwerk, in other words, the total art event involving everybody and everything—as a replacement for a totalizing space of transtemporal artistic representation of everybody and everything. Now let us begin by a short consideration of Wagner's notion of the Gesamtkunstwerk. Wagner introduced this

notion in his programmatic treatise "The Artwork of the Future" (1849–1950). This text has been written by Wagner in exile, in Zurich, after the end of the revolutionary uprisings in Germany during the year 1848. In this text, Wagner develops a project of an artwork (of the future) that is heavily influenced by the materialist philosophy of Ludwig Feuerbach. Right at the beginning of his treatise, Wagner states that the typical artist of his time is an egoist who is completely isolated from the life of the people and practices his art exclusively for the luxury of the rich; in so doing, he follows the dictates of fashion. The artist of the future must become radically different: "He now can only will the universal, true, and unconditional; he yields himself not to a love for this or that particular object, but to wide *Love* itself. This does the egoist become a communist" (Wagner, p. 94).

Thus, becoming Communist is possible only through self-renunciation and self-dissolution in the collective. Wagner writes: "The last, completest renunciation (*Entäusserung*) of his personal egoism, the demonstration of his full ascent into universalism, a man can only show us by his *Death*; and that not by his accidental, but by his *necessary* death, the logical sequel to his actions, the last fulfillment of his being. *The celebration of such a death is the noblest thing that men can enter on*" (Wagner, p. 199). Admittedly, there remains a difference between the hero who sacrifices himself and the performer who makes this sacrifice onstage—the Gesamtkunstwerk being understood by Wagner as a music drama. Nonetheless, Wagner insists that this difference is suspended by the Gesamtkunstwerk for the performer "not merely *represents* in the art-work the action of the fêted hero, but *repeats* its moral lesson; insomuch as he proves by this surrender of his personality that he also, in his artistic action, is obeying a dictate of Necessity which consumes the whole individuality of his being" (Wagner, p. 201). In other words, Wagner understands the Gesamtkunstwerk precisely as a way to resynchronize the finiteness of the human existence with its cultural representation—that also becomes finite.

Indeed, according to Wagner, the performer of the role of the main hero controls the whole staging of this hero's self-demise, his descent into the material world—descent that is represented by the symbolic death of the hero on the stage. All other performers and co-workers achieve their own artistic significance solely through participation in this ritual of self-sacrifice performed by the hero. Accordingly, Wagner speaks of the hero performer as a dictator who mobilizes the collective of collaborators exclusively with the goal to stage his own sacrifice in the name of this collective. In the sacrificial scene, the Gesamtkunstwerk finds its end—there is no continuation, no memory, and no further role for the dictator-performer. The artistic collective dissolves. The next Gesamtkunstwerk is created by another artistic collective, with a different performer-dictator in the main role. Here the precariousness of an individual human existence and fluidity of the working collectives are artistically embraced—and even radicalized. We know many artistic collectives that followed this model: from Hugo Ball's "Cabaret Voltaire" to Andy Warhol's Factory and Guy Debord's "Situationist International." But the contemporary name for this temporary and self-suicidal dictatorship is a different one: this name is the curatorial project.

Not accidentally Harald Szeemann who initiated the curatorial turn in contemporary art was so much fascinated by the idea of the Gesamtkunstwerk and made an exhibition "Hang zum Gesamtkunstwerk" (The Tendency to Gesamtkunstwerk, 1984). But what is the main difference between a curatorial project and a traditional exhibition? The traditional exhibition treats its space as anonymous, neutral one. Only the exhibited artworks are important—but not the space in which they are exhibited. Thus, artworks are perceived and treated as potentially immortal, even eternal—and the space of the exhibition as contingent, accidental. It is merely a station on which the immortal, self-identical artworks take a temporary rest on their wanderings through the material world. On the contrary, the installation—be it an artistic or curatorial installation—inscribes the exhibited artworks in this contingent material space. (Here one can see an analogy to the shift from actor theater or actor cinema to the director theater and cinema.) The curatorial project is the Gesamtkunstwerk because it instrumentalizes all the exhibited artworks and makes them serve a common purpose that is formulated by the curator. At the same time, a curatorial or artistic installation is able to include all kinds of objects—some of them time-based artworks, or processes, and some of them everyday objects, documentations, texts, etc. All these elements, as well as the architecture of the space, sound, or light, lose their respective autonomy and begin to serve the creation of the whole in which visitors and spectators are also included. Thus, the unmoving artworks of traditional type become temporalized, subjected to a certain scenario that changes their perception during the time of the installation because this perception is dependent on the context of their presentation—and this context begins to flow. Thus, ultimately, every curatorial project demonstrates its accidental, contingent, eventful, finite character—its own precariousness.

Indeed, every curatorial project necessarily has a goal to contradict the normative, traditional art historical narrative that is embodied by the museum's permanent collection. If such a contradiction does not take place, the curatorial project loses its legitimation—an individually curated exhibition that merely reproduces and illustrates the canonical art historical narrative simply doesn't make any sense. For the same reason, the next curatorial project should contradict the previous one. A new curator is a new dictator who erases the traces of the previous dictatorship. Thus, the contemporary museums become increasingly transformed from the spaces of the permanent collections to the stages for the temporary curatorial projects—temporary Gesamtkunstwerks. And the main goal of these temporary curatorial dictatorships is to bring the art collections into the flow—to make art fluid, to synchronize it with the flow of time.

As I have already said, at the beginning of this process of synchronization, the artists wanted to destroy the art museums. A good example of this attitude is offered by Malevich in his short but important text "On the Museum," from 1919. At that time, the new Soviet government feared that the old Russian museums and art collections would be destroyed by civil war and the general collapse of state institutions and the economy, and the Communist Party responded by trying to secure and save these collections. In his text, Malevich protested against this pro-museum policy of Soviet power by calling on the state to not intervene on behalf of the

old art collections because their destruction could open the path to true, living art. In particular, he wrote:

> Life knows what it is doing, and if it is striving to destroy one must not interfere, since by hindering we are blocking the path to a new conception of life that is born within us. In burning a corpse we obtain one gram of powder: accordingly thousands of graveyards could be accommodated on a single chemist's shelf. We can make a concession to conservatives by offering that they burn all past epochs, since they are dead, and set up one pharmacy.

Later, Malevich gives a concrete example of what he means:

> The aim (of this pharmacy) will be the same, even if people will examine the powder from Rubens and all his art—a mass of ideas will arise in people, and will be often more alive than actual representation (and take up less room).

It is obvious that what Malevich proposes here is not merely the destruction of the museums but a radical curatorial project—to exhibit ashes of the artworks instead of their corpses. And in a truly Wagnerian manner, Malevich further says that also everything that "we" (he means here obviously what he and his artists-contemporaries do) is also destined for a crematorium. Of course, the contemporary curators do not reduce the museum collections to the ashes, as Malevich suggested it. But there is a good reason for that. Meanwhile mankind invented a way to place all the artworks of the past on one chemist's shelf without destroying them—I mean here the Internet.

Indeed, I would suggest that the Internet transformed the museum in the same way in which photography and cinema transformed painting and sculpture. Photography made the mimetic function of the traditional arts obsolete—and thus pushed these arts in a different, actually opposite, direction. Instead of reproducing and representing the images of nature, art became to dissolve, deconstruct, and transform these images—shifting the attention from the image itself to the analysis of image production and presentation. The same can be said about the museum. The Internet made its function to represent the art history obsolete. (Instead, the Internet pushes the museum to become a place for investigation of the events: the museum becomes a blog.) Of course, one can argue that in the case of the Internet, the spectators lose a direct access to the original artworks—and thus the aura of authenticity gets lost. And so museum visitors are invited to undertake a pilgrimage to art museums in search of the Holy Grail of originality and authenticity. But at this point, one has to be reminded that according to Walter Benjamin who originally introduced the notion of aura, artworks lost their aura precisely through their museumification. The museum has already removed art objects from their original sites of inscription in the historical here and now. Thus for Benjamin, artworks that are exhibited in museums are already copies of themselves—devoid of their original aura of authenticity. In this sense, the re-inscription of artworks into the context of an art museum precedes and prefigures their re-inscription in art-specialized websites. The Internet merely continues the process of the de-auratization of art that was started by the art museums. Many cultural critics have therefore expected—and still expect—that public art museums will ultimately disappear being unable to compete economi-

cally with private collectors operating on the increasingly expensive art market and become substituted by much cheaper, more accessible, virtual, digitalized archives.

However, the relationship between the Internet and museum radically changes if the museum begins to be understood not as storage for the artworks but as a stage for the flow of art events. Indeed, today the museum ceases to be a space of contemplation of unmoving things. Instead, the museum begins to be a place where things happen. The events that are staged by the museum are not only curatorial projects. The contemporary museum is also a place of lectures, conferences, readings, screenings, concerts, guided tours, etc. The flow of events inside the museum is today often faster than outside its walls. Meanwhile we got accustomed to ask ourselves what is going on in this or that museum? And to find the relevant information, we search for it not only on the websites of the museum but also in blogs, social media pages, Twitter, etc. We do not so often visit a museum as we follow its activities on the Internet. And on the Internet, the museum functions as a blog. So the contemporary museum presents not the universal art history but, rather, its own history—as a chain of events that are staged by this museum itself. But most importantly: the Internet relates to the museum not in the mode of reproduction but in the mode of documentation. Of course, the permanent collections of the museums can be reproduced on the Internet, but the museum's activities can only be documented.

Indeed, one cannot reproduce a curatorial project but only document it. The reason for that is twofold. Firstly, the curatorial project is an event—and one cannot reproduce an event because an event cannot be taken and isolated from the flow of time. An artwork can be reproduced because it has from the beginning the atemporal status—but the process of production and exposure of this artwork can be only documented. And, secondly, the curatorial and artistic installation is a Gesamtkunstwerk that can be experienced only from within. The traditional artwork is perceived from an outside position. But an artistic event is experienced from within—from a position inside the space in which this event takes place. Thus, the visitors of a curatorial or artistic installation do not look at this installation from an outside position. Rather, the visitors enter the space of the installation—and then begin to position themselves inside this space, to experience it from within. However, the movement of the camera can never fully coincide with the movement of the individual visitor's gaze—as the position of a painter or photographer making a reproduction of a painting coincides with the gaze of an average spectator. And if a documentation attempts to reconstruct the inner view and experience of an art event from different positions—it necessarily becomes fragmentary. That is why we can recognize the traditional reproduction of an artwork but are never able to fully recognize the documentation of an art event.

Nowadays one speaks time and again about the theatralization of the museum. Indeed, in our time, people come to exhibition openings in the same way as they went to opera and theater premieres in the past. This theatralization of the museum is often criticized because one tends to see it as a sign of involvement of the museum into the contemporary entertainment industry. However, there is a crucial difference between the installation space and the theatrical space. In the theater, the spectators remain in the outside position toward the stage—in the museum they enter the stage

and find themselves inside the spectacle. Thus, the contemporary museum realizes the modernist dream of a theater in which there is no clear boundary between the stage and the space for the audience—the dream that the theater itself was never able to fully realize. Even if Wagner speaks about the Gesamtkunstwerk as an event that erases the border between stage and audience, the Festspielhaus in Bayreuth that was built under the direction of Wagner not only did not erase this border but, rather, radicalized it. Contemporary theater, including Bayreuth, uses more and more art, especially contemporary art, on stage—but it still does not erase the difference between stage and audience. The inclusion of contemporary installation art remains inscribed in the traditional scenography. However, in the context of an artistic and curatorial installation, the public is integrated into the installation space—and becomes a part of it.

The same can be said about the mass entertainment. A pop concert or a film screening creates communities among those attending them. However, mass culture itself cannot make these communities self-reflective—cannot thematize the event of building of these transitory, precarious, contingent communities. The perspective of the audience during a pop concert or movie screening is too forward-directed—to the stage or screen—for them to be adequately able to perceive and reflect the space in which they find themselves or the communities to which they temporarily belong**.** That is the kind of reflection that advanced art installation allows to achieve. Using the vocabulary of Marshall McLuhan, the medium installation is a cool medium—unlike the Internet that is obviously a hot medium because it requires spatial separation of the user from other users and concentration of every user on the screen. By cooling down all other media, contemporary art installation offers visitors a possibility of self-reflection—and of reflection upon the immediate event of their coexistence with other visitors and exhibited objects—that other media are unable to offer to the same degree. Here the individual human beings are confronted with their common fate—with the radically contingent, transitory, precarious conditions of their existence.

Actually, the traditional museum that was a place of things and not events can be equally accused of functioning as a part of the art market. This kind of criticism is pretty easy to formulate—and it is universal enough to be applied to any possible artistic strategy. But as we know, the traditional museum not only displayed certain things and images but also allowed their analysis and theoretical reflection by means of historical comparison. Modern art has not merely produced things and images but analyzed the thingness of things and the structure of the image. Now the art museum also does not only stage events—it is a medium of investigation of the event, of its boundaries, and of its structure. If the classical modern art investigated and analyzed the thingness of things, the contemporary art begins to do the same in relationship to the events—to critically analyze the eventfulness of events. This investigation takes different forms, but it seems to me that its focal point is reflection on the relationship between event and its documentation—analogous to the reflection on the relationship between original and reproduction that was central for the art of modernism and post-modernism. Today, the number of art documentations is permanently growing. One documents performances, actions, and artistic projects

that become more and more important in the framework of contemporary art. And one documents exhibitions, lectures, concerts, etc.

One begins also to document the work of the artists who produce artworks in a more traditional manner because they increasingly use the Internet or at least personal computer during their working process. And that offers a possibility to follow the whole process of the art production from its beginning to its end because the use of the digital technique is observable. Here the traditional boundary between art production and art display begins to be erased. Traditionally, the artist produced an artwork in his or her studio hidden from the public view—and then exhibited a result, product, artwork that accumulated and recuperated the time of absence. This time of temporary absence is constitutive for what we call the creative process—in fact it precisely is what we call the creative process. André Breton tells a story about a French poet who—when he went to sleep—put on his door the announcement: Please, be quiet—the poet is working. This anecdote summarizes the traditional understanding of creative work: creative work is creative because it takes place beyond the public control—and even beyond the conscious control of the author. This time of absence could last days, months, and years—and even the whole life. Only at the end of this period of absence the author was expected to present a work (maybe found in his papers posthumously) that would have been then accepted as creative precisely because it seemed to emerge quasi out of nothingness.

However, the Internet and the computer in general are a collective and observable, surveillable working places. We tend to speak about the Internet in terms of infinite data flow that transcends the limits of our control. But, in fact, the Internet is not a place of data flow—it is a machine to stop and reverse the data flow. The unobservability of the Internet is a myth. The medium of the Internet is electricity. And the supply of electricity is finite. So the Internet cannot support the infinite data flows. The Internet is based on a final number of cables, terminals, computers, mobile phones, and other equipment units. The efficiency of the Internet is based precisely on its finiteness and, therefore, on its observability. The search engines such as Google demonstrate that. Nowadays, one hears a lot about the growing degree of surveillance—especially, through the Internet. But surveillance is not something external to the Internet or merely a specific technical use of the Internet. The Internet is by its essence a machine of surveillance. It divides the flow of data into small, traceable, and reversible operations and, thus, exposes every user to the surveillance—real or possible. The Internet creates a field of total visibility, accessibility, and transparency.

Now if the public follows my activity all the time, then I do not need to present it with any product. The process is already the product. Balzac's unknown artist who never could finish the work on his masterpiece would have no problems under these new conditions—documentation of his efforts would be already this masterpiece, and he would become famous. The documentation of the work on an artwork is already an artwork. In the Internet, time became space, indeed—and it is the visible space of permanent surveillance. If art became a flow—it flows in a mode of self-documentation. Here action is simultaneous with its documentation, its inscription. And the inscription simultaneously becomes information that is spread

through the Internet and becomes instantly accessible for everybody all over the world. That means that contemporary artwork can produce no product—and still remain productive. But again, if the Internet takes over the role of museum as place of memory because the Internet records and documents the activities of the artist even before his or her work was brought into the museum, what is the goal of the museum today?

Now, our contemporary museum exhibitions are full of documentations of the past artistic events of different types—being shown alongside traditional works of art. Thus, the museum turns the documentation of an old event into an element of a new event. It ascribes to this documentation its new here and now—and thus gives it a new aura. But, unlike reproduction, documentation cannot be easily integrated into the contemporaneity. The documentation of an event always produces certain nostalgia for missed presence, missed opportunity. It does not erase the difference between past and present as reproduction tends to do it but, instead, makes the gap between past and present obvious—and in this way thematizes the flow of time. Heidegger described the whole world process as an event staged by Being. And he believed that we can get access to the eventfulness of this event only if Being itself offers us this possibility—through a clearance of being (Lichtung des Seins). Today's museum is a place in which the clearance of being is artificially staged.

In a world in which the goal to stop the flow of time is overtaken by the Internet, the function of the museum becomes to stage the flow—to stage the events that are synchronized with the lifetime of the spectators. That changes the topology of our relationship to art. The traditional hermeneutical position toward art required from the gaze of the external spectator to penetrate the artwork, to discover artistic intentions or social forces or vital energies that gave to the artwork its form. So, traditionally, the gaze of the spectator was directed from the outside of the artwork toward its inside. However, the gaze of the contemporary museum visitor is, rather, directed from the inside of the art event toward its outside—toward the possible external surveillance of this event and its documentation process; toward the eventual positioning of this documentation in the media space and in the cultural archives or, in other words, toward the spatial boundaries of this event; and also toward the temporal boundaries of this event—because being placed inside an event, we cannot know when this event began and when it will possibly end.

The art system is generally characterized by the asymmetrical relationship between the gaze of the art producer and the gaze of the art spectator. These two gazes almost never meet. Earlier, after the artists put their artwork on display, they lost the control over the gaze of the spectator: whatever some art theoreticians may say, the artwork is a mere thing and cannot meet the spectator's gaze. So under the conditions of the traditional museum, the spectator's gaze was in a position of sovereign control—even this sovereignty could be indirectly manipulated by the museum's curators through certain strategies of pre-selection, placement, juxtaposition, lighting, etc. However, if the museum begins to function as a chain of events, the configuration of gazes changes. The visitor loses his or her sovereignty in a very obvious way. Now the visitor is put inside an event and cannot meet the gaze of a camera that documents this event—and also the secondary gaze of the cutter that

makes the work of postproduction of this documentation and also the gaze of a later spectator of this documentation.

That is why by visiting the contemporary museum exhibitions, we are confronted with the irreversibility of time—we know that these exhibitions are merely temporary exhibitions, and we will not find them at the same place if we will visit the same museum after some period of time. The only things that remain will be documentations: a catalogue, or a filmic documentation, or a website. But what they offer us is necessarily incommensurable with our own experience because our perspective, our gaze, is asymmetrical with the gaze of a camera—and these gazes cannot coincide as they could coincide in case of documenting an opera or a ballet. That is a reason for a certain kind of nostalgia that we necessarily feel when we are confronted with a documentation of the past artistic events—exhibitions or performances. This nostalgia through documentation provokes the desire of reenactment of the event "as it truly was"—a case of such a reenactment could be seen recently in Venice as the exhibition "When Attitudes Become Form" was re-enacted at the Fondazione Prada. It was a very well-made, very professional reenactment—and so it provoked a next and even stronger wave of nostalgia. Some people thought: oh, how it would be great to go back to the 1960s and breath again the wonderful atmosphere of that time and how awful is everything on the Biennale itself and all the fuss related to it compared to the sublime askesis of the "When Attitudes Become Form." (But some other visitors from the younger generation found the exhibition non-impressive—and liked only the beautifully looking guides in their best Prada clothes.)

The nostalgic mood that is necessarily provoked by the art documentation reminds me of the early Romantic nostalgia toward nature. Art was seen then as documentation of the beautiful or sublime aesthetic experiences that were offered by being inside nature. The documentation of these experiences by the means of painting seemed rather disappointing than authentic. In other words: if the irreversibility of time and the feeling of being inside and not outside of an event were early a privileged experience of nature—now it became the privileged experience of contemporary art. And that means precisely that contemporary art became the medium of investigations of the eventfulness of the events: the different modes of immediate experience of the events, their relationship to documentation and archiving, the intellectual and emotional modes of our relationship to documentation, etc. Now if the thematization of the eventfulness of the event became, indeed, the main occupation of contemporary art in general and the museum of contemporary art in particular, it makes no sense to condemn the museum for staging the art events. On the contrary, today, the museum became the main analytical tool to stage and analyze the event as radically contingent and irreversible—in the middle of our digitally controlled civilization that is based on tracking back and securing the traces of our individual existence in the hope of making everything controllable and reversible. The museum is a place where the asymmetrical war between ordinary human gaze and technologically armed gaze does not only take place but also becomes revealed—so that it can be thematized and critically theorized.

Traditionally, the main occupation of art was to resist the flow of time. The public art museums and big private art collections were created to select certain objects—the artworks—take them out of the private and public use, and thus immunize them against the destructive force of time. Thus, our art museums became the huge garbage cans of history in which things are kept and exhibited that have no use any more in real life: sacral images of the past religions or status objects of the past life styles. During a long period of art history, the artists also participated in this struggle against the destructive force of time. They wanted to create artworks that would be able to transcend time by embodying the eternal ideals of beauty or, at least, by becoming the medium of historical memory, by acting as witnesses of events, tragedies, hopes, and projects that otherwise would have been forgotten. In this sense, artists and art institutions shared the fundamental project to resist material destruction and historical oblivion. The traditional art museums were based on the concept of the universal art history. Accordingly, they selected the artworks that seemed to be of universal relevance and value. These selective practices and, especially, their universalist claims were criticized during the last decades in the name of specific cultural identities that seemed to be ignored and even suppressed by this claims. We do not believe anymore in universalist, idealist, transhistorical perspectives and identities. It seems that materialist way of thinking lets us accept only the identities that are rooted in the material conditions of our existence such as national-cultural and regional identities or identities based on race, class, and gender. And there is a potentially infinite number of such specific identities because the material conditions of human existence are very diverse and permanently changing. However, in this case, the initial mission of the art museum to resist time and become a medium of mankind's memory reaches an impasse: if there is potentially infinite number of identities and memories, the museum dissolves because it is incapable to include all of them. In the times of Enlightenment and French revolution, the museum emerged as a secular surrogate of the divine memory. However, the museum is merely a finite material object—unlike the infinite divine memory that can, as we know, include all the identities of all people who lived in the past, live now, and will live in the future.

Thus, we can say that the traditional art system is based on the desynchronization between the time of the individual, material human existence, and the time of its cultural representation. However, already the artists of the historical avant-garde and later some artists of the 1960s and 1970s tried to resynchronize the fate of the human body and the mode of its historical representation, to embrace precariousness, instability, and finiteness of our material existence, not to resist the flow of time but to let it define one's own art work and to pursue the strategies of self-fluidization instead of self-eternalization.

However, I would suggest that the Internet transformed the museum in the same way in which photography and cinema transformed painting and sculpture. Photography made the mimetic function of the traditional arts obsolete—and thus pushed these arts in a different, actually opposite, direction. Instead of reproducing and representing the images of nature, art became to dissolve, deconstruct, and transform these images—shifting the attention from the image itself to the analysis

of image production and presentation. The same can be said about the museum. The Internet made its function to represent the art history obsolete.

If we ask ourselves what is the institutional form that was proposed by the classical avant-garde as a substitute for the traditional institution museum, the answer is clear: it is the Gesamtkunstwerk, in other words, the total art event involving everybody and everything—as a replacement for a totalizing space of transtemporal artistic representation of everybody and everything. The contemporary name for the Gesamtkunstwerk is the curatorial project. Not accidentally Harald Szeemann who initiated the curatorial turn in contemporary art was so much fascinated by the idea of the Gesamtkunstwerk and made an exhibition "Hang zum Gesamtkunstwerk" (The Tendency to Gesamtkunstwerk, 1984). But what is the main difference between a curatorial project and a traditional exhibition? The traditional exhibition treats its space as anonymous, neutral one. Only the exhibited artworks are important—but not the space in which they are exhibited. Thus, artworks are perceived and treated as potentially immortal, even eternal—and the space of the exhibition as contingent, accidental. It is merely a station on which the immortal, self-identical artworks take a temporary rest on their wanderings through the material world. On the contrary, the installation—be it an artistic or curatorial installation—inscribes the exhibited artworks in this contingent material space.

Now the Internet itself is also a curatorial project, a Gesamtkunstwerk, because it is in a flow. But it does not have a human curator. Rather, the surveillance algorithms function here as curators—and also as only spectators of the Internet.

Chapter 9
"Media Are, First of All, for Fun": The Future of Media Determines the Future of Museums

Harald Kraemer

Abstract Since the 1990s, multimedia technology has had a growing impact on communication and education in museums. Museums have spent enormous effort in the production of multimedia applications for kiosk systems, audio guides, portables, silver discs, websites, and apps etc. In the face of the growing loss of the products of our digital cultural heritage, the question remains how we can ensure that future generations will have access to the hypermedia applications created by museums. Nowadays museums are open to any kind of media that the new communication technology has forced them to comply with. Using multimedia and social media-supported technologies, visitors have transformed from passive learning consumers to active clients who participate in co-authoring their visits. The expectations of the Millennial generation in particular, following the latest technology innovations, have led museums into a dependency with unforeseeable consequences. This essay contains aspects of the following questions: Are the multimedia contents mainly focused on interpretation still relevant in view of the changed behavior of the born-digital user? How can museums develop a contemporary education model that strengthens our visitor/user's ability to critically engage with art and media? By discussing Michael Bockemühl's demands for a primary experience in the art museum, Joseph Beuys' vision of the museum as an university, and the visions of Madame Sosostris aka Eckhard Siepmann, which conjure up the end of the monodisciplinary and the future of transdisciplinary museums, the museum of the future should become a place in which questions and constellations can be discussed that are not considered elsewhere and give the museum, the objects, and all the people who live the museum a vital role in shaping the future.

Keywords Loss of digital cultural heritage · New requirements for interpretation · Primary experience · Museum as university · Transdisciplinary museum

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The Glorious Past of Multimedia in Museums

In the mid-1990s, heated discussions arose around multimedia—especially in art museums. In 1996 renowned artists and curators, educators, and registrars from the German-speaking countries met in the Kunstmuseum, the Bundeskunsthalle, and the Haus der Geschichte in Bonn to discuss the change of meaning of museums in the Age of the Digital Revolution. In the conference proceedings, the desires, hopes, and fears can be aptly read [1]. Visions like the museum as "universal storage for images and objects" (M. Fehr, p. 47), as "information pool" (A. Spiegl, p. 33), as "content provider" (W. Rodlauer, p. 145), and as a "digital media ship" and "place for colonial tourism" (P. Weibel, pp. 23, 27) collide with positions like the museum as a "machine of illusions" (A. Spiegl, p. 32), "a storage for edutainment" (N. Kanter, p. 142), a "place of the authentic experience of your own sight" (M. Bockemühl, p. 116), as well as an "interactive transmitter," "holistic school for all senses," and "the last gate keeper of perception" (H. Kraemer, p. 93). These debates were led by the euphoria of media art and interactive multimedia applications. For others like Suzanne Keene, multimedia was only a "whirlwind tour" [2, p. 65].

The renowned pioneer of museology, Krzysztof Pomian, also had a clear position on the role of media in museums. After the author of this article gave a lecture on the use of media in museums during the workshop "Exhibiting Europe" at Hala Stulecia in Wrocław, Pomian declared on June 4, 2009: "Objects are for perception, works of art for emotion, and media for fun. Media are—first of all—for fun." What does this statement mean? Objects—including works of art—and the information related to them are the basis for the processes of perception and knowledge transfer in the museum. By saying that the works of art are for emotion, Pomian refers, on the one hand, to the primary (visual) experience and, secondly, to the immediate profound, touching and sustained experience triggered by a work of art. By media, Pomian does not mean print media such as catalogs, wall texts, or captions but any form of video, audio, or multimedia. And this form of nonserious media is primarily entertaining or fun for him. Therefore Pomian identified the fundamental dilemma in using multimedia for educational purposes in art museums. A museum is not just a place where artifacts—Pomian speaks here more generally of objects or things—are stored, preserved, explored and presented, but a collection which also contains a complex system of signs, references and semaphores. Pomian used the term "semaphore" to explain that objects, in addition to their value as a material object, can always provide testimony to a variety of messages [3]. An exhibited object as a carrier of certain signs often only experiences an expanded meaning in the context of the characters of the other exhibited objects. For someone of Pomian's generation, the true connoisseur does not need media, since the consideration of works of art serves him for his experience and the perception of the objects serves to increase his knowledge.

Since that time, museums have become inconceivable without massive use of information and communication technologies. One might say that media, especially multimedia, has absorbed museums for more than 25 years [4–21]. In the 1990s,

offline hypermedia applications like LaserDisc, CD-i or CD-ROM combined text, image, video, animation, and sound into “a total work of art” (Gesamtkunstwerk). Multimedia applications such as CD-ROMs became the dominant platform for storage of information and distribution of knowledge. The excitement around the rise of multimedia in the mid-1990s has now abated. Meanwhile museums have learned how to use these technologies for the purposes of information, communication, education as well as entertainment. The critical voices from the Neolithic Age of Multimedia have fallen silent. Who still remembers the media and technology critical writings of Neil Postman, creator of the term “infotainment” (1985, 1992 [22, 23]) or Joseph Weizenbaum, co-founder of Computer Professionals for Social Responsibility (1976 [24])? Since then it seems that a blind faith in technology has taken their place. Cultural institutions could not avoid these developments, and several followed technological innovation in a lemming-like fashion, as Christopher Richartz predicted. In his visionary article of 1995, he wrote: “The new information technology could force museums to comply, even if they try to resist; the standards of information transfer experienced by the general public will establish the visitor’s expectations, so that the museum must comply in perpetuity” [20, p. 332]. Richartz also identified the power of the audiences when he said that the participation in the developmental process of communication and media technology will be of great importance for museums in the future. So “the museums should be aware that the future of the media will have a strong impact on their own future” [10].

Throwawayism or the Increasing Loss of Our Digital Cultural Heritage

The process of digitization seems to be an “antagonism,” as Robert Hauser declared [25, p. 20]. All content for media use are now created in digital form with constantly updating software and hardware products, but on the other hand, there is the uncertainty and in some sense also inability to ensure the long-term security of this data. Sporadic error messages have irritated the users since the beginning of multimedia, but they have been more the exception than the rule. But since a few years ago, almost all CD-ROMs have been interrupted by error messages [26]. All these error messages are dramatic because they show our merciless dependency on a technology in continuous flux. How can the ever-growing gap be overcome between preserving digitized or digitally born data, which is increasingly forming on the one hand and technological innovation on the other? As discussed at the Museum and the Web Conference 2018 in Vancouver, we can observe four stages in the progressive obsolescence of our recent digital intellectual heritage [27]:

1. Most of the archiving institutions as well as museum libraries that collected hypermedia formats such as CD-ROM, CD-i or LaserDisc no longer use computers or other systems that run with the old specifications. Since Apple Macintosh released the Snow Leopard with OS X 10.6 in 2009, Apple computers

are still running on Intel processors (Mac OS X and later); the installation of Classic, which has been used to run CD-ROMs, is technically infeasible.
2. The year 2010 was the next step in the gradual loss of the early interactive knowledge spaces. Then Apple-despot Steve Jobs decided that Adobe Flash should not run any longer on his iPhones, iPads, and iPods. His decision had massive impact since numerous CD-ROMs and countless broadband websites have used Flash as favorable and free plug-ins to produce slideshows and animations. In February 2015, YouTube, a subsidiary company of Google, followed Jobs' direction and announced that videos could only be played with an HTML5-enabled browser. Therefore, all Flash-based animations on museum websites will disappear after the next relaunch.
3. For the digital humanities, unreadable data and invalid scientific information will become a growing problem as well as a tremendous challenge. "An inaccessible database […] is an unusable database. To stop to maintain is similar with the destruction of the results of scientific work" [28, p. 21]. So it seems to be only a question of time until the latest technology no longer allows access to specific databases in subsequent generations of multimedia technology.
4. The apps make up the next generation of loss, as their life spans are even shorter than those of CD-ROMs and Flash websites.
5. Finally, there is another and arguably most serious loss which is beginning to afflict museums in this digital era: the loss of organizational capacity and institutional memory due to the departure of skilled employees who are leaving the cultural heritage sector to join technology companies. So we can speak of four generations whose knowledge is already—or is in the process of being—lost.

Now, younger generations will not miss the multimedia classics, as they never had the opportunity to get to know them. But the pioneers of multimedia in museums have had to watch painfully as their life's work disappears into the digital nirvana. In 2010, in my lecture "Against the Throwawayism. Ethics and authenticity as criteria of a successful hypermedia communication design" at the Zurich University of the Arts, I characterized the term "throwawayism" to illustrate this increasing trend toward the destruction of digital data through the continuous production of new digital data—a form of radical multimedia consumerism. "Throwawayism" does not just mean throwing away everything but also the unrestrained accumulation as well as burial of digital data of any kind, because this precedes the act of throwing away. The artificial word creation "throwawayism" is therefore also to be understood as a kind of overall concept of our handling of data.

Digital Preservation: Some Drops on a Hot Stone

Therefore, the technical specifications of these relics make vividly clear the powerlessness of the next generation of computer users who will be blocked from access to the hypermedia classics. IT experts often start to explain that so called

“emulations” will solve all our problems. Virtualization software like the open-source programs “VirtualBox”—from Oracle, available for Windows, Linux, Mac OS X, and Solaris—or “DosBox” imitate the original (old) application on an updated system. As a strategy for the conservation of just one CD-ROM or a computer game, they may be helpful as the Computerspielemuseum (Computer Games Museum) in Berlin has demonstrated in some cases. But considering all the multitudinous varieties of system requirements including different versions of QuickTime, Macromedia Director, and individually adjusted programs, a 1:1 emulation proves prohibitively costly. Not to mention the high cost of individual rights clearance because the data has to be taken from the original data carrier and this is a clear infringement of the copyrights. This means that there are not only charges for compensation but also costs for the finding of the original media production company, it should still be in existence, and any other copyright licensors with whom it was under contract. It seems clear that in view of all these barely assessable costs, museums and archives have neither a strong interest nor the budget or bandwidth to preserve old multimedia applications for coming generations.

At the moment, most of the digital strategies for documentation in museums as well as archives [29–31] seem to be future-oriented, but they are just following the dictates given by the leading technology companies. That makes them retrospective. Organizations such as the International Network for the Conservation of Contemporary Art (INCCA) or research projects like “Documentation and Digitization of Contemporary Art” in SFB/FK 427 “Media and Cultural Communication” at University of Cologne [32] have shown that the documentation of contemporary art requires extended documentation procedures. In addition to references to practical initiatives such as the Digital Preservation Toolkit of the Canadian Heritage Information (CHIN), the Digital Preservation Coalition, the online repository “Digital Preservation” of the Library of Congress, the Task Force on Archiving of Digital Information, as well as the exemplary and helpful guidelines of Network of Expertise in long-term Storage and availability of digital Resources (NESTOR) in Germany or the ENUMERATE project, with its analysis of statistical data about digitization and digital preservation across Europe, the need for a new type of conservator blending the skills of an engineer, archivist, restorer, and an expert in media is made clear (NMC Horizon Report, Museum Edition, 2011 Digital Preservation [33]; 2013 Preservation and Conservation Technologies [34]).

How can museums and archives follow the technical evolution and produce relevant content for their hypermedia applications without running into danger of losing their creations in the future [35]? While media art, with institutions like the ZKM (Center for Art and Media Technology) Karlsruhe, the House for Electronic Arts in Basel, the initiative Preservation of Digital Art at the Bern University of the Arts, Ars Electronica Center in Linz, and the Krems-based Archive of Digital Art, has a strong lobby, there is currently no archive which collects, preserves, and saves multimedia classics from oblivion. But there are some little drops of water on this hot stone. In order to be able to use at least some of the most innovative CD-ROMs in class as illustrative material, the project “Multimedia Classics and

Transmedia Storytelling—a digital archive with case studies of multimedia applications to inspire and train students for the planning and production of future interactive transmedia applications" was launched at the School of Creative Media of City University of Hong Kong in 2017. The students not only learn about the history, various forms, and uses of multimedia in the museum, but through the analysis of individual applications, they learn how they differ in structure, navigation, storytelling, interaction, and interface design [8, 9]. By getting to know the old masterpieces, the students are in a better position to create different media dramaturgies using present-day and emergent technologies with new kinds of digital media for a variety of purposes.

So it is only a matter of time before the advances in the next generation of computers, the aging of storage media and outdated data formats, the demagnetization and dematerialization of the data, missing strategies in long-term archiving of museums and archives will render the digital data of the pioneering age and its successors unusable. As with the other online and offline applications created by and for museums, the silver discs are increasingly and more quickly becoming unintelligible artifacts of an intangible cultural heritage. It is a tragedy that future generations will not have access to these masterpieces of multimedia classics, because the best ones of them are characterized by their high innovative and creative potential in storytelling, navigation, and design—inspirations that we urgently need today.

The loss of these values must be named in numbers. Only in this way it can be made visible what the technology's dependency on the museums really costs. The loss of organizational memory due the termination of competent professionals leads to significant additional costs. If museums do not want to lose their employees to private companies, they need to create better conditions.

Shareholders of technology companies need to understand that through the return-oriented of the companies, they are jointly responsible for destroying cultural values. Only by developing a critical awareness of the handling of digital-born data in the corporate philosophy can long-term strategies of archiving and sustainability be successfully implemented. Technology companies must provide guarantees and ensure that content can be transferred without loss.

Museums are content providers and produce values through their hypermedia applications. They conceive, develop, design, and communicate content and significantly shape the future of our visitor groups. They are the creators of knowledge environments at the interface of content, education, experience, and technology. As storytellers, the producers of hypermedia in museums have a major responsibility for further generations to be able to experience the stories they have developed. But as long as they understand our stories as disposable, their products will never get the necessary recognition. So we should not blame the technology companies for it, but check our self-image. What is needed is a broadened job description, a new job title like "communication curator" that strengthens the sense of self and strengthens our work to those who equate to curators.

The Sobering Present of Hypermedia in Art Museums

While hypermedia is increasingly being used in the areas of mediation and communication in museums with cultural-historical, technical- and science-centered, and scientific collections, this is only partially the case in art museums. There is often a kind of "aesthetic apartheid" against the use of technology, as Peter Samis describes in an essay in the forthcoming book *The Routledge Handbook of Museum, Media & Communication.* He describes the reluctance to use multimedia in art museums, which is often limited to audio guides [36]. The audio guide can "provide an alibi to museum leaders or institutions who want limited change" in the communication with the visitors, as if to say: "Yes, we're supplying all that information if you just take the audio tour or look at our website" (Samis 2017, p. 17). Samis points to Mannion, Sabiescu, and Robinson—one of the rare studies in this field—and states: "The sobering fact is the vast majority of museum visitors don't take the audio tour—or consult the museum's website" [37] (Samis 2017, p. 17). The "disadvantage of audioguides," so David Finn in 1985, "is that they take you through a museum at the speaker's pace, and, because you are being told what to look for in each work of art, you may not have the same sense of personal discovery that you can get when you are on your own" [38, p. 55].

Video presentation and increasingly audio guides determined and determine the proportion of media in art museums still today. In particular, museums with collections of modern or contemporary art are grateful that the mobile devices brought by the visitors themselves release the museums from the unpleasant situation of having to set up a kiosk system in the exhibition area. Meanwhile innovations in the fast-growing communication technology industry have led museums into a dependency. One of the big challenges in the last decade has been the changing role of visitors from passive consumers of given knowledge to active participating customers of a living museum community. This supposed "co-authorship" has fundamentally changed the way museums communicate and will also have an increasing impact on the content to be provided. As psychologist Jean Twenge at San Diego State University found out from a study of 16,000 college students that the Millennials (born after 1982) are the most narcissistic generation in recent history and far from being socially oriented. Social media are supporting a self-portraying behavior, which goes far beyond what was possible in traditional media [39]. Visitors consume the museum, and they are becoming more and more customers, requesting the museum's insights if readily available—but if they're not, "simply Google's knowledge" (as P. Samis said) on their personal electronic gadgets.

Following the history of multimedia applications since the early 1990s, there is indeed a growing trend toward a development that could be cautiously described as infantile occupational therapy with an emphasis on amusement. To a certain extent, this trend follows the artistic strategy of turning museums into temporary playgrounds, as is often the case at Carsten Höller's exhibitions. In particular, art museums with frequent exhibitions of contemporary art have undergone a transformation. As a sign of the current "Zeitgeist," this sensationalism is spreading to more and

more art museums, as Jerry Saltz has pointed out in his article: "J'accuse museums of bullshit! I place the beginning of the end at >theanyspacewhatever< at the Guggenheim 2008 group show of >subversive< critiques that remains the most indulgent act of museum masturbation I've ever seen." Saltz calls Marina Abramovic's The Survival MoCa Dinner for 750 people at the Los Angeles Museum of Contemporary Art "megakitsch" and ends his accusation with the words: "These shows serve the museums, curators, and trustees. They no longer serve art. In fact, this sensationalism implies that many museums have now fallen behind art" [40].

Thanks to gesture-based computing, science museum's hands-on models finally found their way into museums with cultural-historical and art collections, so that visitors can access the often thin contents with a light gymnastics experience. Or the visitors are so overwhelmed by the rapid flood of images of thousands of artworks and objects that are offered to them on a 40-ft interactive multi-touch wall that the original artworks come across as somehow colorless, lifeless, and uninteresting. With their "ArtLens" spectacle, the Cleveland Museum of Art is an excellent object for the study of the changing behavior of visitors in an art museum and shows the "things to come" (H.G. Wells 1936).

To remain competitive art museums become more and more dependent on the latest technological innovations. We run the risk that technological pomp and frippery will become more important than pure content. The expectations of the customers will always follow the latest technology, and if art museums do not want to lose their influence as one of the key players in the education and leisure arena, they will have to follow the technological hype, too. Herein lies one of the cruxes of the problem.

The New Participatory Visitors

How do museums solve the demands of these new participatory visitors? The essential questions are: "Did the majority of visitors understand what they were seeing? Did they 'get' the show's thesis and key takeaways? Did they benefit from this experience? Did the exhibition have the impact that those who organized it hoped it would—and if not, why not?" as P. Samis and M. Michaelson have defined the needs of the visitors in their book [41, p. 169]. As a result of their exemplary study, the two authors request that audience research be carried out from the beginning of the exhibition projects. This is the only way to ensure that the needs of the visitors are taken into account, because "the best way to understand what works for visitors is simply to ask them" [41].

Just asking visitors sounds easier than it is in reality, because in particular the circus created by artists, curators, and gallery owners around the often mysterious knowledge of contemporary art does everything in its power to keep visitors away from the so-called discourse. As Nicole Zepter has observed from visiting numerous frustrating exhibitions, openings, and public talks as well as reading unreadable art reviews, curatorial statements, catalog texts, or press releases, that there has

never been so much talk about art, art exhibited, and art sold as in our time. In her controversial book, titled *Kunst hassen* (*Hating Art: A Disappointed Love*), she declares that exhibitions today are designed “for the passivity of the visitor. See, be astonished, understand nothing. At the same time, through the opportunist, rapturous language of the art world, a work is given an absoluteness in front of which the observer must endure” [42, pp. 36–37]. Zepter tends to suggest that art museums are increasingly meeting their visitors as “a shrine to the celebrated fine arts,” and as a result of the elite culture of exhibitions, more and more visitors are being marginalized [42, p. 36]. “In particular museums of contemporary art remain loyal to the veneration of saints without making them plausibly comprehensible” [42, p. 42]. And because information about contemporary art is often made up of “linguistic exaggeration and phrases and verbiage,” “the result is an intimidated audience” [42, pp. 42–43].

So we have a discourse that is difficult to convey to the general public. We have an audience that feels excluded from the high consecrations of contemporary art but would like to know more about it to become a part of this exclusive club. And to make things even more complicated, we have the public relations department of the museum, which wants to attract as many visitors as possible. Following a we-make-everyone-right philosophy, the marketing and PR people are taking over the responsibilities of curators and educators. Since the addicts of the *I-like*-Generation are increasingly influencing the interests of the educational and pedagogical departments in museums, the content has turned more and more into a nice-storytelling-with-a-bit-of-facts-mix and allow-them-to-take-selfies-everywhere-policy. Does this mean that exhibition curators and “communication curators,” as one might call the members of the education department, have to join the new trends? Is the old form of art education still in the toolkit?

Interpretation Instead of Experience

Since Alfred H. Barr, founding director of the Museum of Modern Art in New York, had integrated pedagogy into every exhibition, exhibitions at MoMA were initially consciously didactic, promoting Barr’s formalist view of art [43]. The main aim of Barr was to cultivate and refine the aesthetic sensibility of his visitors to turn them from the culture-interested educational citizen of the nineteenth century to a consumer well educated in modern art of the twentieth century. For the museum visitors of the nineteenth century, who grew up with a good general education, modern art raised new questions in aesthetics and perception. A Museum of Modern Art served to train these new requirements. As Charlotte Klonk has demonstrated, Barr’s didactic model of an educated consumer following an exclusive group of tastemakers is now available in all major museums worldwide. It has become a canon, which has significantly shaped the usual forms of education in museums. This model follows the widely held view that the value of a work of art lies in its statement and that the work of art is the materialization of the artist’s idea.

Educational programs often follow this assumption that there is an idea of the artist behind the artwork that is often not directly expressed by the artwork. In order to make this idea visible, i.e., the meaning of the work of art, a translation is required. The question "What did the artist want to tell us?" is often at the beginning of the interpretation. Accordingly, this question is not to be understood as a simple translation which explains the meaning of the work of art that the artist intended, but rather more aptly understood as a form of "interpolation" as M. Bockemühl called the function of art education [44, p. 108]. To convey to the visitors what the work of art expresses, because only through the prior knowledge can the work be understood. The offer provided by the education in the form of information and conceptual knowledge is therefore directed to the hunger for information of the visitors. These offers are helpful in closing information gaps, but they do not support the need for a primary experience in the face of the artwork. At the Museums and the Web conference 1999 in New Orleans, Larry Friedlander demonstrated that these problems encountered when we try to communicate information about art are not art-specific but essential for the common transfer of all knowledge. Friedlander asked: "How do we integrate media-rich environments with people-rich ones and make them human, warm and conducive to learning? How do we organize these experiences for the user so they can make sense of them without robbing them of their inherently rich and spontaneous qualities?" [45].

On the basis of these observations, the question arises: What are the potentials of the museum and how can they be opened up for a new understanding through the creative use of media? A museum is rich in collected experiences of life. The visitor's preferences, his/her associations, and last but not least his/her own history lead him/her through the museum's contents. If the most successful way to transfer information is the "creation of a confidential relation" [46, p. 120], then the primary objective has become to define strategies by using the visitor's own experiences, preferences, and curiosity [47–50]. To capture the visitor's "feeling of solidarity" [51, p. 78] by empathy will be the key for successful media applications. But first questions like "What do people remember from their museum visits? And more importantly, what factors seemed to most contribute to visitors forming these long-term memories?" will lead to sustainable success [52, p. 108]. This impact of the media is difficult to prove at the moment.

The narratives in hypermedia applications use a type of language combining verbal rhetoric with visual rhetoric to create a cognitive design. To unify content, navigation, and design, it is necessary for the designer to realize a sort of visual intelligence, but it also demands hypermedia competence from the user. Interactivity encompasses the intention to participate in both creativity and confrontation. Timeless questions need contemporary—in our case—hypermedia answers. Just using media in museums for the sake of communication with the user is not enough [10]. Many hypermedia applications produced in the last 15 years are so tiring and uninspiring because they follow the graphically professional Disneylandization of templates, their pseudo-interactive navigation is based on the user behavior of zombies, and they are totally politically correct in content and consist of clinically dead

facts. So only officially “correct” and general answers are offered. With this Teflon knowledge however, thought-provoking questions that open the works up wide are not provided for. There is no lack of courage to try new technologies in the media departments of the museums; there is a lack of the courage to avoid categorization and simply to risk provocations that lead to a rethinking of conventional patterns of behavior. This risk of poor quality in content is implicitly highlighted by P. Samis when he states: “In museums that do not outlaw fixed digital interactives from their galleries, the potential for designing interpretive strategies that blend digital and analog components in service of a richer visitor experience is limited only by the imaginations of museum staff and their consultants” [36].

Primary Experience and Critical Perception

As the former director of the Tate, Nicholas Serota declared that “interpretation or experience” is the dilemma of museums of modern art (1997); he framed this tension as a major opportunity for art museums, thinking of museums as places of confrontation, of discourse, and of creativity. But the meaning of the experience has shifted and is no longer to be understood as self-awareness but as an experience in the context of a group dynamic process. Museums “promote different modes and levels of interpretation by subtle juxtapositions of experience” [53, p. 55], and they are still institutions of enlightenment in the classic sense. On the other hand, “even if a museum is so multimedia-based, this does not change the way of thinking that hides behind it and only varies and adapts its expressions in terms of technology. New media does not mean new thinking” [54, p. 143]. One of the dilemmas of museums lies in being misunderstood as learning places to gain knowledge. This is not fundamentally wrong, but apart from all this learning, that is wanting to know, there is another kind of knowledge, and that means to learn how to think in different ways. This different thinking does not arise in the adoption of already existing and professionally prepared didactic knowledge but is to be understood as knowledge of its own kind, which, by dealing with the space, artifacts, objects, and media, forces one to think for oneself in a different way [55, 56]. What art museums should offer their visitors is less interpretation and more experience in the form of basic aesthetic experience to train their critical perception in an environment dominated by mass media, flood of images, and fake news.

These demands are by no means new. In his writings, but even more in his reflections on original works of art, the German art historian Michael Bockemühl emphasized that the reception of works of art can only lead to the production of knowledge (cognition) if the observer is aware of his own creative achievement [57]. The basic problem in communicating art through new media is the lack of self-awareness. This cannot be communicated through information but must be experienced by yourself, because “You can only communicate about experience if you do it yourself, and that puts us in the middle of the problem: Will the

future museum consciously take into account the experience of the visitor and, if so, how? How do the possibilities of the new media relate to the concrete artistic experience of the viewer, what impact do they have on the art experience?" [44, p. 103].

The content given by new media provides information such as historical facts about the artist, work and style, or iconographic content. This experience mediated by the new media has its own—live and interactive—quality. But it is a passive experience of the artwork. This knowledge made through new media can never trigger the experience that the artwork itself can trigger. The experience gained through the observation of the work of art must be actively provided. This experience and the reality of this experience are always concrete. The reality mediated by the media is different from the one directly conveyed in the contemplation of the work of art. "Both realities are real … One has to emphasize that which is self-evident in order to clarify what happens to the reality of the artwork when it is mediated by a different medium than by itself" [44, p. 106]. The passive content-related experience through new media is a different experience than the active real experience before and with the artwork. Bockemühl opposes the prevailing opinion—reflected in the education model of Alfred Barnes—that the value of the work of art would lie in its statement, because not all information of a work of art can be grasped by conceptual statements, information, and terminologies. Currently, new media applications in museums are distributing vast amounts of "deadly clinically correct information" [44, p. 110] following the shotgun approach.

But should not the exchange of this "overwhelming correctness of all this information" [44] be better adapted to the situation, foreknowledge, and preferences of the visitor? Bockemühl does not advocate the abolition of the information provided by the media in general. This should be kept on call. After all, the artwork is much more than just a provider of information, as it is currently taught by many media in museums. "The big problem is that our present-day habits of knowing and seeing obscure this productive category of art experience" [44, p. 122]. "What you can store electronically are signs, but not living knowledge. The storage of signs is without spirit. The mind first emerges through the combination of knowledge and experience" [44]. For him, the conventional mantra of museum education requires "You only see what you know," an unconditional extension, because "you only know what you see" [44, p. 122]. The visitor as responsible observer should deal with the artwork itself and not only with the statements of others about it. The primary experiences thus made are authentic as real experiences of one's own vision and lead to knowledge and more critical handling of works of art, their information, and the role played by the new media. Art education can and must be more than the mere cooperation in the production of information. "An artistic art education"—and here he follows the ideas of Joseph Beuys—"can stimulate the creativity in every visitor" [44, p. 111].

The Museum as University

Joseph Beuys outlined in December 1975 the tasks, possibilities, and dimensions of the museum in his conversation with Franz Hals, former director of the Dutch Groninger Museum [58]. In a certain sense, Beuys anticipated the supremacy of scientific conceptual thinking in museum education, which was later also criticized by Bockemühl, as opposed to thought promoted by imagination and inspiration. The reduction to a canon of term and definitions, promoted by analytical or scientific processes, would lead to the “absolute death of every cultural life” [58, p. 31] if “these terms do not always receive a fertile ground through art, through imagination and inspiration” [58, p. 32]. And the museum—as a “museum in motion”—would be the place where “people could get a completely different relationship to their lives.” [58]. For Beuys “the museum must broaden its internal work and must work the entire cultural work and the entire problems of the so-called social system within its walls” [58, p. 18]. The aim of this positive change was the intention of Beuys “to make the museums into universities, which then practically have a department for objects.” Given the traditional understanding of the role of museums, the university would be the better institution, “because at a university there is an interdisciplinary connection between all fields of human activity, and because this interdisciplinary context is capable of developing a new concept of art” [58, p. 19]. The dilemma of art museums, according to Beuys, is that they have a much too narrow and isolated understanding of art and that they are “excluded from all the problems of the world” [58, pp. 48–49]. However, if one extends this reduced concept of art to include a concept of culture of political dimensions, educational intentions, and economic considerations, then a universal, new concept of art and science results. Beuys understands this expanded concept of creativity as a “totalization of the concept of art,” which means nothing other than “the world is something that wants to be shaped by humans” [48, p. 20]. Behind his saying, “Every human being is an artist,” there is nothing more than a call for responsible participation in building the world and a society that respects the creative potential of each individual, no matter where her or his place is in society and where she or he is working.

The Transdisciplinary Museum

In 1998 Eckhard Siepmann, formerly director of the Werkbundarchiv in Berlin, had a conversation with Madame Sosostris, a fictional fortune-teller living in Soho, about what the future of museums might look like [59]. Siepmann cleverly chose the form of the interview so that the famous fortune-teller could make some uncomfortable remarks about the situation of the museums. Today, Madame Sosostris said in 1998 that there is “the easy belief that the museum would find a connection with technological advances just by using the latest (media) technology” [59, p. 179]. But the museum cannot just take over the latest technologies and continue as before.

"It must break away from the prevailing historistic, colonial, and elitist thinking that still shapes many of our museums today" [59]. Not least of all, art museums are cultural history museums, and they age with the way they convey their collections. Therefore, "the spread of networking thought dethrones the monodisciplinary art museum that has long been considered the queen of museums" [59]. According to Madame Sosostris, the "hypertext-like perception structure will promote the transdisciplinary museum." Monodisciplinary museums like art museums will lose their significance because they do not correspond with their collections to the "new desire for networks and connections" [59]. Madame Sosostris prophesies that "the present division of the total idealistic museum into the genres of art, arts and crafts, technology and nature is being replaced by a different division—perhaps through epochs and through themes such as the Museum of Migrations, Museum of Vanishing Things, or Museum of Globalization" [59, pp. 179–180]. This abolition of the classical genres of museums is to be understood as a reaction to the dwindling interest of visitors in isolated monodisciplinary museums in favor of new, more innovative forms of display. As virtual museums or hypermedia applications, these visions of the fortune-teller have already been used, as the example of *Virtual Transfer Musee Suisse* [10, 60] or the CD-ROM *Visionaries in Exile* [61] this early masterpiece of hyperlinked information prove. According to Madame Sosostris, in this new form of networked museum, "the boundaries of art are lifted in favor of the differentiated inclusion of nature, waste, technology and other elements of everyday life" [59, p. 180]. Only in this way can a new logic of perception be created, for "the logic of the perception of the era of Gutenberg, Descartes and Newton has gradually withered away" and has now come to an end with the end of the great period of modern art museums [59]. But the present time of transition is a difficult one, because the new technology-savvy visitors are breaking away from the old logic, yet not yet mastering the new logic of perception. "In the meantime, they are quite helpless and demand perceptual orientation, and now it is clear that the isolated artworks and museums in their traditional form can no longer fulfill this advanced need for orientation" [59, p. 181]. The transdisciplinary museum, open to questions, media, objects, and topics of all kinds, would be the appropriate place to give orientation in this phase of transition.

Museum and Modern

In their book P. Samis and M. Michaelson point to the urgent need to integrate the requirements of visitors and quote Nancy Blomberg, Chief Curator at Denver Art Museum: "You have to know your audience. Who are you creating this exhibit for? We're not doing it for us." as well as Hadas Zemer Ben-Ari, Experience Designer at the Van Abbe Museum in Eindhoven: "Start with the visitor's world and understand that every artwork can be contextualized in a way that relates to contemporary life in society" [41, p. 60 resp. 146].

Exactly these approaches were realized within the framework of the projects Virtual Transfer Musee Suisse [60] and Vienna Walk [62]. Based on timeless, human biographical issues that will never lose their relevance, storyboards with objects (semaphores) have been developed from the diverse collections of the Musee Suisse Group, extending from the Neolithic to the twenty-first century.

The artifacts in the “virtual transfer” became the narrator [10]. By using the manifolded capabilities of an artifact, one of the messages can also be a political and critical statement—as it has been realized with “The Blackamoor Automaton” of 1646, as a historical clockwork a timeless masterpiece on one hand and a contemporary question of political correctness on the other.

So Gerard Genette’s (1998 [63]) insight that a narration tells less than it knows, but at the same time allows you to read between the lines and thus also communicates implied meaning, is also a viable approach to use in interactive storytelling. To separate the fiction from the correct historical facts and source material, the story has to be translated into the time of the narrator, the narrated time, and the time of the narration. Otherwise authenticity becomes problematic as well as correctness of content. By asking timeless questions in the present time and being answered by the objects or their narrators, visitors nowadays receive a strong impulse to deal with precisely these questions, which are also relevant to them.

The Vienna Walk Demo, released in 1998, was a prototype of an interactive film on DVD-ROM, produced by Science Wonder Productions. It gave us a futuristic vision of real interactivity and intelligent knowledge transfer in the field of cultural heritage-tourism-ecommerce [11]. Vienna Walk had shown that the relationship between navigation and content has significantly changed. Intelligent navigation leads us through the world of facts and is part of the content at the same time.

Transferred to our current situation of media in museums, the visions of Siepmann, the thoughts of Bockemühl, and the ideas of Beuys could mean the following: As a unique place, the museum allows both the perception of primary experiences and interpretation. The museum should become a place in which questions and constellations can be discussed that are not considered elsewhere and that poses the crucial “cultural, democratic, social and ecologic questions” [58, p. 38] “that goes through all the ways of society” [58, p. 49]. These questions should be addressed to the visitors. As property rights and copyright law make it unlikely at present to lift museum-type collections in favor of transdisciplinary museums, as predicted by Madame Sosostris, this could be done by supporting communication technology as virtual transdisciplinary museums.

In view of the exhibition-oriented tendency that art museums are increasingly becoming places of spectacle and playgrounds, the museum must learn to understand itself much more as a place of resistance to the impoverishment of thinking and also as a place of reflection on this process. This should also shape and reflect our future use of the media in the museum. Museums and new media should be neither old wine in new wineskins nor new wine in old wineskins (Matthew 9:17). Media in museums should be understood more in the sense of process-oriented interventions and as experiments in a laboratory that gives different impulses to different users given by artists as well as curators. The knowledge provided by media

is not simply retrieved but must be designed to result in a creative process of perception. *Only when perception leads to the self-production of knowledge does it have a true value for the recipient*. And these findings must be made accessible to others as experiences. As can be seen in the two-part exhibition project *The Age of Experience* (2015, Run Run Shaw Creative Media Centre, Hong Kong and 2016, Angewandte Innovation Lab, Vienna), curatorial thinking is characterized by the fact that different ways of thinking, codes, and views are juxtaposed and designed in the force field of an exhibition space [64]. If we understand exhibitions as a thinking in a space, media in the museum can be understood as a thinking in motion that questions one's own ways of seeing, perceiving and reflecting. This is the opportunity and the potential of media: to inspire us to rethink.

And facing this growing dependency of museum and media, Gertrude Stein's words of warning have not lost their actuality: "You can be a museum. Or you can be modern. But you can't be both." Applied to our situation, this means that it cannot be the job of museums to co-develop the coming technologies. But museums should have a strong self-interest because of their creative and innovative ideas in navigation, design, and stories, all that WoMan Power and funds invested in these technologies, to preserve the content they produce and not lose our digital cultural heritage every second technological generation change goes. This should make museums and also archives clearly aware to the developers, companies and their shareholders. Sustainability is only an empty concept if it does not serve to develop strategies for prospective documentation. Increasingly, new digital content is displacing the already digitized ones. The growing loss of the first, second, and even third generations of our digital cultural heritage painfully reminds us that we should not blindly trust and be gullible to the promises of technology companies. After losing the silver discs of CD-ROMs and numerous interactive Flash-based applications of the first museum websites, the apps are already the next to be lost.

Or you can also consider Gertrude Stein's *bon mot* as an invitation and a wake-up call and say museums must finally become "modern" again, because museums have to become more active and equal players in the game of technical development. Museums are not only beneficiaries of the media but also promoters, distributors, and multipliers. Ultimately, the challenge is not only to discuss and define the future of museums by choosing the "right" technologies but also to preserve the achievements of our present as an exemplary past for that coming future. The basic question for the future of the museum, as defined by Beuys, is still: How can the new transdisciplinary museum (and the people working in the museum) become a place in motion that does not focus solely on conveying what has already been archived and documented but invites the visitors to help shape the cultural, democratic, social and ecological future issues of our society?

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Chapter 10
Renewal of the Museum in the Digital Epoch

Zsófia Ruttkay and Judit Bényei

Abstract At the beginning of the twenty-first century, digital technologies are radically changing the way young people communicate, learn and spend their free time. Museums, in order not to lose the next generations as visitors, must conform to the new expectations and needs. On a large scale, the museum must address young people, provide a forum for self-expression and participation and advertise itself by new means. On a smaller scale, the style and means of individual exhibitions must change, providing space for activity, emotions and multiple modalities besides text, personalized visits, interactive explorations and self-expression, evoking emotions but meanwhile also fulfilling educational objectives. Digital technologies—by the yet smaller, cheaper and more and more pervasive devices and services—provide ample means to reach these goals. In our article first we provide a conceptual framework, focussing on the Internet generation as new audience and traditional and new functions of museums. We show how digital technologies may be used to reach six major and general goals. For each issue, we discuss concrete recent examples, from international and own projects. Finally, we address the roles in the complex process of design, development and daily operation of digital applications, in the context of a digital strategy for the museum.

Keywords Design · Digital museum · Digital technologies · Evaluation · Learning · New media culture · BDT (basic digital technologies)

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Introduction

We have been witnessing a tsunami of development of computing technologies and digital devices—as it was forecasted by the Moore law. Devices—such as mobile and tablets—get not only smaller, cheaper and as powerful as former PCs but are also equipped with cameras to create high-quality and 3D images, as well as a range of sensors to indicate location, orientation but also radio waves or humidity. One can find—or rather, cannot even notice—tiny sensors which may not only be used in shops but hidden in toys, furniture, everyday clothes or jewellery. Via these sensors and devices, thanks to 7/24 Internet connectivity, not only people but also "things" can communicate and exchange all kinds of information.

The availability of devices and information—both technically and financially—opened new terrains for socially relevant applications, addressing broad audiences. One of these terrains is the museum. For the traditional "temples of cultural heritage", it is a challenge to redefine themselves, anticipating the change of their traditional environment, the Gutenberg Galaxy[1] to the present one, the Neumann Galaxy. Their new, potential audiences—the digital natives[2]—have very different habits of learning, and communication of their parents', and a magnitude of (digital) media competes for their attention and time. On the other hand, the emergence of new digital technologies opens entirely new, almost "magic" means for interpretation and outreach for cultural heritage institutions: galleries, libraries, archives and museums, shortly referred to as GLAM.[3] However, it is not self-evident to find the right place for the digital technologies in museums. The discussion has been going on at newly established professional forums[4] as well as in the general media.[5]

In this paper we will examine the ways of exploiting this new arsenal for the good of GLAM institutions. We will be using, however, the museum as a more familiar term and also because of the majority of our examples will be related to exhibitions in museums. But most of our statements may be applied for GLAM institutions, too. The other important aspects are the societal cultural context. We will be talking from the point of view of societies which are part of the Neumann Galaxy, without going into details of differences in layers of society and the cultural background surely present in different countries and continents, but a comparative discussion is beyond the focus of the present paper.

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[1] McLuhan, Marshall (1962). The Gutenberg Galaxy: the making of typographic man. Toronto, Canada: University of Toronto Press. p. 293. ISBN 978-0-8020-6041-9.

[2] Bennett, Karl Maton and Lisa Kervin (2008). The 'digital natives' debate: A critical review of the evidence, British Journal of Educational Technology, Volume 39, Issue 5, pp. 773–964.

[3] https://en.wikipedia.org/wiki/GLAM_(industry_sector).

[4] A sample of the annual conferences and forums: MuseumNext, Museumandthe Web, MuseumID, …

[5] The *Daily Telegraph* puts forward the progressive attitude of museums in Scandinavia to be followed by institutions in the UK. http://www.telegraph.co.uk/technology/news/11411580/Swedens-cultural-heritage-gets-a-digital-identity-makeover.htm.

We shall identify, old and novel, communicational principles the museum may—or even, must—use to reach its (potential) audiences, and we will discuss how digital technologies particularly can serve as means to achieve major and indirect goals, like knowledge transfer and involvement. In the next session, we outline the communicational needs and habits of the potential audience of the museums and identify—yet independent of the digital or analogue realization—goals and means of museums. Then, in the major body of the chapter, we discuss one by one how technology may be used to achieve these goals. For each issue, we will introduce examples from our own practice as well as from others. We close the paper with dwelling on design and strategy forming. Based on our own experiences, make an attempt to identify the characteristics of "good" application of technologies in museums and the possibility of creating new genres and qualities, and outline the context of exhibition installations.

The Museum and Its Audiences

The New Media Culture

One of the most important aspects of information technology on society is that it enables *participatory culture* in the virtual world. The media researchers of the MacArthur Foundation[6] sum up its characteristics in the following:

- Increase in *civil participation*
- Tools in ease of reach for everybody's *creative self-expression*
- Support *to create and share content*
- *Self-organized support and mentorship* for novices to catch up with skills and knowledge and organize the body of emerging treasuries
- *Emergence of informal and formal social networks and protocols* in course of the above activities, where the reactions by the community are of principal importance[7]

The citizens of the participatory culture are bound to formal and informal groups; they are motivated to express themselves and contribute by sharing their (correct or incorrect) knowledge, and they are open for discussion and for cooperation to create new forms (e.g. blog, Wikipedia) and bodies of knowledge.[8] Joint, social activities are gaining dominance over individual achievements.[9] As the major enabling

[6] The study sums up the results of the "Digital Culture and Education" study by 2009, supported by the MacArthur Foundation.

[7] Henry Jenkins (ed.), *Confronting the Challenges of Participatory Culture: Media Education for the twenty-first Century*, MacArthur Foundation, The MIT Press Cambridge, Massachusetts London, England, 2006, 5–6.

[8] *Same*, p. 13.

[9] *Same*, p. 22.

technologies, the mobile phone is becoming an all-day companion for the new generations; the above phenomena become prevalent at work and school, as well as in personal and private life. Thus the usage of online, virtual world gets interwoven with the everyday real life. The Internet generation is not only skilled in practicing this interwoven life (both in a technical and in an intellectual sense) but finds it natural and even necessary to be constantly present in both the real and the virtual world. The real and the virtual do not exist in parallel;[10] on the other hand, the new media and enabling technologies do not invoke automatically a democratic, participatory culture.[11]

Learning in New Ways

According to Henry Jenkins, in order to solve the gap between what the "enabling tools" make possible, and what of these is utilized, the methods and means of formal and informal learning must be brought to level of the digital age. They identify the following ingredients of new *media literacy*:

- Learning by playing
- Ability to create and interpret computer simulations of real-life processes
- Privatization and creative reuse and remixing of (parts of) selected content
- Content creation in a community, by sharing knowledge
- Easy switch between modalities and media surfaces to trace information
- Multitasking, parallel attention to multiple sources and filtering important content
- Assessment of validity and reliability of information sources
- Communication and maintenance of contact, recognition and trust of communities with different cultural backgrounds[12]

The man of our age at the beginning of the twenty-first century is overwhelmed by new information and technologies. Competence-based education and life-learn learning have become key concepts. The museum, just as well as the institutions of formal learning, the schools, is challenged by these developments.[13,14]

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[10] Pintér, Róbert, *Információs társadalom: utópia vagy valóság?* = www.artefaktum.hu/irasok/pinter_inftars.rtf.

[11] Buckingham, D. After the Death of Childhood, 2000, Polity Press, Cambridge.

[12] Jenkins (ed.), *(footnote 8)*), xiv, 35–104.

[13] Nina Simon, *Why Participate?* = *The Participatory Museum*, Santa Cruz, California: Museum 2.0, 2010, i–vi.

[14] Ébli Gábor, *Évforduló után—merre tovább hazai múzeum kutatás* = Uő, *Az antropologizált múzeum*, Typotex, Budapest, 2009, 154–171, 169.

Old and New Roles of the Museum

Before discussing the potentials of digital technologies in detail, we must address a common and frequently articulated fear about the *nature and scope of the change* as a result of opening the doors of the museum for the digital arsenal.

Will the application of technologies and the induced activity of the visitor not turn the museum into a Disneyland? This question is posed even today (we have heard it several times in our practice), in connection with museum installations turning the visit to an interactive experience. Experts, having spent decades with their museum, fear that as digital technologies gain terrain, the very essence of the museum gets endangered: visitors get attracted by games, gadgets and light and sound spectacles, not by the exhibits and the message they convey. The opinion of the audience competes with the scientifically sound information, and visitors even may alter masterpieces—albeit digitally only. The real learning and the emanation of the original objects get endangered by the loud groups. Some question if the digital gadgets convey at all any message and have any positive effect other than the joy of playing.

The above, somewhat exaggerated view loses its grounds if we examine what the general goals of a museum are, as of the experiences and feelings of the visitors departing. The following is a summary of brainstorms we moderated with representatives of different museums at workshops but also as a kick-off to discuss the application of some digital technologies for an exhibition. Visitors should leave with good memories, pleasant and inspiring experiences, with new knowledge, maybe with new skills exercised, with the feeling of success and curiosity raised. The hours spent in the museum should resonate, inspire for further learning, raise curiosity and awareness or even cause a change in daily routines or view on life. Moreover, the visitor should share the positive experience with others, propagate the museum, feel responsible for its future and support its institutional existence. These goals are not related to our very time—only the audiences are now different, in number, in variety and in cultural and communicational habits, as described above.

Nevertheless, museums must accommodate new roles besides being the "source of knowledge": they must engage in discussion with their audiences, give well-defined means and space for self-expression and consider the additional role of being a place of leisure both with the exhibition and the auxiliary services like shops and restaurants.

Digital Technologies for Museums

Potentials in Serving Goals

The arsenal of digital technologies offers novel and complementary means to achieve the earlier discussed very goals of the museums in our age.

They may transform the visitor from a passive "consumer of culture" to an active participant, open to experiment, to make discoveries and to form own opinions. He/

she may get information in content and format most suitable for his/her age, intellectual and physical capacities and cultural and social background, instead of being obliged to earlier protocols, such as to read a "general text". The particular objects and pieces of information may be woven into a story or filtered according to a set of points of view or may be "discovered" via dialogues. Especially for young visitors, it is effective to engage them by making them move and act on emotions in a playful way.

A guide, equipped with a huge body of knowledge and empathy, surely exploits the above-mentioned arsenal to engage a more or less homogeneous group of visitors. By the application of digital technologies, the exhibition itself can be responsive to many of the characteristics and needs of the individual visitors, in an indirect way or by dialogue. But they make possible what is beyond the capacities of the best human guides. While in museums usually objects may not be touched, and even less, operated, with the application of digital technologies, it is possible to examine them in function or taken apart (or a fragment extended to assumed complete form), view them in their original setting or browse related artefacts not even in the exhibit. These are novel forms of learning, relying on visitors' curiosity, activity and emotional experience. Moreover, a visit may trigger a wider-range social influence, both by providing means to (digitally) "take home" memorables and share them on the social media and express opinions or encourage discussion and coordinated action during the visit on spot or after the visit in the virtual world.

Thus we can conclude that technology, if carefully applied to serve the message of an exhibition and goals of the museum, does not destroy but strengthen its very essence as an institution of transferring cultural heritage.

The Enabling Technologies

The scope and power of digital technologies have been increasing year by year: the processing and sensing devices become smaller, cheaper and more powerful, and new ones enter the market, enabling new types of interaction and information exchange. The equipment (the hardware), the basic software to get it running and communicate and the clever dedicated algorithms and applications exploiting the capabilities are the three components behind every application. Without going into detail (which would get outdated by the months anyway), we outline the potentials of the basic digital technologies around.

Functions and Roles

After having described the major and general goals of the museum, the communication habits of the Internet generations and the aspects of media literacy, we dwell on six possible "usage" of digital technologies:

- Motivation, raise of interest in a playful way

- Education in different ways: affective, cognitive and motoric and gamification
- Triggering visitors' activity—learning by doing, by search and by discovery
- Visitors participation on different levels
- Personalization
- Extending the visit in space and time

Note that the above terms are not the least technical. Some like education express one of the major goals of the museum. Others refer to visitor's protocol, some of which are novel and related to the characteristics of the potential new audiences. And there are some—such as learning by doing—which were not practiced before not only because of the different contemporary theories of learning but also because there were no means to implement them before the arrival of digital technologies. We also emphasize that several of the above aspects may be used to compare and evaluate also nondigital "solutions" in the museums, such as museum pedagogy activities, guided tours or even exhibitions relying only on "analogue" solutions for presentation. Such a basically functional view helps to bridge the gap between the "traditional" and "digital" museum practices and use them in a combined way.

Motivate and Engage

Digital technologies may be used to "sell" some serious content, which would normally be out of the interest or beyond the normal temporal and intellectual capacity of the visitor. Raising interest is essential at the very beginning of an exhibition: the first impression sets the mood and the motivation of the visitor. A surprising, unusual "beat up" may give some summary of the topic from an unusual point of view, may address the visitor right at the entrance by a personalized piece of information and last but not least, may reassure him that a novel experience is to come.

Example 1 Our favourite example for such a "beat up" as the very first encounter with an exhibition is the "Be the Bird"[15] installation by Gagarin Interactive. The topic of the exhibition—the endangerment of migrant birds, due to climate change and pollution caused by the people—is of limited interest, partly because lack of experience with "natural life" and partly because of the too often articulated phenomena of pollution. The very first experience at the exhibition puts the visitor in a different perspective, as of the birds. By a clever (and invisible) application of Kinect technology, the visitor gets the illusion of driving the flight of different birds: they become the bird. Moreover, by stepping in the footprint of different birds, they—unconsciously or not—identify with one of them the most. Further, they are motivated to see if "their bird" can make it to the remote migration destinations.

Example 2 Another example motivates visitors to read poems, by an engaging, almost magical experience. The Patch the Poem installation is one of several

[15] https://vimeo.com/75564325.

designed by the MOME TechLabFellows to make visitors experience poetry.[16] Visitors must assign the right missing words of a poem to the "wholes" in the text. This may be a paper-and-pencil exercise known from school. But what makes application work is exactly the magical aspect: one has to catch the right word, and once in the palm, carefully transfer it into the intended location. The careful, slow treatment is basically necessary because of the limitation of the used technology (Kinect camera)—but in this case, it is in line with the experience of carrying precious items in the form of light. The slow pace of the application allows time to read and to contemplate about choices. Moreover, the setting is a horizontally laid large open "book" with the (projected) text of the poem and the vagabonded words dancing around, where several visitors can stand by, advice and support the "active" player.

In both cases, the visitors hardly pay attention to the (invisible) technology; they are primarily immersed in the unusual experiences. Also in both cases, the experience is not a lonely interaction with a digital application but a public act, triggering also communication between the visitors.

Educate in Different Ways

The simplest choice of modalities for learning is present at many museums: often, exactly the same text may be read next to the exhibit or in a small booklet given to visitors or listened to by using an audio guide. The textual and auditory modalities may be extended with visual, tangible and motoric ones. The usage of *multiple modalities* in a redundant or complementary way has the following advantages:

- As opposed the omnipotence of textual information, visitors with preference for visual or motoric modalities are addressed, too.
- The application of multiple modalities supports leaning by different experiences.
- It opens ways for novel and intriguing ways of interaction.

Example 1 In another installation of the above quoted exhibition, the rhythm and melody of poems may be felt under the fingertips: based on the low-high and short-long syllable in the poems, for each poem a tangible 3D print is created and may be consulted. Hence, the "rhythmic reading" of poems (another not so easy and appreciated task known from school years) may be experienced in a different way, with the aid of touch. Moreover, there is a game element in the installation, as one has to match the written and the 3D-printed versions of poems. So this installation incorporates gamification, usage of supportive modalities and a surprising experience of manipulation 3D prints of poems. All these serve, in an indirect way, learning of individual lines of poems as well as principles of rhythmic patterns.

Emotions may be driving for learning as "entry points" to collections and stories, as well as the joy and other positive emotional experiences like surprise or

[16] https://techlab.mome.hu/weores100.

satisfaction. Formulating a query by making a face or pose[17] uses the motoric and affective channels for learning the latter in double way: it is fun and surprising to see objects with emotional facial expressions similar to the one posed by the visitor.

Gamification, with the essential character of competing with time, with an opponent or motivated to score high on an objective scale, motivates people per se. The common—cognitive and single modality—realization of games is quizzes, which gained their places in exhibitions, too. However, in their traditional multiple choice form, they are reminiscent of test.

Games may be geared primarily to observe a given (or several) exhibit better and do some own discoveries needed to proceed or to take the role of some personage and perform complex decisions to achieve ceratin goals related to the—intangible—topic of the exhibition.

Example 2 For the first case, in the genre of "collecting items", we refer to our own project of "musical paintings".[18] The tablet app is basically a multimedia guide, but the path is set by the goal of finding images of special musical instruments in the few rooms filled with Dutch paintings. The goal is to spot all instruments. Meanwhile, additional information—even music—becomes available as reward. Also, the app encourages cooperation over fear competition, as visitors may exchange instruments from their own collection on spot with other visitors but also may propagate their favourites via Facebook.

Learning by Doing

Relying on active participation of the visitors has the following advantages:

- Visitors may choose what they are interested in and occupy themselves differently.
- It supports "learning by doing", which is more effective than passive observation.
- Some phenomena may be best explained by simulations.

There are a multitude of installations where the working of a machine, some natural phenomenon or (may be by the eye even invisible) object gets explained by operation, simulation allowing changing of conditions or 3D manipulation.

Another usage of explorative learning is interactive data visualization. The visitor initiates "queries", and the answers get presented in not only telling but also visually pleasing format. An outstanding application of this technology is the online exploratory facilities of Object Photo.[19]

[17] https://vimeo.com/60866008.

[18] The app was designed by students of our "Digital Museum" course in 2012, in cooperation with the Museum of Fine Arts in Budapest.

[19] https://www.moma.org/interactives/objectphoto.

Participation

By taking an active role in the exhibition, the visitor already finds himself in a participatory role. However, participation covers much more: all the activities and possibilities by which the visitors take part in the interpretation (and even, making) of the exhibition, its major messages, get attached to the museum, find its future important and contribute to its future by different means.

As a way of participation, a response to the (usually art) exhibits, the creativity of the visitors is triggered, providing space for self-expression. Not a smaller museum than the Rijksmuseum in Amsterdam created a special online editing tool to trigger visitors to remix pieces of art in their collection.[20] This was also to trigger widespread access to their online available part of their collection.

If the topic is history, or some local or global social issue, visitors may be asked to contribute with their own stories, memories and objects. In the near past, in the exhibition "Back in the photo atelier," an end of the nineteenth-century famous Budapest photograph's atelier was filled with exclusively photos borrowed by private people.[21] The campaign was conducted via Facebook and other online media and got an overwhelming response. People appreciated that the story, the possession of the ordinary man, may be of general interest.

Another form of participation is when people give feedback, by expressing opinions or votes, during or at the end of the exhibition or online. By digital voting it is possible to "give space" for the visitors preferences, like it is happening on the collection wall where the most liked pieces can be traced. But also, it is an effective way to confront people with the diversity of opinions or widespread misbeliefs.

The steps of such concrete activities may lead to active and long-lasting participation in supporting a museum, e.g. financially, and representing the importance of their survival.

Adaptation to Different Visitors

Digital technologies make it possible that a single exhibition serves a wide range of visitors, concerning their characteristics and presence. The choice of language and the availability of *different modalities* are the most common options. Another, subtle yet rewarding gesture is if things start (or are to be started) when a visitors arrives, as opposed to, e.g. looped videos.

However, the adaptation may take place at other aspects, too:

- A *special visitor route* may be suggested, depending on special interest, level of knowledge and time to spend. The visitors may specify his/her needs or may be guessed by certain characteristics (age, nationality, gender). These options may be complemented by "surprise tours" or "curators choice" tours.

[20] https://www.rijksmuseum.nl/en/rijksstudio.

[21] http://maimano.hu/kiallitasok/mano-100-mai-mano-halalanak-100-evforduloja/.

- The *amount and depth of information* available at each exhibit are designed in a multilayered way.
- The interaction and the user interface acknowledge the technical skills of the user, offering help on usage only if some problems are perceived. On the other hand, with an eye on elderly, not technology-geek visitors, it is important to make the interactions transparent and familiar to them.

Extension in Time and Space

When talking about digital technologies in museums, we should bear in mind the potential benefits of the technologies beyond the walls and duration of a single exhibition. As of space expansion, one can think of three options:

- The topic of the exhibition may be reflected upon at other locations, typically, in the built environment or in nature. The mobile devices may be used to create specific, playful guides in a city, e.g. to trace an artist. We created a walk tour in Budapest to trace the appearances of Franz Liszt.[22] Another application by us uses a novel of a commemorated author as the main guide in Budapest.[23] The visitor reads (or listens to) the novel at the actual locations of the scenes. In both cases, photos, videos and contemporary articles extend the experience of the physical visit. Such a walk, on the one hand, is available even when the exhibition in the museum is over. On the other hand, it bridges the gap between past and present, physical everyday environment and the virtually recalled past.
- Another dimension of extension is the availability of an exhibition, or collection, online. Browsing may result in urge to see the original works in the museum or to recall a visit or to use the assets and fully reliable information for educational purposes.
- For specific school groups, many museums create an educational corner on their website, filled with ready-to-use learning materials similar to "paper-and-pencil" activity sheets, as well as games and special apps to be used independent of the visit.

Design Issues

Nowadays—as it is normal with new emerging technological applications—there are good (and bad) examples of solutions, and the prior danger of complete rejection is replaced by the danger of uncritical expectations from and over the usage of digital technologies. Once the (often huge amount of) investment is done, there seem to remain little interest and capacity to analyse the result. What makes the application

[22] https://techlab.mome.hu/liszt/.

[23] https://techlab.mome.hu/rooftops_at_dawn/.

of digital technologies a success? When are digital technologies proper in quantity and quality and strengthen the overall effect of an exhibition? How and when to decide about the application of interactive digital installations, in the process of the design of an exhibition? In order to come up with the "right" type and amount of digital applications in an exhibition, the decision must emerge from a close dialogue between the museum experts and the person—or team—responsible for the digital assets, starting at the very beginning of designing the exhibition. Further, with the emergence of "Internet of things", the "hardware" may be invisible or operated by natural physical means or hidden in eye-catching furniture—and do not stick out from the environment as ugly computer or displays. Or there is no need for hardware at all, if visitors arrive with their own computers: tablets or smart phones.

This "hiding" of the technology is in line with the fact that it is not the technological novelty per se which guarantees the success of a digital application and qualifies the exhibition as contemporary. The application of QR code, Kinect or the latest technology should enhance the message of the exhibition and engage visitors with the exhibits, not the technology. The Disneyland effect may emerge if there is no concept behind the introduction of the digital tools; they overwhelm in quantity, visually or acoustically. Unfortunately, one can come across such cases, too, but in these cases, one should not blame the digital assets, rather the curator or designer of the exhibition.

Digital Strategy and Design Process

We have touched upon that there is role for digital applications beyond a single exhibition. On the other hand, the possible applications for distinctive exhibitions highly depend on the overall digital environment, in terms of availability of digital resources, finances and supporting personnel. Finally, the success of digital technologies at single exhibition may suggest that the museum has made a step towards the twenty-first-century needs. Such a perception may be correct, in line with further developments at the museum. If not, visitors may be disappointed at the next "step back" and get confused about the statement of the museum with respect of innovative technologies. Hence, in addition to designing the technological support for individual exhibitions, the museum must make a digital strategy, covering the following issues:

1. Long-term vision and commitment (if any) for the usage of digital technologies, related to specific goals (e.g. reaching new audiences, taking up new roles for social debate)
2. The realization of digital technologies within the museum:
   (a) In digitalization and with rich meta-data description of assets of the collection—a strategy on focus, timing and quality
   (b) In exhibitions (permanent/temporary)
   (c) In propagating the museum (online, social media)

(d) In providing access beyond the visit (e.g. educational materials, virtual tours)
(e) In offering digital assets to be taken home and reused
(f) In participatory activities (feedback on different forums, co-creation, community created content)

3. The planning of infrastructure (Wi-Fi, equipment, personnel)
4. Assessment and renewal process: the mechanism for assessing the "merit" of individual solutions and the incorporation of the lessons learnt to adjustments on installation level as well as refinement of the strategy

It should be self-evident that the above tasks are not of those of the personnel in traditional roles, as curator, researcher or educator. A new role is to be filled, where a person is aware of the objectives and practices of the museum, and is well informed about the (ever growing) arsenal of the digital technologies, as well as the aspects of their utilization. On international forums, we hear from such people (or the need for them) as digital curator, digital assets director and new media curator. The education of these people would also require a specific course, of which a few examples are emerging.

It is similarly important that the digital installations get designed by an interdisciplinary team and in a process interwoven with the entire design of the exhibition. On the one hand, the arsenal of digital technologies may help the curator to design the concept of the exhibition, to address multiple audiences, to exploit new methods of interpretation and to plan the exhibition of a limited number of top pieces and offer additional content optionally. On the other hand, for a digital installation, not only its role must be defined, but content may also be gathered in digital format. The physical space and visual appearance of the exhibition should be designed such that the digital installations fit well. Finally, the operation of the installations—both on the spot and providing the infrastructure—must be assured after the opening.

Quantity and Quality

In our days, just because of the novelty of the technology and the lack of "design rules", one of the puzzling issues is the "right" amount and quality of the digital installations. In line with the previously emphasized functional approach, when planning digital installations for an exhibition, they should pass the scores of functionality. There should be at least one but, preferably, more aspects where the digital technology contributes to the goals: makes some intangible or difficult content easier to grasp, serves special visitor needs and triggers physical and mental activity, discussion within and/or beyond the museum. The digital technologies may be applied in a uniform way, replacing written text with layered and multimodal information attached to each exhibit. For such a solution, the pioneering—and still today functioning—organization of the annotation of the Chopin Museum's permanent

exhibition is a good example.[24] Moreover, here, too, several additional goals are met, such as automatic usage of language based on visitors profile encoded in the ticket which is used to activate each exhibit's description, choice of modality and quantity and depth of additional information. The organization of the information displays is clear and uniform, and there are no technical burdens with the interface (e.g. touch not recognized). Hence, here we have a genre (information on/related to exhibits) which was designed and implemented well. The latter also covers the placement of the displays, clearly in second role to the objects in the corresponding displays. The amount is not disturbing, as the visitor understands the structure and cast of role of the objects on display and the information on the displays.

Another kind of installation is the unique, very much content-dependent ones, also with special unique role in the exhibition. The above quoted "Be the Bird!" serves as a very well-articulated first upbeat for the rest of the exhibition. The installations for sensing poetry are also in this category. Eleven installations open different ways to poetry, individual topics. These installations can hardly be refilled with other content. Even for our poetry installations, we resisted to use them with other poetic content, as the very playful nature of the poems and philosophy of the poet himself ("they should use rather than admire my work") were essential in justifying the installation.

The special organization and visual presentation of the digital applications are of a major design issue. One should bear in mind that any other items than the exhibits themselves are intruders, and this applies especially for the grey displays, black plastic bodies of equipments or loud and light devices.

In order to quote a recent case dividing opinions, we refer to the permanent exhibition on the history of the Jews in Poland, shown in the brand new POLIN Museum.[25] In a building evoking emotions in its puritanism, the permanent exhibition is a meander of small spaces in the underground level without any natural light but packed with more than 70 interactive installations which dominate the irregularly connected spaces. One can overhear the audio of nearby installations (in different languages); full wall projections with animated anecdotic stories in similar visual style lose their attractiveness after the second or third case. Many games and puzzles invite for play, but most of them are quizzes testing knowledge which could be acquired by reading textual explanations abundant in the exhibition. The interactive installations neither lead the discovery nor enchanted the visitor. The quotations form historic documents; their explanations and the "added-on" digital installations compete for the attention and time of the visitors. The lack of reference in space (how much is still to come) and the huge amount of content to be covered "in one go" also contribute to the overall unease in the exhibition.

In the Science Museum in London,[26] a similar number of installations evoke a different experience. Entering the mostly huge exhibition spaces, one can recognize the role and connection of the physical and digital elements. Their cast, genre and

[24] http://chopin.museum/en/new/exposition/id/211.

[25] http://www.polin.pl/en/wystawy-wystawa-glowna-galerie/first-encounters.

[26] http://www.sciencemuseum.org.uk/.

the physical and visual appearance show a pleasing variety and harmonize with the topic in question. The visitors do not get tired of repetitions; rather the digital installations help to keep the level of interest and activity. The games and installations invite, mostly the younger, visitors to tackle "real" problems and challenge their creativity and physical skills in serving the "messages" of the exhibition.

Evaluation

Once an exhibition is opened, and the developers and designers got paid, there are hardly any means for evaluating if the installations serve the envisioned purposes. This is a real loss, as neither the museum can get feedback on the decisions taken nor is the community informed about lessons learnt. Instead, it is assumed (and propagated) that any digital installation is a positive contribution, the more expensive and technology-showing, the better. However, a range of questions rise about actual usage and short- and longer-term effects:

1. How sustainable is the installation, with respect to (mass) usage, updates of operating systems and devices, eventual fixes in content?
2. Do people engage with the interactive installations? What parts are used and what are not? The reason for not frequenting certain installations or parts of it may be due to content, language, UI issues, spatial location in the visitors journey or mismatch with the persona characteristics of the intended audience.
3. What is the short-term effect of the installation? Do people like it; do they get motivated to see (again) the exhibition? Do they learn what was intended?
4. On a longer term, what are the effects, such as people remember more and have learnt more, find the topic relevant, get motivated for further investigation and consider the museum as an interesting place to return to?

Conclusions

In our article we have shown the complexity of the issue of using digital technologies for the benefit of museums. We have pointed out the societal changes, resulting in new expectations from (potential) visitors, concerning the principles and tools of communication of the museum. On the other hand, local as well as global problems urge the museums to make their voices heard, provide forums for discussions and become a relevant player in public opinion forming. Once the museum acknowledges these new challenges, it comes natural to rely on contemporary digital technologies for a range of goals: to inform, reach and motivate visitors, to make them emotionally involved, turn them physically and mentally active participants, engage them in co-creation, even in co-curation and enhance the museum visit in space and time. We introduced examples from own and international practices.

Due to the novelty of the field, the differences in themes, scope and tradition of museums and the essentially interdisciplinary nature of the design of digital applications for exhibitions and museums, all of this makes it difficult to formulate general design guidelines. Based on our own experience, one of the major factors of the success is in working in a team where everybody is outstanding in his/her field, the roles are well established and the different players trust each other and can communicate. This last is particularly difficult, as there are gaps in views and language between scholars in humanities and the technologists, scientists and artists, not to mention the financial/marketing and professional representatives of the museum. One should consider a current task (e.g. the design of an exhibition) in a strategic context.

Finally, it would be very much needed to pursue empirical research on the working and effect of the digital installations in museums, on a routine way whenever an installation or service is put in place in a museum and in the framework of an interdisciplinary and international research agenda.

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Chapter 11
The Museum of the Future

Martina Griesser-Stermscheg, Christine Haupt-Stummer, Renate Höllwart, Beatrice Jaschke, Monika Sommer, Nora Sternfeld, and Luisa Ziaja

Abstract *The Museum of the Future*, edited by Gerhard Bott, offers new perspectives on the museum. It was time to leave behind the notion of the museum as an ivory tower of science, as a place where items in collections were merely inventoried and studied in terms of their cultural and art historical value. It was time for something new. It was time for the museum to (re)establish its relationship to society and to take on the role of an educational institution. In her book *La Fin des Musées*, Catherine Grenier, codirector of Centre Pompidou, challenges the discourse pointing to the "end of the museum". Similar to her predecessors in the 1970s, she argues the museum needs to be understood as a current institution, whose interests do not only revolve around itself but as one that actively engages with urgent questions concerning our world and society today. What would happen if the "museum of the future" were a para-museum? What would it be like? If we conceive of the para-museum as something that is simultaneously inside and outside and in a parasitic relationship to the museum, then a form of subversion may just

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cross our minds—one that robs the museum (of its power to endow meaning and definitions and its infrastructure). Insofar that the para-museum maintains its relation to the museum with its potential for change and its relation to social struggles that disrupt logics behind hegemonic claims to power, it remains simultaneously part of the museum and part of a different order, one that is perhaps yet to come.

Keywords Activating museum · Gesamtmuseum · Museum · Museum of the future · Para-museum

The Museum of the Future

"The 19th-century museum is dead".[1] With these words Paulgerd Jesberg begins his text where he envisions the "task, architecture, set up and management" of the museum of the future as geared toward transdisciplinarity and a "new society". His detailed concept reveals much about the dreams and desires of the museum, which circulated in a number of contexts at the time the text was written. Jesberg's vision, along with those of several others who sought to programmatically rethink the museum, appeared in 1970 in a compendium bearing the same name as Jesberg's text *The Museum of the Future*. The cover of this book, published in Cologne by DuMont Schauberg, is completely bright yellow except for the black-and-white photo of the Kunsthalle Bern packaged by Christo in 1968. Stylishly dressed groups of onlookers stand in front of this temple of art talking and looking at it. A cordon separates the spectators from the street and cars, one of which is visible on the photo. In the 1970s, including automobiles in photographs of current day were par for the course, as they were the epitome of modern life. Were the people in the picture discussing the role of the museum in the future the instant Albert Winkler, the photographer from Bern, captured them?

Our contribution begins by considering conceptualizations of the museum of the future by looking at its history. In the second part, this history serves as starting point for thinking of ways to update concepts of the past. In the third part, before the backdrop of today's neoliberal world with its imperatives of "fluidity" and "constant transformation", we propose the concept of a para-museum. The para-museum is as much related to the institution as to the world outside it and to the museum's potential for both permanence and change, as it is to social movements that take place outside the museum. This complicated relation that is neither against the museum nor completely defined by it can be described with the Greek prefix *para*, which means "side by side" as much as "beyond".

[1] Paul Jesberg. "Das Museum der Zukunft—Aufgabe, Bau, Einrichtung, Betrieb." Gerhard Bott (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970, pp. 138–156, here p. 138.

I. The Museum of the Future in the 1960s and 1970s

Let us begin with the history of the future of the museum. The edited volume mentioned above came out at the beginning of a period when the institution museum was undergoing a fundamental transformation. Exhibitions of the 1950s and 1960s had never grown weary of paying tribute to Christian Western culture and classical humanism of self-formation (*Bildungshumanismus*). Art and cultural products were deemed completely apolitical and presented as merely objects. At the same time, the curators responsible for these exhibitions were busy administering and internally reorganizing the museums after World War II. Challenging the visitors to see the links between the exhibited material in museums and current events was an idea that Alfred Lichtwark, among others, had already proposed at the turn of the century, but had since fallen by the wayside, which is understandable considering the fundamental challenges museums faced in the post-war era. The Museum of Art History in Vienna, for instance, decided to send part of their collection on a tour through the USA during the reconstruction of parts of the buildings destroyed in the war. For two decades following the War, securing objects was given the utmost priority within the museum.

The Museum of the Future, edited by Gerhard Bott, offers new perspectives on the museum. It was time to leave behind the notion of the museum as an ivory tower of science, as a place where items in collections were merely inventoried and studied in terms of their cultural and art historical value. It was time for something new. It was time for the museum to (re)establish its relationship to society and to take on the role of an educational institution. After all, in 1970, over 16 million people had visited museums in Germany.[2] It was not merely the desired popularity of the museum that drew critics' attention, but the work of the museum. Artists, such as Marcel Broodthaers or the artist group Zero, questioned the very foundation on which the institution "museum" was built. Now, what has actually changed since 1970? Why does it seem so important to break with the history of the museum in order to be able to look toward the future? Before the backdrop of the social changes following 1968, the museum's dusty categorizations, fossilized claims to truth and violent descriptions received an onslaught of criticism. Institution-critical artists, feminist and antiracist activists took the museums to task: "the museums and parks are the graveyards above the ground – congealed memories of the past that act as a pretext for reality",[3] as US concept artist Robert Smithson writes in 1970. In an era when demonstrations, happenings and actions directed at critiquing modes of representation employed by the status quo were in full swing, calling into question the way museums had thus far operated also became a concern.

[2] Hermann Auer. "Zur Einführung in den Begriff Museologie." *Museologie. Symposiumsbericht*, Pustet, Cologne, 1973, pp. 10–13, here p. 10.

[3] Robert Smithson, "Cultural Confinement." http://www.robertsmithson.com/essays/cultural.htm. Accessed 5 Feb 2016.

In commemoration of the 150th anniversary of the Hessian State Museum, the museum's director (since 1960) Gerhard Bott, an art historian who previously headed the Historical Museum, Frankfurt, edited the above-mentioned volume. In the foreword, he writes "Discord around the institution museum emerges the moment the basic condition for its existence is not felt, which is constant change. […] In this light, museums have always been and will continue to be a social problem.[4] Bott names constant transformation as a basic characteristic of the museum. Drawing on Gustav Pauli's legendary essay from 1919 on the task of the art museum, Bott defines the museum in a nutshell as a democratic institution with great social relevance and importance for education. A further salient point in Bott's text, which is still relevant for discussions today, is his emphasis on linking the museum and everyday life. Bott writes, "As part of life, which is full of constant change and reorientation, art must be present and its effects felt everywhere—that is the relationship between life and the museum. Inside and outside the museum it has be clear that not only the technical workers at the museums, but also the artists are seek to transform the people and the world around them—they have succeeded in the past, and they will continue to make people see their surroundings in new ways in the future as well".[5]

Bott viewed forging stronger connections between art and society as an urgent necessity for the museum of the future. His volume is comprised of 43 texts by authors from art, culture and science, who developed more or less innovative visions of the future of the museum.

Whose Future?

Included in the volume—in line with the practices and state of affairs of the era—was only one single woman, Doris Schmidt, who was a journalist from the *Frankfurter Allgemeine Zeitung*. During the same time that the protests from the uprisings of 1968 were underway, the second wave of the women's movement is also gaining momentum; and although they had already begun to formulate their demands, inclusion and equal rights for women were not part of the vision of the *Museum of the Future*.

The 43 contributors did not necessarily belong to the "young wild ones" from 1968. On the contrary, they absolutely belonged to the "establishment" of the time. It thus comes as no surprise that none of the authors' biographies contain any mention of their lives or careers between 1933 or 1939 and 1945—another noticeable gap in terms of content in the volume. A blanket of silence had been laid out over the Nazi era, as none of the museum directors, artists and architects' visions of the future included shedding light on what had happened during the Nazi era. Regardless

[4] Gerhard Bott, "Solange es Museen gibt, wandeln sie sich." Ibid. (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970, pp. 7–9, here p. 7.

[5] Ibid., p. 8.

of that, the large variety of nations and institutions represented in the volume remains impressive. The number and geographic diversity of famous contributors from various museums who Bott managed to win over for his volume are equally remarkable. The increasing professionalization of museum work—thus far performed by art historians without any formal museum-specific training, which did not exist at the time anyhow—was complimented by the work of the International Council of Museums, founded in 1946. "Museology, and with it, the specialized profession of the museologist have only emerged in the past few decades",[6] Jerzy Banach describes the thorough transformation of the museum sector, which had since begun to form international networks and exchanges. In his foreword, Bott also refers to the 7th Annual ICOM Conference in New York City, which he had presumably attended and met a number of the authors from his book. Twenty of the texts in the collection were penned by museum directors, eight of whom were responsible for museums outside Germany. Jerzy Banach was the director of the Polish National Museum in Krakow. Charles C. Cunningham headed the Art Institute of Chicago. Ferdinand Eckhard, who had once worked for the art education department at the Kunsthistorisches Museum Vienna, was head of the Winnipeg Art Gallery in Canada. Jean Leering, director of the Van Abbemuseum in Eindhoven, the Netherlands, and Louis J.F. Wijsenbeek, director of the State Museum of The Hague, also contributed to the volume. Hugh Wakefield, the Keeper of Circulation, represented the Victoria and Albert Museum in London. William Johan Withrow, director of the Art Gallery of Ontario in Toronto, demanded a return of Bauhaus ideas, as he agreed that "an art museum must assume an active role in improving and shaping the way we understand our surroundings".[7] The only non-Western perspective was that of Masayoshi Homma, vice-director of the National Museum of Modern Art in Tokyo, who offered a detailed treatise on the question of museum lighting.

Bott invited over 12 colleagues from around Germany to write for his book. Peter Beye had newly been appointed director of the New State Gallery in Stuttgart. Werner Haftmann was director of the National Gallery in Berlin, and Werner Hoffmann, originally from Vienna, was the head of the Kunsthalle Hamburg. Like Bott, both Karl Heinz Esser, director of the Middle Rhine State Museum in Mainz, and Harald Seiler, director of the Lower Saxony State Museum in Hannover, also represented state museums in Germany. Günter Gall, who headed the German Leather Museum in Offenbach, was one of the directors on board who had already managed to construct a new museum building and fully reorganize and change the display concept of the existing collection in 1961. Helmut Presser represented the Gutenberg Museum in Mainz, which specialized in the history of lettering and in 1962 inaugurated the reconstructed parts and the new wing of the building destroyed in the war. Gerhard Wietek, director of the Altona Museum in Hamburg, also represented an art history museum. Helmut Leppien from the Kunsthalle Cologne and J.M. von Moltke from

[6] Jerzy Banach. "Aufgaben des Museums in der Zukunft" Gerhard Bott (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970, pp. 10–17, here p. 10.

[7] William John Withrow. "Das Museum der Zukunft." Gerhard Bott (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970, pp. 306–308, here p. 307.

the Kunsthalle Bielefeld represented the genre "Kunsthalle". Werner Schmalenbach, director of the North Rhine-Westphalia Art Collection, and Paul Volt, director of the Folkwang Museum in Essen, were representatives from famous art museums. Stephan Waetzoldt, general director of the State Museum of Berlin, Prussian Cultural Heritage Foundation, was one of the most influential museum directors in Germany who Bott managed to get for his publication.

Bott also invited politicians to participate in the reflection process, which was likely also a smart move in terms of networking. Kurt Hackenberg represented the Council of Culture of the city of Cologne. Carlo Schmidt, former Minister of Justice, and Werner Stein, Senator for Science and Art, both wrote pieces for the volume. Further contributions came from authors in high positions at German universities. Bazon Brock held a Professorship for Non-Normative Aesthetics at the State University for Fine Art in Hamburg. Peter Anselm Riedl was Professor for Contemporary Art History in Heidelberg. Harald Deilmann was a tenured professor of Architectural Design at the University of Dortmund and freelance architect. Klaus Doderer, head of the Institute for Research on Books for Adolescents at the University of Frankfurt, represented the onset of discussions about how museums could reach younger audiences. Reinhold Hohl and Wieland Schmidt represented the field of art criticism. Vitus B. Dröscher, zoologist and scientific book author, provided the volume with a unique natural science perspective.

Peter Ludwig, an entrepreneur who worked for the Leonard Monheim Company, was a collector and donor whose activity, together with his wife's, would forever change the German and international museum scene. Art dealer Fritz Nathan from Zurich, who was exiled from Germany by the Nazis, provided a skillful description of the ways in which museums had become more active on the art market in recent years. Hungarian artist and author Victor Vasarely was also among the contributors to Bott's collection. By the time Vasarely's ideas for the future were published, he had shown twice at documenta (1955, 1964) and, in 1970, inaugurated his own institution called the Vasarely Foundation. Artist Fritz Wotruba was the only Austrian representative in the volume and wrote a text that critiqued modern technology while at the same time confirmed the traditional role of the museum as an institution that "ensures the survival of the aesthetic and cultural values".[8] Bott also won over renowned artist HAP Grieshaber who had stirred up heated debates in Germany about what art is a few years earlier when he stepped down from his chair at the university.

The entire volume is a strategic collection of the "who is who" in the German art museum scene, and, although it leaves out the future of the positions and challenges that cultural and natural history museums face, it provides a clear overview of Bott's network.

[8] Fritz Wotruba. "Das Museum der Zukunft." Gerhard Bott (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970, pp. 309–311, here p. 310.

The Activating Museum

The currency of the Wieland Schmidt's ideas is striking. He proposes making current events part of the collection in order to "integrate lasting moments of irritation into the collection".[9] Moreover, "the museum must include art that questions itself, thus also making the museum question itself as well. To remain fully current and contemporary, the museum needs to constantly reexamine its tasks, location and effectivity".[10] Doderer takes inspiration from Berthold Brecht in considering the role of the museum. He writes "so, there is no way around it—the museum also has to find ways to encourage its audience to unlearn its passive role as recipients who merely take pleasure in the products presented. Moreover, the museum has to provoke and activate its visitors, if it is to have any social meaning at all. It can only free itself by questioning itself and, in extension, also its origins. The problematic practice of presenting values from the past can certainly no longer serve as a firm foundation for the museum—which was, once upon a time, a treasure chamber full of accomplished ideals, a showcase for history".[11] This same spirit is evident in the visionary contribution of Paulgerd Jesberg, lecturer at the State School of Construction Stuttgart. With detailed drawings and diagrams, he elaborates on his notion of a comprehensive museum (*Gesamtmuseum*) that is made up of "natural history", "ethnology", "art", "culture", "prehistory", "technology", "design" and "special programmes" that are all situated within a common framework. According to Jesberg, the main tasks of the comprehensive museum are "to inform, to exhibit and to educate" (pp. 138–156). The concept also entailed keeping "exhibition and depository spaces open to the public" and providing study rooms with workspaces for visitors, so that the museum would not only house knowledge but also render it productive through transnational networking and making it accessible to the general public. The museum was not meant to be a place of indoctrination, but of activation and debate. It was not simply a place of representation, but of reflection, of experience and of challenges:

> "The display concept itself is to be constantly reworked. The ways in which the items from the collection are presented should be placed alongside new and altering statements, which spark debate and challenge the visitors to see the past differently. These new ideas then affect how the visitors view the present and the future. The display is not to be understood in terms of form, but experience; not in terms of objects, but events; not in terms of artworks but meaning. […] It is not coins that are on display, but capital and power, economy and trade, transportation and politics; not clothing, but ways of living, our environment, living habits. […] The visitor is an actor who plays a role in staging the museum. The visitor partakes in the unfamiliar, new and strange, and thus experiences reality in a totally new way […].[12]

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[9] Wieland Schmidt. "Der Auftrag lautet Gegenwart. Gedanken zu einem erweiterten Museum." Gerhard Bott (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970,pp. 248 - 255, here p. 249.

[10] Ibid.

[11] Klaus Doderer. "Das Museum von Morgen."Gerhard Bott (ed.) *Das Museum der Zukunft*, Du Mont: Cologne 1970, pp. 52-54, here p. 52ff.

[12] Ibid., p. 151.

In terms of aesthetics, the sketches and diagrams accompanying Jesberg's visions are reminiscent of the 1920s Bauhaus School. In this sense, his model is more a concept than a utopia. It is clearly a concept to be realized. Thus, he concludes by stating: "The future begins today".[13]

II. The Future of Today

What has changed since the 1970s? Where does the museum stand in relation to all of today's demands, rhetoric and realities? Is it a motor for gentrification, an event factory or a public space for critical engagement? Some contemporary institutions, like the Tate Modern in London, fulfill all three of these conflicting functions simultaneously. At the same time, there are also a growing number of artists interested in the museum as a medium. Let us now trace a few such tendencies and lines of conflict.

Since the 1980s, new museology has approached the museum from a reflexive point of view, making it more difficult now to envision the "comprehensive museum" than in Jesberg's time. The 1970s paradigm of activation has since been put into practice and expanded. Multifaceted discussions have emerged on the poetics and politics of exhibiting[14] or the gesture of showing,[15] and fundamental questions around representation have been formulated. Who is speaking? In whose name and in whose interest? Who is being spoken about? How are power relations reproduced? By which means? Who can actually become an actor, and who is still excluded? Today, we are unable to renew our dreams of a "museum of the future" without also considering a number of questions and doubts. What happens when the principles that constitute the museum in the first place are called into question, that is, its claim to nationalism, power to produce truth and value, the unwavering validity of its orders, etc.? Is this model becoming obsolete again? Is the museum of the future a zombie—alive for the sole purpose of appearing dead?

In her book *La Fin des Musées*, Catherine Grenier, codirector of Centre Pompidou, challenges the discourse pointing to the "end of the museum". Similar to her predecessors in the 1970s, she argues the museum needs to be understood as a current institution, whose interests do not only revolve around itself but as one that actively engages with urgent questions concerning our world and society today.[16]

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[13] Ibid., p. 155.

[14] Cf. Henrietta Lidchi. "The Poetics and the Politics of Exhibiting Other Cultures," in: *Representation. Cultural Representation and Signifying Practices*, Milton Keynes 1997, pp. 151–222.

[15] Cf. Roswitha Muttenthaler, Regina Wonisch. *Gesten des Zeigens. Zur Repräsentation von Gender und Race in Ausstellungen*. Bielefeld 2006.

[16] "Si le musée veut pénetrer l'espace intellectuel, où il occupe pour l'instant une place mineure, et y devenir un acteur de référence, il ne peut pas se tenir à l'écart des grandes préoccupationns de la société et du monde." Catherine Grenier, *La Fin des Musées,* Paris 2013, p. 125.

She imagines a museum of the future as a polymorph, as a forum that addresses present-day conflicts and questions, a dynamic social space, a "witness of our time and as a place to investigate it".[17] It seems that Grenier is not the only one to put social relevance and change on the agenda, as new discourses on education and a number of innovative approaches to the museum are also doing just that. Now, more than ever, the museum is considered a platform, an arena or a contact zone. Addressing social relevance is indeed a double-edged sword. One reason is that social relevance is increasingly becoming an important tool of measurability and applicability and, secondly, because institutions linked to the public sphere—including places of education and museums—are also recklessly appropriating current terms of debate like "social change" as buzz words for their own agendas. According to new government logics that have been shaped by neoliberal transformation processes, stability is to be left behind in favour of insecurity and flexibilization. Current discourses on transformation and processualization make the classic concept of the museum appear fossilized, a thing of the past.

Economic circumstances are another important factor. At the turn of the millennium, many museums were partly privatized throughout Europe. Economic crises and considerations have become crucial factors throughout the entire museum field and led to remarkable effects, including changes in organizational forms, conditions of production and decision-making processes. One could therefore say, as Karl Valentin once cleverly put it, "the future is no longer what it used to be".

At the same time, a critical discourse drawing on governmentality studies has emerged that take a look at power relations and the logic of exploitation that go hand in hand with the economization of public institutions. While a great number of institution-critical artistic practices and texts came out in the 1990s, in the meantime some critically minded institutions have also begun to explore possibilities for organizational change. It is within this context that Andrea Philips writes in a publication edited by the institutional network *Cluster*,[18] "But rather than what I would call content-driven critique, what I am interested in is managerial and organizational change that embeds political equality within the organization itself. This necessitates a more humble and messy approach in which the aesthetic is placed on lateral terms with the more mundane opening up of facilities and capacities".[19] In light of the growing dematerialization and economization, if we are to take these concerns seriously, it may be interesting to return to the question of the permanence of the museum.[20] If things are supposed to be under constant transformation, the point to consider is not *that* change is taking place, but *which* change is taking place and by what means society and its institutions are affected by these changes. In connection

[17] Ibid., p. 139.

[18] www.clusternetwork.eu/index.php?id=4. Accessed 5 Feb 2016.

[19] Andrea Phillips, "Remaking the Arts Centre." *Cluster Dialectionary*, Utrecht 2014, p. 214.

[20] Cf. Pascal Gielen. "Institutional Imagination. Instituting Contemporary Art Minus the 'Contemporary'." Ibid. (ed.) *Institutional Attitudes. Instituting Art in a Flat World*. Amsterdam, 2013, p. 11–34.

with this, it can also be interesting to examine why artists are now increasingly employing the museum as a medium.

"Is the museum a battlefield?"[21] Hito Steyerl asks in a lecture performance at the Istanbul Biennale in 2013. Here, she identifies multiple facets of the museum as a battlefield. For one, since the French Revolution, the museum has been a site of counter-hegemonic struggle and a field of contestation. Additionally, the museum is an established branch of the dominant hegemony and, as such, is also intricately involved in the economies of the military-industrial complex.

In 2012, at documenta 13, the installation *The Repair*[22] by Kader Attia showed faces and objects that were destroyed in war. This installation made a remarkable intervention in the common ethnographic modes of presentation and, in doing so, disrupted the binary colonial logic of representation. As part of the public programme at Manifesta 14, Ilya Orlov and Natasha Kraevskaya opened up a *Revolutionary Museum After Ideology* on the history of the Soviet Union and included criticism of current events in Russia.[23] Lisl Ponger presented the project *The Vanishing Middle Class* at the Secession in Vienna where she placed exhibits from an imagined ethnographic museum she named the "Museum of Foreign and Familiar Cultures".[24] In 2015, the Goteborg Biennale also presented two artistic projects that challenged both the notion and the history of the museum, *Museum of Forgetting*[25] and *Museum of Nothing*.[26]

The above-mentioned projects encourage us to explore why artists are currently frequently and skillfully employing curatorial methods in their work. What is it about the museum as a topic and medium that makes it so interesting for contemporary artists? Perhaps artists have begun to develop an interest in the canon, because it has become so difficult to establish meaning, in an era when meaning is understood more and more as fluid and contingent; or perhaps the museum peaked their interest, because it is a space where it is still possible to negotiate meaning and take on the "value-coding apparatus". While artistic projects on the museum are persistently self-willed, autonomous and critical, they also insist on their heteronomous potential—on the possibility of intervening in a place that the power of definition resides. Regarding this, the artist's text on the *Museum of Nothing* writes: "The Museum of Nothing is a para-institution, in the sense that it exists provisionally and parasitically inside and alongside other institutions. Operating as both a mental and a physical space, it presents its collection of absences within the familiar context of institutional collections, display furniture, classification criteria, departmental

[21] Hito Steyerl, Is the Museum a Battlefield, Istanbul Biennale 2013, http://vimeo.com/76011774. Accessed 5 Feb 2016.

[22] http://universes-in-universe.org/eng/bien/documenta/2012/photo_tour/fridericianum/22_kader_attia. Accessed 5 Feb 2016.

[23] Cf. Ilya Orlov, A Revolutionary Museum after Ideology, CuMMA papers nr. 14, https://cummastudies.files.wordpress.com/2015/06/cumma-papers-14.pdf. Accessed 5 Feb 2016.

[24] http://www.secession.at/exhibition/lisl-ponger. Accessed 5 Feb 2016.

[25] http://www.museetforglomska.se/Om-About. Accessed 5 Feb 2016.

[26] http://www.benandsebastian.com/?portfolio_item=museum-of-nothing. Accessed 5 Feb 2016.

structures, exhibition signage and curatorial texts. The Museum of Nothing excavates, and occasionally undermines, other museum and institutional structures, employing absences to call their authority into question. By focusing on the gaps between artwork, frame, description and representation, its endeavour is to activate the myriad relationships between things and nudge the physical and linguistic mechanisms used to fix them in place".[27]

III. Para-Museum

What would happen if the "museum of the future" were a para-museum? What would it be like? If we conceive of the para-museum as something that is simultaneously inside and outside and in a parasitic relationship to the museum, then a form of subversion may just cross our minds—one that robs the museum (of its power to endow meaning and definitions and its infrastructure). Marcel Broodthaers writes about his Musée d'art Moderne Département des Aigles: "the fictive museum tries to rob the official, real museum in order to endow its lie with even more power and validity".[28] In actuality, numerous kinds of subversive theft are not only taking place in art museums but also in the educational belly of the para-museum—mostly in the shadows when the educators, guards and front desk clerks are busy with the visitors for hours at a time—on the weekends when no journalists, curators or directors are present. Within such moments and in-between spaces, so many things are risked, said, taken and used in unintended ways. The authors of *The Undercommons*,[29] Stefano Harney and Fred Moten, name this subversive, criminal relation to the institution the "resistance of the undercommons", who find their place within the institutions and act on their future, insofar as they have one, in ways they were not invited or hired to do.

They call acts that disrupt the institutional logic of normitivization and utility "fugitive practices". For Harney and Moten, critique is deeply embroiled in the neoliberal and (neo)colonial conditions, and they do not consider it a workable tool for radically democratizing an institution. As they put it, "The undercommons might by contrast be understood as wary of critique, weary of it, and at the same time dedicated to the collectivity of its future, the collectivity that may come to be its future. The undercommons in some ways tries to escape from critique and its degradation as university-consciousness and self-consciousness about university-consciousness, retreating, as Adrian Piper says, into the external world".[30]

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[27] Ibid.

[28] Marcel Broodthaers im Interview mit Johannes Cladders 1972, in: Wilfried Dickhoff (ed.), Marcel Broodthaers. Interviews & Dialogue (*Kunst Heute* 12), Cologne 1994, p. 95.

[29] Stefano Harney and Fred Moten. *The Undercommons. Fugitive Planning & Black Study*, Wivenhoe/New York/Port Watson 2013.

[30] Ibid., p. 38.

What is lost in this mode of refusal is the possibility of establishing any kind of permanence. In contrast to this, we propose a para-institutional practice that seeks to do more than such a subversive position is capable of, because it does not believe that it must refrain from the radical-democratic necessity of countering hegemony. Seen from the perspective of the undercommons, what would it mean to take these institutions by their word? This complex relationship, which is neither fully against nor determined by the museum, can be described using the prefix "*para*". This Greek prefix literally means from … to, beside and next to; temporally, it means during and at the same time; and figuratively it means in comparison, in contrast, contra and against.

Although *para* refers more to a deviation than an opposition, it is often translated using the Latin term *contra*. We propose that the museum of the future assume a para-institutional position, one that can and must simultaneously inhabit as many contradictions as the institution itself. Conceiving of the para-museum as a radical-democratic institution activates the explosive power of the museum in relation to itself. It entails envisioning another kind of institution, one with more equality, freedom and solidarity, in another kind of society—one with more equality, freedom and solidarity. It questions the power of the museum by looking at it from the perspective of its own potential for emancipation, the range of which includes practices, such as the transvaluation of values, public assembly and critical education. It makes the museum its own and, as such, utilizes its own means and power to do what the museum has indeed always done: to challenge archives, appropriate spaces, organize counter-publics and encourage undisciplined knowledge production and radical education. Insofar that the para-museum maintains its relation to the museum with its potential for change and its relation to social struggles that disrupt logics behind hegemonic claims to power, it remains simultaneously part of the museum and part of a different order, one that is perhaps yet to come. And as such, we imagine it in the truest sense, as a museum of another possible future.

Chapter 12
Imaginary Bauhaus Museum

Danica Dakić and Ulrike Bestgen

Abstract What significance does the Bauhaus movement still have for contemporary art? How could a museum collection about the Bauhaus be developed further in the future? What will a museum's Bauhaus collection be like in 2030, and which types of work and content will it feature? In an interview with Ulrike Bestgen, Danica Dakić tries to answer these questions in a long-term research and exhibition project, which will be presented during the opening of the new bauhaus museum weimar. The project is entitled IMAGINARY BAUHAUS MUSEUM. In this context, one of the crucial, and driving, statements of Dakić is the following summary: "In my life as an artist, I have worked with the most diverse groups of people. Even though many of them had never entered a museum, they felt that art was about issues that have a deep impact on life. This is crucial and must be borne in mind by museums: to explore that art is something vibrant, it is about exchange. We do not need trivialization for people to perceive and respond to the energies of artwork. Instead, it requires honesty and a genuine interest to learn from visitors."

Keywords Bauhaus Museum · Imaginary Bauhaus Museum · Museum

Ulrike Bestgen in Conversation with Danica Dakić

2019 marks one century after the world-famous Bauhaus was founded. It also marks a turning point in the multifaceted museum history of Weimar where the past, the present, and the future have been superimposed at different intersections. As early as the summer of 2019 Weimar's Bauhaus students would hand over first pieces of work to Weimar's earlier art collections. This was the very beginning for the museum collection and documentation of the works created at Weimar's Bauhaus. When the Bauhaus was then relocated to Dessau by force in 1925,

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Wilhelm Koehler, who had been appointed as director of Weimar's museum in 1917, and Walter Gropius would select 168 pieces of work, which had been created at the Bauhaus for their museum in Weimar. They were meant to illustrate to the school's achievements and failures. Today, they constitute the nucleus of the world's oldest authorized Bauhaus collection, which will be presented to the public by the new bauhaus museum weimar as of the beginning of 2019.

The new bauhaus museum weimar will not only deal with the past but also point to important perspectives for the present and the future: What significance does the Bauhaus movement still have for contemporary art? How could a museum collection about the Bauhaus be developed further in the future? What will a museum's Bauhaus collection be like in 2030, and which types of work will it feature?

Danica Dakić, artist and professor of the MFA program "Public Art and New Artistic Strategies" at Bauhaus-Universität Weimar, tries to answer these questions in a long-term research and exhibition project, which will be presented during the opening of Weimar's new Bauhaus museum. The project is entitled IMAGINARY BAUHAUS MUSEUM. Varying Bauhaus museum collections that draw significant inspiration from the historic Bauhaus school will be envisioned and produced. This will take place in several exhibition venues at different locations in the world, whereby they will all put an accent on different aspects and issues. In cooperation with cultural scientist Boris Buden, photographer Egbert Trogemann, as well as artistic staff, students, and alumni of the international MFA program, public artistic workshops will be organized.

A pilot served the purpose of testing and establishing the project: in 2015, IMAGINARY BAUHAUS MUSEUM GOES GORKI (Berlin) focused on the topic of flight and migration.

Not only will the new bauhaus museum weimar open its doors to the public in 2019, but also an exhibition entitled IMAGINARY BAUHAUS MUSEUM will be launched in the same year. It will feature works from the pilot as well as works to be conceived in a Weimar-based artistic Bauhaus workshop on social utopias. Furthermore, it will address economic upheaval and its repercussions on the present. The exhibition will be hosted by the Schiller Museum and the city's public spaces.

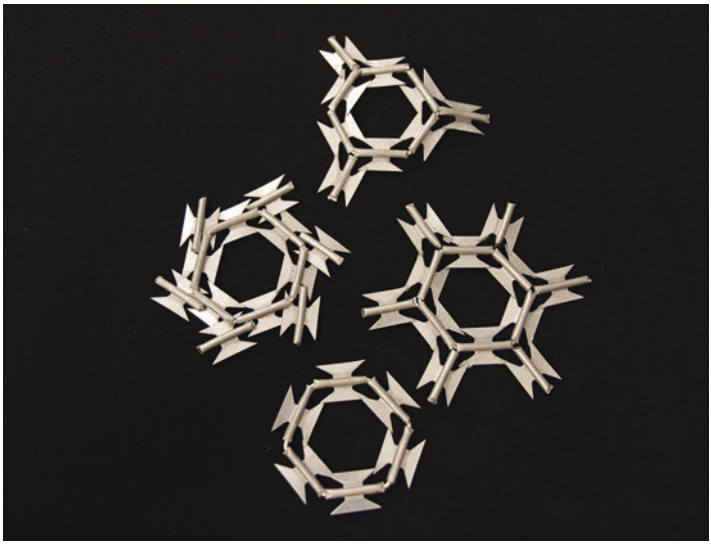
A new production by Danica Dakić will create a link between the students' workshops and the historical exhibition at the new Bauhaus museum. Taking a cue from the historical legacy of the Bauhaus the artist will create a new piece especially for the exhibition in Weimar 2019 that has been commissioned by Klassik Stiftung Weimar.

Ulrike Bestgen

What is the IMAGINARY BAUHAUS MUSEUM project based on?

Danica Dakić

It holds on to the idea that the Bauhaus legacy is not just cultural heritage consisting of artifacts and ideas, but that the impulses it provides have a great potential for the future. The project was triggered by the upcoming hundredth anniversary of the Bauhaus.



Picture 12.1 BE A NINJA, Paloma Sanchez Palencia, 2015. Intervention, Installation, Imaginary Bauhaus Museum, Berliner Herbstsalon, Maxim Gorki Theater. © MFA Public Art and New Artistic Strategies, Bauhaus-Universität Weimar

Getting closer and closer to this occasion, we have been confronted with questions regarding the historic heritage of the Bauhaus and its overall significance. In this regard, cultural scientist Boris Buden's TRANSLATING BAUHAUS has inspired me a lot. He points out that the Bauhaus is not just cultural heritage, but that "the past, loaded with future-oriented impulses, continues to seek its afterlife." By saying so, Boris Buden quotes Walter Benjamin, who once wrote that only in translations can an original source find its afterlife and that it "could not be called that unless it were not a transformation and a renewal of something living."

Ulrike Bestgen

Where do the students who participate in this project come from?

Danica Dakić

They come from all over the world. It is a privilege to head the multi-award-winning master's degree program "Art in Public Spaces and New Artistic Strategies" at Bauhaus-Universität (University) in Weimar and to work with these up-and-coming artists. The high degree of international students enrolled in the program, which is taught in English (more than 80% of the students come from abroad), made it even more clear to us that we had to launch such a model workshop to ensure (cultural) translation of the Bauhaus in this complex world. Each and every student has their own understanding of the Bauhaus. It is culturally shaped and the very reason why they come to us from as far as Asia, America, and other parts of the world. We will be using different forms of tools and media as we go from theoretical reflection to practical work as we open a public discourse between teachers and students. The

students may work individually or tap the potential of the group in order to pave their way toward a Bauhaus interpretation of their own.

Ulrike Bestgen

How many students participated in the Berlin exhibition? And how has the project developed so far?

Danica Dakić

Together with their teachers Ina Weise and Claire Waffel, about 25 students and alumni participated in the opening event in Berlin. They had been invited by Maxim Gorki Theater. In November 2015, the students organized a public artistic workshop as part of the "Berliner Herbstsalon," when they spent 3 weeks there, developing their ideas individually and in groups. Bearing in mind the historic Bauhaus legacy, which was strongly influenced by flight and migration, they eventually conceived an imaginary museum collection for the future. Interventions, installations, participatory projects, and performances took place in the *Palais am Festungsgraben* and its surroundings, and they even reached Berlin's Museum Island. There was a new program every day. It included a selection of already realized works as well as public lectures and discussions with the audience under the direction of Boris Buden. SAFE FRAME—an installation, commissioned by Frankfurt's Museum of Modern Art, I had created in cooperation with young migrants in 2013—was also displayed at "Berliner Herbstsalon." It explores the

Picture 12.2 IMAGINARY BAUHAUS MUSEUM TALKS, 2015. Boris Buden talks with Michael Luethy, Imaginary Bauhaus Museum, Berliner Herbstsalon, Maxim Gorki Theater. © MFA Public Art and New Artistic Strategies, Bauhaus-Universität Weimar

significance of the museum institution, and was used to link the students' workshop with the other exhibition pieces.

Ulrike Bestgen

In your opinion, what opportunities do young artists get for participating in the project?

Danica Dakić

Featuring a form of public workshop and being a long-term project, IMAGINARY BAUHAUS MUSEUM provides outstanding working conditions and opportunities for students. After the project's first exhibition stop in Berlin in 2015, which was dedicated to notions of flight and migration the exhibition stop in Weimar, scheduled for 2019, will feature a selection of the works created as well as its very own workshop dedicated to the subject of social utopias, as well as to economic upheaval and its repercussions in the present. The exhibits will be presented at Schiller Museum as well as in the public space of the city. The exhibits will be presented at Schiller Museum as well as in the public space of the city.

Already since the very first exhibition stop, our students have seen it as a great opportunity to engage in intensive group work, not to mention the work with the exhibition audience, which was possible as a result of the special workshop setup. It was exhausting for everybody but also inspiring. We immersed ourselves in a flow of joint creative work, where everyone could find their rhythm, their own way of expression. As we will carry on with this project beyond the first exhibition stop and beyond the Bauhaus centenary in 2019, our young artists will get the chance to see and help a project evolve over a longer period of time, in various forms, and in different contexts.

Let's take THE SOLUTION MAT, an intervention by Canadian-born artist Vanessa Brazeau, as an example. It was developed in the course of the Berlin exhibition in order to find new approaches to political and social debate of current events together with the audience: after the artist had spread a sports mat in front of Maxim Gorki Theater, the audience would ask questions and have them answered by the outcome of a wrestling match between her and performer Antonije Burić.

The questions asked were yes-no questions, whereby the questioner could choose which fighter should represent which answer. Questions such as "Should Germany close down its borders for immigrants?" or "Is the world your friend?" were asked in this context. The installation was based on models from ancient Greece, where sports and competition enjoyed high social recognition and made an important contribution to the development of democracy. The physical and participatory character of such a fight, in which the two opponents remain closely connected, opened a new dimension for political reflection. Initially, the installation had been conceived as a sketch. Yet, due to the strong resonance and response of the audience in Berlin, the artist was inspired to carry on with a series of performances with different thematic focuses. Further consecutive performances are planned for Weimar in 2019 at *Theaterplatz*.

Picture 12.3 THE SOLUTION MAT, Vanessa Brazeau, 2015. Performance with Antonije Burić, Imaginary Bauhaus Museum, Berliner Herbstsalon, Maxim Gorki Theater. © MFA Public Art and New Artistic Strategies, Bauhaus-Universität Weimar

Ulrike Bestgen

How does IMAGINARY BAUHAUS MUSEUM relate to your own artistic work?

Danica Dakić

I will produce a new work, which will connect the students' artistic laboratory presented in the Schiller Museum as well as in public spaces with the exhibition of historical collections in the new Bauhaus museum. The film installation will investigate the possibilities, spaces for action and responsibility of the individual as well as the utopias of built communities associated with the Bauhaus.

Ulrike Bestgen

To what extent are your teaching activities part of your artistic work? Do you draw a line between your artistic work and your teaching at Bauhaus-Universität Weimar?

Danica Dakić

IMAGINARY BAUHAUS MUSEUM stands out from our semester activities as it is a long-term project. What is more important, it is more closely related to my personal artistic practice. It is part of my creative approach to create things in different places and in interaction with other people. Such an approach entails different sorts of energies that are released on-site: on the one hand, this approach is about letting yourself be guided by them and about giving in to their individual rhythms and movements. On the other hand, it is about bringing those energies together

again and again, about giving impulses, and about picking up and transforming them. What is special about my teaching, however, is that our students develop their own products either individually or as part of a group within the conceptual framework we provide. The boundaries between artistic work and teaching are becoming more and more fluid, and I personally am convinced this is a great enrichment.

Ulrike Bestgen

The Bologna discussions have put artistic research into focus. Do you consider IMAGINARY BAUHAUS MUSEUM to be an artistic research project? If so, what are its objectives? In your opinion, what might any such objective mean for the Bauhaus Museum or its future orientation and collection?

Danica Dakić

IMAGINARY BAUHAUS MUSEUM inquires into how to deal with the Bauhaus legacy in the future, and we are committed to carry out experiments and artistic research in this regard. Thanks to the framework and special design of our study program, we can adopt an exploratory approach. Basically, we combine practical artistic work with theoretical reflection. By collaborating with experts such as Boris Buden, we are constantly looking for new ways to reconcile artistic practice and research. However, it is a demanding task to envision the Bauhaus Museum of the future. Our cooperation with Klassik Stiftung Weimar is a necessary prerequisite if we, together with our international young artists, want to excel and find a productive way of how to deal with our collections. The outstanding resources of Bauhaus-Universität Weimar and Klassik Stiftung Weimar make it possible to realize artistic work and research at the highest level.

We aim to create a platform to open the Bauhaus heritage to contemporary artistic work and to further develop it with the public. IMAGINARY BAUHAUS MUSEUM deals with issues of existential global significance. With their international roots, our MFA students provide a multitude of perspectives, from which these issues can be considered. New discourses and approaches enforce to counteract a "museumization". Eventually, the project's artistic research results will be documented and evaluated in a book.

Ulrike Bestgen

What different forms of artistic approach and engagement did the students choose in their individual work for the project's exhibition stop in Berlin?

Danica Dakić

The range of possibilities is very large. Our aim was to transform the exhibition area in the *Palais am Festungsgraben*—where the Maxim Gorki Theater is located—and its surroundings into a place of action, a place where questions about migration and flight as "world cultural heritage" are raised and where the performative approach of a future Bauhaus museum is discussed. At the inception of IMAGINARY BAUHAUS MUSEUM, the student Vienne Chan—together with a group of other artists (Antonije Burić, Filipe Serro, Roozbeh Tazhibi, and Lisa Glauer)—retraced the relocation of the Bauhaus from Weimar to Berlin via Dessau. The performance was entitled WALK FROM WEIMAR TO BERLIN or the 269-kilometer-long

Picture 12.4 WHERE TO PUT THE BODY? Isaac Chong Wai, 2015. Performance with Vanessa Brazeau, Bastian Lorig, Daphna Westerman. Imaginary Bauhaus Museum, Berliner Herbstsalon, Maxim Gorki Theater. © MFA Public Art and New Artistic Strategies, Bauhaus-Universität Weimar

"backtracking" of the Bauhaus heritage. Three other artists would recreate the WALK of the performance group every day by doing a wall painting at Maxim Gorki Theater, in order to translate the strenuous physical experience and the meaning embedded in the WALK performance contemplatively and graphically.

The exhibition's opening ceremony featured a performance by Isaac Chong Wai entitled WHERE TO PUT THE BODY? In this performance, he and three other artists carried a nonexistent body through the crowd, each time to a different place in the exhibition area. WHERE TO PUT THE BODY? questions the significance of the body, its (also medial) (in)visibility, its presence as well as its absence, and the role of the individual and the community in a time of dramatic social upheaval.

What began with the WALK FROM WEIMAR TO BERLIN culminated—in a physical as well as in a metaphysical sense—in the performance of THE GUARDIAN by Vasili Macharadze, which took place in one of the arms of the Spree River, to be exact, in one of its dead ends on the Museum Island: a "guardian" sits on a post in the Spree River. On the shores, there are dozens of spectators waiting to see what will happen—a memorable and catchy picture that addresses various physical and political aspects of personal and public space. Eventually, the police and the fire department put an end to this initiative by bringing the artist down.

Ulrike Bestgen

What do the students involved in the project think about the institution of museum? Do they regard museums as relevant players when it comes to their work?

Pictures 12.5 and 12.6 THE GUARDIAN, Vasili Macharadze, 2015. Performance, Imaginary Bauhaus Museum, Berliner Herbstsalon, Maxim Gorki Theater. © MFA Public Art and New Artistic Strategies, Bauhaus-Universität Weimar

Danica Dakić

In part, our students deal with the institution of museum very intensively. They are quite aggressive and also put its political function into question. Berlin's Museum Island, in the immediate vicinity of which is Maxim Gorki Theater, is a place which is very well suited for artistic reflection on questions of this kind. The installation of TRASITE, by Maria Walcher, an alumna of our university, impressively linked the themes of relocation to cultural heritage. The artist had replicas of two ancient Greek bronze statues wash ashore on the bank of the Spree River at Bode Museum.

The original statues were found off the coast of the Southern Italian village of Riace and recovered in a museum in 1972. In 1998, a refugee boat with 200 Kurdish refugees was stranded in Riace. This is when the small village became the "Città Futura": it became home to a role model refugee project, an alternative approach which eventually failed. The word "trasite" comes from the Calabrian dialect and means "welcome." Amid political realities, where so many people are on the run, TRASITE revolves around questions of human migration, values, and objects of art and, as a consequence, also of the future of museums within a world of dramatic change, perpetual shifts, and surprises.

Picture 12.7 TRASITE, Maria Walcher, 2015. Installation at Bode Museum, Imaginary Bauhaus Museum, Berliner Herbstsalon. © MFA Public Art and New Artistic Strategies, Bauhaus-Universität Weimar

Ulrike Bestgen

Which criteria do you apply for selecting pieces of work for the imaginary museum collection IMAGINARY BAUHAUS MUSEUM? Do you use the same quality criteria "usually" applied by museums in order to keep their collections off day-to-day developments? What other criteria are there for a future Bauhaus Museum collection?

Danica Dakić

IMAGINARY BAUHAUS MUSEUM features works that may be interpreted in different ways and whose artistic concept is not confined to the present. They develop a presence of their own and power through their materialized energy. Furthermore, they develop a life of their own and possess great power and charisma. As such they lead to constant readaptation and reformulation of the criteria for a future Bauhaus Museum collection—it is "work in process."

Ulrike Bestgen

Museums present performative formats either only at certain times or in the form of ex post documentation of media performances. Visitors find them very appealing on the one hand yet have difficulties to fully comprehend them on the other.

What is your opinion on this when it comes to the future of museums? Are workshops like yours in Berlin, and Weimar or other performances to activate museums a panacea for the future reorientation of bauhaus museum weimar?

Picture 12.8 Imaginary Bauhaus Museum, Berlin Herbstsalon, Maxim Gorki Theater 2015 exhibition. © Egbert Trogemann, VG Bild-Kunst, Bonn

Do museums offer the right framework? Might there not be a risk that museum workshops become showcases which satisfy visitors hunger for fast information and questions of "How does the artist do that?" yet do not go beyond that or engage with the work?

Danica Dakić

What remains of performative work? What is possible besides documentation or reenactment? The WALK FROM WEIMAR TO BERLIN, with its wall illustration at Maxim Gorki Theater, and a presentation which is to be developed for our exhibition stop in Weimar in 2019 are perfect examples of how performative artistic processes can be maintained and consolidated over a longer period of time.

SOLUTION MAT is also a good example of how artists can integrate their audience in creating a complex area of action which will not trickle down to a showcase, as the audience gets to play an active role in it.

Ulrike Bestgen

Historically, students working together, experiencing things together and giving feedback to one another were at the heart of the Bauhaus. How did the collaborative work and the process of mutual support or mutual criticism develop among your students?

Danica Dakić

Lena Skrabs' participatory performance HOTPOT powerfully illustrates how such a group feeling became that important for the project.

She had prepared a huge pot of soup for the exhibition opening and invited artists and visitors to have soup during the exhibition. The pot was placed in the middle of a large round table. However, the spoons provided by her had handles as long as 1 meter. This exercise would bring together and connect people as they tried to feed each other, for example. Daily TALKS directed by Boris Buden constituted a platform for criticism and exchange for the group as such and in interaction with the audience.

Pictures 12.9 and 12.10 HOTPOT, Lena Skrabs, 2015. Performance, Imaginary Bauhaus Museum, Berliner Herbstsalon, Maxim Gorki Theater. © Egbert Trogemann, VG Bild-Kunst, Bonn

Ulrike Bestgen

In your opinion, how will your project add value to bauhaus museum weimar and its reorientation? We know that the expansion of collections by adding contemporary art has always been a key issue for museums; yet, how and why does the Bauhaus museum benefit from the project of IMAGINARY BAUHAUS MUSEUM?

Danica Dakić

By using IMAGINARY BAUHAUS MUSEUM as a setting to discuss current or future political, social, and economic realities together with young international artists and by including the museum audience and staging it in the public space, we foster a unique artistic approach. This approach lets us activate the utopian potential of the Bauhaus for the present as well as for the future.

This process should not be put to an end by the approaching hundredth anniversary; instead, more sustainable formal and financial structures are needed.

Ulrike Bestgen

Discussions about the three new Bauhaus museums in Weimar, Dessau, and Berlin have often revolved around questions of whether these museums should set standards for the institution of museum in the twenty-first century or not. We hope that we can use the Bauhaus' inherent enthusiasm for reform and its flexibility as well as the intended reorientation of the Bauhaus museums in order to spark off a general reform of the museum institution. We suggest, for example, that a "practicing discursiveness" (Kai-Uwe Hemken) is and should be one of the core objectives of Bauhaus museums. What is common practice in workshops, symposia or similar events would become a core activity of a museum that—in analogy to the historical Bauhaus—primarily deals with social questions.

What would a Bauhaus Museum, which fosters discourse about present or future sociopolitical issues, look like?

Danica Dakić

Vienne Chan, one of our art students from Hong Kong, is currently developing a project entitled DEUTSCHLANDS OFFENE GRENZEN ALS UNESCO WELTERBE (GERMANY'S OPEN BORDERS AS A UNESCO WORLD HERITAGE). Her research work and the exhausting processes to officially apply for asylum will be part of the project. First results are already available. She attempts to develop further artistic forms of presentation in the course of the project in order to make the inherent politically, culturally, and socially complex processes visible, audible, tangible, and debatable in the framework of IMAGINARY BAUHAUS MUSEUM's exhibition stop in Weimar in 2019. This is an example of how the utopian potential of a Bauhaus museum can be activated artistically.

Ulrike Bestgen

How does this relate to your artistic work? To what extent does your artistic work require discourse on the present and the future of society or on utopias and visions?

Danica Dakić

Utopias are key to my work, which often emanates from a picture or another art historical reference. In the photographic project LA GRANDE GALERIE (2004),

Roma refugees pose in front of an oversized copy of a painting by Hubert Robert from 1796, which depicts the Grande Galerie of the Louvre as a ruin. The picture was taken in Kosovo. The living conditions of the people are neither glossed or embellished nor romanticized as they stand in front of this historically charged background. Robert's ruin is not a place of remembrance that draws our attention to the past, but a projection from the present to the future. The romantic image of the ruin stands out from the unvarnished image of "ruinous" indifference, a "picture in the picture" that creates various connections between the past, the present, and the imaginary future.

Ulrike Bestgen

How do you think does your artistic work connect to the museum: Is the museum the right place for you to present your works and the issues they deal with? Or would you prefer the public space as an arena to get in touch with visitors?

Danica Dakić

This is not an either/or question. An artistic approach's form, concept, and media depend on the conditions, possibilities, and structures provided by the presentation site. LA GRANDE GALERIE is one example of how borders between an (imaginary)

Picture 12.11 LA GRANDE GALLERY, Danica Dakić, 2004. C-Print. © Danica Dakić, VG Bild-Kunst, Bonn

Picture 12.12 SAFE FRAME III, Danica Dakić, 2012. C-Print. © Danica Dakić, VG Bild-Kunst, Bonn

museum and the public space, between the past and the future, may shift. The project SAFE FRAME also uses a historical work of art in order to explore the different potentials of the institution of museum and to transform it into a space for action: Paul Almásy's photography of the "Louvre" (from 1942) depicts a museum hall with empty frames on the walls—the paintings had been taken to a safe place. Frankfurt's Museum of Modern Art (MMK) owns the picture. Young migrant women and I came up with a video and sound installation, which the young women used to deal with the museum institution and its collection. As a consequence, MMK came to not only host the installation—its production and presentation—but it also became part of the installation and a place for action, where different perspectives and voices on questions of identity and history and of security and freedom unfolded.

Ulrike Bestgen

It is popularly assumed that in the future museums, must address human reality in their collections and do educational work in order to continue to attract different target groups of visitors. What is your opinion on this? How will updates, popularization, or perhaps even trivialization of aesthetic, formal, or content-related aspects of art affect the institution of museum and the future design of museums? Might they bring their further development to a halt?

Danica Dakić

In my life as an artist, I have worked with the most diverse groups of people. Even though many of them had never entered a museum they felt that art was about issues that have a deep impact on life. This is crucial and must be borne in mind by museums: art is something vibrant, it is about exchange. We do not need trivialization for people to perceive and respond to the energies of art. Instead, it requires honesty and a genuine interest to learn from visitors.

Chapter 13
Conclusion: The Museum of the Future and the Future of Museums

Elias G. Carayannis, Gerald Bast, and David F. J. Campbell

Abstract This book and the contributions to this book look on the *future of museums*, by focusing on the *museum of the future* and by moving with further steps "beyond." The chapters refer all to a specific set of questions that drive the analysis. For further discussion, the following propositions can be identified: (1) Museums continuously play and will play a role for art and society. As art and society are changing, these changes also must be reflected by the museums, their structures and processes. (2) Museums are (being) partially interconnected with culture, the tourism, and by this with the economy. But beyond such an economic dimension, museums (at least in principle) are (should be) also connected to knowledge production (research) and knowledge application (innovation) in the knowledge society, knowledge democracy, and knowledge economy. (3) Digital technologies open up new perspectives, but also expectations, how visitors may interact and interconnect with museums. As art is continuously exploring and experimenting with new forms, this also is (or should be) the case for museums. (4) One purpose of museums is to store (and preserve) knowledge. However, museums also must be organizations (locations) that

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engage in creating and producing knowledge and new knowledge, and by this, they are continuously of importance. (5) Museums have to engage in processes of virtualization. However, not everything is a question of technology only. (6) To be able to produce (new) knowledge, museums must engage in networks with artists and researchers, so to produce art and artistic research (in innovative combinations). Forms of interdisciplinary and transdisciplinary art and research are here equally of importance. *Finally, said in summary, the intertwining helix of museum of the future and future of museums will drive the development and evolution of museums further.*

Keywords Art · Future · Future of museums · Museum · Museum of the future

The spectrum extends and stretches here from the *Museum of the Future*[1] to the *Future of Museums*. Or, as Joshua Decter is asking in this volume, in his contribution: "I'm more worried about the future of our futures than I am worried about the future of our museums. From pessimistic anthropocene-capitalcene theoretical perspectives, the future has already become our past. From an accelerationist theory perspective, the sooner we arrive at the future that has already become our past the better, so that we can move beyond the capitalist-planetary apocalypse."

This volume was set to refer to several questions (already being indicated and introduced, at the beginning, in the introduction). In the following, we want to *propose some propositions* for further discussion [2].

1. What is the role of museums for art and society?

   Museums continuously play and will play a role for art and society. As art and society are changing, these changes also must be reflected by the museums, their structures and processes. Examples for such external influences are technologies, digitalization, and the Internet. Other examples are changing modes of knowledge production and innovation. Here also "visions" and the creation of visions are important for museums.
2. How will museums have to change, given the dynamic developments in art and society, to gain or rather regain relevance – in the sense of a power to influence?

   Museums are (being) partially interconnected with culture, the tourism, and by this with the economy. This may differ in importance from country to country, but museums are always (mostly) representing also an economic factor. Greece is here a good example: "It is believed that public museums could become one of the central axes of cultural development and the central axis of tourism development" (Eleni Mavragani). In that sense, the financing and the fundraising for museums also are gaining in importance. But beyond such an economic dimension, museums (at least in principle) are (should be) also connected to knowledge production (research) and knowledge application (innovation) in the knowledge

[1] On the *Museum of the Future*, see also Bott [1].

society, knowledge democracy, and knowledge economy. By this, museums represent organizations that take part in networks of knowledge production (and not only in knowledge preservation).

3. Which answers do museums have for the challenges that arise in the production of art and with the use of permanently and rapidly changing technologies? Furthermore, which answers do museums have for the increasing importance of the different artistic disciplines, and how do they (the museums) assess the status and importance of digital artistic media? And which answers do museums have for the increasing importance of artistic disciplines, which refuse to use classical or digital artistic media in artistic processes, such as performance art or social interactive art?

   Digital technologies open up new perspectives, but also expectations, how visitors may interact and interconnect with museums. But of course, not everything is a question of technology, and also technology is changing.[2] *Art (often) wants to have an impact on society, politics, and economy, and here museums can support and develop (co-develop, co-create) such aspirations of art (and artistic research). As art is continuously exploring and experimenting with new forms, this also is (or should be) the case for museums.*

4. How to keep museums in contact with the recipients of art in a world in which the patterns of communication and perception have changed so dramatically? Will the reception and dissemination of art to a broader public still be a domain of museums in the future?

   One purpose of museums is to store (and preserve) knowledge. However, museums also must be organizations (locations) that engage in creating and producing knowledge and new knowledge, and by this, they are continuously of importance. Museums can be seen as "laboratories for citizens to explore new worlds" (Peter Weibel) and by this also feed the "dreams of humanity" (Virgil Widrich), to name here some examples.

5. Can the art museum, as a real place, be a counterpart in a virtualized and digitalized society, or will museums need to virtualize and even globalize themselves virtually?

   Museums have to engage in processes of virtualization. However, not everything is a question of technology only. There is something like an "intangible cultural heritage" (Harald Kraemer). Also, museums are connected to social, political, and economic change and to "social struggle" (Nora Sternfeld). How can museums support here the artists and researchers, and civil society, and democracy?[3]

6. How do the reception and representation of art change, and what does this mean for museums?

To be able to produce (new) knowledge, museums must engage in networks with artists and researchers, so to produce art and artistic research (in innovative

[2] For example, see Reichle [3] on *Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art*.

[3] See, furthermore, Falser and Juneja [4].

combinations). Forms of interdisciplinary and transdisciplinary art and research are here equally of importance.

The future of museums is more than only the museum of the future. In that sense, the future of museums is farther and further reaching (and it is beyond). But, the museums of the future are a part of (and belong to) the future of museums. The intertwining helix of museum of the future and future of museums will drive the development and evolution of museums further.

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