

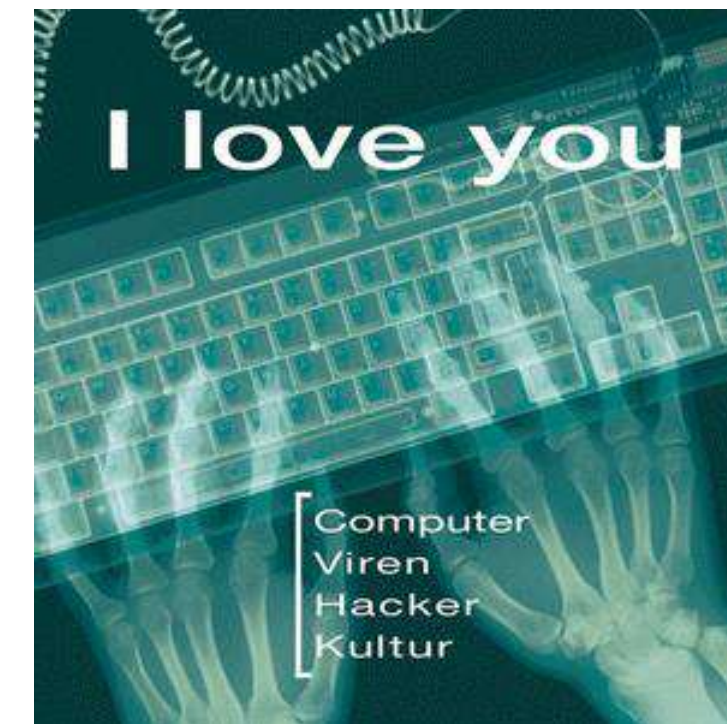
Nifty business for museums

When art and technology meet: the visitors' experience

Dr. James M. Bradburne

My digital credentials

- Gordon Pask, John Fraser, Umberto Maturana, Stafford Beer, Seymour Papert
- *worldwide web (www) born 1991*
- first wireless museum in Europe (2000)
- first exhibition on computer viruses (2002)
- first exhibition on file-sharing (2003)
- *Facebook born 2004*



RIGINT
RIO

per le immagini
di dipinti
a per la
a interesse
in all'infinito
quanto
quanto intanto
che l'arte
e un valore / che
sociale, e prima
omni di Chiesa
e. Ma invece
grazie.

Dante
Condannato
meditation
e alla fine
e in cui
in costruzione

THE MUSEUM
OF MODERN
ART

THE MUSEUM
OF MODERN
ART



THE MUSEUM
OF MODERN
ART

YOU ARE
TO TAKE
TO THE
OF MODE

In 1860, the
these were directly
to worry about the
that was evil, and
with Christian men
house that didn't
quantity, and dis
money, created a
and it might also
churches were di
the Sarmiento, w

On this journey, you
Schlegel, author
1900, and Tim Park
Sarkis, American
with such a "fast"
appearing—there of

Money & Beauty
(fall 2011)

The changing landscape of culture

Changing 'ecology' - new institutions, new visitor behaviours, new social practices of self-situation

Changing technology - unlimited access to information, displacement from the real object, ambiguous relationship between information and knowledge

Changing economy - competition for economic resources, competition for visitors, challenges to existing business model



The argument

- ▶ the use of new media opens up a wide variety of new possibilities in the museum
- ▶ however, the use of new media should not obscure the only real added-value the museum still provides - the experience of the **real object**
- ▶ adding experiences that 'displace' the user tend to render museum setting **irrelevant**
- ▶ experiences that encourage the user to engage with the real object **enhance** the museum setting
- ▶ taking advantage of its strengths, some of the most effective settings for new media are **outside the museum** setting itself

From reality to representation

Digital technology is based on translating perceived continuous experiences into digital samples

All digital technology reduces analog input into discrete parcels or bits that can be represented by codes

The higher the sampling rate or the greater the number of pixels, the closer the result will approximate the analog original

Cultural production is now created digitally, blurring the boundary between the 'real' and its representation

Digital in the museum

Since the early 1990s, digital information and digital technology has been considered by museums in different ways:

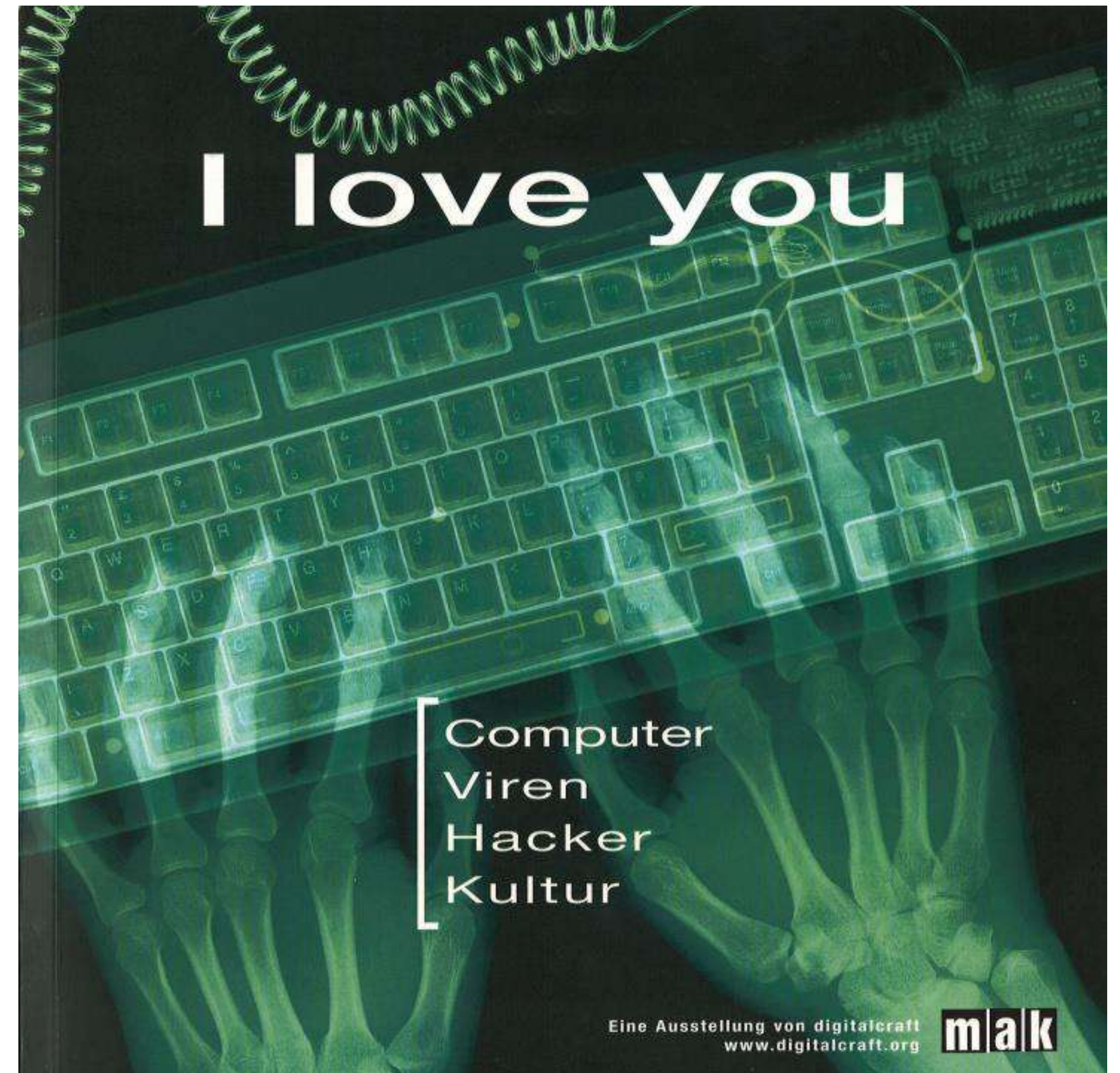
1. As an object for collection
2. As a means of conservation
3. As a means of improving management
4. As a means of reaching the public
5. As a means of generating revenue

1. Digital as object of collection

1992 ICOM

1997 Whitney/SF MoMA

1999 - 2003 mak.frankfurt



2. Digital as means of conservation

Digitalisation has become standard for libraries, archives, conservation projects and museum collections



3. Digital as means of management

Nearly all management processes are conducted using digital communication: e-mail; Skype; Zoom



4. Digital as means of public engagement

Digital technology can be used in the museum in different ways:

1. Wayfinding and orientation
2. Information and websites
3. Exploration
- 4 Exhibition

The use of screen based digital technology can undermine the experience of authenticity in the museum



5. Digital as revenue generation

Digital technology can facilitate and enhance revenue generation:

1. Ticketing
2. Online sales
3. Subscriptions
4. Digital products (incl. NFTs)



The museum - Fifty shades of real

Real objects - art exhibitions, natural history museums

Real phenomena - science centres

Real practice - Beyond the Naked Eye, Body in the Library

Real voices - Inquiry

Real storytellers - Greenaway, Parks, De Botton









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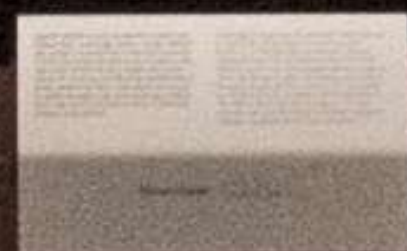
...ezza per il godimento e la valutazione critica dell'

...oggetto secondo la propria esperienza personale. Perché



CAFFÈ
FERNANDA
PINACOTECA DI BRERA

LABELS WITH CURATORS





LABELS FOR FAMILIES

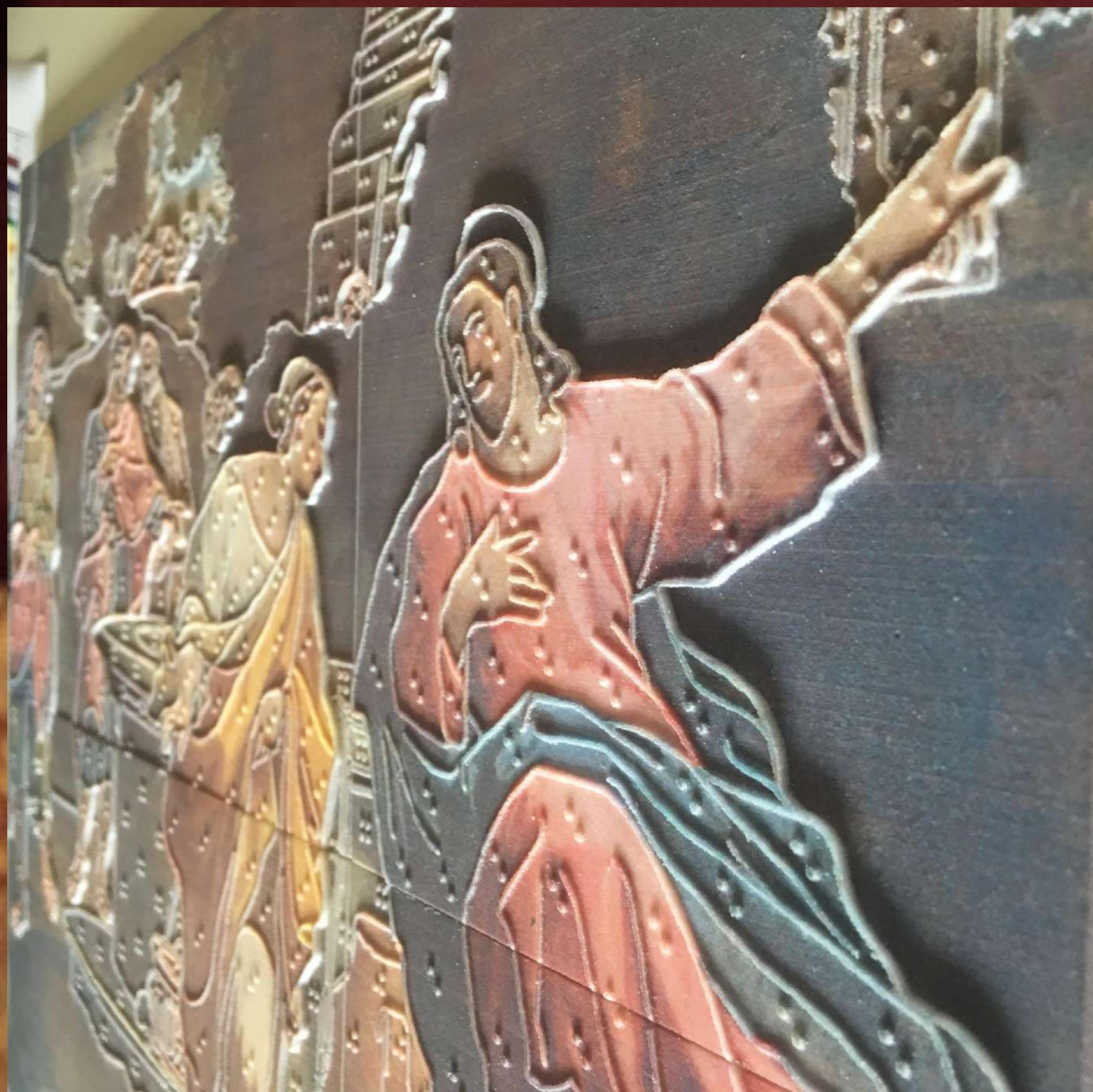
OLFACTORY LABELS

*Il lillio candidum è originario
dei Balcani e dell'Asia occidentale.
Per il suo candore è diventato un
simbolo di purezza e uno dei sim-
boli di Maria. Gli antichi egizi
ne estrassero l'essenza con il si-
stema della spremitura. Oggi non
viene più estratta, ma fino agli
anni '70 in Francia venivano pro-
dotte piccole quantità di una asso-
lutissima essenza floreale, dolce,
balsamica e fruttata simile a quel-
la del narciso.*

GIGLIO

*Lilium candidum is native to the
Balkans and western Asia. For its
whiteness it has become a symbol
of purity and one of the symbols
of the Virgin Mary. The ancient
Egyptians extracted its essence by
crushing it. Today it is no longer
extracted, but until the 1970s in
France small quantities of distilled
floral perfume were produced
with a sweet, balsamic and fruity
scent similar to that of narcissus.*

TACTILE LABELS



TEXTILE LABELS



Carlo Crivelli

Venezia 1430 circa-Marche 1494/1495

realismo tra le
re, Venanzio. La
vo, le chiavi e il
ielli, i coltelli che
re, la ricchezza di
e l'abilità nella ri-
dal vetro del vaso
Pietro o ai frutti che
vogliono fare delle
reale.

These panels are all that remain of a sumptuous triptych from the city of Camerino in the Marche, a realistic depiction of which may be seen in the hands of its patron saint Venanzius. The presence of objects in relief such as St. Peter's keys and crosier, the jewels and the knives that wounded St. Peter Martyr, or the rich gold worked in different ways and the skilfully rendered texture of materials such as the glass vase, the veil of St. Peter's robe or the fruit adorning the base, are all designed to breathe greater life into the images.

MADONNA AND CHILD WITH SAINTS
(SAN DOMENICO TRIPTYCH)

1482
Tempera and oil on wood
From the church of San Domenico in Camerino 1811

O E SANTI
(NICO)

Camerino 1811



DRAPPO D'ONORE DEL TRONO DELLA VERGINE
E MANTELLO DI SAN VENANZIO NEL TRITTICO
DI SAN DOMENICO DI CARLO CRIVELLI

Velluto unito di seta e cotone, simile al velluto rosso di seta
tagliato a un corpo del manto di S. Venanzio



THE CANOPY OVER THE VIRGIN'S THRONE AND
ST. VENANTIUS' CLOAK IN CARLO CRIVELLI'S
SAN DOMENICO TRIPTYCH

Plain silk and cotton velvet similar to the red silk velvet of
St. Venanzius' cloak

Toccando il velluto qui a fianco se ne può percepire la morbidezza: in passato era considerato uno fra i tessuti più preziosi. Prende il nome dal vello degli animali e la sua particolare fattura permette di ottenere un effetto di grande piacevolezza al tatto, come sembra restituire il manto dipinto di San Venanzio. Il drappo sul trono della Vergine è un esempio di velluto operato: i motivi in raso sono come incisi sul velluto e creano un effetto ottico alternato di lucido e opaco.

If you touch the velvet next to this caption, you can feel how soft it is. Once considered one of the most luxurious fabrics, its name comes from *vellus*, the Latin for an animal's fleece, and the way it's made makes it extremely pleasing to touch, as we can tell from St. Venanzius' cloak in the painting. The back of the Virgin's throne is an example of worked velvet. The satin motifs seem to have been engraved in it, creating an alternating matt-gloss effect.



LABELS BY WRITERS

Teju Cole is a Nigerian-American writer, photographer and art historian. He is the author of a short story *Every Day Is for the Thief*, a novel *Open City*, a collection of essays *Known and Strange Things*, and a book of photographs *Shadow Point*. Critics have praised his work for 'breaking new ground in African literature'.

LABELS THREE FAITHS

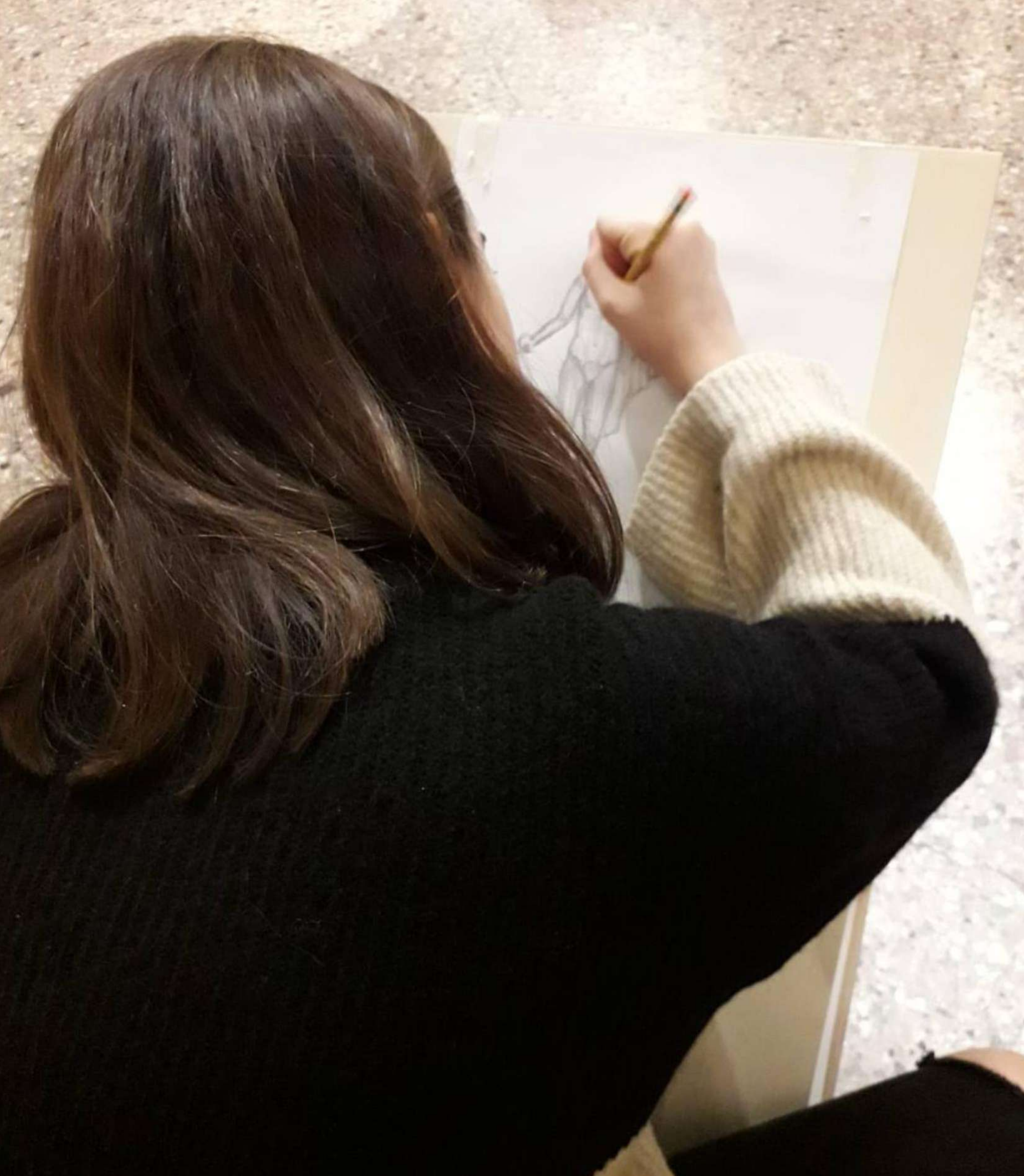
Members of the three Abrahamic religions have written captions for some of Brera's Christian-themed masterpieces. Thus authors such as **Timothy Verdon**, Rabbis **Chava Koster** and **Lawrence Weschler** and the Canadian Muslim **Ausma Zehanat Khan** have described works by artists such as Carpaccio, Zenale, Palma the Elder and Vincenzo Foppa.



LABELS ASIAN CONTEMPORARY ARTISTS


Since 2020, contemporary art curator Maurizio Bortolotti has been involved in the search for three contemporary Asian artists to write captions for paintings in the Brera collection. His selection included **Chan Kok Hooi** from Penang (Malaysia), where he currently lives and works, **Bose Krishnamachari** from Mumbai (India) and **Yang Fudong**, who lives and works in Shanghai.





After the plague: the digital museum





2020 - *l'annus mirabilis* of COVID-19

A time of intense creativity

Acquisition of new skills; new employees

Finally proved the failure of the equation
numbers = quality

Online innovations: Notes for a cultural
resistance; Once upon a time in the library;
Brera On Air; Brera Plus+

Creation of a new children's research centre
and new teaching space in the library

Pricing = mission

- The economic strategy should reflect the mission
- The economic offer can express the mission - to put the museum in the heart of its city
- Since 1974, the mission of the Ministry was merely protection
- Since 2014, autonomous museums have focused only on collection enhancement; dialogues instead of exhibitions
- Post-COVID, relying on mass tourism is no longer sustainable
- Visitor numbers have never been a measure of either quality or success

A need to change the paradigm

From visitor >>>>>>>> to user

- The visitor exists thanks to a visit to the physical museum
- The user benefits from the museum and its offer of valorisation
- The digital visit experience is complementary to the physical one.
- The digital visit experience also offers the opportunity to deepen some aspects that are not seen with the physical experience.
- Nothing could replace the experience of the original work of art
- The two experiences are balanced, and together they make the total museum offer



From ticket >>>>>>> to card



- The entrance ticket, in fact, is only "physical access" to the museum.
- The card allows access to the museum and also to the online content 'Brera+'.
- The card will be valid for a limited period (subscription)
- The Friends card already allows free entry and access to Brera+ and is valid for one year.

What is Brera Plus?



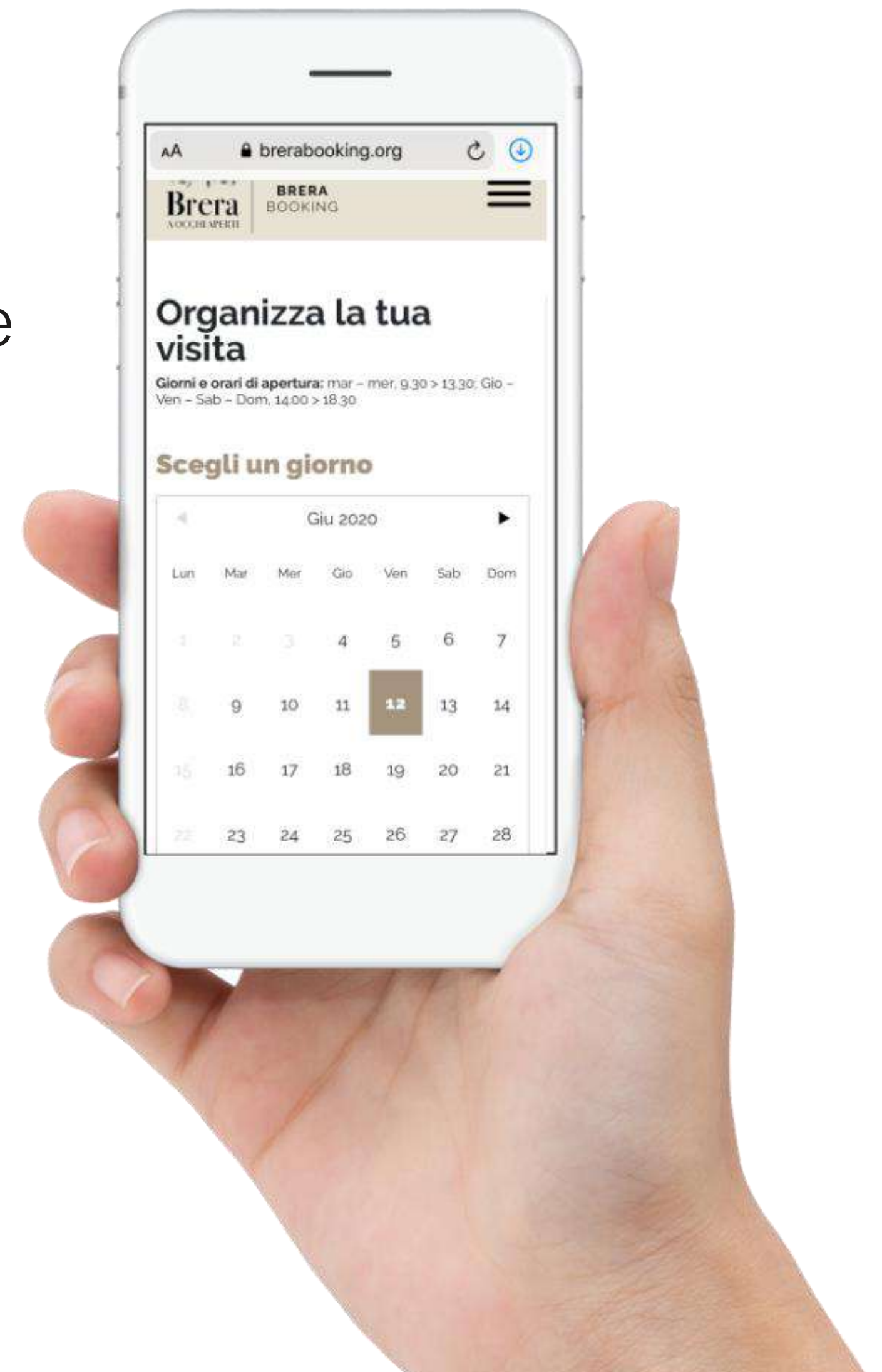
Brera Plus is the content that Brera offers to enhance its online collections: **a "plus" over the physical experience**

- Innovative dialogues and exhibitions that combine video and online exploration
- Concerts, masterclasses and streaming shows; Third Thursdays
- Guided tours and online meetings with specialists, actors and writers
- Access to the deposits and the online restoration workshop
- *Brera at night* in streaming
- Stakeholders' Meeting



From 15 September 2020 - visitors are members!

- Reservation always obligatory, but at no cost
- For the trial period, it will be possible to book a visit and/or receive the card to access Brera+ and book at another time
- For the period of experimentation, the card is free of charge
- You can become a member of the Friends of Brera and receive access to Brera+ for one year.



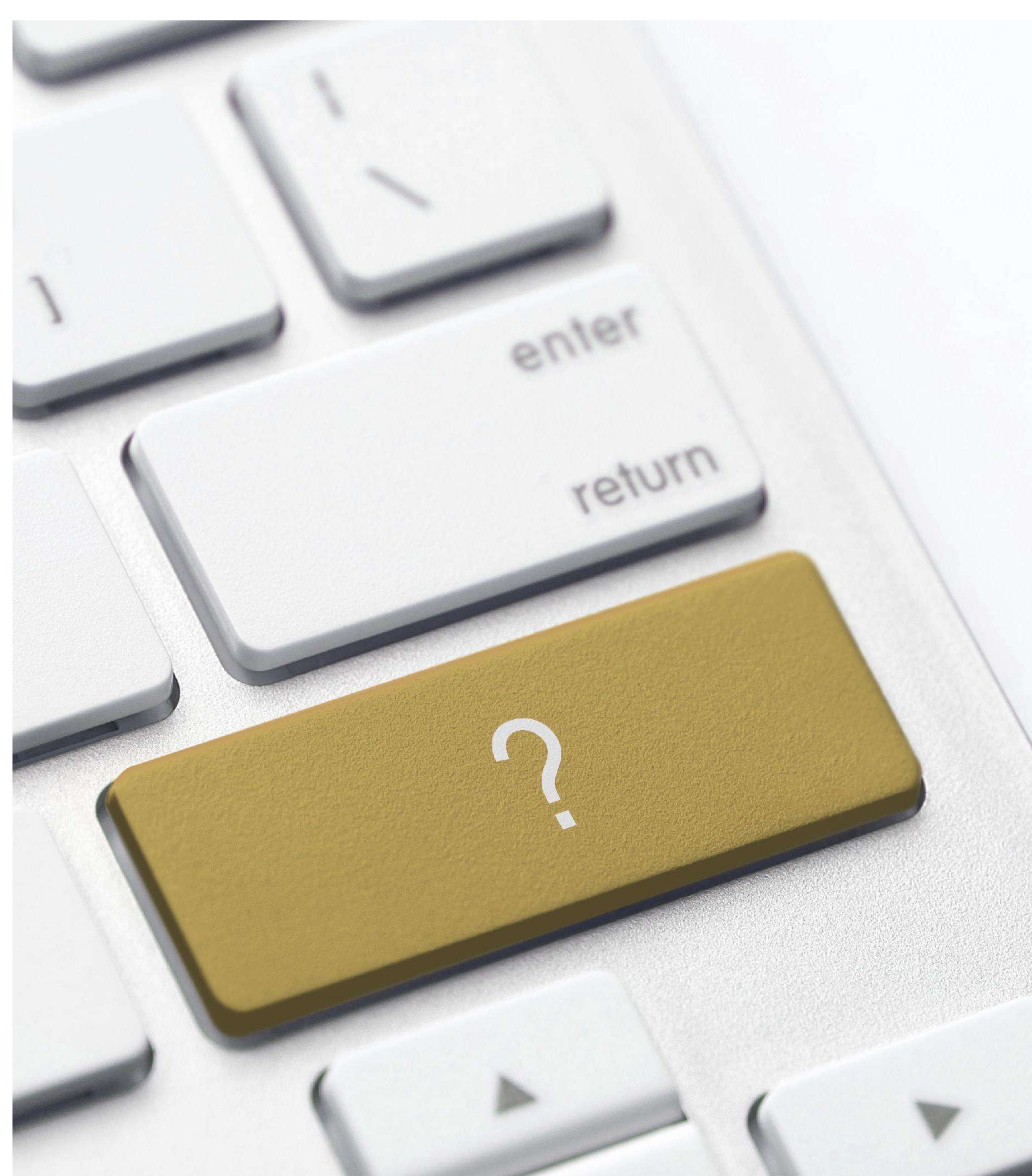
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“WE HAVE TO SHOW THAT THE MUSEUM IS COMPLETELY OTHER THAN WHAT WE BELIEVE IS THE MUSEUM. I BELIEVE THE QUICKEST AND MOST EFFICIENT WAY TO DO SO, AND AT THE SAME TIME PRESERVE ALL THE OTHER INSTITUTIONAL AND SPECIALIST FUNCTIONS, IS TO ENHANCE AS MUCH AS POSSIBLE THE IMAGE OF THE MUSEUM AS THE CRUCIBLE AND PRODUCER OF CULTURE.”

”

Franco Russoli

// Questions?_





Brera

EYES WIDE OPEN