



Lausanne, Musée cantonal des Beaux-Arts. © Michel Krafft

**ICFA Annual Meeting**

**Lausanne, 27 – 31 mai 2015**

**Palais de Rumine. Musée cantonal des Beaux-Arts**

*The museums of Fine Arts in the digital era*

## **Delegates List**

ANDREEVA Galina, Moscou, Russie

BAKANOVA Irina, Musée Pouchkine, Moscou, Russie

CARACENI Simona, Bologne, Italie

ERICANI Giuliana, Museo civico Bassano del Grappa, Italie

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KUOJÄRVI-NÄRHI Reetta, Sinebrychoff Art Museum - Finnish National Gallery, Helsinki, Finlande

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MISS Stig, Thorvaldsen Museum Copenhagen, Danemark

MOOLHUIJSEN Nicole, VITRARIA Glass +A museum, Venise, Italie

TITOVA Elena, Moscou, Russie

UMSTÄTTER Lada et Gabriel, Musée des Beaux-Arts, La Chaux de Fonds, Suisse

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## Minutes

For the first time of its history, ICFA Committee met in Switzerland, in Lausanne, in the Musée cantonal des Beaux-Arts, also called Palais de Rumine, in neo-renaissance style, built from 1892 with the funds offered by Gabriel de Rumine, as son of Russian princes. He shelters five cultural institutions of which the Musée cantonal des Beaux-Arts and the Musée cantonal de zoologie. So we accept the invitation from his Director, Bernard Fibicher and from the President of ICOM Switzerland, Roger Fayet.

The chair Giuliana Ericani held as subject of study : « The museums of Fine Arts in the digital era». During the whole meeting, we were accompanied by Chantal Ebongué-Pittet, Head of communication at the Museum of zoologie. Bernard Fibicher and she reserved the best welcome to the delegates; Our warm thanks in both for the attention that they showed us, the perfect organization of this meeting the rich and varied program of which became integrated perfectly with the theme.

### Thursday 28 mai

The study day « The museums of Fine Arts in the digital era». hold in Palais de Rumine, in the auditorium of musée de Zoologie.



Lausanne, Auditorium du Musée de zoologie. © Michel Krafft

After the bienvenue de Bernard Fibicher et de Giuliana Ericani, we enter the heart of the matter with, besides, some participants presenting the experience Muséomix in the Fine Arts Museum of Geneva.

## **Study day Programme**

***Giuliana Ericani*** : The museums of Fine Arts in the digital era

***Maria Ljungkvist - Karin Glasemann*** : Possibilities in the digital era and realities at a Fine Art Museum

***Nicole Moolhuijsen*** : Fine Art museums in the digital age: participation and shifting knowledge paradigms

***Simona Caraceni*** : Museums: bulwark of the digital dark age ?

## **Discussions**

***Leila Bouanani et Sylvie Treglia-Detraz*** : Museomix or hacking museums

***Sarah Burkhalter*** : Content is King. Documenting and Digitizing the Artwork

***Stig Miss*** : Thorvaldsen on a silver platter – from dead capital to a gold mine

***Shoji Yamada*** : Rethinking digital reproduction/ replacement of cultural properties

***Galina Andreeva*** : Innovative formation of digital presentation of an international show

**The abstracts or final papers are in the annex, p. 10-44**

## Visits

### Friday 29 may

The day begins with the visit of the Collection de l'Art Brut. His origin dates back to the creation, in 1948, of Compagnie de l'Art Brut by Jean Dubuffet, Albert Breton and Jean Paulhan. This word appears for the first time in 1945 in a letter sent by J Dubuffet to the swiss painter René Auberjonois. Kept at first in Paris, the collection, some 5000 works, is offered by Dubuffet to the City of Lausanne in 1971. This collection is housed in the Château de Beaulieu, an 18th century patrician residence. Open to the public in 1976, today the collection boasts over 60 000 works embracing five continents and contributes in no small measure to the renown of the City of Lausanne and the Canton de Vaud.



© Collection de l'Art Brut

Everybody was able to measure the strength and the intensity of these productions by authors who are self-laught people. For the most part, these are solitary people, persons living on the fringes of society or committed to psychiatric hospitals. The museography, voluntarily sober, emphasizes perfectly the anxiety and the dramas lived by artists of whom the spontaneous art feels through their impulses, their fantaisies, their profound discontentement transcribed in a singular language which cannot leave unmoved.

After this morning, a moment of relaxation was imperative. Ours friends scheduled the visit of Lutry, a nice medieval village and of the vineyard of Lavaux, listed in the World Heritage of UNESCO. The actual wine terraces can be traced back to the 11th century when Benedictine and Cistercian monasteries controlled this area. It benefits from a temperate climate but the southern aspect of the terraces with the reflection of the sun in the lake and the stone walls gives a particular character to the region. This site is inseparable of the history of Lausanne and the Canton of Vaud.



### **Saturday 30 may**

The cathedral, that show us brilliantly Gaspard de Marval, is the queen of the Old Town of Lausanne. Built from 1170, it is considered to be the most important Gothic edifice in Switzerland. It is famous for the painted portal, the belfry, the rose window which features a representation of the world at the start of the 13th century and the stalls realized in the same time. The portal, built between 1225 and 1235, is unique by the abundance of painted sculptures; the interior of the cathedral is one of the most examples of original polychrome with an iconography which sends back to the scenes of the Old and New Testament. The sculptures stalls are the vestiges of a more important set implanted originally in the capitulars chorus. Today cut up, the set remains impressive by the quality and the diversity of the representational sculpture so vegetable as animal. This Cathedral was the last job of Viollet-le-Duc (dead in Lausanne). Began in 1874, the restoration of the building (crowning of the tower-lantern by replacing the arrow) ended in 1910, before the restorations in the 20th century.



Pursuing the discovery of the religious heritage of the Canton of Vaud, we go, under the direction of Bernard Fibicher, to the Romainmotier Priory, the oldest and the most important example of Cluniac Romanesque art in Switzerland. The Priory is situated in a site convenient to the meditation, in a region close to France, called « Pied du Jura ». Built at the end of the 10th century by Abbot Odilo of Cluny, the church was modeled after the second church of Cluny Abbey. The church was modified in the 12nd and 13rd century by the construction of an ornate narthex and a gatehouse. The current building is a happy synthesis between the Romanic and Gothic styles: the transept is Romanic with barrel vaults whereas the choir is Gothic.



**Romainmotier Priory**

We could not leave the Jura Vaudois without visiting, under the direction of his director Pierre Lukazewski, the Fondation Jan Michalski pour l'écriture et la littérature. She is situated in Montricher in a region of forest, facing the lake and the Alps. His architects, Vincent Mangeat and Paul Wahlen imagined a construction, in a perfect osmosis with nature, conceived as a small city, with certain of its buildings being anchored to the ground, and others suspended from a canopy, which may take on the appearance of a sculpted pergola covering the whole of the constructed area. Among these buildings, a multicultural Library will hold over 85 000 works, masterpieces of world littérature, current numerical ressources and multimédia materials , on its five floors, an auditorium for cultural events as présentation of writer's works, readings, debates, an exhibition space and residences, called cabins, opened to writers. The Maison de l'Ecriture was inaugurated in 2014.





Jan Michalski was born in Poland in 1953. He studied sociology in Lublin University while being passionate about the literature. He met in Geneva Vera Hoffman. They married and founded together Les Editions Noir et Blanc. After his death, Vera Michalski-Hoffman set up the Foundation in his memory. The objective is to promote the literary creation by the attribution of Jan Michalski Prize for literature, by financial donations and by the welcome of writers in residence. During our passage; we had the privilege to visit the exhibition *Henri Michaux Figures-Écritures* gathering seventy works realized between 1937 and 1984 coming from a private collection.

Avec cette visite, notre meeting prend fin en attendant le prochain rendez-vous à Milan et Bassano.





**Giuliana Ericani**  
**Museo civico Bassano del Grappa, Italy**

### **Fine Arts Museums in the digital era**

Dear colleagues,

It is up to me, today, to try to give a meaning to the general title given to this study day.

The new conception of the museum, seen mainly in a perspective of new relationship between the heritage and its audience is connected with two different and complementary area of interest, the display, with the use of settings, permanent but even more often short lived, and the telling, presuming the knowledge and the external communication.

The introduction of ICT in the relationship between container and contents is going even more to evolve into a participatory sense.

The aspect of conservation and so the curators' job, was substantially helped by ICT, but a lot could be done to link databases to increase our knowledges spread in different places and countries.

The use of ICT in the enhancement and the fruition of the museums policies have three different approaches in relationship of museums/audiences.

The first approach intervened in the transformation of the physical spaces of museums and the mode of the visit.

The second regards the contents of the museum visit, and drifts to a widening of own visit and the modes of it. This second approach regards the contents of a museum and requires a different approach of the storytelling.

The third requires for the audience some innovative modes of meeting the museums and its itineraries and a new perspective, the one of creating new sets of the tour.

ICT introduced and is going to introduce meaningful changes in educational programs in the museums and in the approach to different audiences, in a different and larger perspective in the communication procedures of the museums.

Archeological communication was changed by the use of virtual approach to the objects. Fine Arts museums are using ICT less, particularly in the fruition and in the enhancement, but even in our museums, the use is increasing and we will see her what was done.

Let's have a good work!

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## Annex: Study day Abstracts or final papers

**Maria Ljungkvist, Digital Co-ordinator**  
**Karin Glasemann, Digital Catalogue Manager**  
**Sweden National Museum of Fine Art, Stockholm**

### **Possibilities in the Digital Era and Realities at a Fine Art Museum**

***On diverging priorities, different understandings of “digital” and some ideas on how to find a collective vision and how to get there***

*On diverging priorities, different understandings of “digital” and some ideas on how to find a collective vision and how to get there*

Nationalmuseum, Sweden’s national museum of Fine Art has been closed to the public since February 2013. While renovation of the main building is advancing quickly, major parts of the staff are focusing on a vision of what the new museum should be.

When it comes to the question what we should be, provide, present and develop *digitally*, it becomes clear very quickly that we do not only have very different opinions of *how* the museum should act, present and evolve, but also *what* it is we actually mean with digitization and access.

Nationalmuseum can be a case study of how hard it is to have collection information stick together in larger institutions. One department is in charge of the images, another one in charge of scientific documentation, others of material analysis, another department produces physical exhibitions and a public department is there to communicate everything out. Meanwhile, a huge development has taken place outside the institution offering vast possibilities, to present content, to link data to quickly growing initiatives such as Europeana, Wikipedia, viaf, AAT, CONA ....

While it is relatively easy to persuade colleagues and directors that this is a necessary work to be done, even if there of course always are restrictions on how much time, work and money one is supposed to offer to these “niche-activities”, it is surprisingly (?) a lot harder to achieve some sort of “linked-data-attitude” in house.

How do you bridge the enormous differences in digital competence between some staff and the possibilities that are there? We talk a lot about digitally engaging your public – but how do you engage your colleagues in actively participating in digital production?

How do you meet the entirely different documentation needs of a public that mostly wants a few, very well documented highlights, engaging their attention, inviting them to interact with your collection and the need of a storage manager who wants a number, an image and a location, but please for the whole collection? And of course, how do you slide in the researcher’s wish to see all publications plus updated, concise and peer-approved information online? How do you persuade colleagues of the synergies between Wikipedia and technical and physical collection management? Are there any synergies at all?

A lot of best practice information has been shared about mass-digitization, crowd-sourcing and how to engage your public. The ultimate goal is always to do it all – but manpower, skill and time are never enough at whatever institution we look at. In 2015, Nationalmuseum established a new strategic department on digital cooperation and development where we hope to find some answers to the questions above. We will look at how you meet staff where they are, how you need clear priorities, but also a certain flexibility between short-term and long-term goals in order to have everybody aboard. We will also look at how other challenges, such as moving the whole collection, can surprisingly push a collective digital vision a bit on the way.

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**Nicole Moolhuijsen**  
**VITRARIA Glass +A Museum, Venice**

### **Fine Art museums in the digital age: participation and shifting knowledge paradigms**

The presentation discusses the ways in which information is generated and presented in displays featuring Fine Art. It will be argued that Fine Art museums, in spite of current museological trends relating to the concept of participation and public access, still largely interpret their collections from disciplinary perspectives. As a result, curators and museum professionals remain the primary and only source of knowledge in developing displays, limiting objects' potential of being meaningful to a non specialist audience. This model contrasts the idea of an open, social and participatory framework of knowledge production, which characterizes information infrastructures, such as the museum, in the digital era.

Rather than looking at digital medial as a set of tools to communicate information and collections in the art museum, the presentation will raise questions about their epistemological foundation. Hence, it will start with a review of post-structuralist and postmodern theories, discussing their effect on material culture studies and objects' ontology. It will be sustained that the concept of the artwork as a polysemic entity can underpin its interpretation from different perspectives and can be used as a trigger to include new voices in the museum. Through a selection of case studies from Europe and the United States, it will be possible to observe how institutions have worked with audiences to include diverse points of view in the displays (including their own) through digital storytelling and new medias. The presentation aims to offer fresh insights into ways displays may be reconceptualised to form new knowledge paradigms in line with contemporary debates relating to the social role of the museum and audience inclusion.

#### **Main References**

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**Simona Caraceni**  
**AVICOM VICE PRESIDENT – KION spa, Bologna**

### **Museums: bulwark of the digital dark age?**

*Museums are institutions devoted to communicate and exhibit tangible and intangible heritage in their own definition [ICOM Statutes, 2007]. In this paper it is shown a case history of the most advanced examples in communicating heritage using emerging technology. The questions that this paper investigate are about the results of those examples,*

*but also their future, related to the software or platforms used, the files format and the technological know-how of fine arts museums.*

*Efforts done in creating award winning Apps, or CD-Rom, or metadata for huge collections portals do have a limited lifetime, that has to be considered to avoid what is agreed to be the “information black hole” [Cerf, 2014] of the future, also in Heritage field.*

Jon Ippolito and Richard Rinehart are the authors of one of the most brilliant books in the last years: *Re-collection*. This book looks in the field of art and technology with a new mindfulness: the acknowledgement that all what we are collecting now is dead, and can vanish in a flash, and new technologies are only amplifying the situation, instead to give practical and practicable solutions.

Ippolito and Rinehart start their analysis from the question of the preservation of new media art, and identify 4 reasons that contribute in killing contemporary culture [Ippolito 2013, 29] and are causes of the “disease” of our contemporary culture, to give it a cure in preservation and communication of our culture.

For the above mentioned authors, culture is death by institution: the examples given focus on storage, instead of memory [Ippolito, Rinehart, 2015, 87]. Death by law: the authors give the example of the speech “I have a dream”, that has copyrights issue that don’t allow to stream it on the internet [Ippolito, Rinehart, 2015, 142]. And death by technology, that with its instability [D’Ambrósio and Parrella, 1998, 40] is a part of this disease, instead of being a cure. [Ippolito, Rinehart, 2015, 31]

From the observation of the state of the art in the application of emerging technologies in heritage field, and the discussion and the practice in the museum professional communities, in the last years, starting from the first international meeting of AVICOM in 1991 [Tonon, 1993]<sup>1</sup> the digital technologies was observed with great interest and enthusiasm from the community of museum professionals.

Far away from the awareness of computer science, and also social and cultural studies, the passion about the new means for communicating heritage by the professional community of museologists lead them to define virtual museum as 3D reconstruction, both CD-Rom, digital museum guides, digital archives off-line and on-line, DVD, image galleries (2D) as an unique, whole thing, and every one at the same level [Acidini and Cappellini, 2008; Appartenenza, Fotis, Kostas and Styliani, 2009]<sup>2</sup>, and the same thing happened for augmented reality experimentations, mixed reality, and use of social networks. In this field it is interesting to

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<sup>1</sup> Tonon M., Santin A. and Santolin A., (1993). L’Audiovisuel à l’intérieur du Musée: l’expérience pordenonaise du Musée des Sciences. In: AVICOM ’92: nouvelles technologies de l’audiovisuel au service des musées : recueil des conférences tenues dans le cadre de la 1.6e Conférence générale du Conseil international des musées, Québec, 19-27 Septembre 1992. Fiesole: Amalthea, pp.60- 68

<sup>2</sup> “Emerging technologies, such as VR, AR and Web3D are widely used to create virtual museum exhibitions both in a museum environment through informative kiosks and on the World Wide Web. This paper surveys the field, and while it explores the various kinds of virtual museums in existence, it discusses the advantages and limitation involved with a presentation of old and new methods and of the tools used for their creation”

note also the studies of Elisa Giaccardi [2003<sup>6</sup>], for the study about how social technologies can enhance virtual visit to virtual heritage.

Ann Mintz [Thomas, Mintz 1998, 20]<sup>4</sup> describes why the age of information raises interesting issues in museology. In her opinion that happens because museum professionals are “Knowledge workers engaged in creation and transfert of information”, this information is not a simple data, but a real object, and here lays for her the paradox in the relationship between museums and computers: museums are so centered in the reality that enhancing the “virtual”, the information media field can really enhance visitor experience, and the process of information transfert, and that’s interesting for museum professional, not so much the technological medium by they enhance visitor experience. The use of information technology in museum has got a quantitative and qualitative dimension: quantitative, because computer technology can give to visitor the control of the amount of textual information they “have” to read during a visit that can be also a social activity, or, at the opposite side, can increase the amount of information that visitors can reach during their visit; qualitative, because computer can expand exponentially the contexts for more conventional exhibitry [Thomas, Mintz 1998, 23]

Museum professional, approaching the concept of “virtual museum”, consider all the communication technology that can enhance the visitor visit in the museum or from their desks (or on their couches) at the same level, making differences between the technological medium used, but stating the variety of different cases that the umbrella term “virtual museum” can present.

Considering the evolution of FIAMP award from its first edition to the last one,

AVICOM was born on 1991, but the first edition of the FIAMP prize was in 1996. Before 1996 there were meetings in which the implications of the use of audio-visual technologies were discussed (1991),<sup>5</sup> and only in 1992 the committe opened to the use of so called “nouvelles technologies de l'audiovisuel”. FIAMP prize were enestablished in 1996, and the cathegories that were awarded were:

- a. The FIAMP awards were established in 1996, the categories covered were:
- b. a. CD-ROM
- c. b. Audio-visual (divided into thematic categories) In 1993:
- d. a. CD-ROM
- e. b. Websites In 1994
- f. a. CD-ROM
- g. b. Websites
- h. c. Audio-visual (not divided into thematic categories)
- i. The situation of the categories awarded was increased only in 2004, with:
- j. a. Audio-visuals (divided into short, medium, long)

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<sup>3</sup> Giaccardi, E., (2006). Collective Storytelling and Social Creativity in the Virtual Museum: A Case Study. *Design Issues*, (22)3, pp. 29- 41

<sup>4</sup> Mintz, A and Thomas S., (1998) The virtual and the real: Media in the museum, Washington: American Association of Museums

<sup>5</sup> <http://archives.icom.museum/publications/avicom.html>



- k. b. CD-ROM
- l. c. 'Generalist' websites
- m. d. Virtual exhibitions
- n. In 2006 the categories were:
  - o. a. Interactive stations and exhibits
  - p. b. CD-ROM and DVD-ROM
  - q. c. Audio-visuals (short, medium, long)
  - r. d. Websites ( 'simple' websites and interactive exhibitions on the web)
- s. 52
- t. Since then the situation has been substantially the same (the websites category has been known as WebArt) since 2009, when thing changed substantially. The categories became:
  - u. a. Audio-visuals (short, medium, long )
  - v. b. Multimedia mobile applications, 'WebArt', interactive stations and exhibits, CD-ROM.
- w. Since 2012, the categories are:
  - x. a. New museology
  - y. b. 'Generalist' websites
  - z. c. Exhibition and dossier websites
  - aa. d. Audio-visuals (short, medium, long )
  - bb. e. Multimedia (localized project, mobile app and digital exhibition on touch screen)
  - cc. These categories, (ignoring audio-visuals as stated before), are relevant in their reality datum aspect, however in the AVICOM archives they have been defined as 'products',
  - dd. awarded for their ability to enhance museum experience and communicate heritage. In the following subsections I will focus on the emerging technologies used in these products, in addition to a more general overview of these 22 years of experimentation.

The natural activity that has to be planned in AVICOM board is to create a digitized archive of almost the winners of the categories. Starting from this project, what came out with evidence is: how can I digitize and communicate a CD-Rom created in 1996, that was made for Operating systems that doesn't exist anymore, and for file formats or plugin (Flash, Quicktime) that evolved and have malfunctioning issues if opened now? What about the screen resolution, that make older websites or CD Rom interface to small and not readable anymore for current screens resolutions?

Ippolito and Rinheart face this situation as previous cases that can be mentioned here.

Considering the case of the 1998 project of the Museum of the IX Centenary of the University of Bologna, based in Palazzo Poggi Museum, intended to create a new type of

museum, proposing narratives to be told by the multimedia objects on display. Spaces are offered as fascinating supports for the representations of objects, episodes, characters and ‘theories’ in which spectators are the protagonists of their own itineraries. The design, completed in the second half of 1999, was aimed at creating a work responding to the request of the commissioners for a space dedicated to the nine centuries of history of the University of Bologna, at the same time creating an innovative form of exhibition for temporary displays with the potential of a permanent laboratory.

The guidelines were:

1. to create a ‘chamber of wonders’ with a contemporary feel, for example the rooms of the Palazzo Poggi housing the scientific collections of the Academy of Sciences in the second half of the eighteenth century;
2. the need to represent the paradigms of the university that took shape in the city of Bologna: the storage, transmission and pursuit of knowledge and its parallel variations – past, present and future; time, space, and ritual.

The configuration of the environment, the general criteria for use and interaction of the information and ultimately the aesthetics of the exhibition; the need to make different types of information on the history of the university available to the public with the use of multi-vision techniques for the spectacularisation of spaces.

It was created between 1996 and 1998, and was one of the first virtual museums of this kind in Italy. It was destroyed in 2012, because there was no plan for the restoration or maintenance of the hardware and software; the creators made clear their commitment to the need for this kind of maintenance, now common practice, but this maintenance, after a change in the rectorship of the University, was deemed unnecessary, with the consequence that the system had to be shut down when the touch screens and first projectors broke down with no replacements available on the market and no alternative but to change the format.

At that time the culture to support this kind of museum had not yet been born. All interactions took place through an active action by the visitor (touching a screen, pointing a device). This museum only contained one real object: the Magna Charta Universitatum, signed by a significant proportion of university rectors worldwide in 1988.

I was involved as researcher in some plans of restoration of this virtual museum, but the issues were almost about software updates, that were the consequences of the hardware possible replacement. At the end this museum was completely demolished, after a last experiment that we tried to carry out in order to maintain it alive.

We tried to create an augmented reality app [Roccetti, Marfia, Amoroso, Caraceni, Varni, 2011]<sup>6</sup> in Bologna Palazzo Poggi Museum, in order to create a virtual temporary exhibition in

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<sup>6</sup> Augmenting Augmented Reality with Pairwise Interactions: The Case of Count Luigi Ferdinando Marsili Shooting Game. Publication date: M. Roccetti, G. Marfia, A. Amoroso, S. Caraceni, A. Varni (2012). Augmenting Augmented Reality with Pairwise Interactions: The Case of Count Luigi Ferdinando Marsili Shooting Game. In: 9th IEEE Communications and Networking Conference

which the experiment was to augment the interaction degree of AR mobile apps by exploiting interactions occurring between multiple users and virtual objects and developing a shooting game based on the AR browser Junaio, the developed system after few months was not working anymore without the need of a software update, due to Apple IOS update for iPhone, and the following malfunctioning of all the software parts. So also in this last effort, the experimentation about a reuse of old hardware, and the maintainance of huge efforts (also in tangible exhibit assets) of the museum were

MAB Italia is an association devoted to the convergence of Museum, Archive and Library professionals in some focus of interest. Obviously my research and professional focus in Technology, and how technology can be an aid (and not a disease as Ippolito and Rhinehart say) in which both preservation, and communication of heritage can coexist together using the aid of technology.

Digital preservation and long time preservation is an ancient problem in digital humanities studies, held most of all from archive and library professionals, and less from museum professionals. The aim of communicating heritage that is in the definition of museum given by ICOM<sup>7</sup> have to cope to law, institutional aspects and also with technological choices that are undertaken in digital projects, that can be temporary, as an exhibition or a communication campaign, or permanent, because a technological choice made now can affect the museum aim 10, 25, 100 years in the future. Is any company in the world supposed to survive in 100 years as the museum institution? This question can be a lighthouse to orient the museum in choosing one technological solution instead of another. That were also the conclusions of the UNESCO Afghanistan projects ROSSCA and OSACA - the Open Source Alliance of Central Asia (Kabul, 2011), held by the founder Alessandro Califano

A possible solutions to this problems can be to base the technological assets of the museum on open source systems and framework. In some projects held by City Council of Bologna in collaboration with University of Bologna, Cineca and Museum of the City of Bologna Genus Bononiae the benefit of an open source workflow were evident.

In years '90 a research project held by University of Bologna and City Council of Bologna and Centro Gina Fasoli was established in order to create a 3D model of the historical center of the city. This project, held with GIS and 3D modeling software, originated in 1998 the NUME virtual museum.<sup>8</sup> Those models, maintained and integrated in 2010 with Blender software, thanks to a huge Blender Render Farm created and maintained in Cineca server farm,<sup>9</sup> permitted the modeling of “Apa alla scoperta di Bologna”, that is a 3D movie integrated in the museum Genus Bononiae of History of the City of Bologna.

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(CCNC 2011), Las Vegas (USA), January 2012, p. 6-10. PISCATAWAY, NJ:IEEE Communications Society, ISBN: 978-1-4577- 2069-7

<sup>7</sup> I.C.O.M., (2007). ICOM Statutes, approved in Vienna (Austria) – August 24, 2007. Accessible at <<http://icom.museum/the-organisation/icom-statutes/>>

<sup>8</sup> Guidazzoli A., Bonfigli, M.E\_ “The creation of the Nume project”, Conference: ACM Siggraph 99, Volume: Workshop Siggraph '99 (Los Angeles, 7-13 August 1999)

<sup>9</sup> <http://www.cineca.it/en/content/blender-render-farm>

In conclusion, digital humanities and museum studies have a long way to go to be effective in order to enhance both the communicative aim of art museums, and the long time preservation issues of digital assets of museums, libraries and archives. A digital production is an asset of the museum, and has to be considered as something that can last more than the time lapse of the lifetime of an operating system, a browser or a plugin.

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**Leila Bouanani, MUSEOMIX Léman**

**Sylvie Treglia-Detraz, Musée d'Art et d'Histoire, Genève**

### **Museomix in Switzerland: a first at the Museum of Art and History, Geneva**

#### **Digital strategy development at the MAH**

Four years ago, the Museum of Art and History launched a digital strategy that is now producing results.

This strategy sets four main objectives:

- To respond to current needs and demands, namely, openness to as many people as possible and greater transparency
- To raise the profile of the museum and enhance its reputation through Internet visibility
- To develop a new relationship with the public by working on interactivity and exchange
- To prepare the new face of the MAH ready for its reopening on completion of the renovation and extension project.

It revolves around the following elements:

- We are focusing primarily on two areas that often fall somewhere in-between communication and cultural mediation. The first concerns the **extramural dimension**. It aims to make the museum accessible and to permit interaction with it anytime, anywhere. The website, the blog and the social media in particular make it possible to develop both the pre- and the post-museum experience. They also spotlight what happens behind the scenes of the institution and the people who work there, thus improving our accessibility. The other area deals with **intramural digital technology** (*interactive tables, augmented reality, etc.*). Installations offer added value to the discovery of objects, artworks and *in situ* collections.
- Secondly, we emphasize the fact that digital technology is a means and not an end in itself. Our goal is not technological escalation or full digitalization: our pillars and our raw materials are the collections, the historical objects and the works of art, as well as the sites that house them. We're not trying to replace the object, but we wish to facilitate, modernise and enhance access to it.

Introducing this digital strategy at the museum has had an important internal impact. On the one hand, the boundaries between cultural mediation and communication are tending to disappear, enabling the two departments to work together on specific projects. On the other, the use of new technologies decompartmentalizes the curatorial teams and those in contact

with the public. By interacting with our users, it's no longer possible to separate "scholarly" content from its interpretation and from exchanges with the public.

### **Why host an event like Museomix?**

When the Museum of Art and History was approached to host Museomix, we accepted without hesitation. This event was indeed entirely in line with our strategy, at the interface between communication and cultural mediation. It gave us a unique opportunity to work on the visitor experience (before, during, after), giving practical expression, as it were, to the path opened up by the introduction of social networks. It also allowed us to start preparing a blue print of the future museum and to explore new interpretation tools. Finally, it was an opportunity to experience a different way of working that fostered sharing, participation and creative collaboration, involving both the museum and the public.

For an institution like ours, Museomix was a great opportunity to think outside the box and to embrace new ideas. It was the chance to immerse ourselves in the "digital culture" by making the museum an open platform for experimentation. While still guaranteeing our customary seriousness and scientific rigour, we were going to be able to let in a breath of fresh air in the form of external expertise. For three days, our museum was to become a living laboratory!

### **Factors at the museum that ensure the success of such an event**

Museomix aims to "hack" the museum. This might suggest a complete free-for-all at first... except that hosting Museomix in a museum imposes a number of constraints, as well as sound organisation, since no less than 100 people were to gather at the MAH for the event. So here are a few elements that I would recommend taking into account if a museum wishes to embark on such an adventure...

- **One or more committed project leaders**

Organising Museomix is not like putting on a typical event. That's why it's essential that the team in charge of the project is motivated and committed. Cooperating with a volunteer organisation entails a working rhythm different to usual office hours, as well as operational modes – encouraged moreover by Museomix – often far removed from those practised in museums, etc. In the case of the MAH, there were two project leaders (the Head of communication and a cultural mediator in charge of digital technology), supported by a project coordinator.

- **Management support**

To guarantee the success of such an event, (which rocks the institution to its core) management must be convinced of the validity of the project and give it maximum support. In this particular case and for the very short time period in question, it must also agree to "lose control" to some extent! Opening up the museum, is in fact to accept that "others", including some non-specialists, will examine the institution and its collections and offer their opinion. It also means accepting a few surprises...

- **A Budget**

Even if the local Museomix community is committed to seeking funding from sponsors, organising such an event inevitably entails costs for the institution. It is therefore vital to set aside a minimum budget.

For the MAH, our budget was in the region of 30,000 Swiss francs that covered:

- surveillance outside the normal hours



- fitting out the rooms reserved for the Museomix participants
- the production of communication material

This doesn't include the costs in terms of human resources, which were far from negligible. The equivalent of a staff member working at 80% was dedicated to the project for 6 months. During the event, MAH teams were also heavily implicated.

- **Involvement of the MAH staff**

To bring about changes within an institution, it is important to mobilize staff right from the start of the adventure. Organising Museomix shouldn't be the work of just two or three keen individuals.

We put on various project presentation sessions (for management, curators, etc.), set up bilateral meetings with certain internal actors and sent out regular information emails, etc. In concrete terms, this resulted in:

- Members of the MAH staff joining the Museomix teams
- Calling on curatorial staff to define in advance the themes on which the Museomix participants were to work during the event in order to inform and advise them
- Collaborating with technical teams right from the start. The most in demand were those dealing with the infrastructure and security/surveillance. They helped to evaluate requirements, define a mission statement, provide logistical support during the event, etc.

- **Computer support provided by the City of Geneva to which the museum is associated**

Museomix is based on the exploration of new technologies. It was therefore vital for the IT equipment to function correctly and that a stable network and servers were available, together with Wi-Fi and computer equipment (PCs, printers, etc.). The IT department was therefore a key contributor to the success of the project.

## Assessment

- **The prototypes**

Six prototypes were actually created, all of them interesting and relevant. Given the context of the possible closure of the museum in the near future, we would very much like to develop one of them in particular: characters from our museum objects shown on screens throughout the city, who come to life and address passers-by. Discussions are currently underway with Museomix to determine how this could be developed into a project. Other prototypes could also be of interest to us for the future museum.

- **New perspectives**

Museomix is a unique, stimulating and enriching experience for both the participants and the institution. This event shows the potential of working methods based on creative collaboration and sharing: in the space of three days, complete strangers from different backgrounds embraced a subject, a theme and managed to develop a relevant prototype. This transgresses the established codes of the museum where projects can often take years to be implemented. It also opens up amazing opportunities if we are able to accept the decompartmentalization of disciplines.

- **Commitment and visibility**

Hosting Museomix was a way to reinforce our positioning in the digital domain. This made it possible to create new links with both our “real” and our “virtual” visitors. For example, in five days on Twitter, we received just under 300 tweets and RTs, that is, around 139,060 (a hundred and thirty-nine thousand and sixty) “impressions”. The press coverage was also enthusiastic.

- The Museomix organisers talk of “hacking museums”. In reality, the experiment showed us that the Museomix participants remained very “conventional” in the best sense of the word and highly respectful of what a museum and its collections represent, happy to be able to get close to the objects. We noticed that they also imposed on themselves the rigour that we impose on ourselves in our everyday work. Each prototype was genuinely meaningful with regard to our collections.

In conclusion, Museomix is a sprint and an exploratory process to which the MAH staff were fully committed. Our museum was a hive of activity for 3 days and 2 nights thanks to the enthusiasm and involvement of all those present. Giving the Museomix community the chance to speak is to discover more about public interest in the museum and to disseminate and share knowledge. It is also an opportunity to identify lines of enquiry for tomorrow’s museum.

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**Sarah Burkhalter**

**Institut suisse pour l'étude de l'art. Swiss Institute for Art Research - Antenne Romande**

### **"Content is King." Documenting and Digitizing the Artwork**

Art in the Cloud draws renewed attention to the actual work of art. Its materiality and agency, although mediated by digitization and potentially glossed over, call for coordinated efforts between art history and algorithms. These two practices have recently come under special scrutiny by the Swiss Institute for Art Research (SIK-ISEA), who has initiated a discussion in Switzerland and abroad about art in the digital era. The concerns outlined in the *Zurich Declaration on Digital Art History* and at the international conference "Cloud Collections. Legal, Scientific, and Technical Aspects of the Digitization of Art", held in Geneva in March 2015, will be discussed with regards to the demands made of fine art museums today.

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**Stig Miss**

**Thorvaldsens Museum, Copenhagen**

### **The digitalisation and the publication of the Thorvaldsens Museum Archives**

Thank you for this opportunity to give a few remarks about The Thorvaldsens Museum in Copenhagen in the digital era and especially about the research and publication project **The Thorvaldsens Museum Archives**. We have been focusing quite a bit within the last years at our museum in Copenhagen on how we could use the digital possibilities in our public work, in our education, in our research and in spreading the knowledge on the Danish neoclassical sculptor Bertel Thorvaldsen (1770-1844), his contemporaries and his time to the public.



Thorvaldsens Museum contains primarily nearly all of Thorvaldsen's sculptural works in the form of the original models in plaster for the final sculptures in marble or bronze spread all over Europe. Furthermore it contains the sketch models – the bozzetti – for his sculptures and reliefs, more than 1000 drawings by Thorvaldsen as sketches for sculptures, and Thorvaldsen's rather widespread private collections – paintings, drawings and graphic works made by other artists, books, medals and an important collection of antiquities, Egyptian, Greek, Etruscan and Roman objects, sculptures, coins, vases etc.. We also hold many of Thorvaldsen's personal belongings, clothes, hats, pistols, spectacles, etc. and more than 8000 written documents, letters primarily forming the basis for the project: The Thorvaldsens Museum Archives.

Thorvaldsens Museum stands in the centre of Copenhagen more or less as it opened in September 1848 being the first public museum building in Denmark, and because of its protected status and status as a monument in itself, not much can be done in respect to traditional means of communicating as f.ex. written signs on the walls. We do use of course audioguides and guided tours, and we publish books, exhibition catalogues, leaflets etc. like all other museums.

But with the digital era a whole new range of possibilities seem to open: Interactive screens, hot spots, I-beacons etc. using the devices our public are carrying with them – tablets, smart phones – and it gives many new possibilities for a museum like Thorvaldsens Museum with its seemingly static character.

It is in this context that you should see the ongoing digital publication and research project – The Thorvaldsens Museum Archives – which we have been working on for some years now and which will continue in its present form until summer 2017. We are looking for partners

though in order to continue the project after 2017 which could include the written sources for the European Neo Classicism as such.

Many will know how impossible it can be to overlook a whole archive – or if possible only one or two researches overlook a specific archive in its totality.

And many archives are of course of a size which makes it nearly impossible to imagine, that all of the documents could be digitalized and made accessible on a database, but still the digitalisation means a whole new way of working with archival material.

The aim of the work in The Thorvaldsens Museum Archives Project is in short to create a research and documentation centre for the written sources on the works of Bertel Thorvaldsen. The written sources have many forms as you may imagine, letters, poems, invitations, workshop accounts, dedications in books, spontaneous notes, printed sources contemporary with the time of Thorvaldsen etc. And we have until now restricted ourselves to deal with the contemporary sources, either handwritten or printed – but lately we have included some printed texts written after the death of Thorvaldsen in 1844, if we think that the texts are relevant to be included in the searchable body of texts. And relevant in this context means that the texts to an extent use archival material as its base.

The archive contains up till now more than 9000 handwritten and printed documents, which are written by nearly 3000 different "hands" and all in all in 11 different languages, dominated by Danish, Italian, German and French. Not all of the documents in the archive belongs to Thorvaldsens Museum. We include documents and printed correspondances from other libraries and archives, if they are relevant for the understanding of the works of Thorvaldsen. The archival material is published in the language in which they are written and for the Danish letters supplied with an English summary.

The first step of this digitalisation of the texts was to have the material read and typed, and as you can imagine this really needed experts who could read the often very difficult and often as well gothic handwriting of so many writers. As a start it took 6 years for one person to transcribe about half of the material!

The main goal has changed somewhat from the beginning from being a publication of and research in solely the written sources to an intention of creating literally a Thorvaldsens encyclopedia with the knowledge and understanding of his *works* in the centre. The artworks – sculptures, reliefs, portrait busts, drawings – must be in the centre of the project preventing the database to develop into a borderless encyclopedia.

In these times of segmentation and targeting specific user groups we have chosen to focus on the material itself, on the content of the material and at the same time done our very best to make the system and the navigation easy to understand - or even better to let the user navigate intuitively. It is also important that you easily can reach the page you want. The archive contains at the moment more than 14000 pages, and none of the single pages are more than 3 clicks away.

Working with the documents in the archive consists at the museum of three phases:

*Publication:*

- Transcribing, proof reading
- Facsimile scan (+ if necessary OCR scan)
- Uploading to the internet database we have created
- Establishing creator, recipient, date connected with each document

*Determining and/or revising basic knowledge:*

- Close reading
- Detailed commentaries, identifying immediate context, art works, persons, topics, events, etc.
- Linking to other documents, persons, topics, art works
- Referring to literature
- Creating / adjusting chronologies, biographies

*Interpretation:*


- Putting document into larger context (researched articles)

All of the documents are published in the “raw” form with the basic facts (phase 1) right from the beginning. And informations and interpretations from phase 2 and 3 are connected with the documents gradually while they are produced. It is a work in progress and the work with the database and its development is going on in the public.

THE THORVALDSENS MUSEUM ARCHIVES

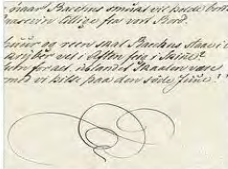
ABOUT DOCUMENTS CHRONOLOGY PERSONS SUBJECTS RELATED ARTICLES DANSK

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**Find Thorvaldsen's Sculptures in the Archives**

Pick a Work:



**An Open Archive of Written Sources**


Explore 9001 documents – from contracts to love letters – by and about the Danish sculptor Bertel Thorvaldsen (1770-1844). Scans and transcripts of all the documents are available, as well as other texts about Thorvaldsen's work, life, and international context.

Use the Archives as you see fit.

[Read more here](#)

**Beyond Clichés**

When it comes to Thorvaldsen, myths and clichés abound. The Archives allows you to (re)read the sources critically, and interpret them afresh!




**Hand-Picked Articles**

Prolific Producer or Strategic Genius

Thorvaldsen's Continuance in Rome 1803-04

Thorvaldsen's four prototype-museums in Copenhagen [More](#)



**By the Numbers**

Documents total	9.001
In Thorvaldsens Museum	7.856
In other archives	1.145
Oldest	1771-72
Youngest	1888
From Thorvaldsen	737
To Thorvaldsen	5.783
To and from others	2.481
In Italian	3.271
In Danish	3.571
In German	1.411
In French	634
In English	88
Other languages	26
Commentaries	23.803
Related Articles	232
Subjects	338
Persons	2.864

**Selected Documents**

26.2.1825 At the Simplon pass, where they have broken the...

7.1.1822 Jarlen af Minto beskriver et besøg på Thorvalds...

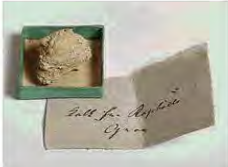
**From Thorvaldsen's Network**

[Franziska Caspers](#)

[Frances Mackenzie](#)

[Just Mathias Thiele](#)

[Adelgunde Vogt](#) [More](#)



**On this Day**

**MAY**

**6**

6.5.1843 Genius, A785.

[More](#)



When you reach the archive from the website of Thorvaldsens Museum you will meet a kind of “teaser” page with examples and entrances for the many search possibilities you are now bound to explore. Here you find the basic facts of the archive and a drop down list with all the sculptures of Thorvaldsen connected with references to the written archival material in which they are mentioned. You will also find handpicked articles suggested for further reading, examples of persons from Thorvaldsens network, a time-line mentioning what actually happened in the life of Thorvaldsen on this particularly day where you are visiting the archive. The principle here is definitely that you navigate intuitively. You can search whatever is in your mind and you can enter the archive from a tempting angle. The pictures and the texts in the categories shift every time you enter the page, but *never* while you are visiting the page.

The primary navigational tool for the user in the archive is the “header” with five columns: *documents – chronology – persons – subjects – related articles* . Under *documents* you can either search completely free or use one or several filters to narrow your search. If you want you can see a high resolution facsimile of any given document. In *chronology* you will find all the time indications we know of year by year concerning events and whereabouts in the life of Thorvaldsen and the production of his sculptures. *Persons* is of course an alphabetical list of all the persons mentioned in the archive. In *subjects* you will find an alphabetical list of general subjects mentioned in a number of letters, under *m* f.ex. *monetary units, marble carving, museums and collections in Rome* just to mention a few. The informations and the lists under *chronology, persons* and *subjects* are expanding daily and all informations are linked with the exact archival material on which they are based. The subject *museums and collections in Rome* refers f.ex. to 29 documents. The *related articles* column lists alphabetically all the articles produced by the researchers connected to the archive in the ongoing project and earlier articles written with extensive use of the archival material. Under *t* you will f.ex. find *Thorvaldsen and the allegory, Thorvaldsen and the marble, Thorvaldsen’s Assistants, The transportation of Thorvaldsen’s works to Denmark*.

By publishing the letters the museum wants to share ownership to the documents with anybody. An earlier academic tradition – and the restricted technical possibilities – would demand that all of the process in reading, transcribing and interpreting the archival material would take place before the publication. Sometimes it would even be impossible for others to have access to a certain archival fund before a researcher had finished his work. This has changed completely with the internet and in the change of attitude towards including the public. Documents in The Thorvaldsens Museums Archive have been set free for anyone to use or interpret. The museum has abandoned its monopoly on the documents and on the readings of Thorvaldsen’s art and is inviting to non-canonical readings so to speak. But in using the archive the user will easily be aware of the distinction between the base, meaning the act of establishing and presenting facts (phase 1 and 2) and the superstructure, being the act of interpreting facts by the researchers (phase 3).

And finally: The database constructed to house the archive is constructed by Thorvaldsens Museum together with a small Copenhagen-based IT designer and development company

*Oncotype* with extensive public and private funding and the basic system is given away for free for other museums or libraries to use.

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**Shoji Yamada**

**International Research Center for Japanese Studies**

### **Rethinking Digital Reproduction/Replacement of Cultural Properties**

#### **1. What is digital reproduction/replacement?**

In this paper, I discuss about certain situation of 16th to 18th century Japanese slide-door paintings (*fusumae*) that has been brought about by the most up-to-date digital technology. The slide-door painting installed in abbot's quarter of old temple is a unique form of Japanese art. The subjects of slide-door painting are beautiful landscape, flowers, trees, birds, mythical creatures, Chinese mountain hermits, and Zen stories. Usually, the painters painted them for the temple place, taking account of the function of the room and adjacent garden. I have to emphasize that the three-dimensional arrangement and the context are highly important components of this art form.

That is to say, the possibility that we can see the original artworks in person and we can go to the places where the artworks originally belong to gives us a huge dream. Someday, we will be able to visit the temple and enjoy the paintings at very place where the painter intended to install them. However, if the originals are moved from the original places and substituted by reproductions, what do people think? It is just like whole paintings of the Sistine Chapel in Vatican are replaced by reproductions. Such situation is growing quietly in temples in Kyoto and surrounding areas.

Then, what does replacing cultural properties with digital reproductions mean? First, paintings on slide-doors are digitized by a digital camera or a scanner. Next, images are printed on materials such as Japanese paper using a printer or a press based on the digital data. And then, a craftsman does some work such as adding a special embellishment using gold foils as necessary. A life-size high definition reproduction made by such method. Meanwhile, the original is stored in a museum or storage of the temple and the copy is put in the place where the original was.

#### **2. Two case studies**

Next, I will introduce two typical cases of digital reproduction/replacement. The first case happened at Daijōji Temple in Hyogo prefecture. Daijōji possesses slide-door paintings by Ōkyo Maruyama, a famous painter who lived in the 18th century. All sixty-three paintings of Ōkyo were replaced by digital reproductions in 2009. On digital copy, ink strokes were replaced by blacker print ink and gold foils that created pale aerial atmosphere became glitterier. It is apparent that the original flavor has been lost. The problems exist in details as well. In the original paintings, overlapping pine leaves were expressed by recoating of ink. However, with digital reproduction, overlapping pine leaves cannot be reproduced due to technical limitations. To cover-up the deficiency, white edge was inserted around pine leaves to emphasize them. The original paintings of Ōkyo were stored in an exhibition room, which also serves as a storage in the temple. Only in specific occasions, we can barely see them in the dimly lit room.

The second case can be seen at Nanzenji Temple, one of the most prestigious Zen temples of Japan. Nanzenji holds the paintings on slide-doors of Kano school artists of the 17th century, which were originally in abbot's quarter. These 84 paintings were replaced with gaudy digital reproductions in 2011 and the originals were put away in a storage of the temple.

Such replacement has been increasing rapidly since 2007. The cases, which we can judge as replacement by digital reproductions, have been found in 13 temples in and surrounding area of Kyoto including Daigoji Temple Sanpōin, Daitokuji Jukōin Temple, Shūon'an Ikkyūji Temple, Kōdaiji Entokuin Temple, Kenninji Temple and Nanzenji Temple. The targeted painters were Motonobu, Eitoku and Tanyū Kanō; Yūshō Kaihō; Tōhaku Hasegawa; Jakuchū Itō; Ōkyo Maruyama and so on, and many of their paintings have been designated as National Treasures and Important Cultural Properties of Japan.

### 3. Discussion

We are not able to see such artworks in the original places again. Because, once the slide-doors stored in controlled environment of storage, the paper and wood stop expansion and contraction with natural change of temperature and humidity. As a consequence, the slide-doors never fit in the thresholds of original building. And of course, the Agency of Cultural Affairs imposes guidance to keep the artworks in artificial environment.

The painting existed where the painter painted it several hundred years ago, and then, the next thing people know is that it was replaced by a digital reproduction. What kind of consensus has been made to conduct such irreversible replacement? In digital replacement cases, all the process went through behind closed doors. Those who enjoy arts are kept completely uninformed until the replacement was completed. Is it fair for citizens? Aren't the Japanese art fans or tax payers important stakeholders? And we should underscore that government subsidy is spent for the storage construction. I think such replacement has problems.

Those who concerned say the same thing, that the results of the digital reproductions are equal to the originals, but is it really so? In most cases, the answer is apparently NO. Do they properly explain to visitors that the artwork is a reproduction? Some temples do not show the fact or indicated only in Japanese. Is creating digital reproduction better option than commissioning the best artist of the day to create a new work? There is no discussion on that. Materials used for digital reproductions will more rapidly deteriorate than many people believe. When a reproduction is deteriorated, who is going to pay for a substantial amount of fee to reproduce it again? And above all, do people take the trouble of visiting a temple where the original artworks are lost?

There is a reason why such replacement is increasing. The initial premise is compliance with the requirement from the government to preserve cultural properties in storage. Researchers of arts support such government policy. As for temples, they can reduce a risk of losing artworks by a fire or theft if such items are stored in storage.

There are companies whose main attraction is digital technology joins to invest. Their motive is to grab an opportunity for propaganda for their technologies. Sometimes a NPO which promotes such digital reproductions provides fund. As such, since the motive of people concerned around cultural properties matches, replacement is promoted almost

uncritically. However, especially in the case of slide-door paintings, they were painted as a part of buildings to which they are fit in, and a garden connected with the building. Paintings, building and garden are appreciated as a single unified object. The intention of the painter is the paintings are to be seen at abbot's quarter of the temple. There is no doubt the painter did not want his artwork to be kept in a storage and placed in a dimly-lit exhibition cases.

The replacement is a conduct of destroying the context of the artwork. To rub the context of the artwork is an act of destruction to devalue the cultural properties. However, art specialists do not see it as destruction. Why? Because paintings, construction, and gardens have been taught and studied as completely separate areas of expertise.

In Japan, under the conservation system of cultural properties, paintings, buildings and gardens are classified in different categories; paintings are artwork, buildings are structures and gardens are famous sights. Also in the organization of the Agency for Cultural Affairs, paintings, buildings and gardens are handled by separate departments. There is an established framework in which separation of slide-door paintings from a building and a garden presents no problem.

I repeat, slide-door paintings, building and garden are a single unified object. At least the painter painted based on that assumption. For visitors of the temples, they are inseparable items. To deprive the artwork of its context means to devalue that cultural property. Digital reproductions are not the same with the originals. No matter how similar a reproduction may be, it is not an original.

I heard that in some temple where the replacement was carried out, the number of visitors decreased drastically. People do not visit temples to see reproductions.

I naturally agree that we must protect cultural properties. Japanese traditional paintings are more fragile than that of the Western. I don't have supporting data to overturn the established theory, that is, putting arts in storage is best to preserve them. However, when reading the latest reference book of cultural property conservation science of Japanese arts, I found the following sentence: "The Agency for Cultural Affairs and academic societies have not established guideline or standard value for clean lines of atmosphere of a space in which cultural properties are stored."<sup>10</sup> When I interviewed in some museum, they said that no color records were kept for the collections and that it was not possible to implement regular check for all of the collections they had, which was a huge number. These facts made uneasy.

Is the storage really a safe place compared with the environment of abbot's quarter where people check the paintings every day? Cultural properties have been handed down to us by applying countless regular repairs over several hundred years in a severe environment, which is close to a natural environment. The established conservation method consists of an ecosystem woven by cultural properties, temples and believers, craftsmen in charge of cultural properties repairs, and supply of necessary materials for repairs. Easy replacement by digital reproductions might destroy such ecosystem. It apparently gives negative impact on long-term preservation of cultural properties.

#### 4. Code of practice

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<sup>10</sup>Tokyo Bunkazai Kenkyūjo, *Bunkazai no Hogokankyō*, 66.

As long as it is thought to contribute the preservation of cultural properties, the ongoing trend of digital replacement will last for a while. The projects, however, should be carried on under accepted code of practice. I offer the following six points for digital replacement, based on the observations of many projects.

The first is the “Present State Reproduction.” If the reproduction project tried to restore the state of several hundred years before, the personal judgment and creativity of the supervisor/engineers/artisans affects the outcome and certainly invites an argument. Of course, it is necessary to conduct a study of fading process of artwork; however, it is problematic if they permanently replaced the originals with controversial copies. Consequently, the gold-colored works are not suitable for digital replacement; because it is hard to replicate the actual state.

The second is the “Explicit Notification.” In any instance of replacement, the temple should provide clear notification in multiple languages. Surprisingly, a number of temples do not follow this self-evident practice.

The third is the “Local Conservation.” The replaced originals should be preserved in the temple or its close location. It is a necessary practice to make possible to compare between the original and copy.

The fourth is the “Monitoring of Reproductions and Original Works.” The digital reproductions fade. The status of decay should be scientifically monitored. This practice leads to the next one.

The fifth is the “Replacement Reproductions.” If obvious degradation occurs on digital copy, someone should remanufacture them taking advantage of digital technology. Those who promote the digital replacement should incur the costs.

The sixth is the “Periodical Re-installation of Original Works.” Needless to say, the replaced originals should be open to the public at specified time intervals, at least.

If a digital replacement follows these codes of practice, the replacement could be regarded as more reasonable. Needless to say, we should continue more discussions on these points.

In conclusion, the cultural properties should be preserved at the original place as evidence of the long-lasting temple ritual. What religious institutions should try to do is to increase the visitors of the temple and to make them hear the lay sermon of the abbot, who is surely passing the masterpiece from generation to generation. What is important now is that people, who understand cultural properties to belong to us, think over this issue.

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**Galina Andreeva**

**ICOM Russia Board member**

## **Innovative formation of digital presentation of an international show**

Inclusion of digital means into permanent and temporary museum displays is now very often. The question is in what scale, power content, and with what task we use it.

Normally it helps the goals of interpretation and education, to widen the context, to give information which might be presented only in this form and so on.


The Decorative arts museum in Moscow initiated a big international show Unrivalled Wedgwood (with 10 Russian and a few UK partners) where originally digital means were planned for demonstration of BBC video film about history of Josiah Wedgwood and the brand of his famous company.

A special construction as an organic part of space design was made for the purpose. Thus “digitalization” of exhibition space made design decision more dynamic, modern interesting.

More than that digital instrument was used to create a privilege for a sponsor the museum was seeking. Economic sanctions made the number of potential sponsors smaller and competition for their loyalty was rather tough and demanded creativity. Fundraising for the project seemed difficult. Necessity is mother of invention.

To match the sponsors expectations and not to betray museum policy and ethics innovative form of mutual digital product as far as content and its physical presentation is concerned was suggested by a team of young artists and proved by museum curators. Its format was successfully approbated while Unrivalled Wedgwood exhibition duration (December 2014-January 2015).





# FINE ART MUSEUMS IN THE DIGITAL ERA: Participation and shifting knowledge paradigms

ICFA - Lausanne, 28 may 2015

Nicole Moolhuijsen  
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A curved wall composed of many small, square photographs. The photos are arranged in a grid that follows the curve of the wall, creating a sense of depth and immersion. The images are diverse, showing various subjects like nature, people, and abstract patterns. The overall effect is a vibrant, multi-colored mosaic that surrounds the central text.

# Information, Communication, Technology & Knowledge





# Ross Parry

Parry, R. & Sawyer A. 'Space and the machine: Adaptive museums, pervasive technology and the new gallery environment', 2005.

“ICT are not a privilege of the Digital Age”

- Studiolo : cupboards fronted by painted panels
- Royal Society Repository: hanging beast and birds from the ceilings of exhibitions
- Contemporary museum: interactive experiments

“Museum spaces have always been shaped by their ICT”



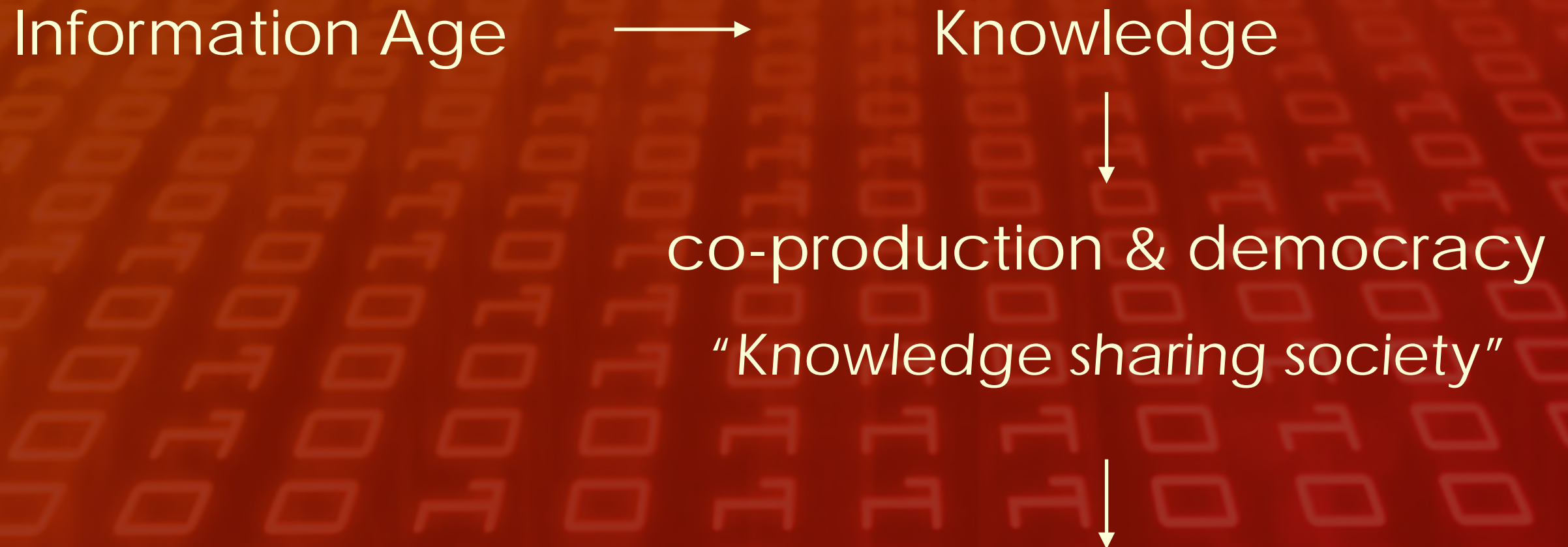
# Eilean Hooper-Greenhill

'Museums and the shaping of knowledge',  
Routledge: New York, 1992.

- Relationship between information and context
- Information and ways of knowing change in time reflecting the context

# Digital knowledge paradigm

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Contemporary knowledge paradigm is participatory





Is this knowledge paradigm reflected in the ways Fine Art Museums' displays are conceptualized and produced?

*"Most themes used in art galleries are very predictable - the artist and his (sometimes her) work, an art-historical school or period, a style."*

*– Eilean Hooper-Greenhill  
The Educational Role of the Museum, 1994*

Curators and museum professionals as the primary source of knowledge

Audience participation is at the end of the exhibition process

# How can display practices evolve to meet contemporary knowledge paradigms and users' needs?

## Herbert Art Gallery and Museum, Coventry (UK)



- Community involvement
- Multy-vocal digital storytelling

*What does Godiva mean to me?*



# Manchester Art Gallery and Museum (UK)



*Ulysses and the Sirens, William Etty, 1837.*

Raise questions about the ethical implication of restoration

# The Cleveland Museum of Art (USA)



Gallery One

<https://www.youtube.com/watch?v=qWJqd6lyJ-E>



# Personal connections and emotions



... foster interest and curiosity



# Displays in the digital age

- Multy-vocal displays which speak for a variety of audiences
- Use objects to tell diverse stories
- Collections as living material culture: use objects to spark conversations

# Impact on museum's management

## Change of the exhibition process:

- Put visitor studies at the forefront
- Collaboration among diverse professionals
- New professionalisms and external collaborations

# Implications

- Meaning of collections: accept their polysemic nature
- Change of the exhibition process: think digitally from concept
- Management: new expertise + partnership outside of the cultural sector

# Conclusions

- Overturn knowledge schemes usually prevailing in Fine Arts Museums displays
- Provide inputs to question the understanding people have of themselves and the world
- Make analogies to themes which are relevant in the contemporaneity





Thank you  
-Merci

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