

- THE
postdigital
museum

Seeing museums after
the digital revolution



MUZEUM@DIGIT

11 June 2013

Hungarian National Museum



The postdigital museum

digital being naturalised within the museum's vision and articulation of itself

a preparedness for a post-digital organisational structure

actively recruiting blended roles

the presence of 'digital thinking'

digital being part of the generative and ideation moment

blended production

strategising for a multiplatform future

no need for digital to be strategised separately





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‘Sometime in 1980 a scholar will enter a major museum, set himself at a computer terminal in the research room, and ask to review all works depicting, say, sailing vessels [...] He will expect to see works from all significant collections around the world, including works currently in storage in the museum, and those out in travelling exhibitions

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When he has scanned the computer screen, he will find the objects he is looking for. When he has found them, he will be able to query the computer to find out where they are, and he will be able to slip them into his bag. When he has done this, he will be able to go to the museum and see them. When he has seen them, he will be able to go to the museum and see them. When he has seen them, he will be able to go to the museum and see them. When he has seen them, he will be able to go to the museum and see them.

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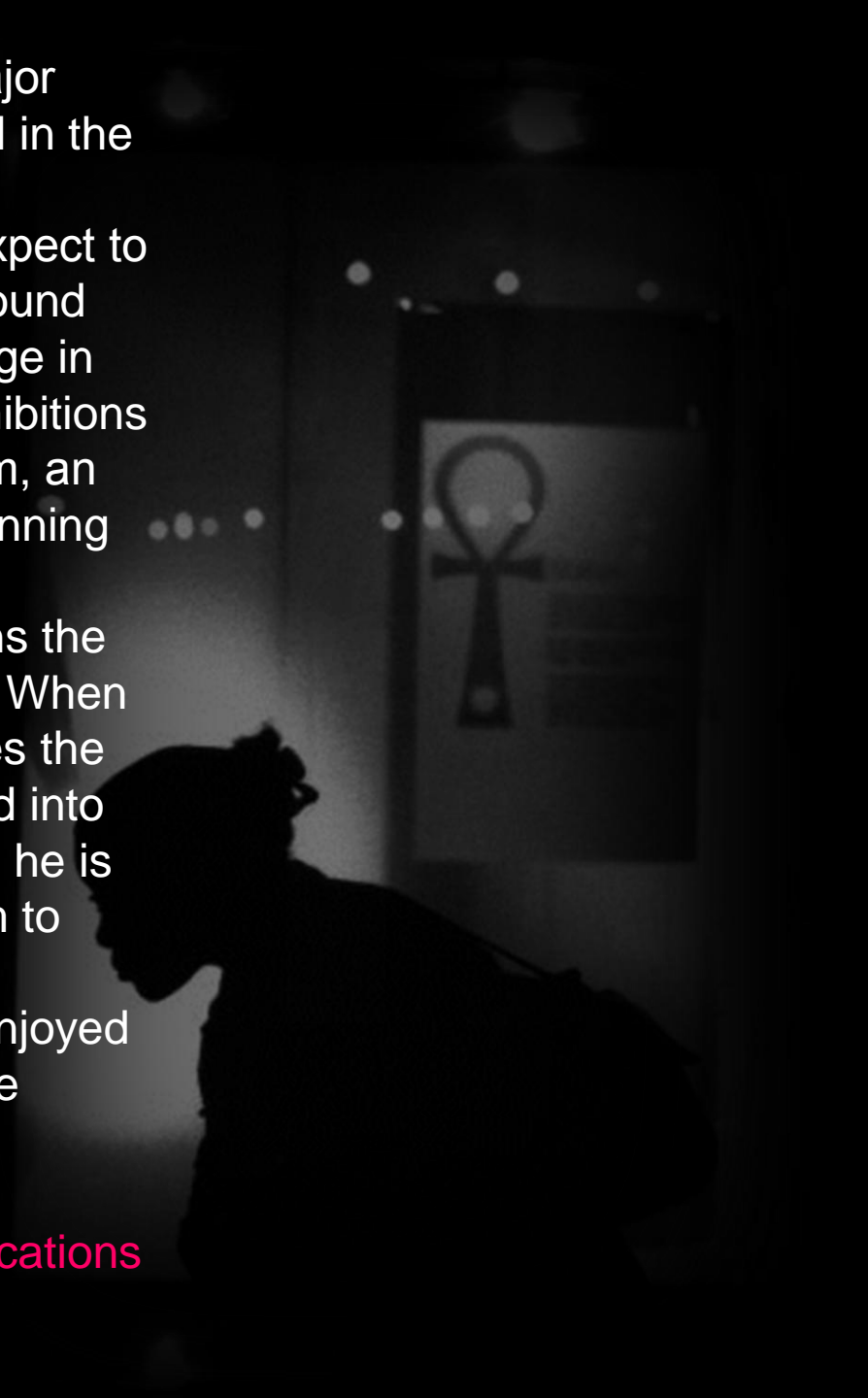
he is asked to go to the museum to see the exhibit, he is told that the exhibit is not, to his surprise, there. He has enjoyed the museum, but he has not seen the exhibit.

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‘Sometime in 1980 a scholar will enter a major museum, set himself at a computer terminal in the research room, and ask to review all works depicting, say, sailing vessels [...] He will expect to see works from all significant collections around the world, including works currently in storage in the museum, and those out in travelling exhibitions [...] At another terminal in the research room, an art student is reviewing treatments of the running human figure from several cultures [...] At a terminal in the museum lobby, a visitor scans the daily notices of special exhibits and events. When he encounters an unfamiliar term, he queries the computer. An explanatory footnote is slipped into the text as it pages across his scope. When he is finishing reading, the computer prompts him to stop at the terminal again on his way out, to answer a few questions about exhibits he enjoyed and other exhibits he would like to see in the future’

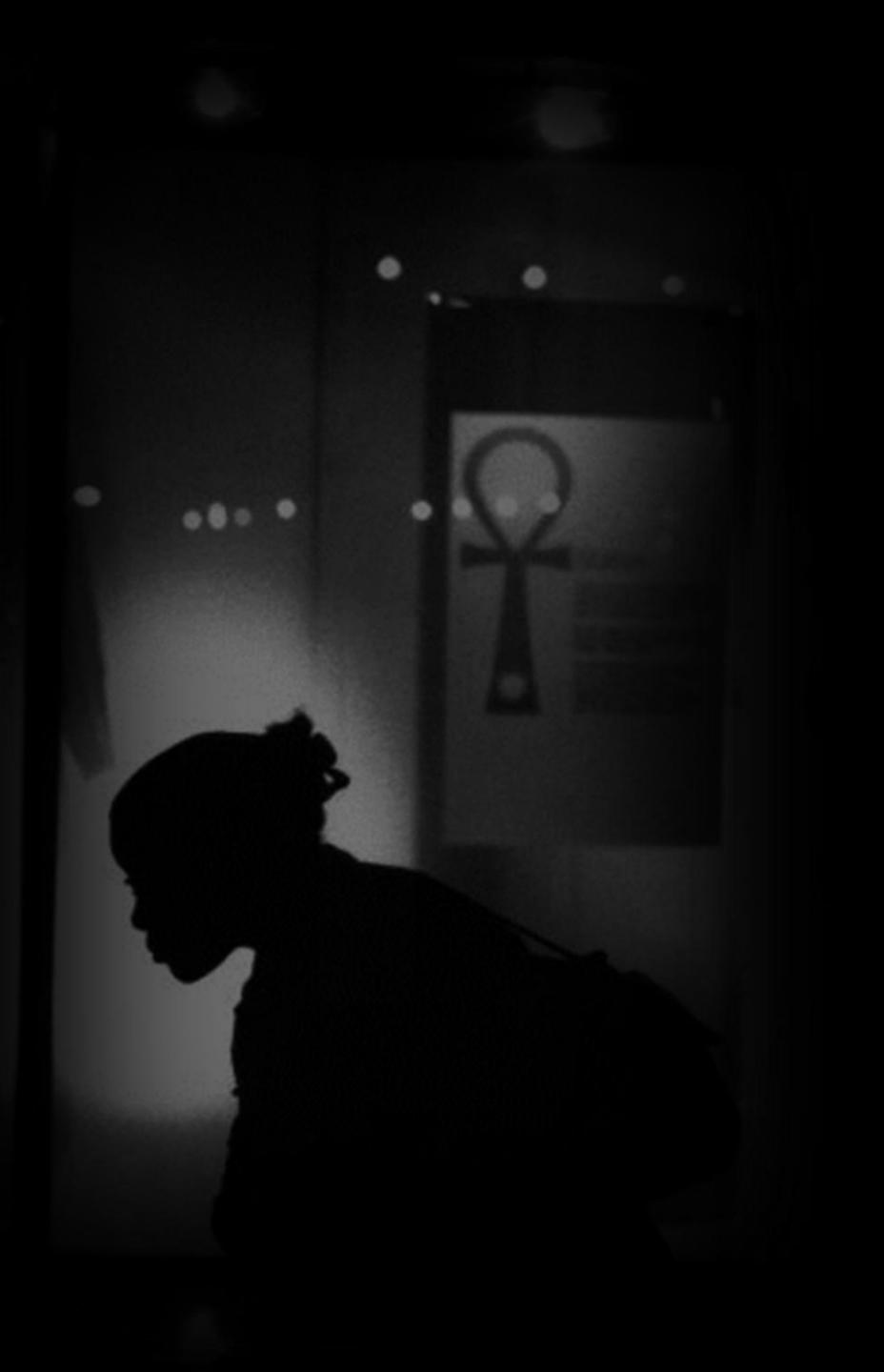
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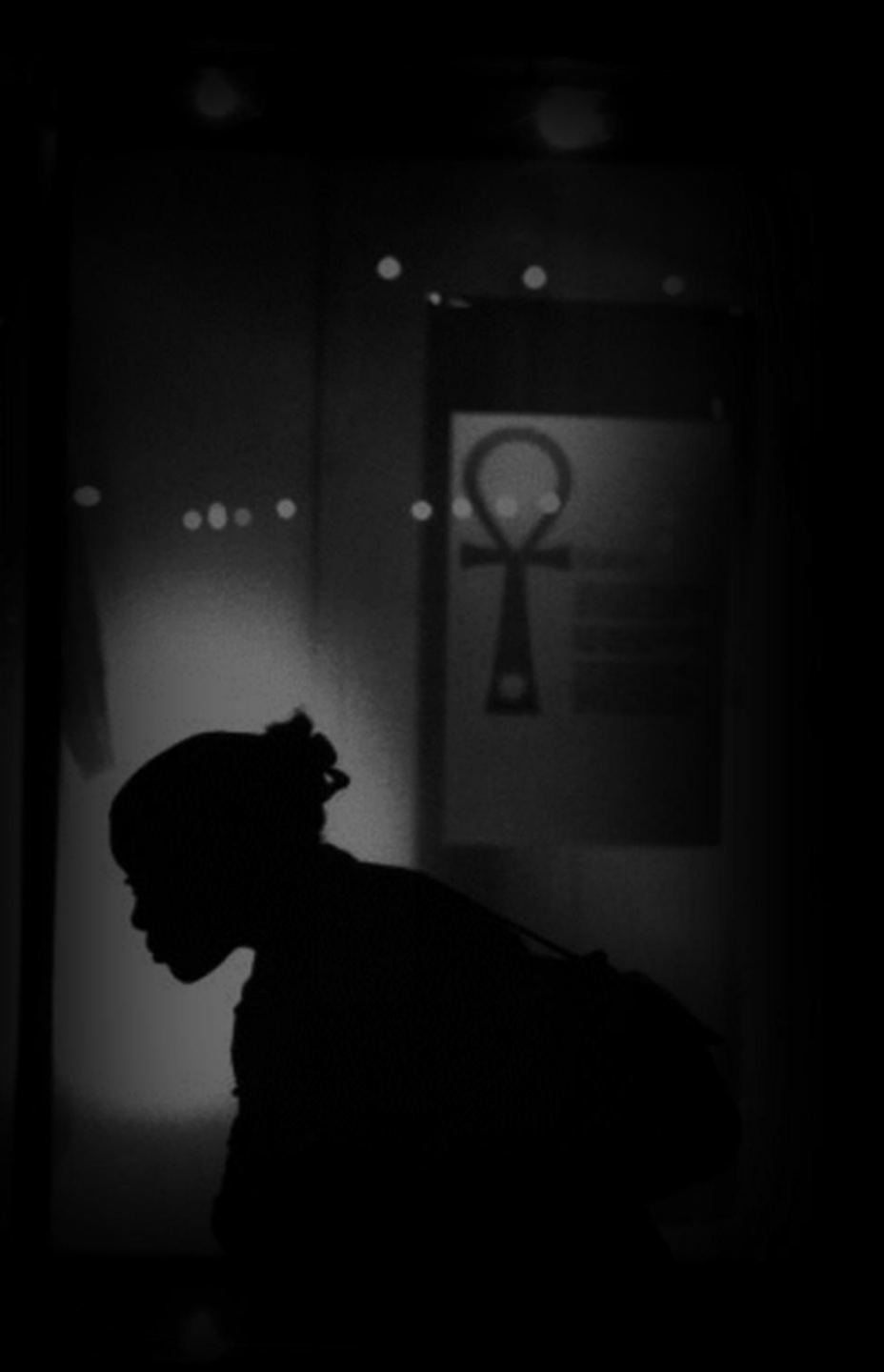
‘not [...] outrageous to dream of the day when museum information may be delivered electronically from a computer centre directly to the home or classroom [...]

Ellin, Everett (1968).



‘not [...] outrageous to dream of the day when museum information may be delivered electronically from a computer centre directly to the home or classroom [...] we might hope to orient and serve the museum visitor in a variety of modes keyed, under computer control, to [...] individual requirements’

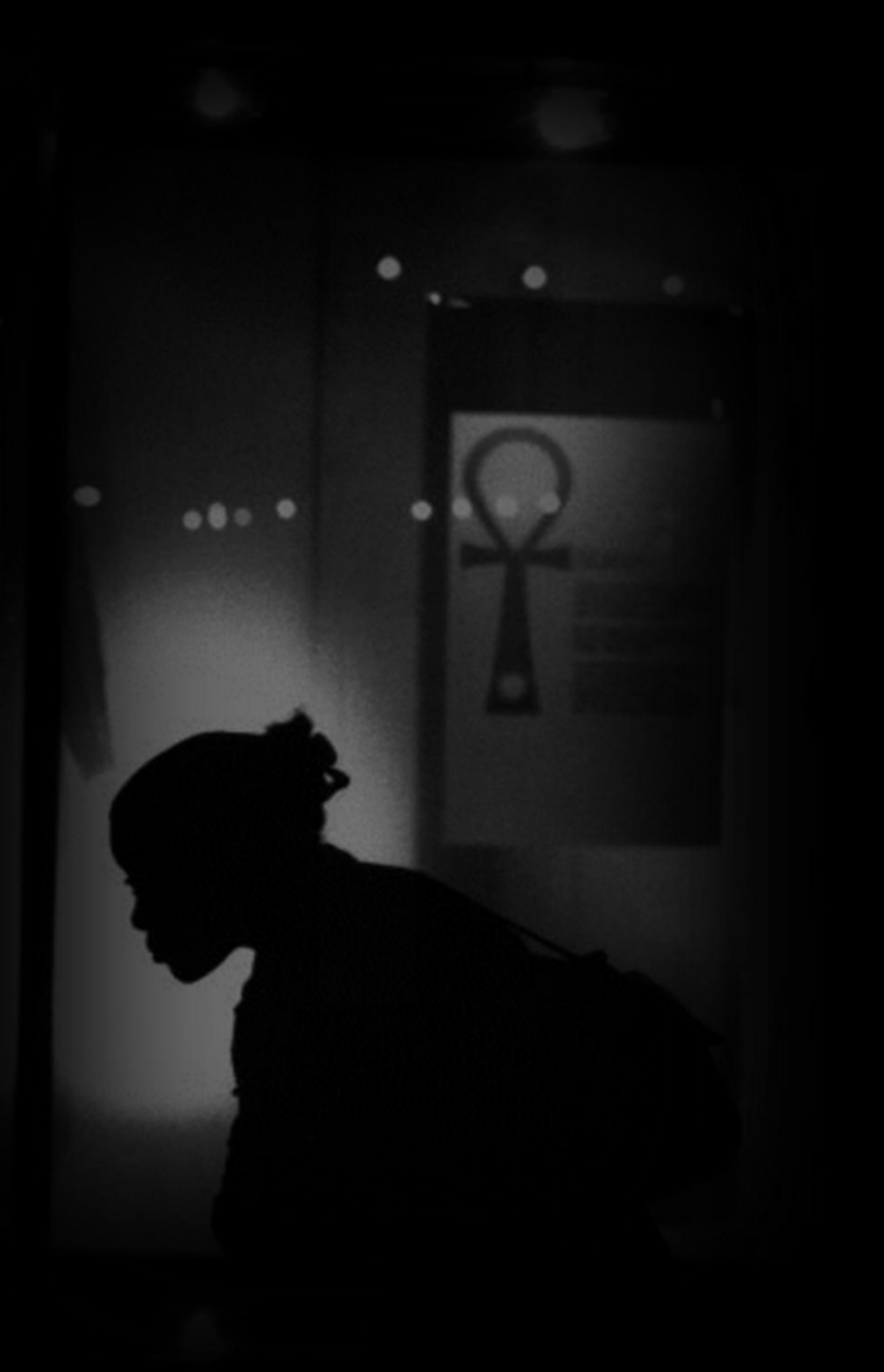
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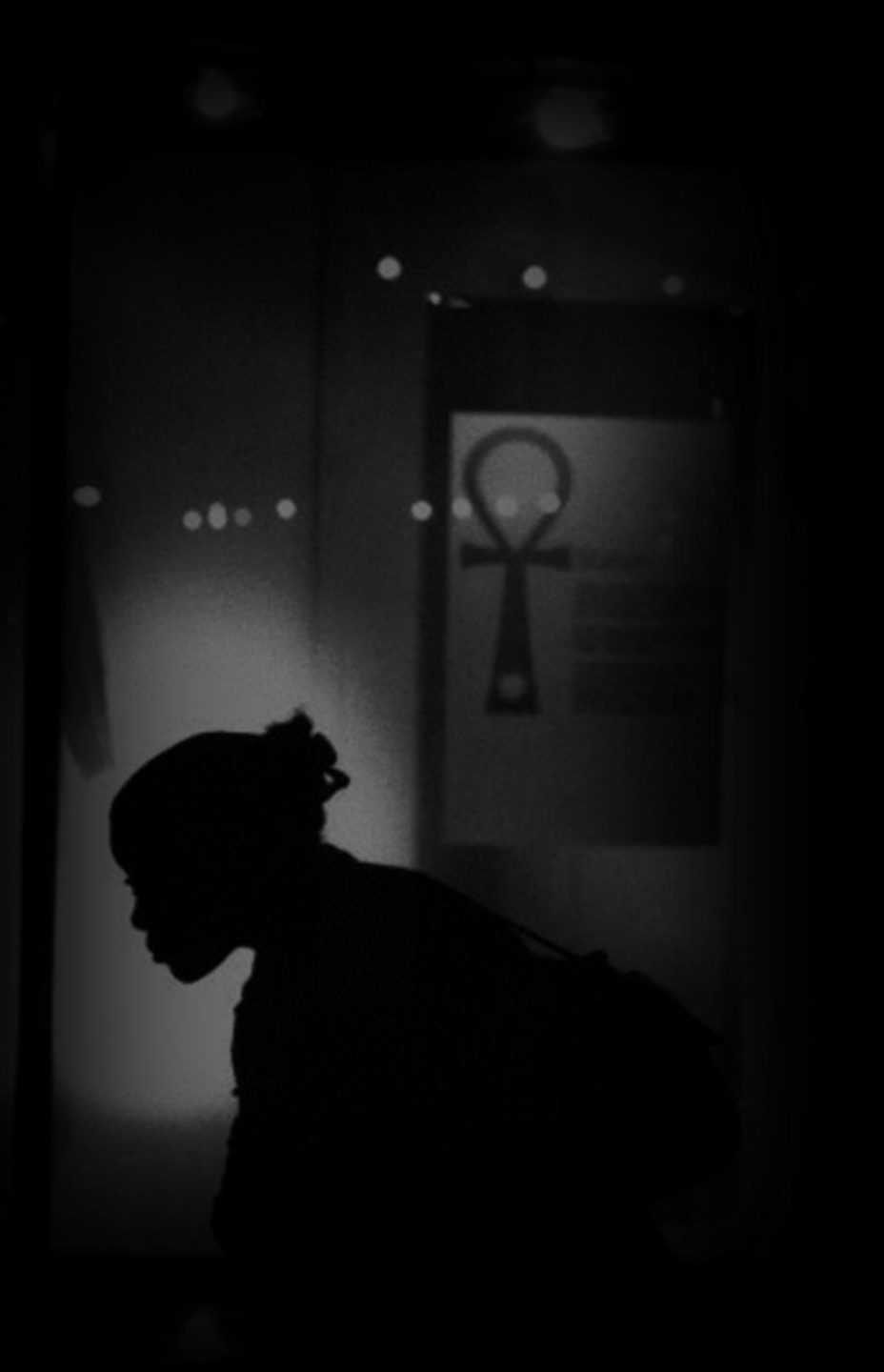
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Philip Humphrey and Ann
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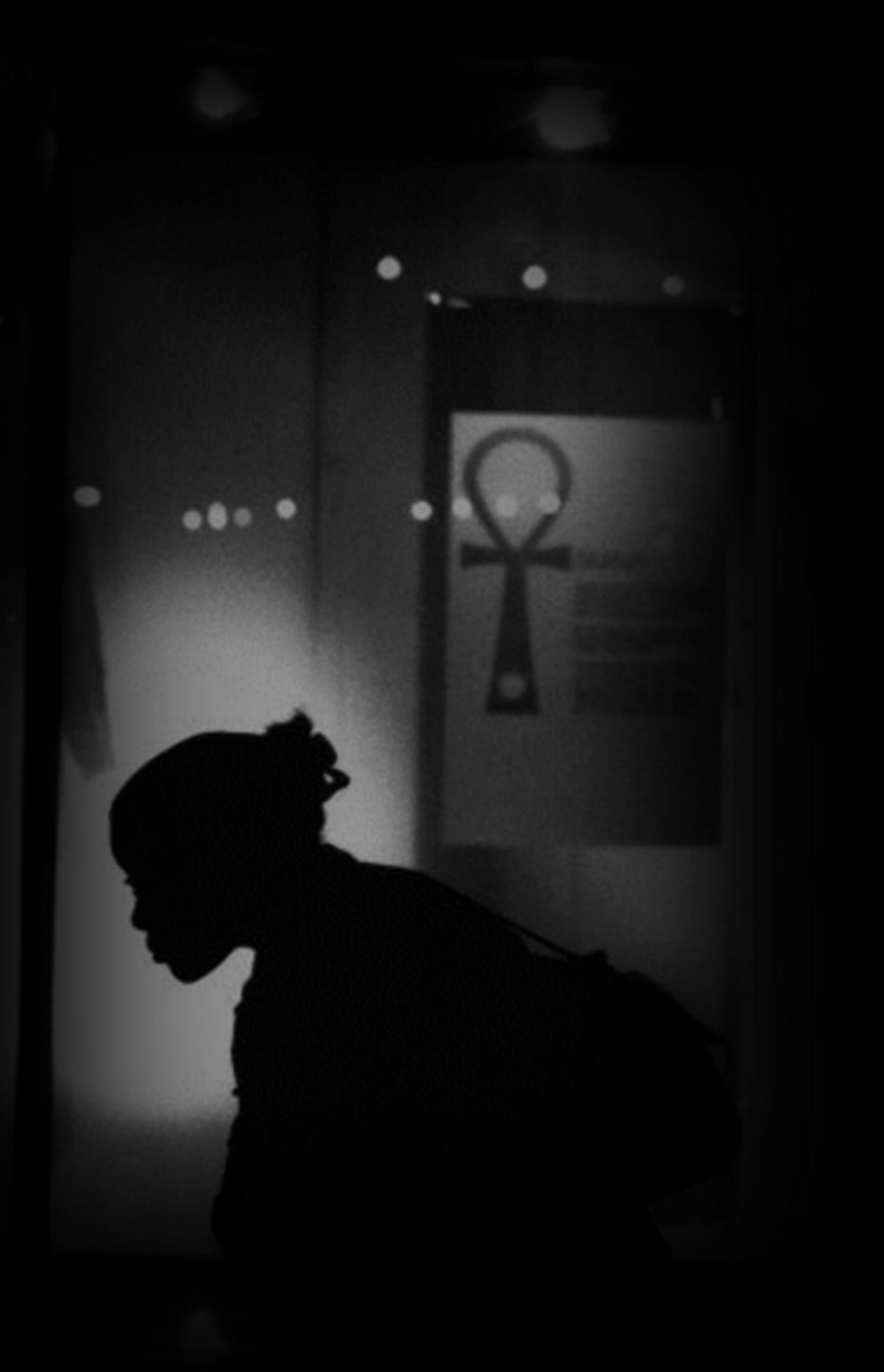
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“[The normative] seem to be essentially involved with furthering the actualization of ends by specifying actions conducive to such actualization. That is, norms connect ends to the appropriate means, and wherever there is a means– end relationship, there is normativity in this sense.

Barham, J. (2012). ‘Normativity, agency, and life’, *Studies in History and Philosophy of Science, Part C: Studies in History and Philosophy of Biological and Biomedical Sciences*, Volume 43, Issue 1, March 2012, pp. 92–103.





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Chatterjee, D., R. Grewal, and V. Sambamurthy. 2002. "Shaping Up for E-Commerce: Institutional Enablers of the Organizational Assimilation of Web Technologies." *MIS Quarterly* 26 (2): 65-89.





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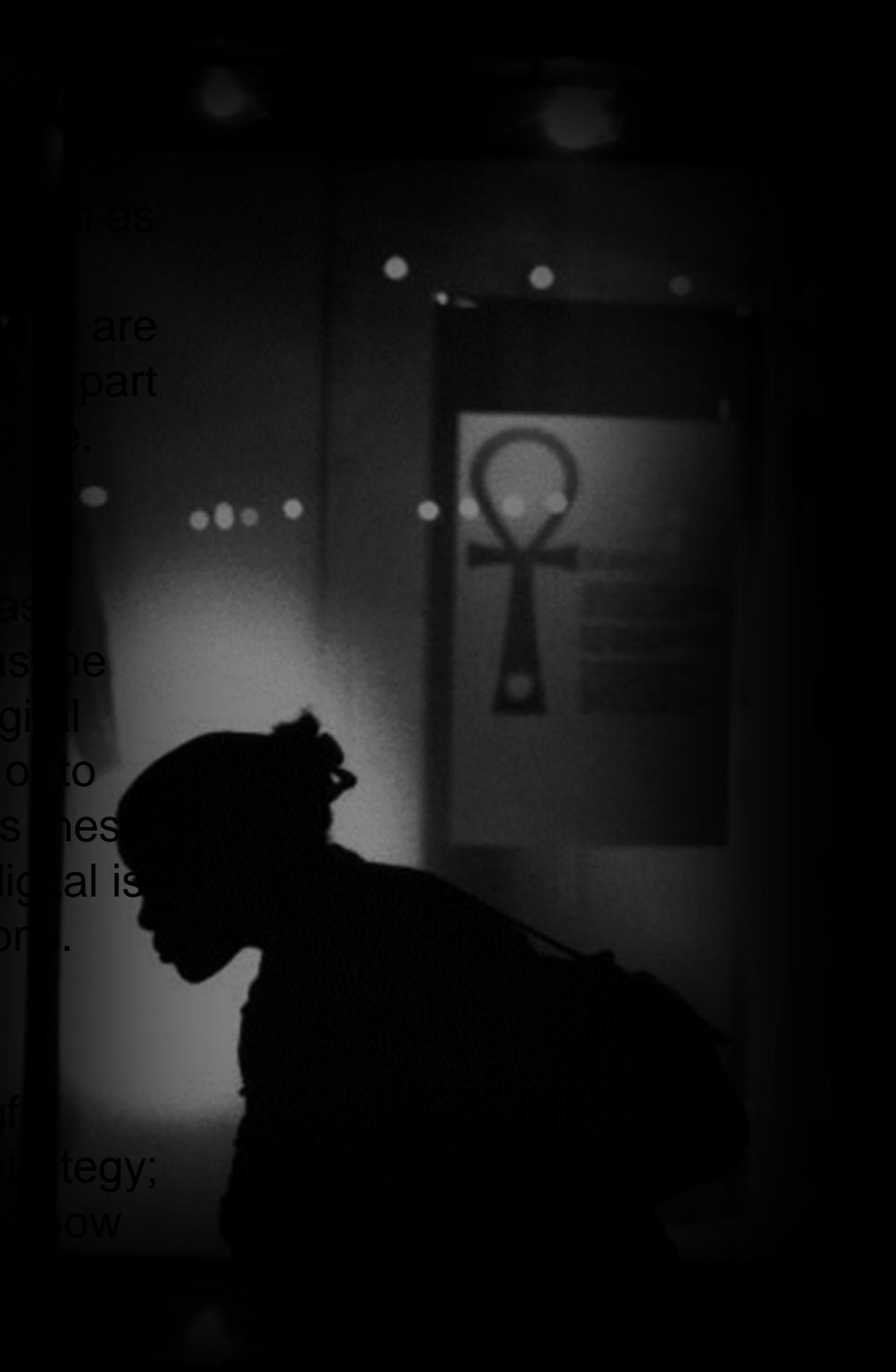
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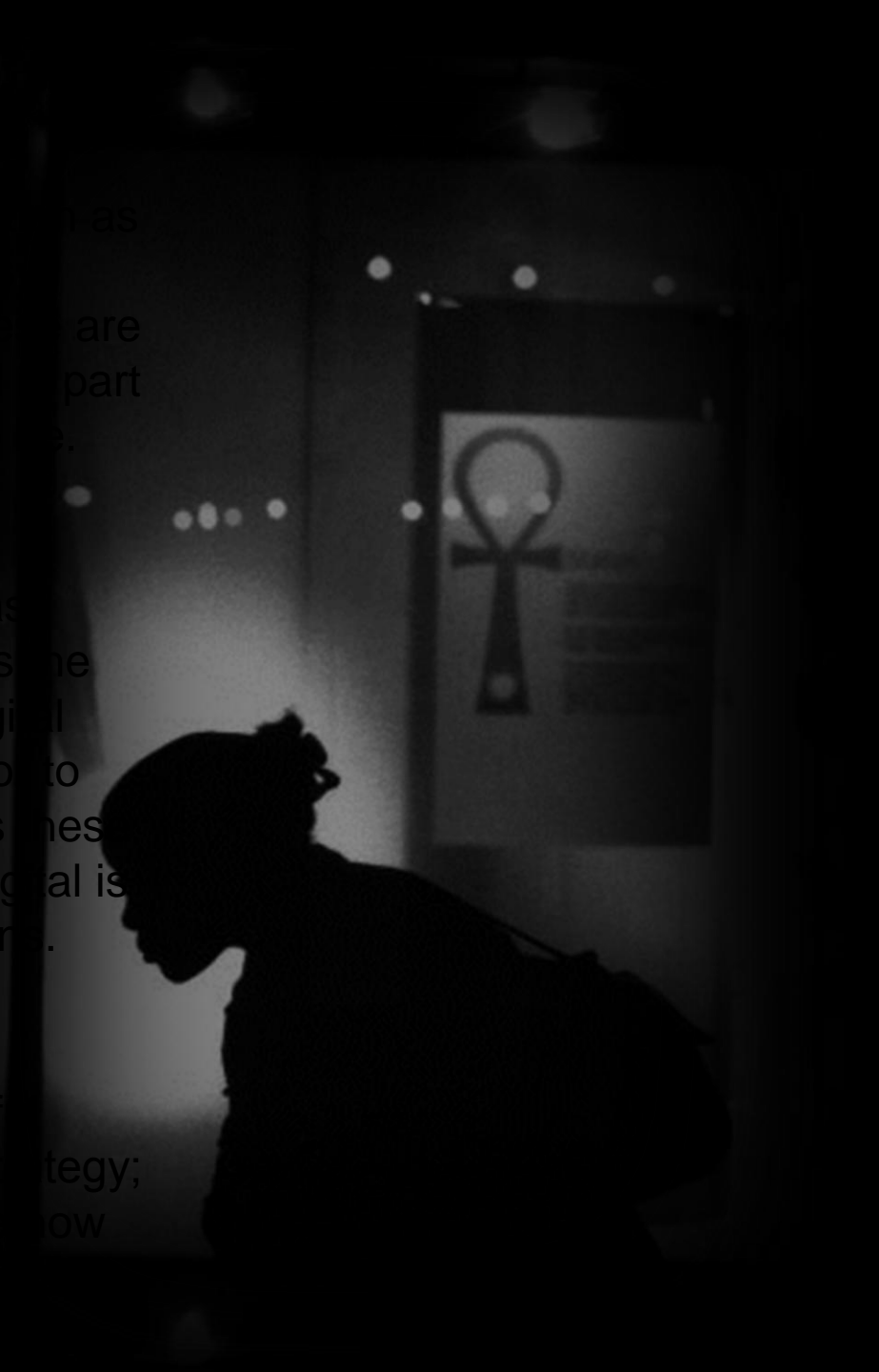
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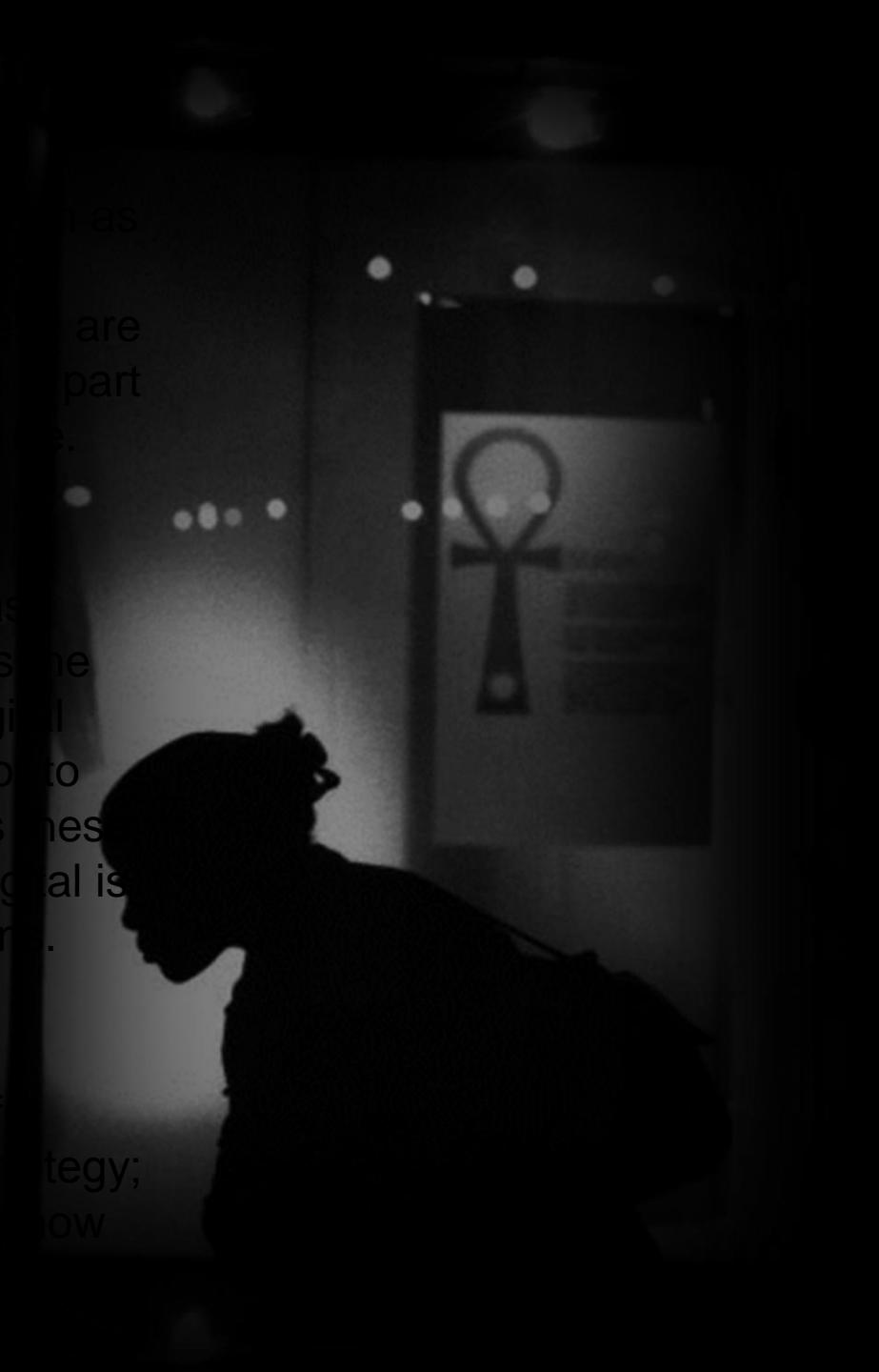
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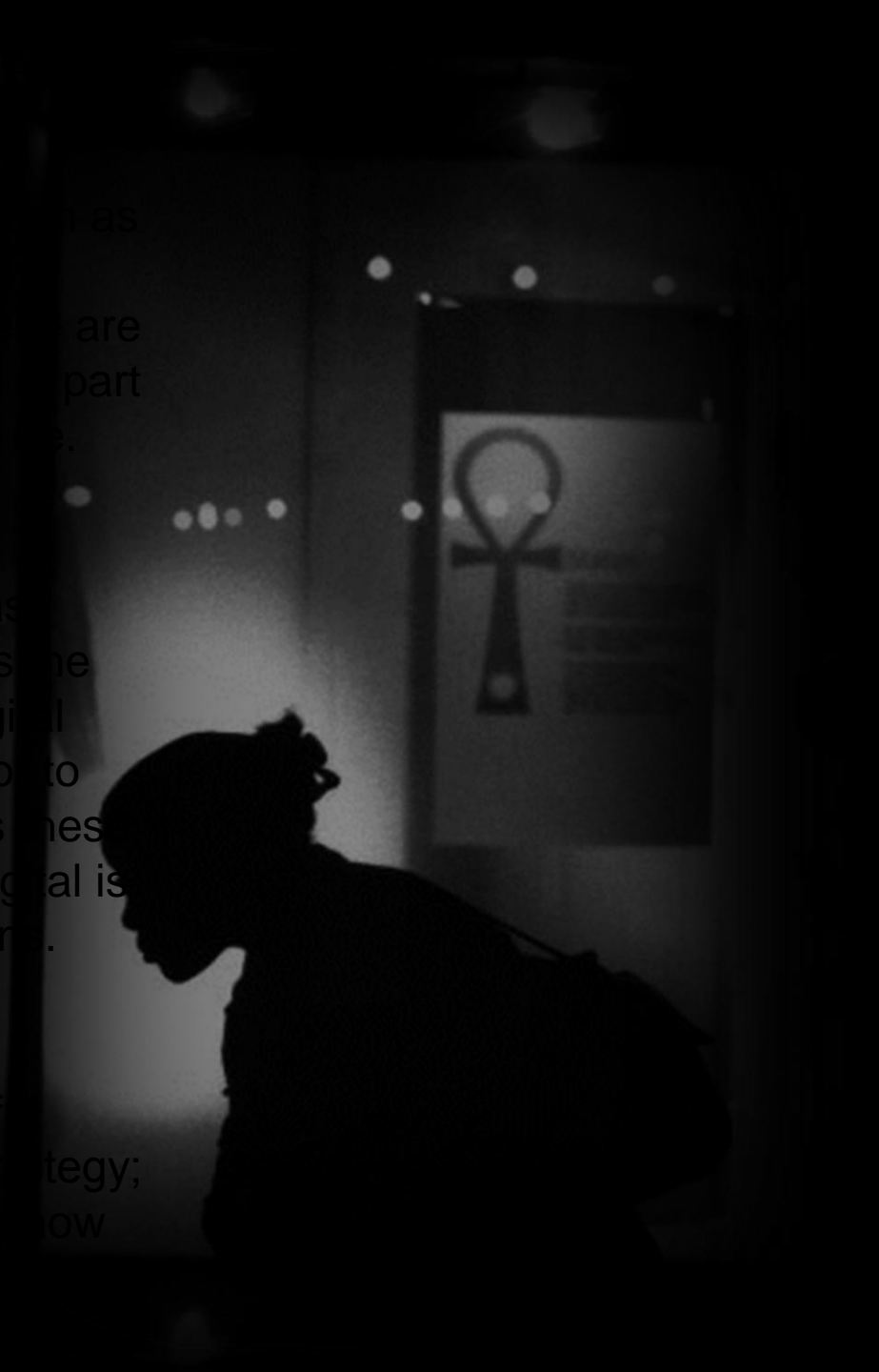
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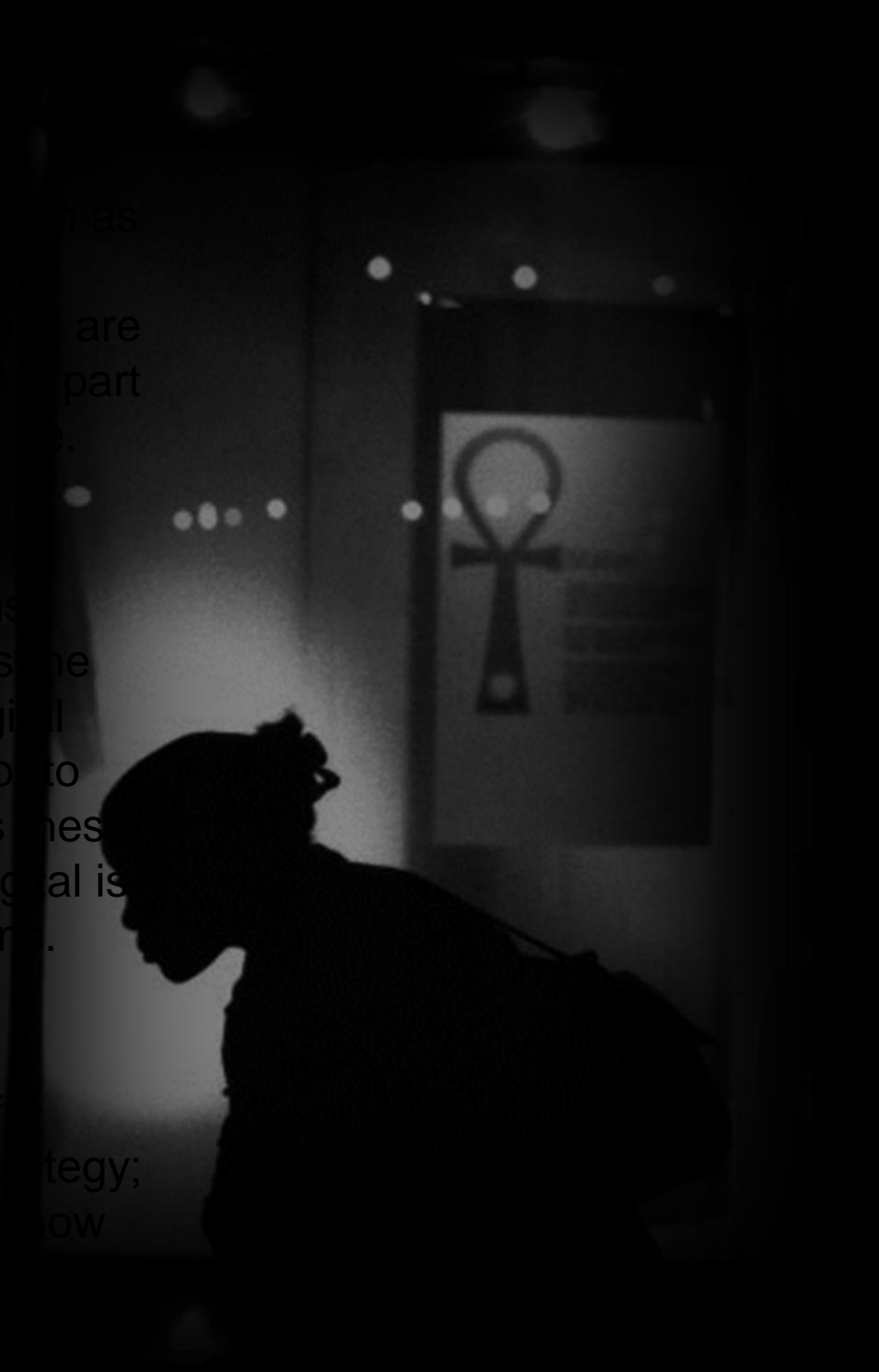
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Matthew Cock Head of Web, British Museum

Andrew Lewis Digital Content Delivery Manager,
Victoria and Albert Museum

Dave Patten Head of New Media,
The Science Museum

Fiona Romeo Head of Design and Digital Media,
National Maritime Museum

Carolyn Royston Head of Digital Media,
Imperial War Museum

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John Stack Head of Tate Online, Tate

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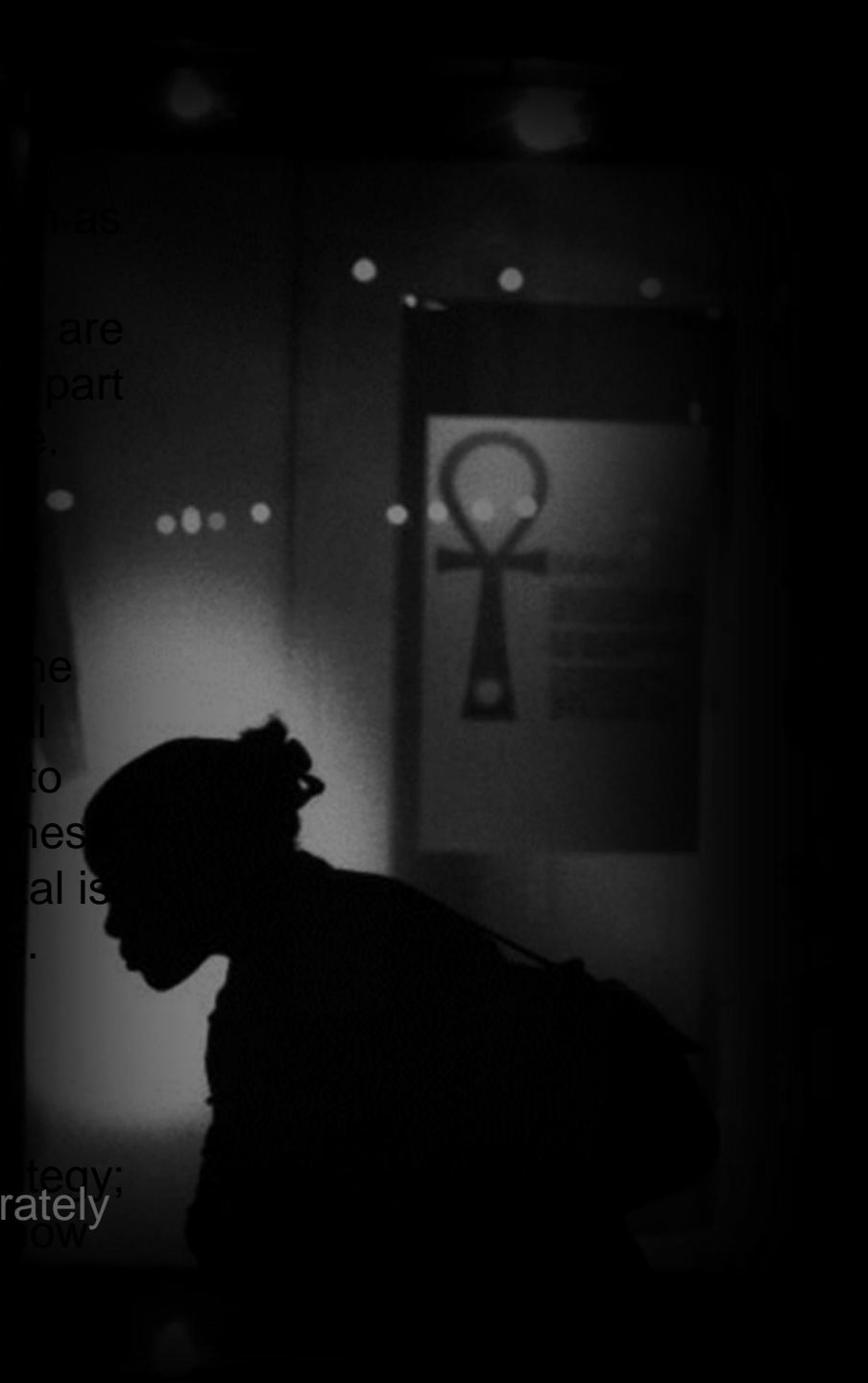
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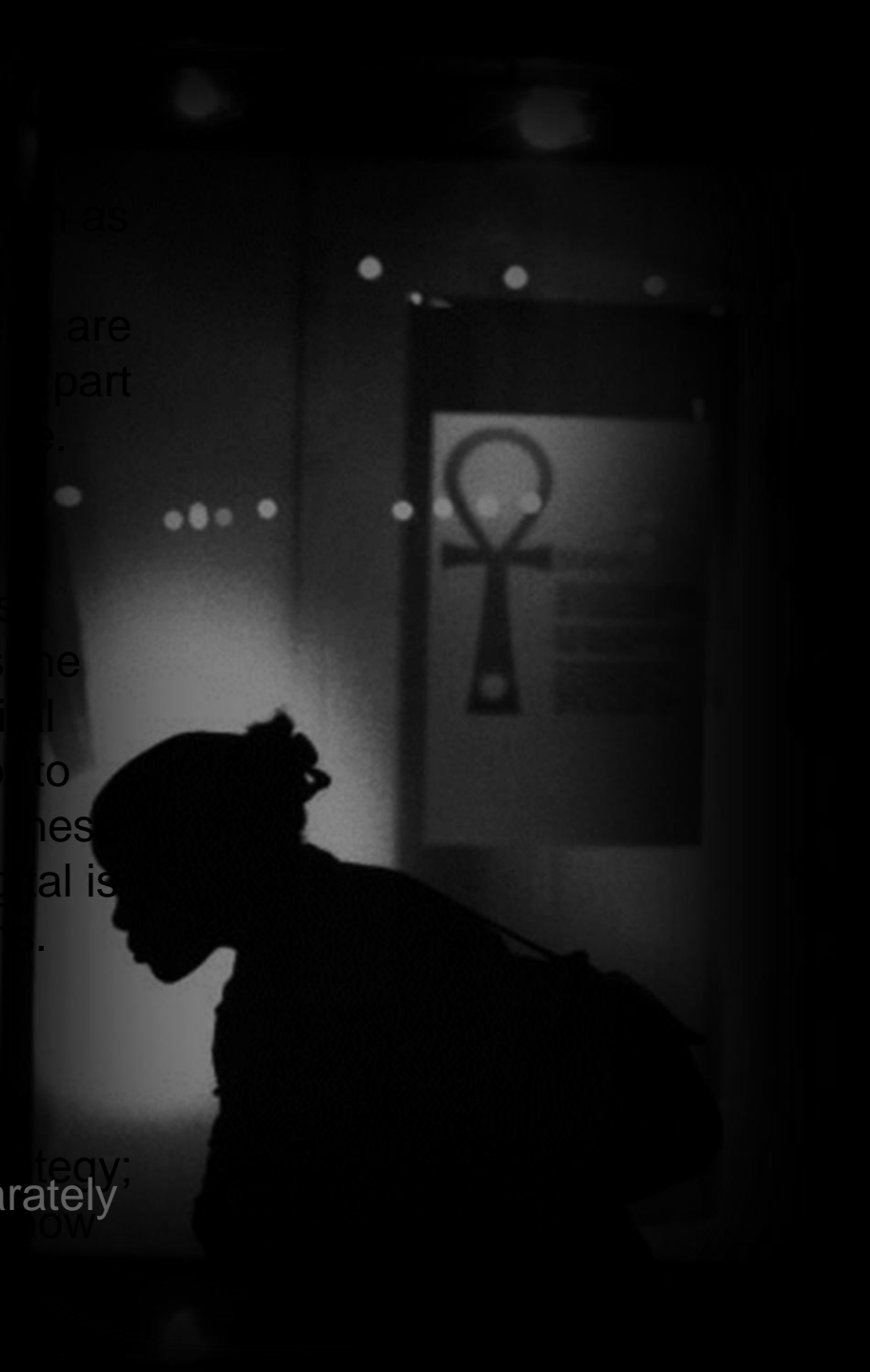
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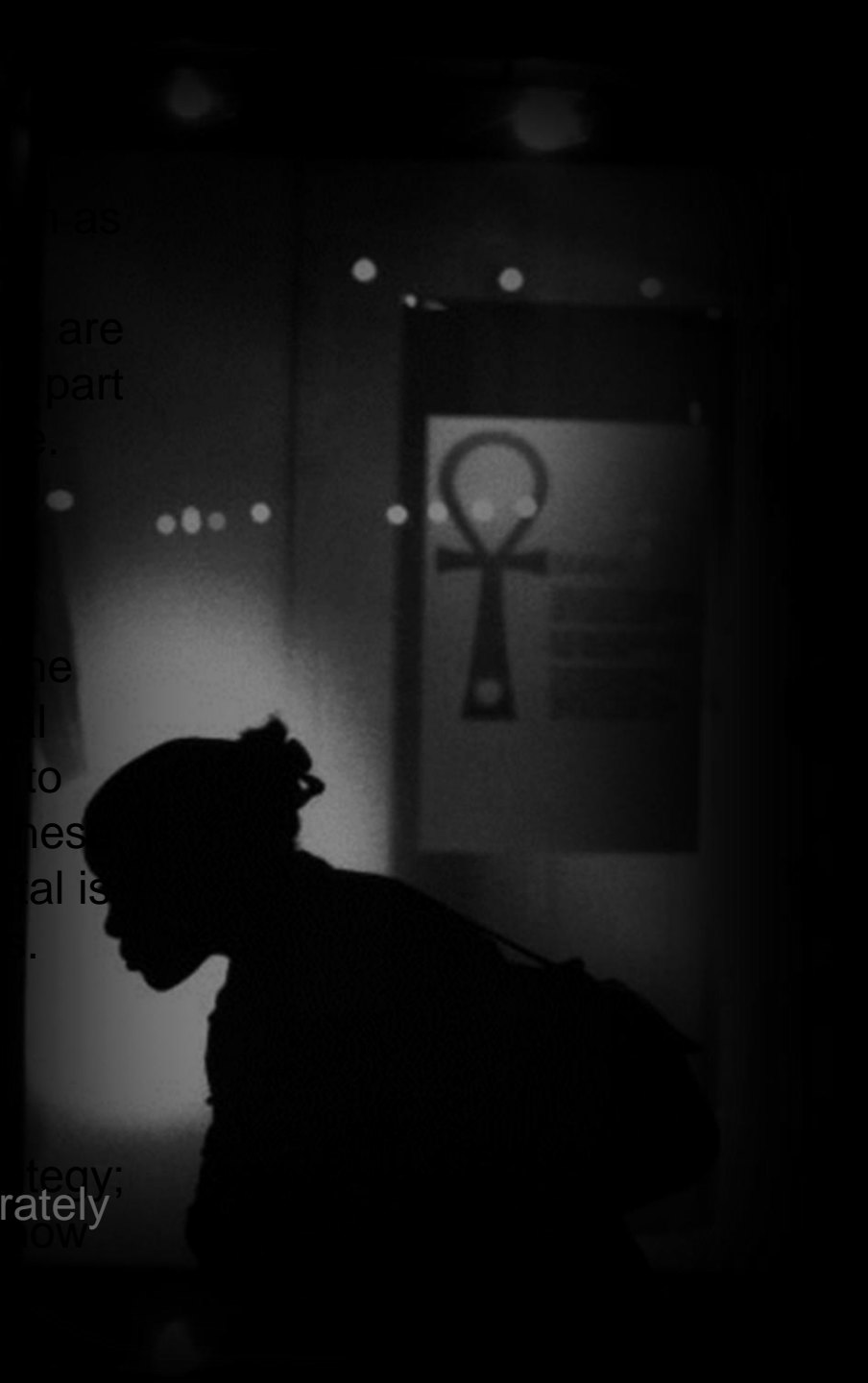
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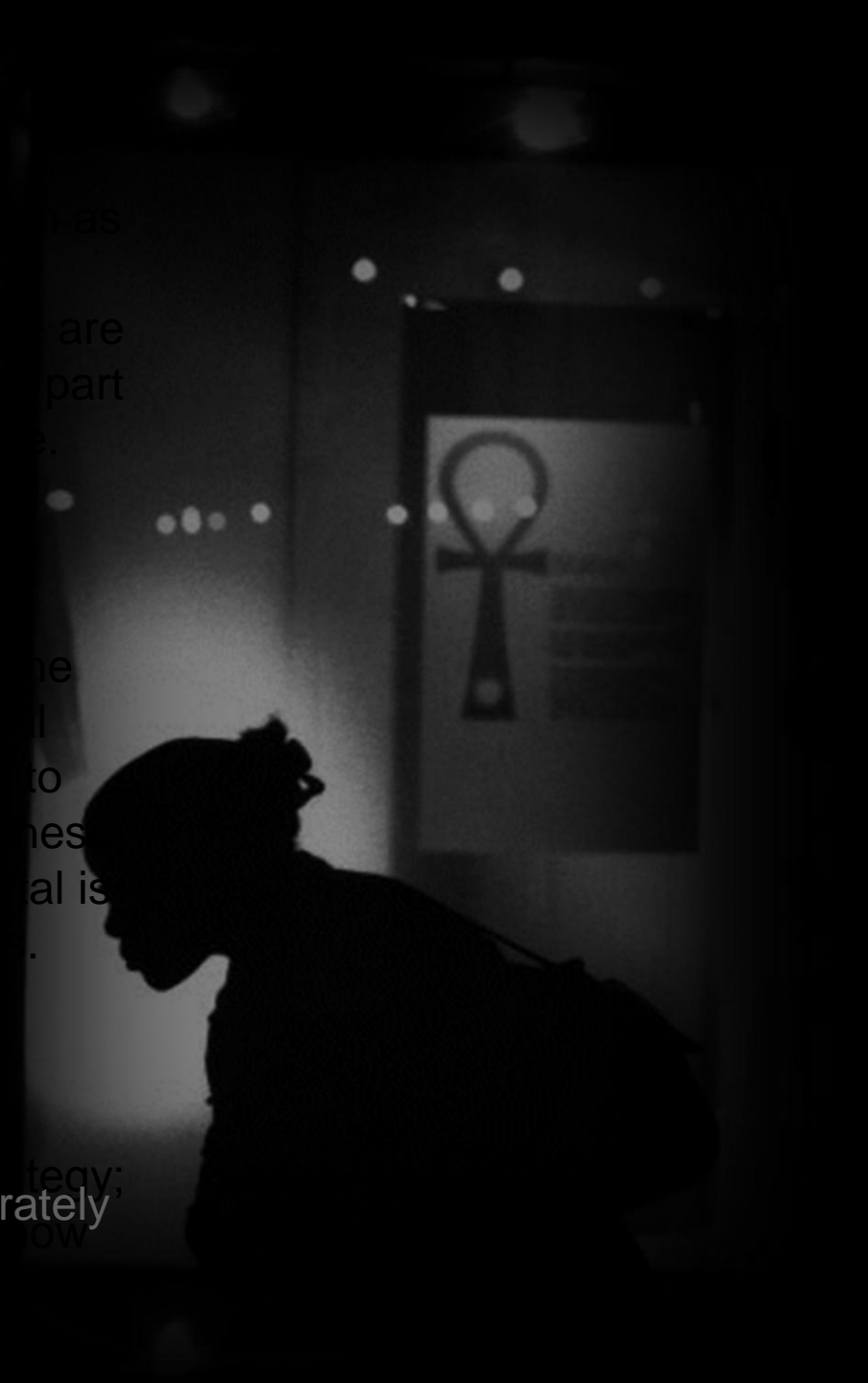
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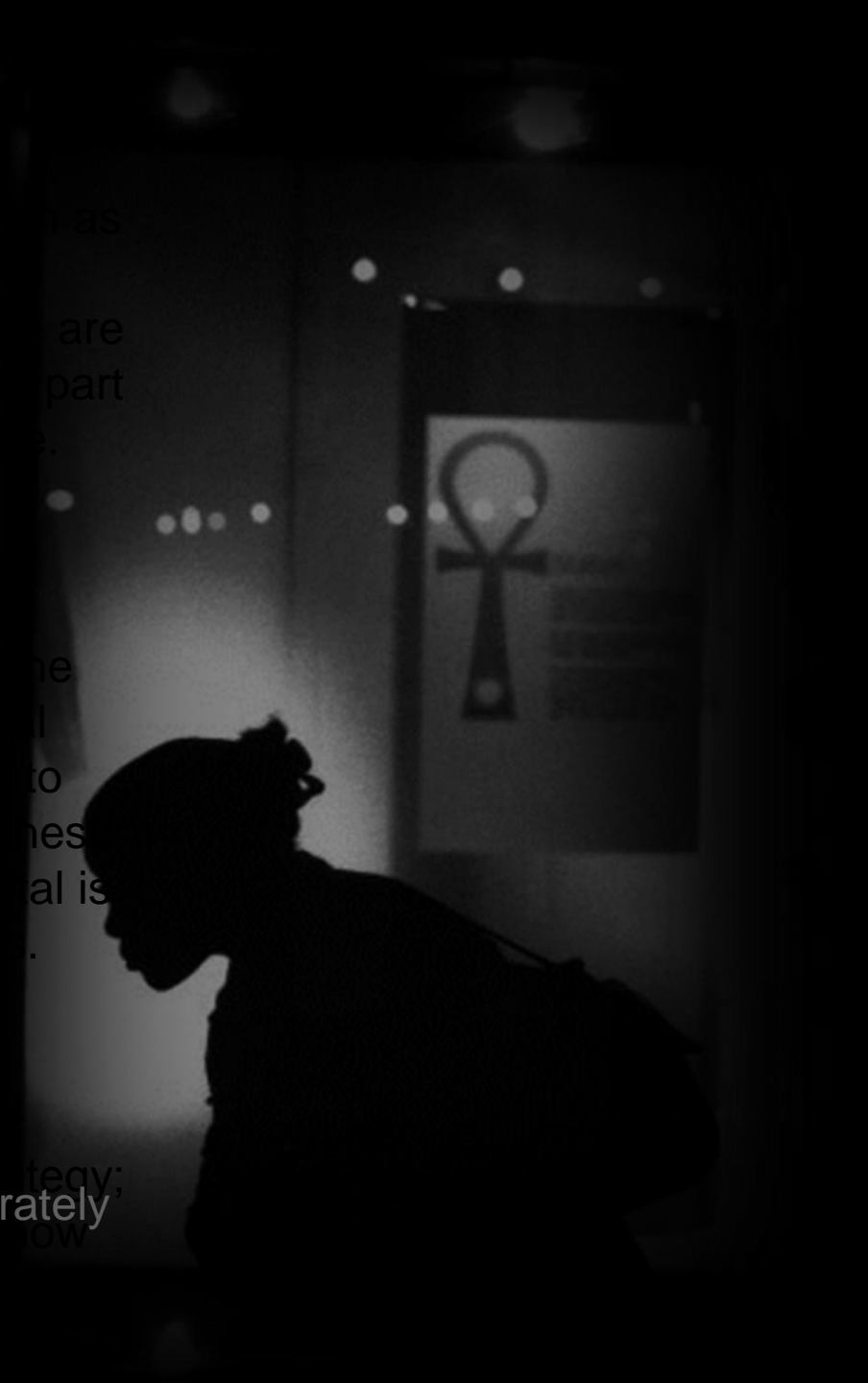
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National Maritime Museum's - 'digital participation officer' in its learning and interpretation team, its 'digital marketing officer' ●

Tate's 'Online Shop Manager' (in Tate Enterprises), its 'Digital Communications Manager' (within its marketing department), a 'Digital Learning Manager' (in its Learning Department), and its 'Online Research Editor' (in its research department). ●

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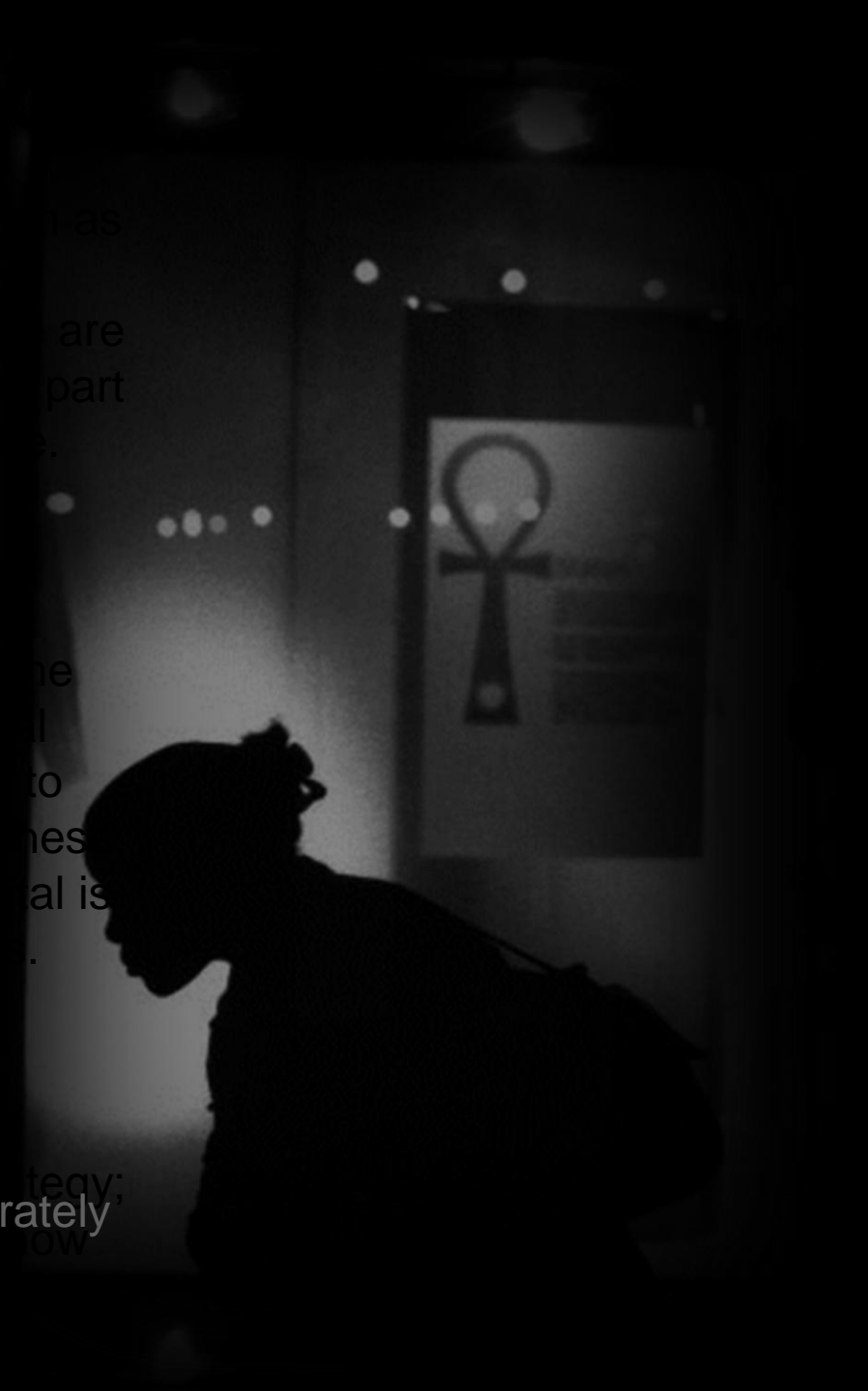
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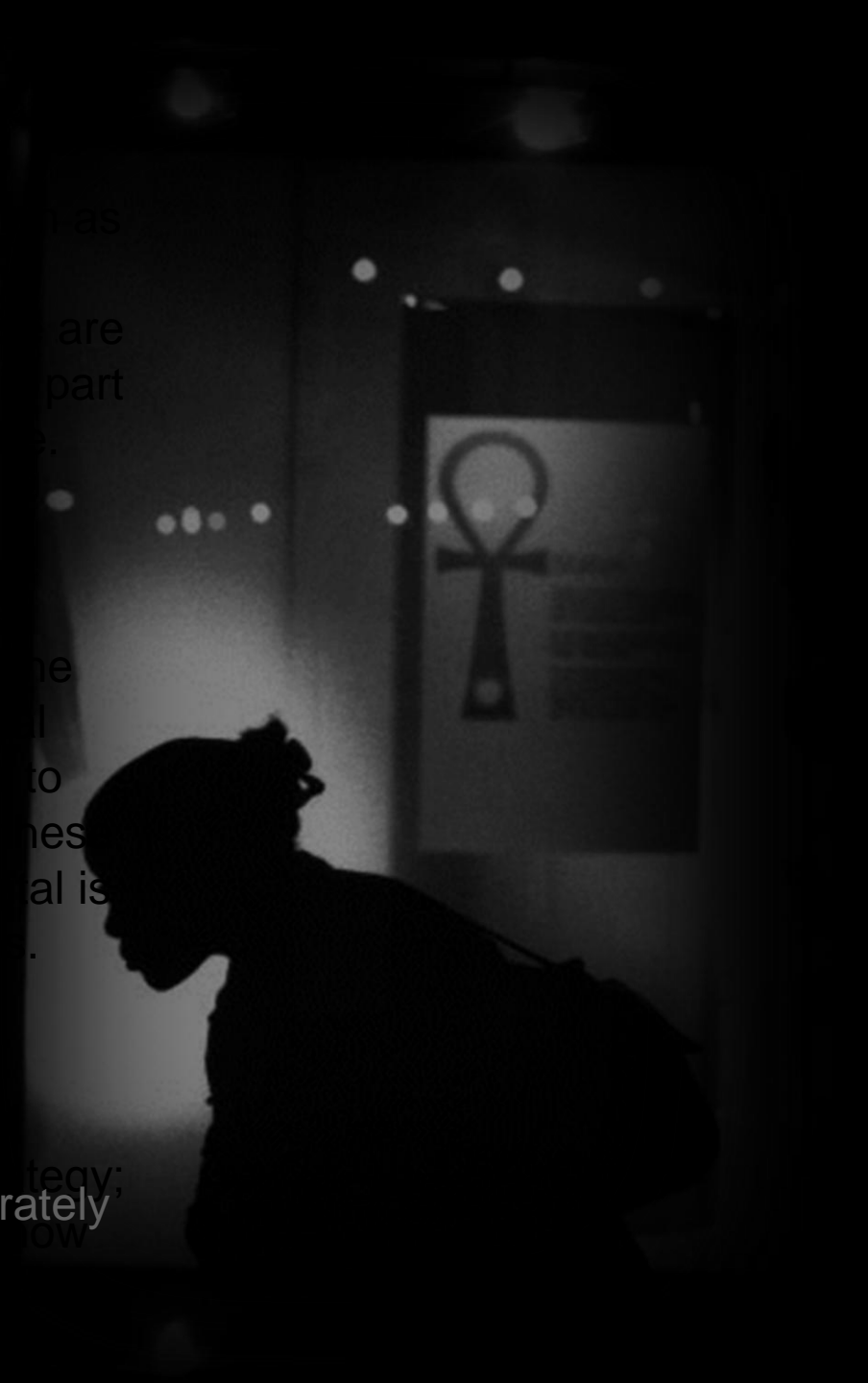
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'The idea of things permanently being in beta, and the fact that you don't just open something and then it's finished, but you are constantly monitoring how it's used and you adapting to its use and improving it [...] By having an in-house operational team with a mix of engineering and design skills we can go back in and be much more iterative in our approach to galleries and exhibitions. What you launch with might not be what you have in six to twelve months. So when you are designing a gallery thinking about its whole life, not just in terms of robustness and maintenance, but in terms of how you continue to activate that space and keep it relevant and live' ●

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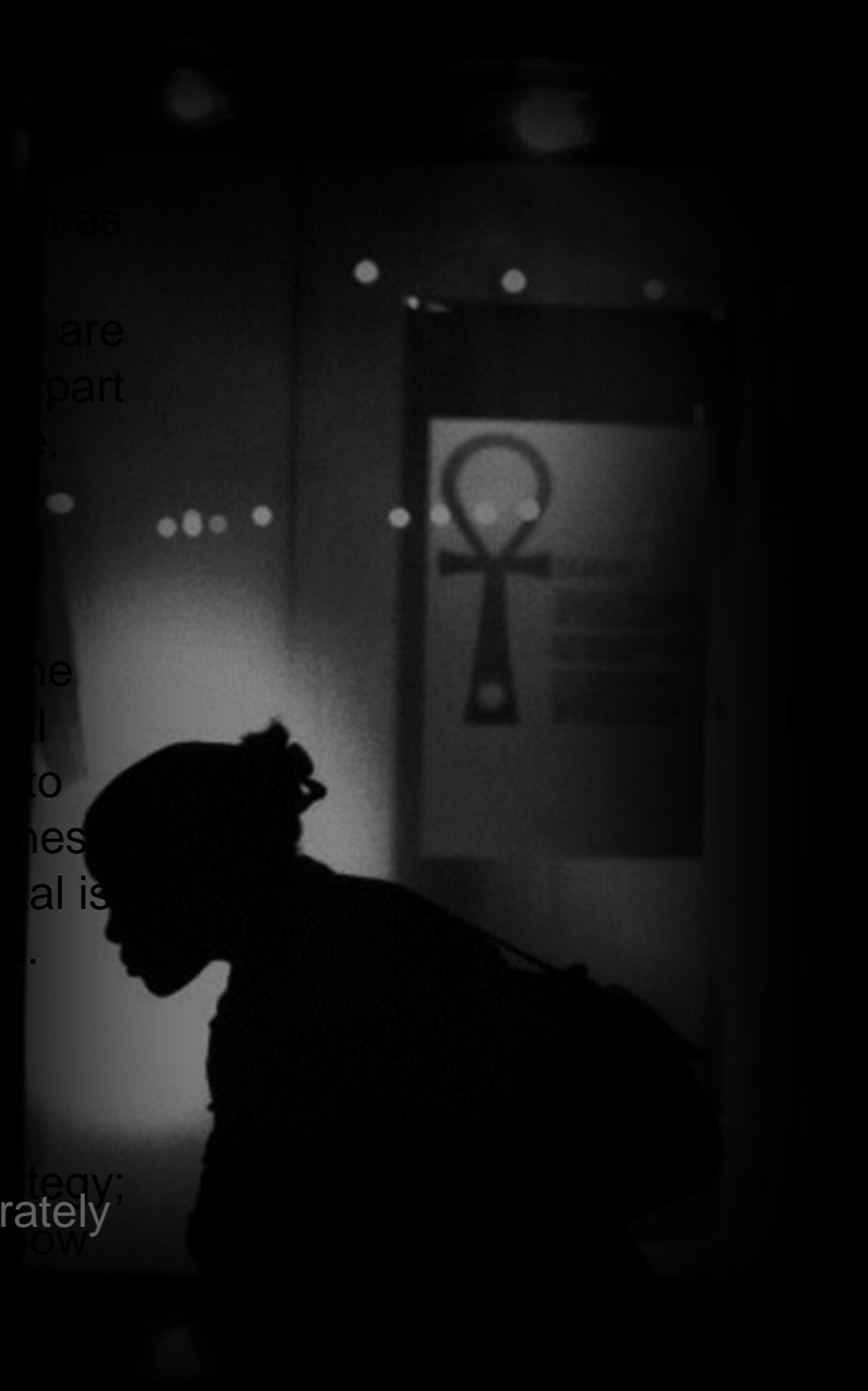
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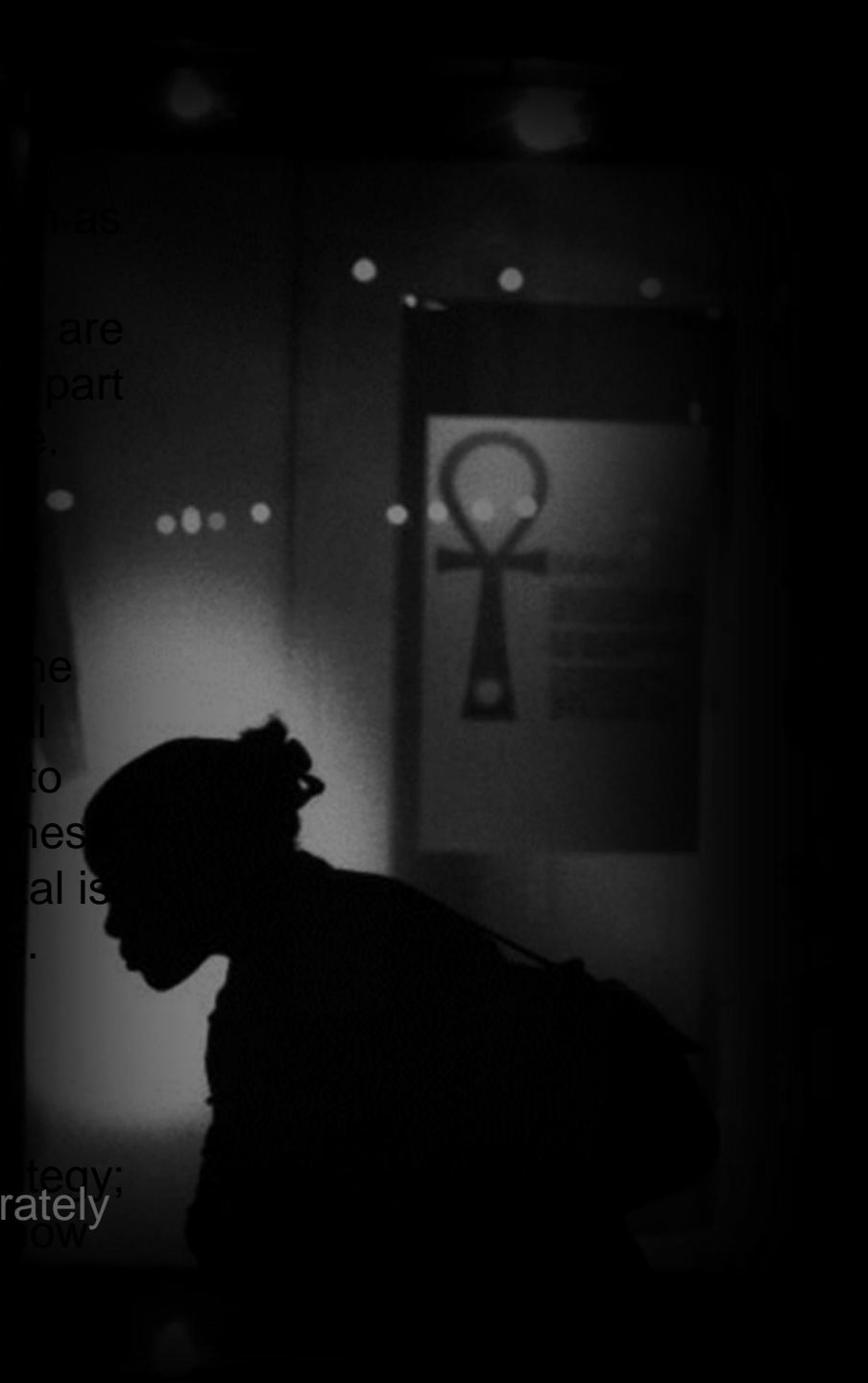
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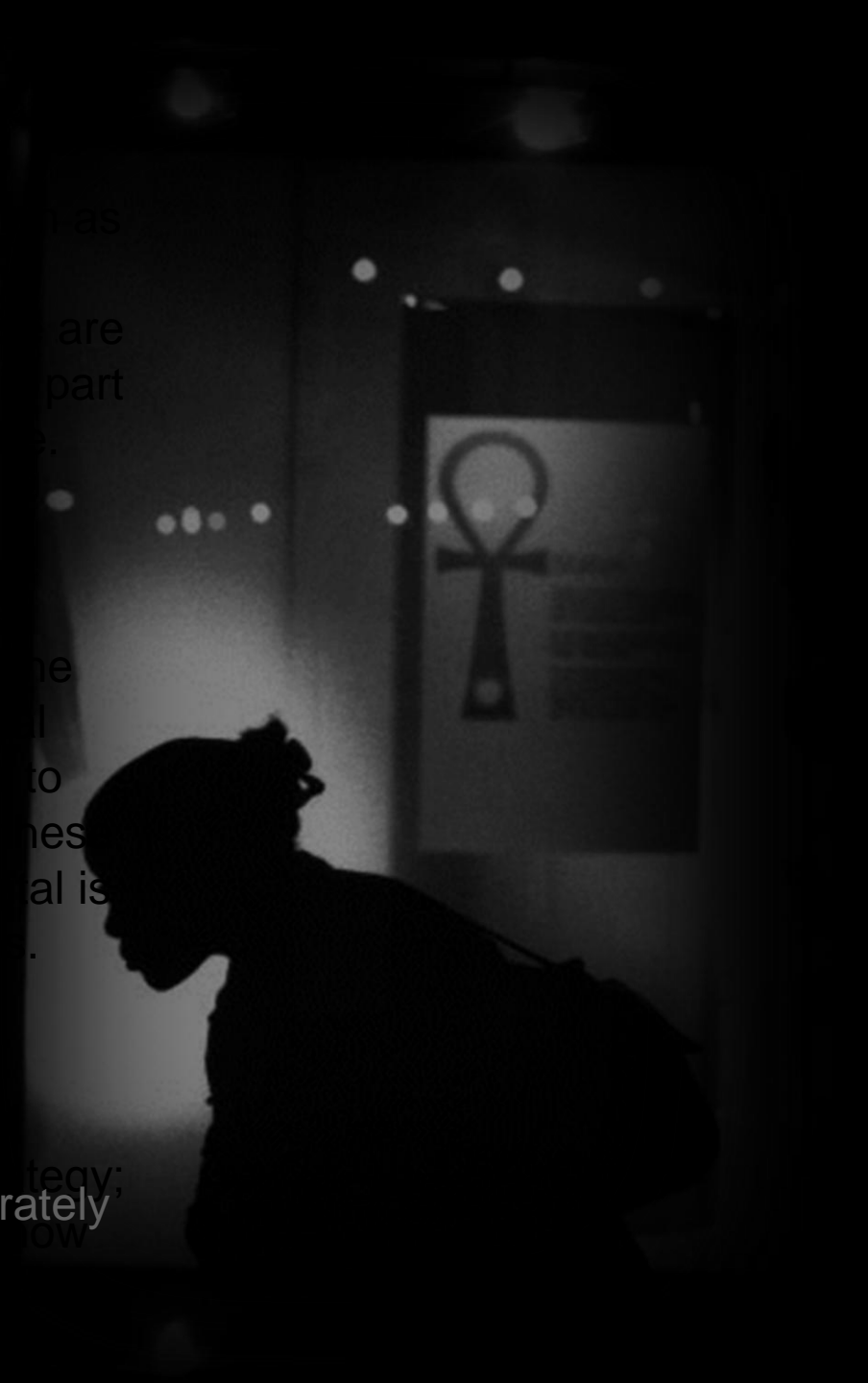
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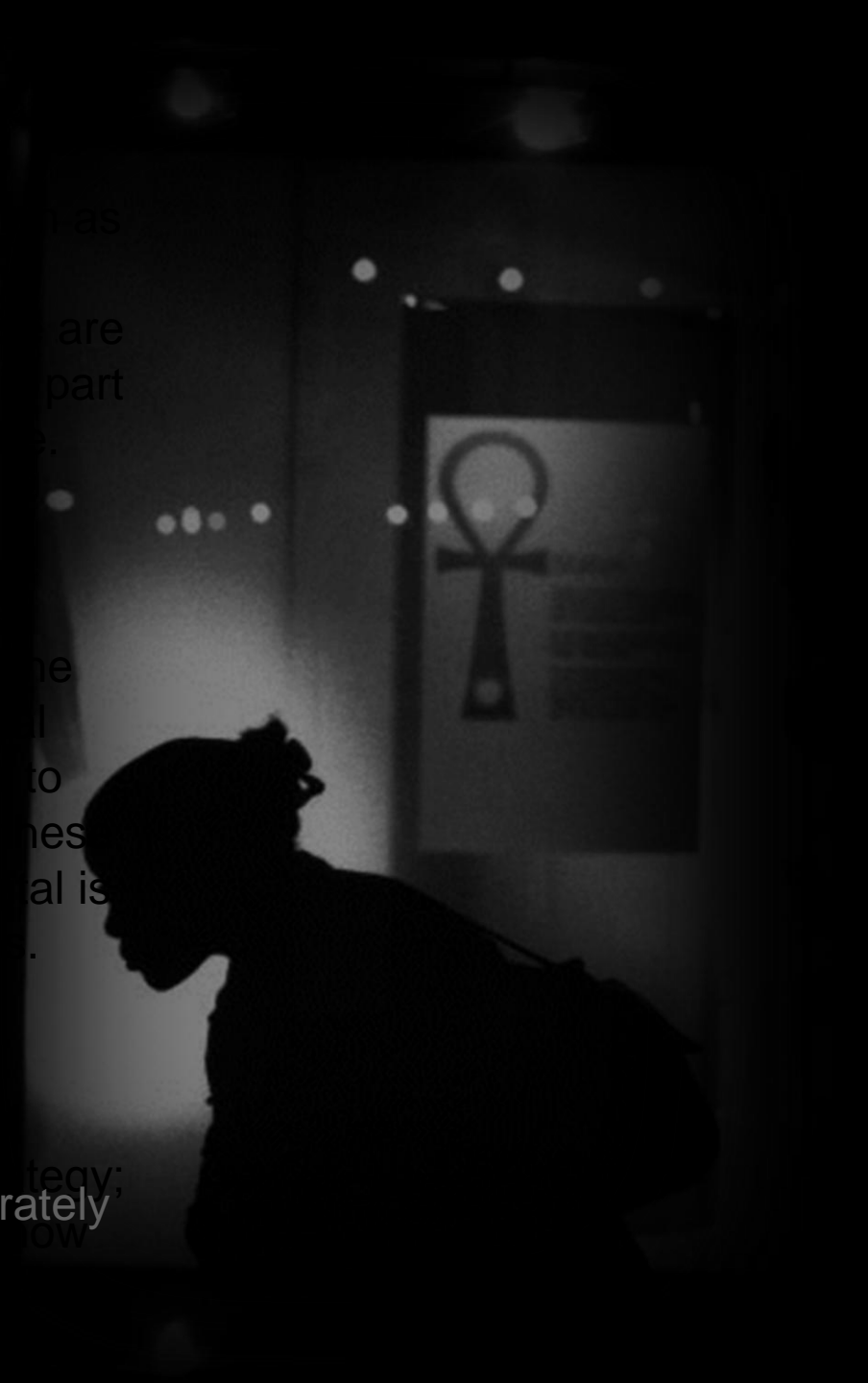
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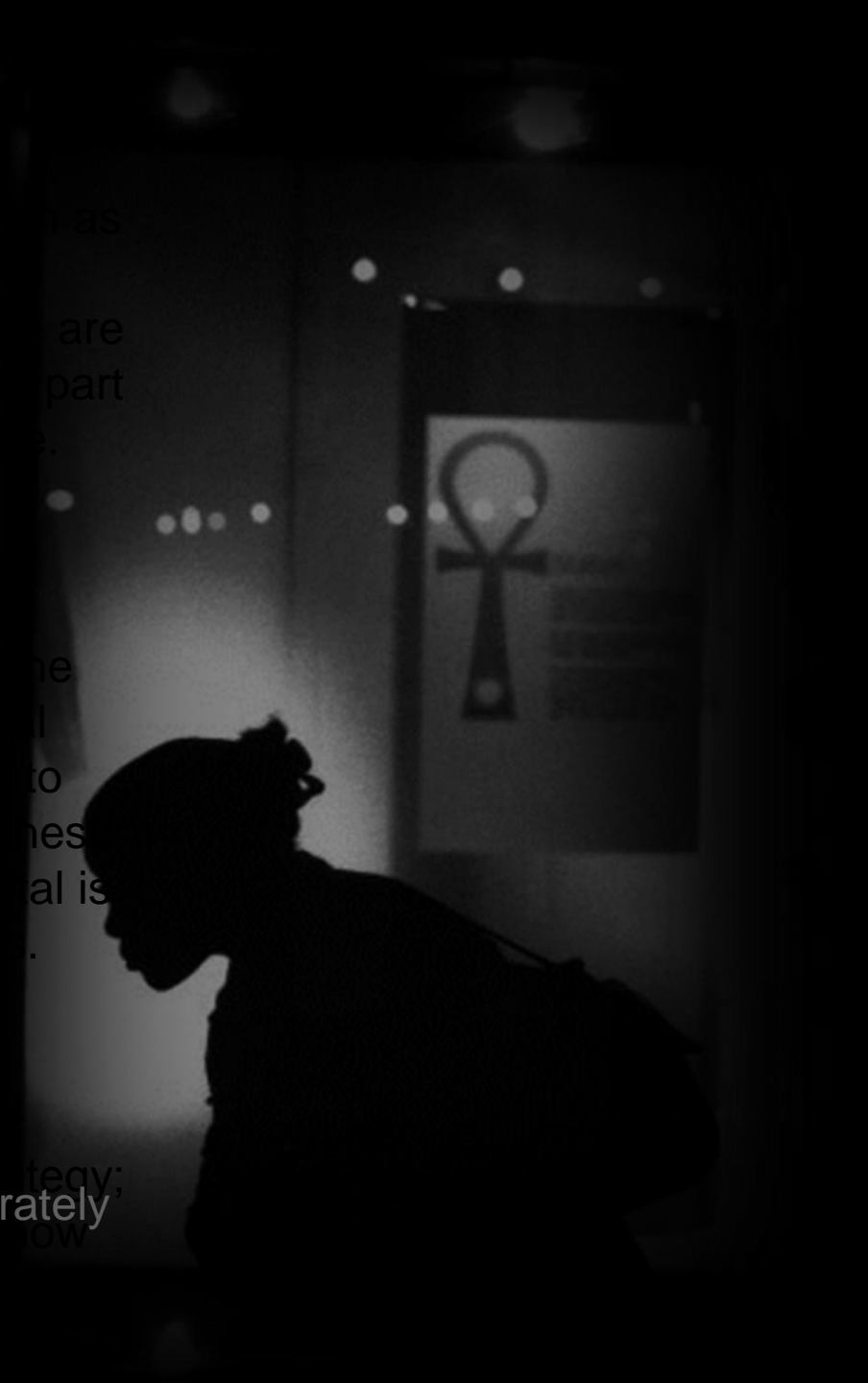
digital being part of the generative and ideation moment

- blended production

structures of signification

strategising for a multiplatform future

no need for digital to be strategised separately



structures of domination

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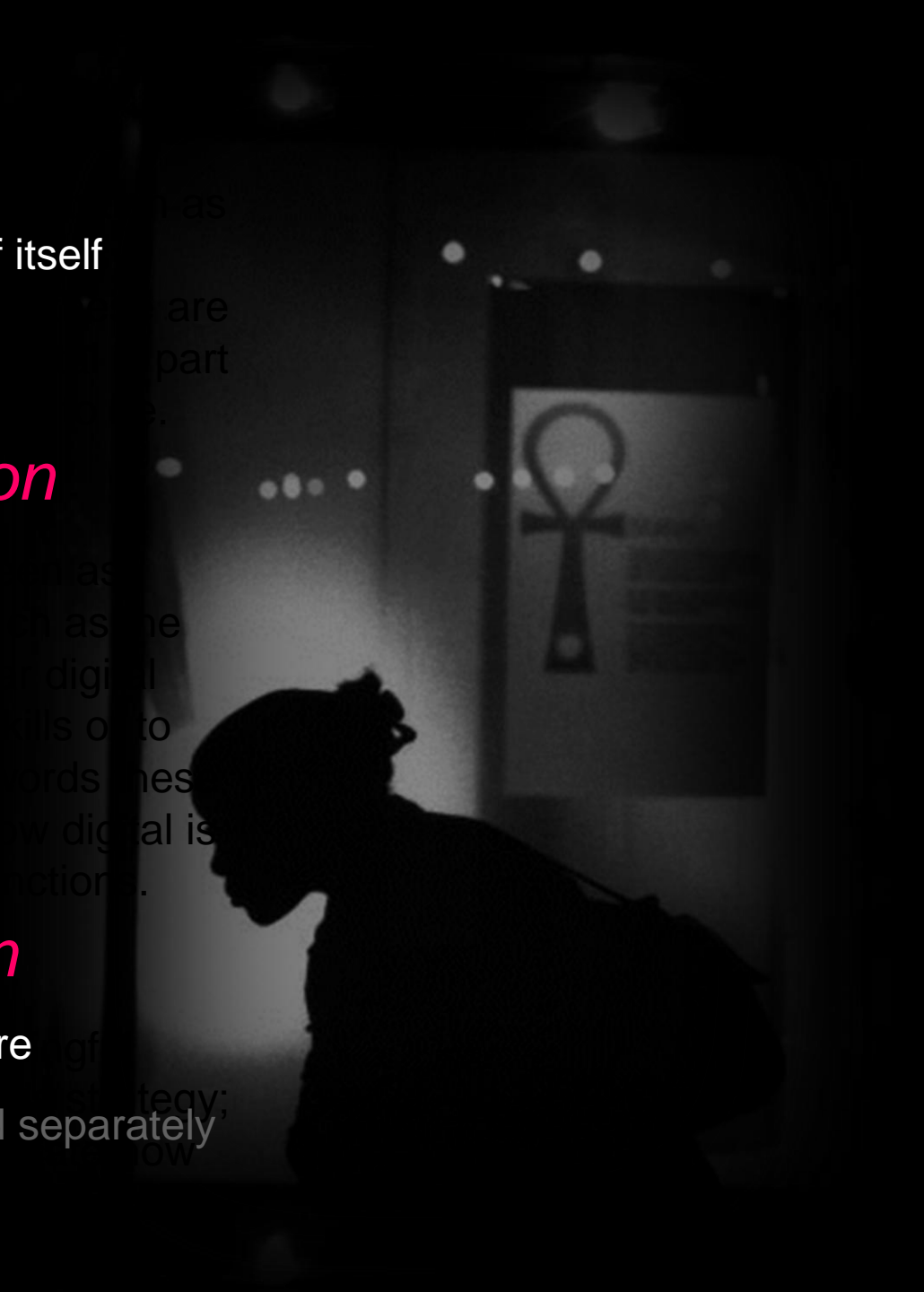
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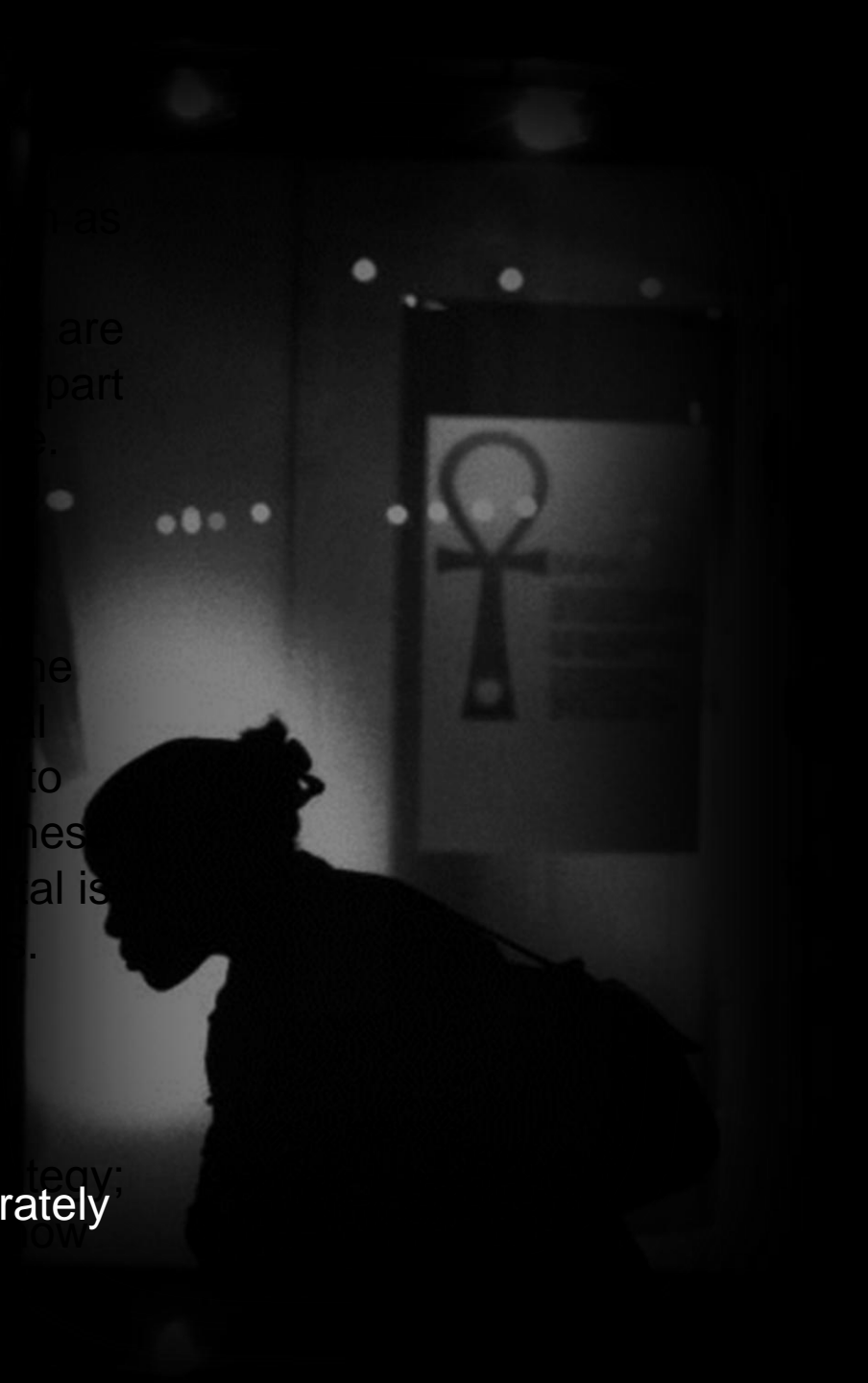
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The postdigital museum

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