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## INTERVIEWS WITH MUSEUM EXPERTS:

### 环球博物馆专家访谈(三)

未来博物馆计划：未来博物馆是什么样子的？

#### 1: 未来博物馆会像一面镜子



琳达杜克, 堪萨斯州立大学, 玛丽安娜礁石滩艺术博物馆总监 / Linda Duke, Director, Marianna Kistler Beach Museum of Art, Kansas State University

Museums are mirrors. In them we see the history and complicated features of ourselves, we the human beings. It doesn't matter if the focal subject of a museum is history or culture, science or art, the natural world or the most "unnatural" outcomes of human activity; all museums are about us because we have made them. In their display cases and gallery installations museums show us in tangible forms the qualities of our own perceptions, understandings, and ways of thinking.

People are made up of many parts and pieces, physically, intellectually, and emotionally. Some of these parts are not easily compatible – and so we keep them separate, often unconsciously. Museums reflect this

tendency; science, art, and history each have their stories. The next challenge for museums is to become places where wholeness can be glimpsed, places that allow us to step above the separate narratives and benefit from the intriguing implications of their contradictions. The really enduring spiritual traditions of humanity have always had paradox at their cores; but they have also taught oneness. Oneness: so simple it hurts; so complex that the logical functions of our minds cannot encompass it.

Oneness is a spiritual insight; wholeness is its grounded, material counterpart. My hope for the future of museums is that they will become places that help us sense wholeness so that our science, arts, and history may bring us insight, not simply knowledge.

#### 2: 未来博物馆会是全方位互动的



结库布 努伍库斯基, 波兰加利西亚犹太博物馆总监 / Jakub Nowakowski, Director, Galicia Jewish Museum, Poland

Museums that exist today are certainly different in many ways than those in the past. Before, museums were institutions of authority that transmitted specific messages

down to the public about the past from behind glass display cases, tape, and "do not touch" signs. Gradually, they evolved into places that invite visitors to participate in an interactive and exciting journey. They have changed from institutions where information was directed in only one way: towards the viewer into institutions that are increasingly creating conversations with the viewer. Visitors are invited to participate, are pulled into the life of the museum, not only as passive spectators, but also as active participants.

The Galicia Jewish Museum in Krakow, Poland, is one example of these new dynamic institutions, and has launched a variety of programs for visitors (both Polish and foreign) creating opportunities for them to use the museum space for their own cultural projects like plays, concerts, and temporary exhibitions that contribute to the museum. Through the "Museum Means More", program the Galicia Jewish Museum held over 200 such events for all age groups.

It seems that the future of cultural institutions lies in interaction - and not just through the connections created by increasingly popular modern technologies – but, most of all, by inviting visitors to become involved in the life of the museum – their museum.

#### 3: 未来博物馆需要变革精神

斯图尔特 吉利斯, 博物馆顾问 / Stuart Gillis, Museum Consultant

The near collapse of public sector funding leaves (UK) local authority run museums in the tightest of all situations. It is almost impossible for this sector to escape the current unprecedented savagery of cuts. And the introverted economy of local councils

can leave managers without the entrepreneurial edge to compete in the harsh new environment.

The senior museum professional needs to consider if their part of the organisation has become an outpost of an over-reached empire in semi-terminal decline. If there is a plan to address this – jump on board: shape it; add value to it; do all that you can to maximise your influence. You may not be running the programme, but expand your authority by being the person who spends the most time building support and shaping agendas.

It is even better if you can be the person that makes the plan. Start by understanding the power priorities of your local area. Understand where power resides and what is it trying to achieve. Is it about jobs? Is it raising school attainment? Is it a major urban development? And then work out where the museum's resources (collections, buildings, skills, values) can be best aligned to support this top agenda.

At this stage, work with and listen to as many people from beyond the museum as you can. Be prepared to re-invent what a museum is. Do not be swayed by pessimists. Come up with something that is highly relevant to your area; something that looks like part of the solution; something that captures the imagination; something that is too good to be ignored. And then dig-in and fight for it. Our museums carry the incredible story of human creativity, a story often propelled forward through response to adversity. So don't just aim to preserve our museums. Be inspired to take action by what we hold. We will need vision, bloody-mindedness and a fair slice of luck. But the future of Museums can still be in our hands – if we're good enough to realise it.

#### 4: 未来博物馆会推动全球性对话



尼克 普勒, 英国收藏信托首席执行官 / Nick Poole, CEO, The Collections Trust

Society needs museums to provide stability and context. People need museums to provide meaning, identity and entertainment. Industry needs museums to support innovation & development. For these reasons, I see a tremendously positive long-term future for museums worldwide as drivers of economic tourism, agents of social change and promoters of intercultural dialogue and tolerance.

The initial, disruptive generation of technologies will recede, leaving the museum of the future as a fundamentally and naturally hybrid organisation combining collections, technologies and relationships to engage new audiences. There will be less emphasis on digitising everything, and more on delivering value and lasting impact through integrated services.

I can foresee that the definition of 'museum' will become blurred – with an increasing number of heritage attractions and public-facing services which package heritage in new ways. While this will create a more competitive environment for individual museums, it will also help with the current

oversupply of skilled museum practitioners. It will also provide us with new strategies to address the perennial challenge of stored collections and the relative lack of display space in our museums.

The international museum community is hardworking, professional and dedicated. Collectively, we perform an essential social, economic and personal role. Even though there is a profound lack of recognition of this from Governments in some countries, the value of museums is in the hearts and minds of the public they serve. Museums will continue to adapt to reflect the needs of their communities, and I am tremendously excited about what they have the potential to become.

#### 5: 未来的博物馆建筑

乌尔夫格鲁沃德, 奥斯陆国家艺术建筑与设计博物馆, 高级策展师 / Ulf Grønbold, Senior Curator, The National Museum of Art, Architecture and Design, Oslo

In 1792, three years into the French revolution, the National Convention in Paris decided that a state museum should be established in the Louvre. Museum galleries had been part of royal residences for several centuries, but it was in the first decades of the 19th Century the museum was developed as a building type. For the next hundred years museums were built to more or less look like palaces.

With the arrival of Modernism a new concept was introduced: The informal museum pavilion in an idyllic park. Modern architecture is often at its best in a virgin situation when it doesn't have to relate to a demanding historic context. And the Kröller Müller Museum in the Netherlands and the Louisiana in Denmark illustrate the success

of this approach. Starting with Ronchamp by Le Corbusier architecture became a giant version of modern sculpture. Guggenheim in Bilbao was celebrated as the museum of decade, but when Frank Gehry repeated the same shapes everywhere, it became too private a vocabulary, it was his signature and not buildings based in a larger social context.

The 21st Century should be a period of sense and sobriety. Museums are monuments of lasting values, and our buildings should express that without going back to the metaphor of the palace. We need museum buildings that belong to their location and their community, not the ego of a Star architect on a brief visit.

#### 6: 未来博物馆将受到数字化冲击

戴维 马斯特, 数字制作(公司)首席顾问 / David Masters, Lead Consultant, Imagemakers

Museums will continue to evolve and respond to their social, cultural and economic context. New social paradigms, such as the widespread adoption of social networking, together with ever-changing visitor expectations and the opportunities presented by digital media, will all impact on museums.

The near universal adoption of smartphones, for example, will require a considered response, with apps produced for permanent and temporary displays and collections. Computer 3D modelling and animation will vividly bring objects to life. But there will also be a digital backlash, with some people visiting for an 'authentic' encounter with a collection.

Curating will increasingly include digital resources, which will be accessed and

interpreted on-site and on-line. People will become more involved in the curatorial process through social networking and crowd-sourcing activities. The use of digital media will still be balanced with more traditional forms of display and interpretation, both to meet audience expectations and due to the cost implications of digital technology. Environmental design standards will become more widely adopted, with an emphasis on re-use, modular design, recycled materials, and low energy IT.

Overall, there will be further emphasis on improving access, establishing meaningful narratives for collections and displays, story-led interpretation, and environmental responsibility.

#### 7: 收藏和交流会成为未来博物馆的两个关键词

特雷西 普罗斯基, 新西兰博物馆收藏研究高级运营经理 / Tracy Puklowski, Senior Operations Manager, Collections and Research, Museum of New Zealand

Museums build their reputations around their collections, and the knowledge and experiences that those collections generate. However, without recognising the real and ongoing connections between collections and communities, museums are only telling half the story. For this reason, I believe that one of the futures of museums (for there are many) revolves around the notion of shared authority.

Rather than giving up curatorial authority, shared authority enhances curatorial knowledge by recognising the significant impact communities (and particularly source communities) can have on our understanding of the collections that we keep in trust on their behalf. In turn,



communities benefit from the knowledge that museums build around collections. Objects need multiple and varied voices to tell their stories fully. Source communities, particularly, have social, spiritual, and innate connections to objects – and they accordingly have a right to define that knowledge, and how it is used. This requires the creation of fully reciprocal partnerships between museums and communities, as well as processes that are transparent, accessible, and flexible.

Shared authority requires museums to rethink their role as guardians of collections. Rather than being about guarding or owning collections, guardianship is about using and holding collections responsibly, and this includes the obligation to find new ways of sharing collections - intellectually, physically, and virtually.

Without learning how to explore, understand, and enhance the connections between collections and communities, museums will tell limited stories and consequently limit their futures.

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#### 8: 未来博物馆由机器人导航?

林 史戴芬 菲斯特尔, 挪威奥斯陆, 孟克博物馆, 博物馆教育家 / **Lin Stafne-Pfisterer, Museum Educator, Munch Museum, Oslo, Norway**

The future of the museum, I think, will move in parallel directions. Increased digitalisation in all areas of life is already changing museum reality. This will be even more important in the future. Recently, I listened to a science researcher telling children about their digital future. He convinced them, that in 50 years, a robot will wake up the children in the morning, and assist families at home. We've heard this

before, but these days we see mechanical human look-alikes being developed. Transferred to the museum, it is maybe not that far out to imagine a robot giving a guided tour presenting art works in a museum.

Still, I believe that the digital development will bring exclusivity to museum experiences with personal guides for smaller groups. The handmade art work will perhaps be given an almost reliquary-like value in a growing digital society. Increased development of digital material for exhibitions is perhaps most interesting when recreating the past: creating virtual versions of destroyed buildings, sculptures and artist's homes that are materially lost.

The growing “edutainment” functions of museums will probably continue, but I hope research based museums will have more sustainability bringing valuable content to their visitors. Last, but not least, I think we will see much more participation from museum visitors, who will be actively involved in the exhibition processes.

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#### 9: 未来博物馆的数字创造力

斯蒂芬 麦斯瑞斯, 斯旺西国家海滨博物馆总监 / **Steph Mastoris, Head, National Waterfront Museum, Swansea**

If the study of the past teaches us anything it is not to trust predictions for the future! So my thoughts about the future of museums are really more about how I feel and hope current technological developments will shape them over the next few decades.

Of course, in any institution worthy of the name “museum” the prime resource is its collections. It will be fascinating, therefore, to see how these artefacts will be made

available and experienced as the digital age progresses. While the ease of physical and virtual replication will increase and become more sophisticated, the “magic” of experience of the original, real artefact is bound to become more important to people. In this way we should all be winners.

Such increased access to collections is also bound to improve interpretation. Indeed, the very media that will allow artefacts to be accessed remotely will also provide limitless possibilities for dynamic, user-driven interpretation. Already we are experiencing how sophisticated, multi-layered narratives can be delivered through digital media. And what is equally exciting is that such information uses (in fact demands) material from a wide range of traditional museum disciplines. Digital interpretation is bound to create more joined-up working by museum professionals, so the future museum is surely going to be not only multi-disciplinary, but inter-disciplinary.

The successes of the future programme will not just the perceived quality of the produced work and its subsequent public impact. The real success is in increased numbers of people understanding they have the permissions to create with the collections. It is the responsibility of the museum to actively promote the idea of a museum as a starting point for ideas and creativity and to identify any institutional barriers to collections access. It is essential we have faith in the ability and imagination of our audiences to help bring digital to life, and for the museum to let the sparks fly.

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#### 10: 未来博物馆的虚拟世界

克里斯汀 康提雅特睿, 加拿大人权博物馆 内容项目经理 / **Christine Conciatori, Content**

#### Project Manager, Canadian Museum for Human Rights

In an era where technology and new media seem to evolve faster than we can keep up, what is the future of the museum? We are already living in the era of the virtual museum. Museums are not made of just bricks and mortar. Technology has been entering museums for a number of years already and has changed the face of these institutions. Touch screens and interactivity are now common parts of a museum visit. Furthermore, museums around the world are now accessible on the web and social media is now a part of daily museum life. Visitors, experienced and knowledgeable with technology, expect museums to follow these trends. They want opportunities to interact with museum content. Visitors' expectations for rapid change are also increasing. Museums have to address these expectations by being increasingly dynamic. Museums are also increasingly becoming overt places of dialogue. New technologies are a wonderful way to reach visitors. But, as with any mean of communication, even the best technology has its limitations. Museums must stay relevant to the society of which they serve, they must also work to expand their reach.

Using the web, museums can reach a wider audience, and within this audience, touch a segment of people who have not traditionally been museum goers. However, using technology cannot be simply motivated by the desire to have a “cool app”. Technology is not a goal in itself. It offers a powerful medium to deliver a message, content to the visitor, in person or virtually. The pressure to attract new visitors forces museums to try to be more “seductive”. New technologies may be part of the answer; however, it cannot be empty and devoid of substance. Without a solid message, technology merely becomes a gimmick. The message is what sets museums apart.