

Arts, Research, Innovation and Society

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

The Future of Museums

 Springer

Arts, Research, Innovation and Society

Series Editors

Gerald Bast, University of Applied Arts, Vienna, Austria

Elias G. Carayannis, George Washington University, Washington, DC, USA

David F. J. Campbell, University of Applied Arts, Vienna, Austria

Editors-in-Chief

Gerald Bast and Elias G. Carayannis

Chief Associate Editor

David F. J. Campbell

More information about this series at <http://www.springer.com/series/11902>

Gerald Bast • Elias G. Carayannis
David F. J. Campbell
Editors

The Future of Museums

 Springer

Editors

Gerald Bast
University of Applied Arts Vienna
Vienna, Austria

Elias G. Carayannis
School of Business
George Washington University
Washington DC, DC, USA

David F. J. Campbell
University of Applied Arts Vienna
Vienna, Austria

Arts, Research, Innovation and Society

ISBN 978-3-319-93954-4 ISBN 978-3-319-93955-1 (eBook)

<https://doi.org/10.1007/978-3-319-93955-1>

Library of Congress Control Number: 2018954233

© Springer International Publishing AG, part of Springer Nature 2018

This work is subject to copyright. All rights are reserved by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors, and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

This Springer imprint is published by the registered company Springer Nature Switzerland AG

The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Series Foreword

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

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

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

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

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

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

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

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

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

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

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

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

Wien, Austria
Washington, DC
Vienna, Austria
March 2018

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

References

1. Bast G (2013) Preparing a “creative revolution”—arts and universities of the arts in the creative knowledge economy. In: Carayannis EG (Editor-in-Chief), Dubina IN, Seel N, Campbell DFJ, Uzunidis D (Associate Editors) *Encyclopedia of creativity, invention, innovation and entrepreneurship*. Springer, New York, NY, pp 1471–1476. http://link.springer.com/referenceworkentry/10.1007/978-1-4614-3858-8_442
2. Ritterman J, Bast G, Mittelstraß J (eds) (2011) *Art and research: can artists be researchers? Kunst und Forschung: Können Künstler Forscher sein?* Edition Angewandte. Springer, Vienna. <http://link.springer.com/bookseries/7882>, <http://link.springer.com/book/10.1007/978-3-7091-0753-9>
3. Carayannis EG, Bast G, Campbell DFJ (2017) Arts, research, innovation, and society: ARIS. In: Carayannis EG (Editor-in-Chief), Dubina IN, Seel N, Campbell DFJ, Uzunidis D (Associate Editors) *Encyclopedia of creativity, invention, innovation and entrepreneurship*. Springer, New York, NY, pp 1–5. https://link.springer.com/referenceworkentry/10.1007/978-1-4614-6616-1_200024-1
4. Carayannis EG (Editor-in-Chief), Dubina IN, Seel N, Campbell DFJ, Uzunidis D (Associate Editors) (2013) *Encyclopedia of creativity, invention, innovation and entrepreneurship (CI2E)*. Springer, New York, NY. http://link.springer.com/referenceworkentry/10.1007/978-1-4614-3858-8_509#
5. Carayannis EG, Campbell DFJ (2006) “Mode 3”: meaning and implications from a knowledge systems perspective. In: Carayannis EG, Campbell DFJ (eds) *Knowledge creation, diffusion, and use in innovation networks and knowledge clusters. A comparative systems approach across the United States, Europe and Asia*. Praeger, Westport, CT, pp 1–25
6. Carayannis EG, Campbell DFJ (2009) “Mode 3” and “Quadruple Helix”: toward a 21st century fractal innovation ecosystem. *Int J Technol Manag* 46(3/4):201–234. <http://www.inderscience.com/browse/index.php?journalID=27&year=2009&vol=46&issue=3/4>, http://www.inderscience.com/search/index.php?action=record&rec_id=23374&prevQuery=&ps=10&more
7. Carayannis EG, Campbell DFJ (2012) *Mode 3 knowledge production in quadruple helix innovation systems. 21st-century democracy, innovation, and entrepreneurship for development*. SpringerBriefs in Business. Springer, New York, NY. <http://www.springer.com/business+%26+management/book/978-1-4614-2061-3>
8. Carayannis EG, Campbell DFJ (2010) Triple helix, quadruple helix and quintuple helix and how do knowledge, innovation and the environment relate to each other? A proposed framework for a trans-disciplinary analysis of sustainable development and social ecology. *Int J Social Ecol Sustain Dev* 1(1):41–69. <http://www.igi-global.com/free-content/41959>, <http://www.igi-global.com/article/triple-helix-quadruple-helix-quintuple/41959>
9. Carayannis EG, Campbell DFJ (2014) Developed democracies versus emerging autocracies: arts, democracy, and innovation in quadruple helix innovation systems. *J Innov Entrepreneurship* 3:12. <http://www.innovation-entrepreneurship.com/content/3/1/12>

Contents

| | | |
|-----------|--|------------|
| 1 | Introduction: The Future of Museums | 1 |
| | Gerald Bast, Elias G. Carayannis, and David F. J. Campbell | |
| 2 | Changing Societies, Changing Art, Changing Museums? | 5 |
| | Gerald Bast | |
| 3 | Will There Still Be a Future When the Museum of the Future Arrives? | 15 |
| | Joshua Decter | |
| 4 | Museum Services in the Era of Tourism | 37 |
| | Eleni Mavragani | |
| 5 | Manifesto for a New Museum | 49 |
| | Peter Weibel | |
| 6 | Transforming Education and Labor in a Museum as a Model of the Future: Vacancies in the Future Museum | 53 |
| | Virgil Widrich | |
| 7 | Yoko Ono Collecting Piece II | 65 |
| 8 | Entering the Flow: Museum Between Archive and Gesamtkunstwerk | 67 |
| | Boris Groys | |
| 9 | “Media Are, First of All, for Fun”: The Future of Media Determines the Future of Museums | 81 |
| | Harald Kraemer | |
| 10 | Renewal of the Museum in the Digital Epoch | 101 |
| | Zsófia Ruttkay and Judit Bényei | |

11 The Museum of the Future 117
Martina Griesser-Stermscheg, Christine Haupt-Stummer,
Renate Höllwart, Beatrice Jaschke, Monika Sommer,
Nora Sternfeld, and Luisa Ziaja

12 Imaginary Bauhaus Museum 129
Danica Dakić and Ulrike Bestgen

**13 Conclusion: The Museum of the Future and the Future
of Museums** 145
Elias G. Carayannis, Gerald Bast, and David F. J. Campbell

Index 149

Contributors

Gerald Bast University of Applied Arts Vienna, Vienna, Austria

Judit Béneyi Department of Pedagogy and Psychology, Moholy-Nagy University of Art and Design, Budapest, Hungary

Ulrike Bestgen Klassik Stiftung Weimar, Weimar, Germany

David F. J. Campbell Unit for Quality Enhancement (UQE), University of Applied Arts Vienna, Vienna, Austria

Department of Science Communication and Higher Education Research (WIHO), Faculty for Interdisciplinary Studies (IFF), Alpen-Adria-University Klagenfurt, Vienna, Austria

Department of Political Science, University of Vienna, Vienna, Austria

Department for Continuing Education Research and Educational Management, Center for Educational Management and Higher Education Development, Danube University Krems, Krems, Austria

Elias G. Carayannis School of Business of the George Washington University, Washington, DC, USA

Danica Dakić Dusseldorf, Germany

Joshua Decter School of Visual Arts, New York City, NY, USA

Martina Griesser-Stermscheg Head of collections, Vienna Technical Museum, Vienna, Austria

Boris Groys New York University, New York, NY, USA
Karlsruhe University of Arts and Design, Karlsruhe, Germany

Christine Haupt-Stummer Vienna, Austria

Renate Höllwart Vienna, Austria

Beatrice Jaschke Vienna, Austria

Harald Kraemer School of Creative Media, City University of Hong Kong, China

Eleni Mavragani International Hellenic University, Thessaloniki, Greece

Yoko Ono Yoko Ono Exhibitions, New York, NY, USA

Museum of Contemporary Art, Niterói, Brazil

Zsófia Ruttkay Creative Technology Lab, Moholy-Nagy University of Art and Design, Budapest, Hungary

Monika Sommer Vienna, Austria

Nora Sternfeld Kassel School of Art and Design, Kassel, Germany

Peter Weibel Center for Art and Media Karlsruhe, Karlsruhe, Germany

Virgil Widrich University of Applied Arts Vienna, Art & Science, Vienna, Austria

Luisa Ziaja Belvedere Museum, Vienna, Austria

Chapter 1

Introduction: The Future of Museums



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

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

Keywords Art · Future · Future of museums · Museum

G. Bast (✉)
University of Applied Arts Vienna, Vienna, Austria
e-mail: gerald.bast@uni-ak.ac.at

E. G. Carayannis
School of Business, The George Washington University, Duquès Hall, Fungler Hall,
Washington, DC, USA
e-mail: caraye@email.gwu.edu

D. F. J. Campbell
Unit for Quality Enhancement (UQE), University of Applied Arts Vienna, Vienna, Austria
Department of Science Communication and Higher Education Research (WIHO), Faculty for
Interdisciplinary Studies (IFF), Alpen-Adria-University Klagenfurt, Vienna, Austria
Department of Political Science, University of Vienna, Vienna, Austria
Department for Continuing Education Research and Educational Management, Center for
Educational Management and Higher Education Development, Danube University Krems,
Krems, Austria
e-mail: david.campbell@uni-ak.ac.at; david.campbell@aau.at; david.campbell@univie.ac.at;
david.campbell@donau-uni.ac.at

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

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

Concept of the New Book

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

Questions to Be Addressed by This (New) Book Volume

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

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

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

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

The Organization of Contributions to This (New) Book Volume

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

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

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

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

Chapter 2

Changing Societies, Changing Art, Changing Museums?



Gerald Bast

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

Keywords Art · Change · Future of museums · Museum

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

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

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

G. Bast (✉)
University of Applied Arts Vienna, Vienna, Austria
e-mail: gerald.bast@uni-ak.ac.at