

OI FUTURO + CONSUMOTECA

MUSEUM TRENDS IN A POST-PANDEMIC WORLD

SEPTEMBER 2023

*The research was conducted by a partnership between
Oi Futuro and Grupo Consumoteca, and supported by the
British Council.*



SUMMARY

1 INTRODUCTION

WHO WE ARE AND HOW WE DID THIS RESEARCH

2 TODAY

THE PUBLIC PERCEPTION

3 FUTURE

NEW TRENDS FOR MUSEUMS AND CULTURAL
CENTERS

WHO ARE WE?

**TO THINK ABOUT WHAT ARE THE MAIN
TRENDS IN MUSEUMS AND CULTURAL
CENTERS IN A POST-PANDEMIC
WORLD, OI FUTURO CALLED UPON THE
GROUP CONSUMOTECA**

The Group Consumoteca

We are a consultancy specialized in driving business in Latin America. We work to translate cultural movements into strategies, so our motto is to turn data into people, and people into innovation. Our mindset is anthropological, our insights are connected with today and tomorrow and we deliver all this to you in an accessible and unfiltered language.



Explaining today to act now..

Consumoteca is the group's hub responsible for researching what's happening today for brands that want to innovate now.

Oi Futuro

Oi Futuro is the innovation and creativity institute of Oi for social impact, supporting, developing, and co-creating transformative programs and projects in the areas of Culture, Education, and Social Innovation. For two decades, Oi Futuro has been encouraging individuals, organizations, and networks to build new futures with more inclusion and diversity through actions and partnerships across Brazil.

Since 2005, Oi Futuro has maintained Futuros – Arte e Tecnologia, a cultural center in Rio de Janeiro with a diverse and innovative program that values the convergence of contemporary art, science, and technology. With an average of 100,000 visitors per year, the space houses art galleries, a multi-purpose theater, a bistro, and also Musehum – the Museum of Communications and Humanities, with a collection of over 130,000 historical pieces related to communications in Brazil. Musehum offers immersive and interactive experiences that invite the public to reflect on the impact of technologies on human relationships.



Stages and methodologies

Research in progress since 2022 involving visitors and experts in museums, cultural centers, and festivals worldwide.



Who we interviewed:

Public

- **24 people** (men and women)
- **Black, white and mixed**
- Between **24 and 60 years old**
- **4 regions of Brazil** (Southeast, South, Northeast and Middle West)
- **12 Cities** (Porto Alegre, São Paulo, São Carlos, Osasco, Taubaté, Rio de Janeiro, Venda Nova do Imigrante (ES), Recife, Maceió, Salvador, Brasília, Goiânia)



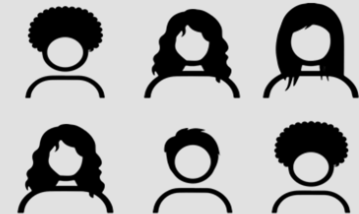
GRUPO 1 -

They did not return to frequent museums after the pandemic



GRUPO 2-

They prefer outdoor experiences.



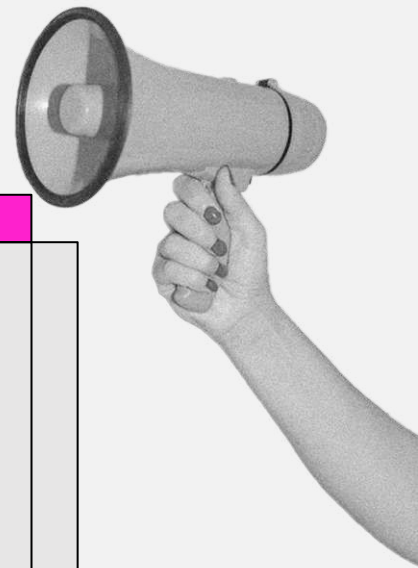
GRUPO 3 e 4-

They continue to attend with the same frequency as before the pandemic.

Briefing

The pandemic has completely transformed the way people around the world engage with the cultural sector.

This research is born from the interest to understand what are and how we can deliver the main trends of museums and cultural centers in a post-pandemic scenario.



To map these trends, we spoke to experts at museums, festivals and cultural centers in several countries

Museums in Brazil

PINACOTECA
DE SÃO PAULO

**Museu
da Língua
Portuguesa**



M U
S E U
X Y Z

Cultural Centers in England



Festivals around the world



Ireland



Malaysia



Turkey





To whom
we have
listened

National Experts - Museums and cultural centers



ANA MARIA MAIA

Journalist and master in Art History, Ana Maria Maia is chief curator of Pinacoteca de São Paulo, researcher and professor.

She worked as a curator at the Panorama of Brazilian Art of the Museum of Modern Art of São Paulo, at the Rumos Artes Visuais exhibit of Itaú Cultural and at the São Paulo Biennial. She is also the creator of the Portal Dois Pontos - Contemporary Art in Pernambuco..



MARÍLIA BONAS

Historian and master in museology, director of the Brazilian Committee of the International Council of Museums, technical director of the Football Museum and the Portuguese Language Museum.

She has experience in Museology, with emphasis on Social Museology.



National Experts - Museums and cultural centers



MARLUS ARAUJO

Graduated in design from UFRJ and post-graduated in Digital Projects from IED Rio, he works with art, design and technology, creating various digital projects, such as games, interactive installations and immersive environments.

He is the founder of MUSEU.XYZ, a cultural space for holding exhibitions in the Ethereum blockchain metaverses.



BATMAN ZAVAREZE

Bachelor in Visual Communication, he works with multidisciplinary projects related to exhibitions, shows, plays and broadcasting programs for Brazilian and international television channels.

His productions dialog with art and technology using video and video installation as the main support.



International Experts - Museums and cultural centers



DIANA SPIEGELBERG

Deputy Director of Somerset House Studios, a center for contemporary culture located in a very important historic building in central London.

Somerset House Studios is not positioned as a museum, but as a home for cultural innovators with the largest concentration of artist makers and creative businesses in the UK.



JONATHAN GOODACRE

Senior Consultant at Audience Agency, an agency that works on structuring and collecting data about the public attending museums, centers and cultural facilities in the UK and abroad.

Audience Agency helps in monitoring audience and public engagement and the result of its research allows the implementation of public and private policies in the cultural sphere.

International Experts - Museums and cultural centers



IRINI PAPADIMITRIOU

Creative Director of the non-profit cultural organization Future Everything, which develops work with artists that crosses digital and visual arts and addresses social challenges around how technology shapes life, addressing current and global issues such as climate change.

Future Everything does not have a physical space, but works in partnership with a number of museums, arts institutes, government, academia, the tech industry and other organizations.



TIM NEAL E ALISON FRASER



Representatives of the Science Museum Group, a group composed of 5 museums, whose mission is to inspire the future, care for the collection on behalf of the population and make access to all objects possible to the public.

At the Science Museum Group, they work with (internal) market research with the aim of understanding and improving the experience of museum visitors as well as monitoring and implementing trends in the sector more broadly: comparison between what the market is doing and what they are doing (in terms of experience/exhibitions).

International Specialists - Festivals



HARDESH SINGH

Director of The Cooler Lumpur Festival, Southeast Asia's first and only festival that aims to create connections and promote cultural conversation. With a variety of artistic disciplines, the festival highlights local and global talent, offering learning and networking opportunities.



BERIL SARIALTUN

Turkish musician, sound designer and producer enthusiastic about digital music production. She is one of the founders of the BGST Records label, which supports alternative sounds and contemporary approaches in the music industry and Beats By Girlz, a program that empowers the next generation of women through music and technology..



JO MANGAN

Director of the Carlow Arts Festival, an annual arts event held in Carlow, Ireland, which promotes a wide variety of artistic disciplines, including visual arts, theater, dance, music and literature. With a diverse program, the festival offers live performances, exhibitions, workshops and interactive activities.



THE ERA OF PROTAGONISM

A POST-PANDEMIC SIDE EFFECT

Our first learning is that the internet and technological advances have made personal narratives increasingly relevant, and the pandemic has enhanced this process.



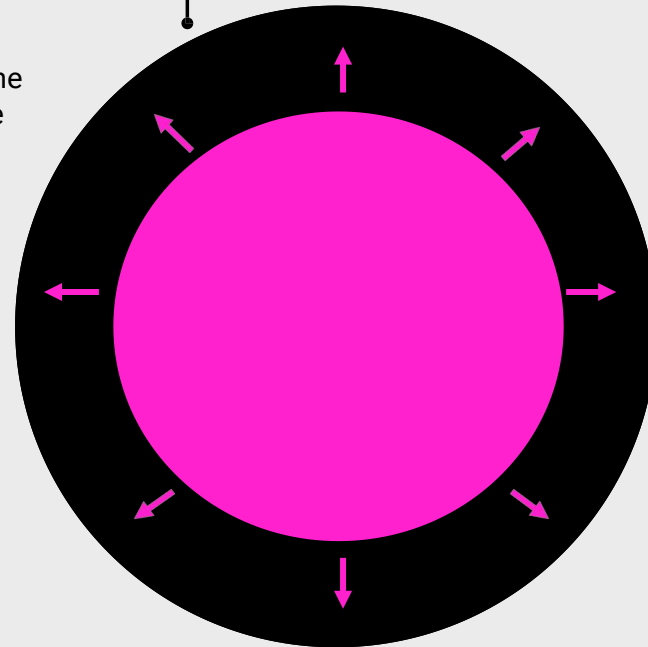
All this elevates the "I" to the center of the dialogue, making it possible to enter a new era:

THE ERA OF PROTAGONISM

This moment marks a change of mindset in which the individual wants to see himself at the center of the debate and feel that the experiences were designed for him / her.

WORLD:

The individual delivers meaning to the world, not the other way around



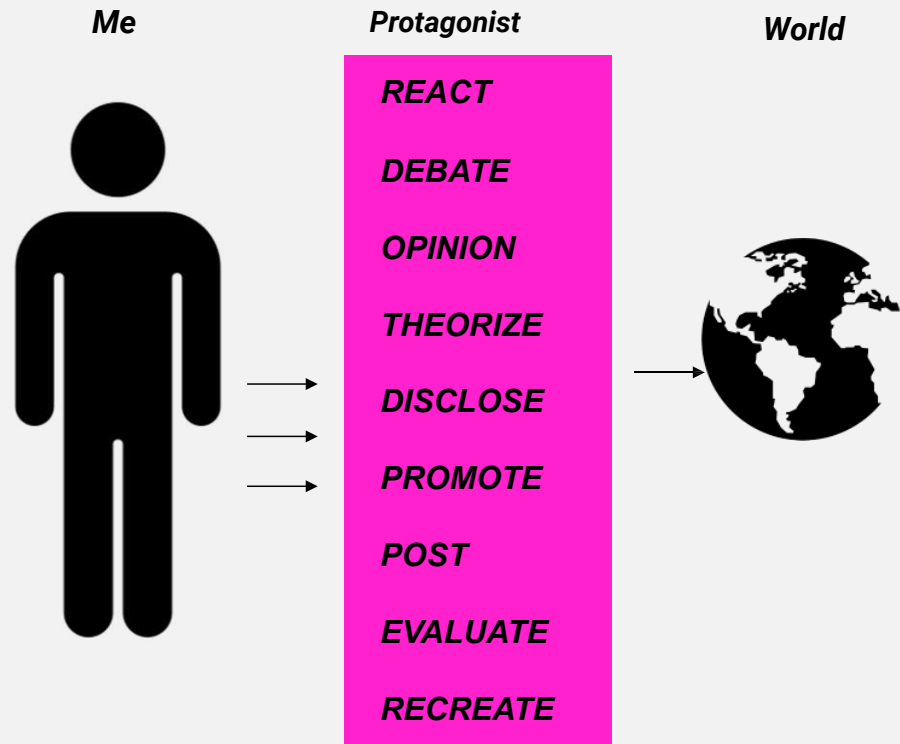
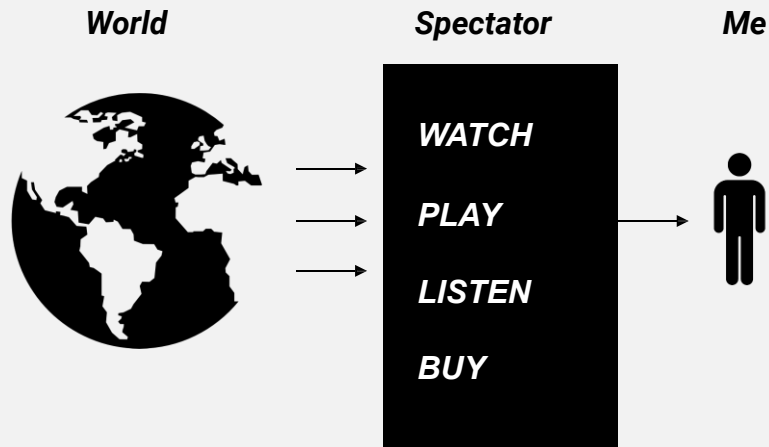
ME PROTAGONIST:

Places him/herself at the center of the debate because he/she wants to see him/herself in control of his/her life and experiences.

BEFORE:
THE WORLD DELIVERED
MEANING TO THE INDIVIDUAL



TODAY:
THE INDIVIDUAL DELIVERS
MEANING TO THE WORLD



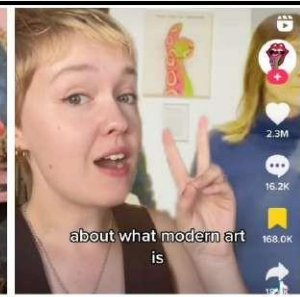
If before it was enough for the individuals to be spectators, today they demand a role as protagonists of their own history, and this will impact the way people consume art and see museums



These transformations have generated a demand for a much more
TANGIBLE relationship with art (and with the institutions that promote it).

Australian TikTok creator Mary McGillivray brings art history to a Gen Z audience as _theiconoclass

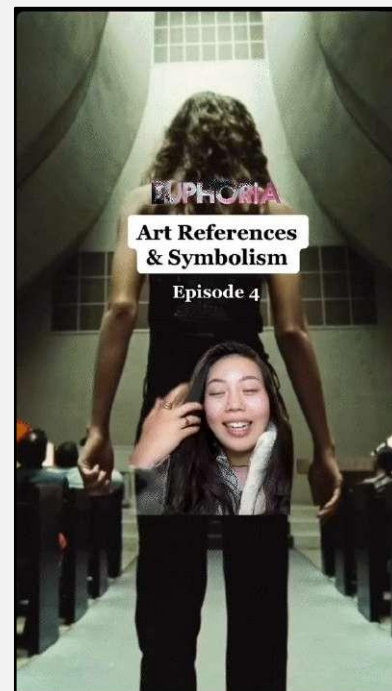
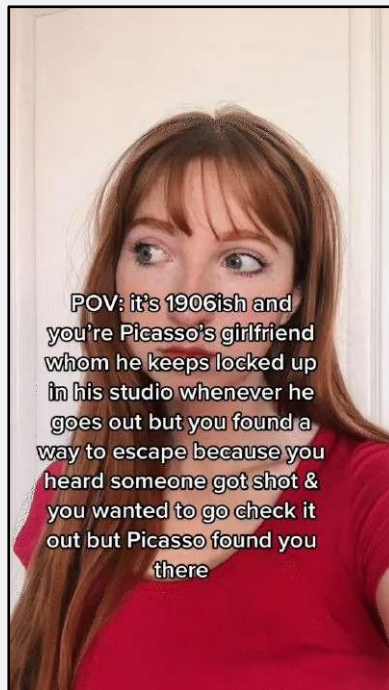
ABC Arts / By Hannah Reich for The Art Show
 Posted Sat 21 Aug 2021 at 6:24pm, updated Sun 22 Aug 2021 at 3:52am



These transformations have generated a demand that the relationship with art (and with the institutions that promote it) be much more **CONTEXTUALIZED**.

"It's not only about extending the experience, but also about sharing the experience afterwards. Visitors, especially younger ones, want an integrated journey, which continues after the visit is over"

Jonathan
Goodacre,
Audience Agency



These transformations have generated a demand for a much more **CONNECTED** relationship with art (and with the institutions that promote it).



**EXPLORE A EXPOSIÇÃO DE ARTE "KAWS NEW FICTION"
NO FORTNITE, INSPIRADA NA SERPENTINE NORTH
GALLERY, EM LONDRES**

18.01.2022



**TikTok's first global LIVE
museum marathon
#MuseumMoment kicks
off in Singapore**

Therefore, the **era of protagonism** has required museums and cultural centers to rethink the journey of their visitors and incorporate new cultural experiences, aiming to contemplate them at the center.

ME-SPECTATOR

Monalisa is featured

BEFORE



How : Me behind the camera
Where: Blogs/ Facebook

ME-OBJECT

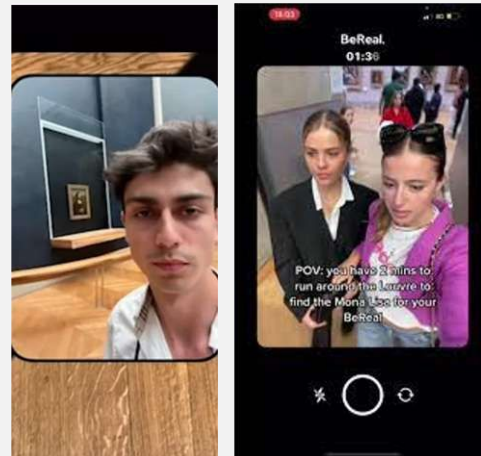
Monalisa is supporting



How : Me in front of the cameras
Where : Instagram / Snapchat/ Tumblr

ME-THE PROTAGONIST

Monalisa is part of my story



How: Me, front and back and narrating the story
Where: BeReal / Tik Tok / Twitch

Therefore, the era of protagonism has demanded that museums and cultural centers rethink the journey of their visitors and incorporate new cultural experiences, aiming to contemplate them at the center.

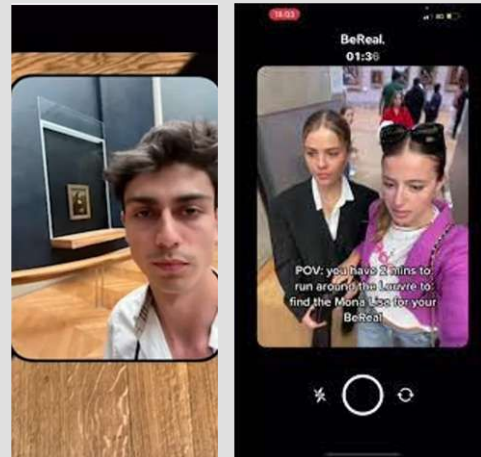
In the era of protagonism...

"The museum has to change to keep up with a society where everyone is a content creator. The topdown view of only bringing curators and saying 'come see this because this is important' no longer fits, the relevance of a content must be understood in its social context "


- Marlus Araújo, specialist

ME-THE PROTAGONIST

Monalisa is part of my story



How: Me, front and back and narrating the story
Where: BeReal / Tik Tok / Twitch

A black and white photograph of a woman with long dark hair, smiling and taking a selfie with her smartphone. She is lying in a large, deep pit filled with thousands of white, rectangular foam blocks, similar to those used in sensory play or art installations. The blocks reach up to her chest and beyond. In the background, a concrete structure is partially visible. The overall scene suggests a playful or artistic environment.

**TALKING ABOUT
PROTAGONISM IN
THE MUSEUMS IS
MUCH MORE THAN
TALKING ABOUT
SELFIE**



NO PANICKING!

PROTAGONISM ≠ EGOTRIP

*"What differentiates a museum from an art gallery or one-off exhibition is that **museums are spaces committed to research, preservation, communication and promotion of art.** This function should not be lost"*

Marília Bonas, specialist



The museum of the future maintains its social function of telling history with capital H, forming taste and educating the eye.

But it also incorporates new trends and functions



Talking about protagonism in the museum is much more than talking about a selfie.

PROTAGONISM

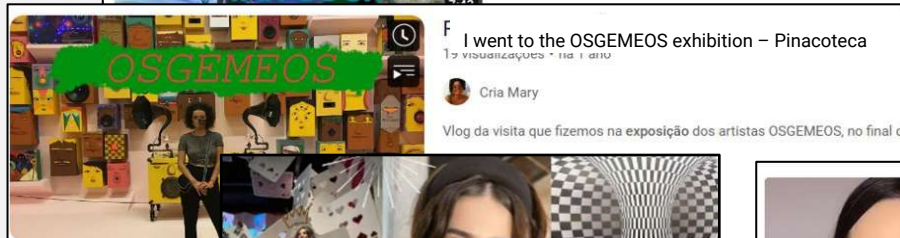
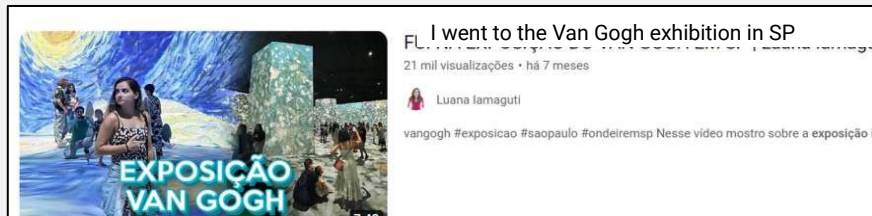
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Thinking about interaction and collaboration,
subverting the spectator vs producer logic

The individual ceases to be a mere passive visitor and begins to use the experience to create their own narratives.

"The museum has to encourage the public to appropriate the content, establishing a relationship with the community in which it feels part of the museum: 'we are co-creating, we are co-authoring an exhibition, a research', this is essential"

- Marlus Araújo, specialist



"You can't escape social media anymore. You need to have a team dedicated to social media. At our festival, we created Tiktok brandings and challenges, filters on instagram"

- Beril Sariahtun



Talking about protagonism in the museum is much more than talking about a selfie...

PROTAGONISM

=

Being at the center of your own learning process

The museum does not lose its relevance as an institution that teaches, but this learning becomes co-constructed with the public.

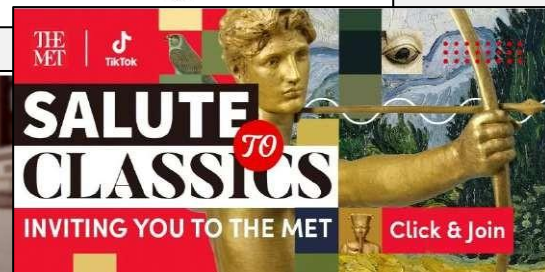
AR, VR, 3D & AI TECHNOLOGY

Science Museum Group's New AR App Gamifies Science Learning

ERI KOSTINA / SEPTEMBER 23, 2022



Made with PRELOADED, the app uses augmented reality and geospatial technologies to report scientific phenomena into real life. Image: PRELOADED



Education in the metaverse



"The educational arm of museums is very important. The museum is no longer a gallery of artifacts, it is a living space for building dialog"

Marlus Araújo, specialist

Talking about protagonism in the museum is much more than talking about a selfie.

PROTAGONISM

=

Seeing yourself
represented on
screens and behind

In the era of protagonism, minorities are not content with just seeing themselves on the screen, they also want to see themselves represented among the artists, the curators and the critics.

ARTES VISUAIS

Women artists are an overwhelming minority in the world's great museums

Black women in museum curatorship reject eurocentric view of art

ACTIVISTS PROPOSE NEW PERSPECTIVES ON WOMEN IN ART

Female representation still falls short in this universe



Talking about protagonism in the museum is much more than talking about a selfie.

PROTAGONISM

=

Seeing new points of view
being incorporated into
the official historiography

Protagonism is seeing power beyond a history of pain. It is to see agency where before one saw subalternity.

Entenda o movimento que leva artistas negros a ocupar os principais museus do Brasil

6 museus para conhecer a história e a luta do povo negro

Após título da Unesco, ativistas defendem museu da escravidão no Cais do Valongo



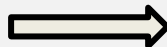
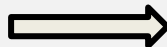
Incorporating new social functions requires museums
to **update their role and stance in society.**

IN THE PAST:

Museums legitimized what was considered art.

Museums taught the history of others.

Museums delivered a solitary and contemplative experience.



TODAY:

Museums co-create new conceptions about art with their audience and the surrounding communities

Museums teach history (as well as science and technology) in a way that connects with the audience's reality.

Museums become a place of collective experience, a meeting point that offers more than contemplation



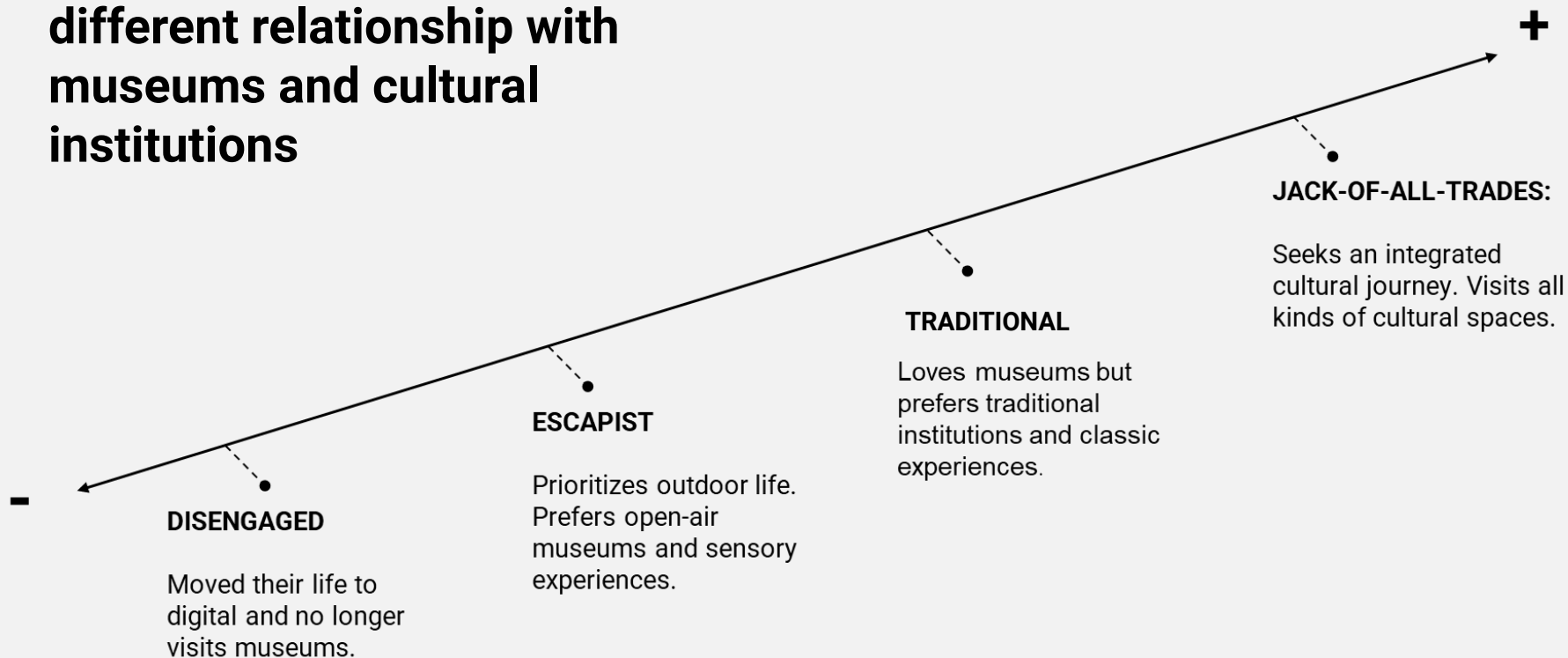
**TO BE RELEVANT IN THE
ERA OF PROTAGONISM, IT
IS NECESSARY TO DELIVER
TARGETED EXPERIENCES TO
THE AUDIENCE, PUTTING
THEM AT THE CENTER**

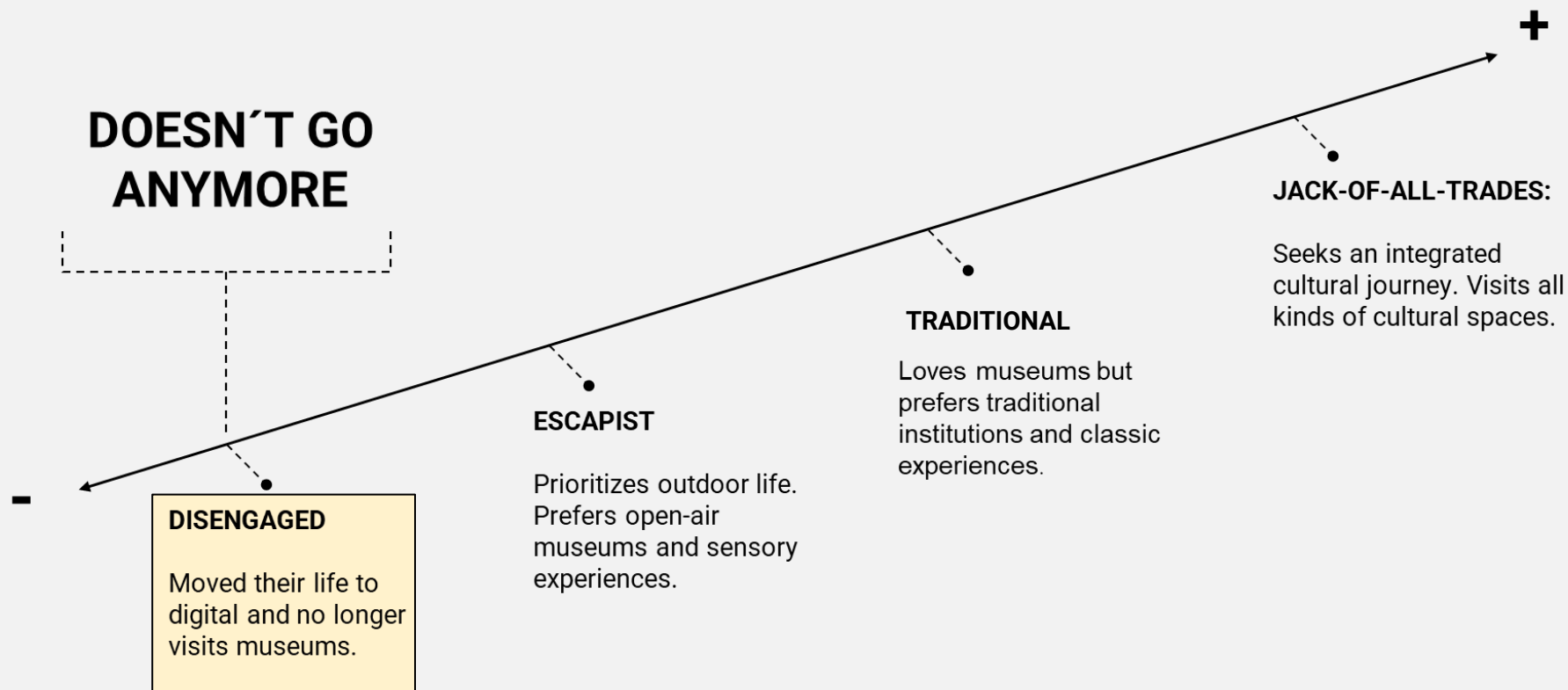


PUBLIC

IN BRAZIL, there are 4 types of audience, each with a different behavioral characteristic.

Each profile establishes a different relationship with museums and cultural institutions





DISENGAGED



Younger profile, whose routine was profoundly affected by the pandemic. Moved their life to the digital realm and now consumes art and culture from home, losing interest in museums as physical spaces.

**A LIFE THAT MIGRATED TO
THE ONLINE REALM,
INCLUDING LEISURE AND
CULTURAL CONSUMPTION.**

“

"Before the pandemic, I used to go to college every day and then to my internship. With the pandemic, classes became remote, my graduation was online, and today my first job is 100% remote. I'm even pursuing a second degree, also through distance learning."

(23-year-old man, Rio de Janeiro)

**IN THE FACE OF A DIGITAL WORLD OF ENDLESS
POSSIBILITIES THAT CAN BE ACCESSED FROM
HOME, THE MUSEUM LOSES ITS MEANING.**



'If before the museum and cinema were spaces of connection with the world, you entered the room and you were in France, in Japan, etc. Today, it is possible to do this from home because the phone and the internet answer all our questions, entertain us, inform us... This eliminates the need for the museum to inform us, to teach us, pure and simple.'

- Batman Zavareze, specialist

And, even with a demand for more digitized cultural experiences, those who understand digital language usually do not have a voice within the organizational structure. This reinforces the idea that these spaces are stuck in time.

"There is a gap among employees in cultural organizations: on one side, young individuals who excel at using TikTok and Instagram but are not involved in shaping museums, and on the other side, senior-level **curators and artistic directors who are older and more experienced but belong to a generation that still sees museums as 'a physical place where you go and see things.'** They are hesitant to involve social media in museums."

Jonathan Goodacre, Audience Agency

There is a significant mismatch between:

**What he thinks the
museum is:**

White cube

Contemplative

Analog

A place of learning

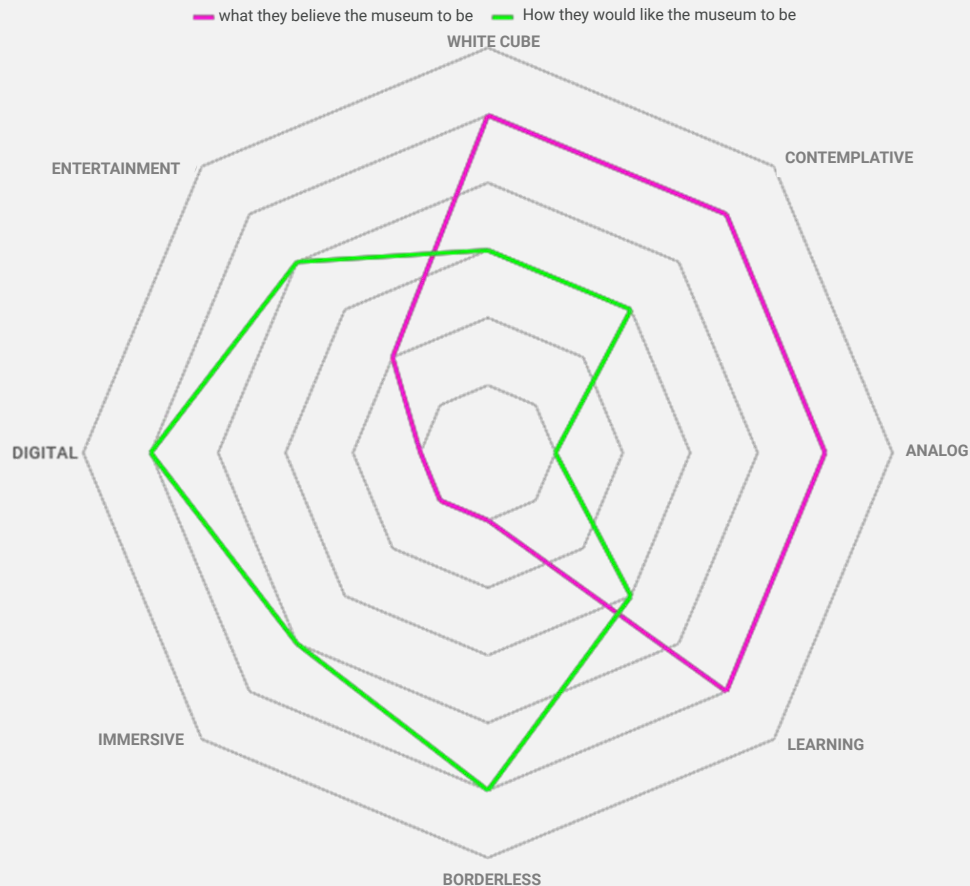
**And what he would like the
museum to be:**

+IMMERSIVE

+DIGITAL

A PLACE WHERE LEARNING MEETS
ENTERTAINMENT

DISENGAGED



Museums for the Disengaged:

The museum can continue to exist as a physical space as long as it is capable of providing digital and immersive experiences that transcend its walls, turning it into a borderless space.

The museum remains a place of learning as long as it also entertains.

Devising museum solutions for the Disengaged poses a dual challenge:

- How to offer unique digital experiences that cannot be accessed from home and are worth the visit to the institution?
- How to bring the museum into the homes of these young individuals who have lost interest in the museum?

SUMMARY: UNINTERESTED

Has shifted life to the digital realm and no longer goes to museums.



LEISURE

Something that has migrated to the digital world and can be accessed at home (games, internet, social media).



ART

Something that prefers to consume digitally, e.g., movies and music via streaming.



MUSEUM

A socially important place but not personally engaging. Inaccessible and stuck in time..



LIKES

Digital and modern environments, technology.



DISLIKES

Spaces that are 100% analog, stuck in time.

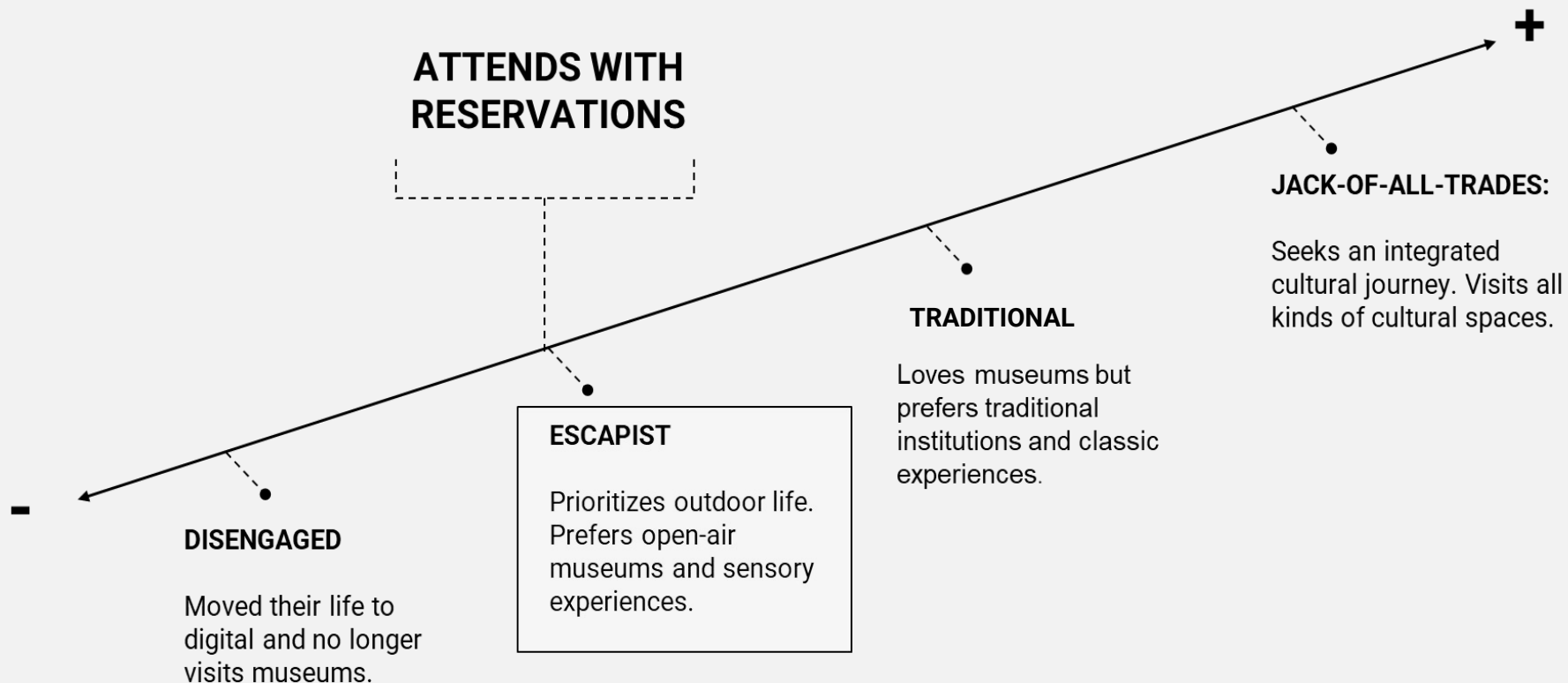


RELATIONSHIP WITH THE MUSEUM:

LACK OF INTEREST

CHALLENGE:

Bringing the museum into your home (digitally) and taking it to the museum (physical space), offering unique experiences.





ESCAPIST

Individuals who, in their free time, prioritize outdoor activities such as the beach, parks, and trails, preferably with family. These activities serve as an escape valve from a stressful routine. They visit exhibitions when there are sensory or immersive experiences that provide a sense of escape.

During the pandemic, the Escapist

"Shifted to digital out of necessity more than interest during the pandemic. Nowadays, there's screen fatigue, an exhaustion of the 100% digital consumption format."

(Marília Bonas, specialist)

For him, **LEISURE** is associated with **moments of relaxation and decompression.**

"Leisure, for me, is going to the park, the beach, reading a book, going to the theater."

(37-year-old man, escapist)

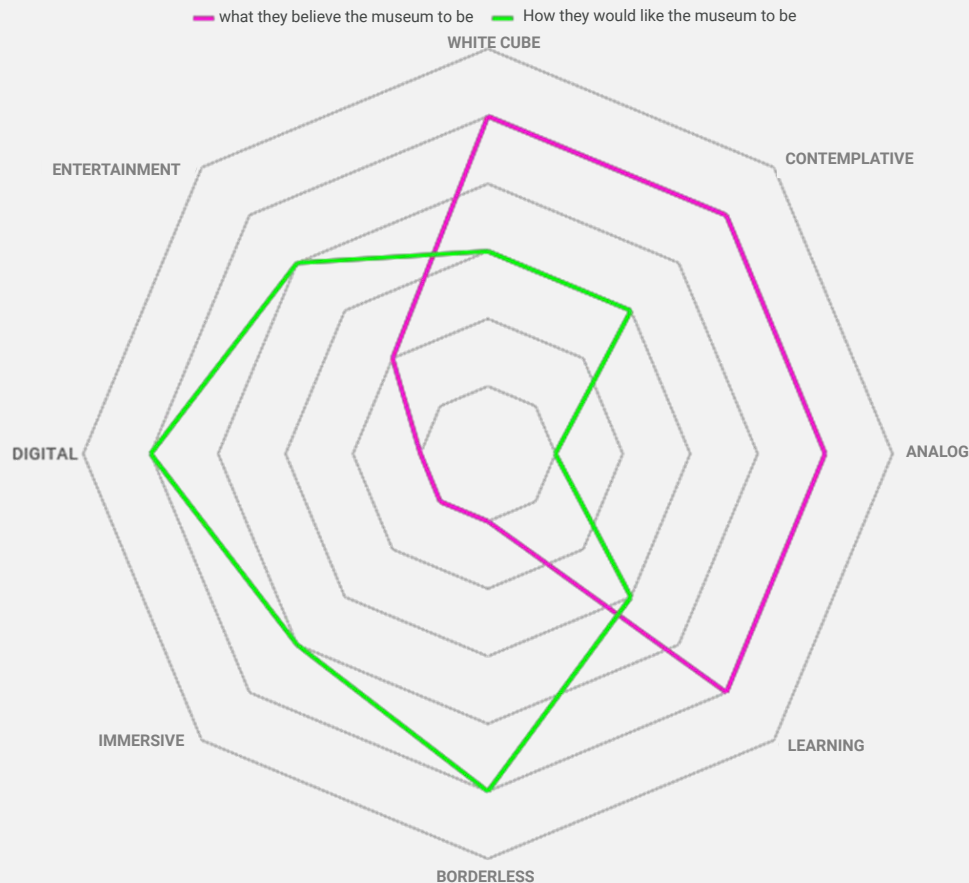
"In my free time, I like to go to the park, the beach, and to free outdoor events."

(40-year-old woman, escapist)

The concept of a white cube museum does not interest the Escapist because he prefers to spend his leisure time in outdoor spaces:

He frequents museums that can offer immersive and sensory experiences but avoids places of rational and traditional learning.

ESCAPIST



Museums for the Escapist:

For the Escapist, the question is not framed on the digital-analog axis. Above all, the white cube of the museum needs to transform into a borderless space, and the museum should become more sensory, stimulating not only rationality.

Developing museum solutions for the Escapist means turning the museum into a decompression space:

"Museum as a place that broadens horizons, both in the physical aspect (for instance, immersive exhibitions give the impression of expanding the walls' own boundaries) and in the personal aspect, promoting transformations in the lives of these visitors."

(Marília Bonas, specialist)

SUMMARY:

ESCAPIST

The routine is stressful, and therefore, art and leisure serve as an escape valve. In free time, the preference is for an outdoor life, placing higher value on sensory or immersive experiences.



LEISURE

Escape valve, something that decompresses from a demanding routine and promotes relaxation (e.g., listening to music).



ART

Escape valve, something that decompresses from a demanding routine and promotes relaxation (e.g., listening to music).



MUSEUM

They are interested in museums that offer less rational and didactic experiences and stimulate sensations and immersion.



LIKES

Sensory experiences, immersive, borderless.



DISLIKES

Very enclosed spaces.
Professorial tone..

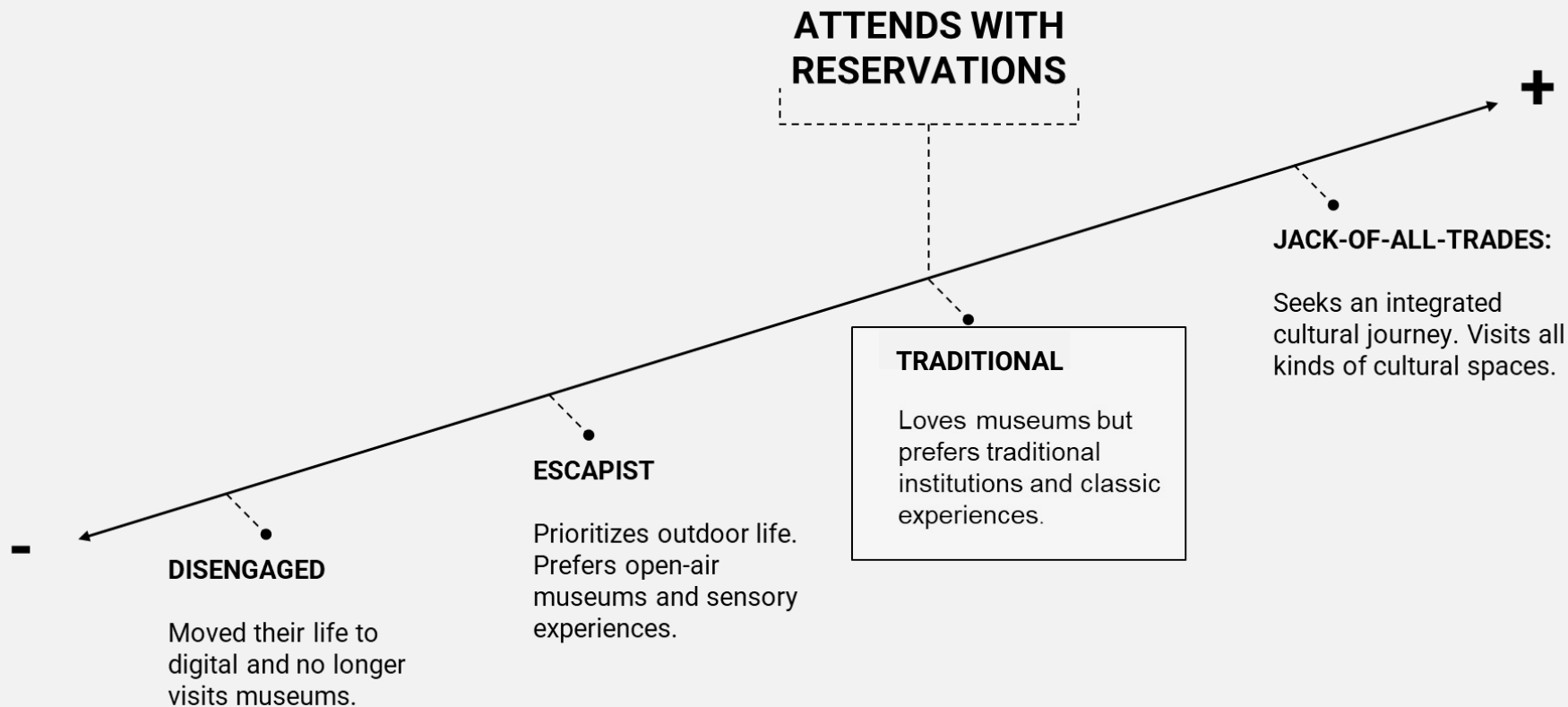


RELATIONSHIP WITH THE MUSEUM:

Seeks sensory experiences.

CHALLENGE:

How to transform a visit to the museum into an experience capable of destressing, akin to a visit to the park?





TRADITIONAL

A person of significant financial and cultural capital who loves museums and continues to attend with the same frequency as before the pandemic.

Prefers traditional institutions and classical experiences that require a specific type of literacy.

MUSEUM IS THE PLACE OF CLASSICAL, CONTEMPLATIVE, AND REFLECTIVE EXPERIENCE.

The exercise of contemplation requires full attention and 'literacy' so that the observation experience is sufficient in itself.

MUSEUM AS AN IDENTITY SPACE:

"The contemplative and traditional museum, for this group, is an identity space (while the other groups may occupy museums, they do not necessarily have identity traits that connect them deeply and specifically to museums. The museum does not define who the person in group 2 is, for example). The dream of every museum is that every audience can also establish this identity relationship with the museum."

(Marília Bonas, specialist)

THE TRADITIONAL HAS RESERVATIONS ABOUT EXHIBITIONS THAT OFFER VERY 'MODERN' OR INSTAGRAMMABLE EXPERIENCES.

"Instagrammable exhibition' is a concept I don't understand, even though I know it attracts an audience that doesn't necessarily frequent museums."

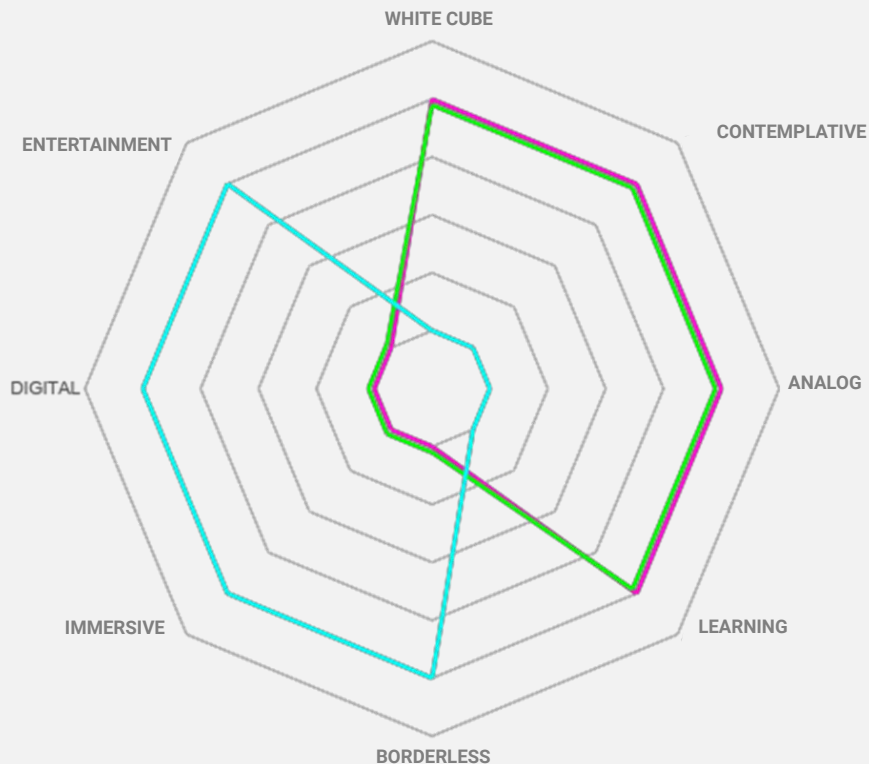
"Museum is a place for me to disconnect. It doesn't excite me much, despite finding it an inclusive action."
Referring to the Van Gogh Experience

"Immersive exhibitions seem like a carnival with those flashing lights, that music. I feel like I'm in a nightclub."

They are individuals from the AB1 social class who acknowledge the importance of social inclusion but already feel included and comfortable attending museums at present.

TRADITIONAL

— what they believe the museum to be — How they would like the museum to be — What they think museum is becoming



The Traditional is content with traditional museum experiences, so their perception of museums aligns closely with their preferences.

However, **the Traditional believes that museums want to transform into the opposite extreme**: a space that is instagrammable and devoid of educational value, and this concerns them.

The challenge for this group is not to rescue or provide museum experiences that attract them (given that the current format already satisfies them), but primarily **to encourage them to try new types of experiences**. This involves understanding that the modern (even the 'Instagrammable') can also be a source of learning and reflection.

SUMMARY:

TRADITIONAL

Person from the AB1 class who loves museums and continues to attend them with the same frequency as before the pandemic. They prefer traditional institutions and classical experiences.



LEISURE

Traveling, exploring other cultures, attending official cultural venues (theaters, museums, performance venues)



ART

Undefinable. It promotes self-awareness and sensorial and creative experiences.



MUSEUM

A place for classical, contemplative, and reflective experiences. Space not associated with digitization.



LIKES

Classic and "exclusive" experiences. Learning.



DISLIKES

Instagrammable museums, "empty" experiences.

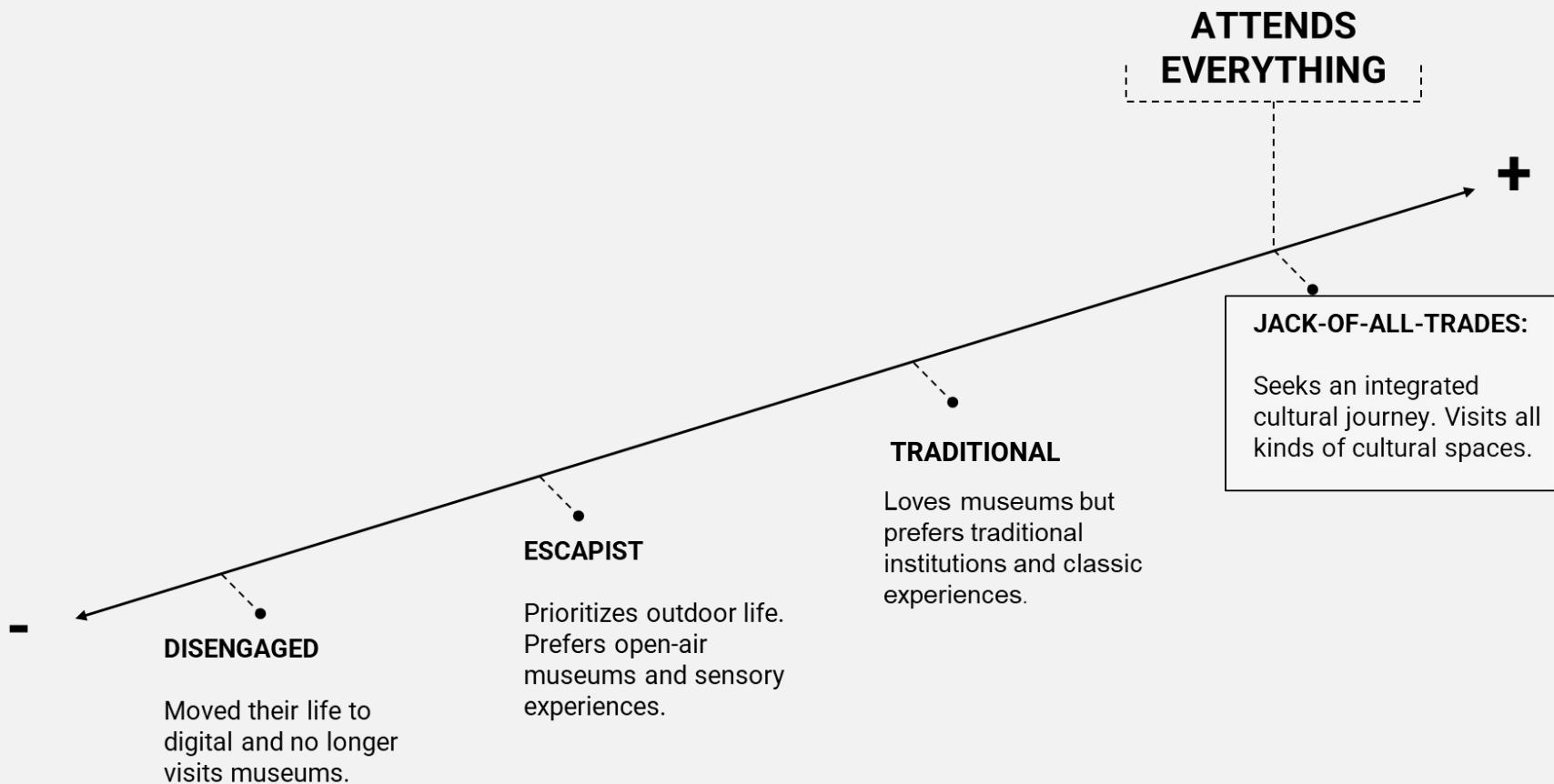


RELATIONSHIP WITH THE MUSEUM:

IDENTITY

CHALLENGE:

How to bring this audience closer to a more modern and digital experience?



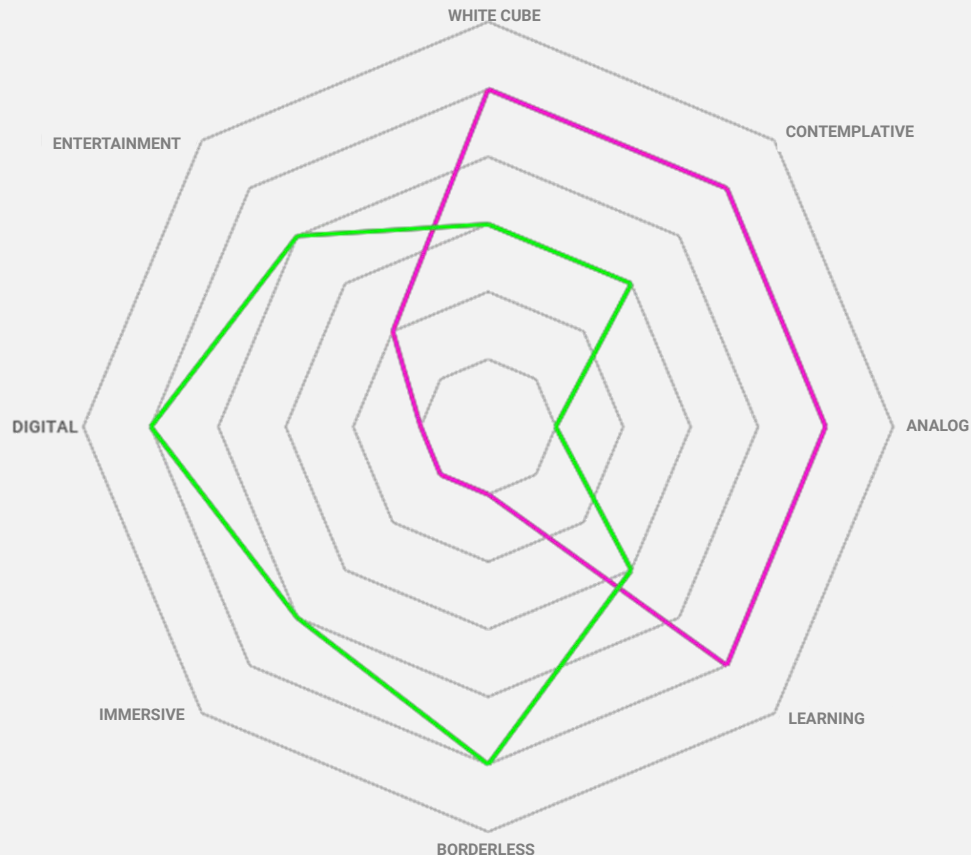


JACK-OF-ALL-TRADES

Seeks an integrated cultural journey, engages in the cultural programming of their cities, and sees art and leisure as integrated elements. For this profile, the city is an open-air museum.

JACK-OF-ALL-TRADES

— what they believe the museum to be — How they would like the museum to be



Jack-of-all-trades transforms the act of going to the museum into a borderless experience by integrating the museum into a range of other activities.

The idea of immersion as something that "disconnects" from the city doesn't interest them. They want to be entertained and learn, to experience something integrated, whether analog or digital.

The challenge for this group is not only to "bring the power of the streets into the museums" but also to "take the museum outside," integrating it into the city.

“

"This audience doesn't usually plan just one activity, like 'I'll go to the museum and then go home,' because since the museum has to have a relationship with the city, it needs to be integrated and overflow."

(Marília Bonas, specialist)

SUMMARY:

JACK-OF-ALL-TRADES

They engage in the cultural programming of their cities and see art and leisure as integrated elements. For them, the city is an open-air museum.



LEISURE

Consumption of all forms of entertainment, such as music, cinema, visual and fine arts...



ART

A basic need that can be experienced and consumed in various forms, from graffiti on the street wall to a painting on the museum wall.



MUSEUM

Space of integration with local culture and between past and future, modern and ancient, contemplation and experience.



LIKES

Integration and dialogue with the city.



DISLIKES

Isolated museums, difficult to access, that do not promote dialogue.

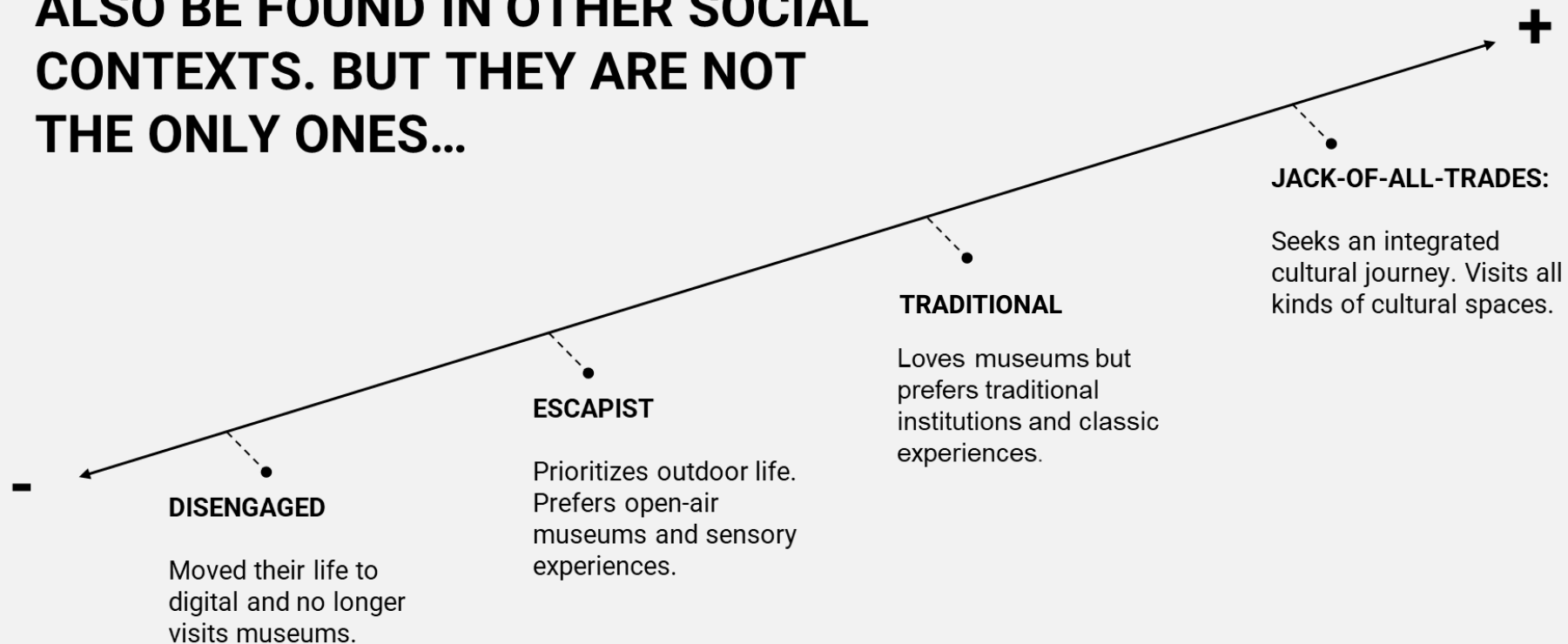


RELATIONSHIP WITH THE MUSEUM:

BELONGING

Challenge: How to bring the vibrant atmosphere of the streets into museums? How to expand the boundaries of museums?

**THESE PROFILES, EXPRESSIVE IN
THE BRAZILIAN SCENARIO, CAN
ALSO BE FOUND IN OTHER SOCIAL
CONTEXTS. BUT THEY ARE NOT
THE ONLY ONES...**



**IN THE UNITED KINGDOM, TWO OTHER PROFILES ARE
QUITE EXPRESSIVE WHEN IT COMES TO MUSEUM AND
CULTURAL CENTER VISITORS.**



TOURIST

OLD SCHOOL



TOURIST

Context makes the visitor:
Individuals who may not necessarily have the habit of visiting museums and cultural centers in their hometowns and usual routines but do so when they are traveling. They represent a significant portion of visitors to European museums.

The Tourist audience, which represents a significant portion of museum and cultural center visitors in major European cities, attends these spaces in the context of leisure travel.

"Many people visit museums during vacations. It's what we call cultural tourism, and it can be greatly affected by economic, health crises, etc."

(Jonathan Goodacre, Audience Agency)

"The number of visitors has decreased significantly after the pandemic; it's recovering, but it's not the same yet."

(Tim Neal, Science Museum Group)

The pandemic has greatly reduced this type of audience, and even today, despite the end of restrictions, many museums and cultural centers have not regained this visitor.

"For example, the National Gallery is a museum that attracted many international visitors and tourists, and part of its revenue depended on them. They have been the slowest to regain the audience."

(Diana Spiegelberg, Somerset House Studios)



OLD SCHOOL

Older individuals, and consequently less digitally inclined, who had an active cultural life and used to visit museums and cultural centers in their cities before the pandemic. However, even after the end of restrictions, they have not resumed this habit due to fear and loss of routine.

The Old School audience is older and less digitalized, preferring traditional and less technological contemplative experiences.

“

"If you take a museum like the Railway Museum in York (which exhibits authentic railway machinery), the audience is mainly composed of older people who grew up with the notion that the museum is a place where you go to 'see something.'"

(Jonathan Goodacre, Audience Agency)

The pandemic has distanced this audience from museums and cultural centers, and even after the end of the health crisis, they have not returned to frequent these places as often as before.

“

"Even though people say that Covid is over, the older individuals (65+) have lost the habit of leaving home and have not yet returned to museums as they did before."

(Jonathan Goodacre, Audience Agency)

In Brazil or the United Kingdom, the Disinterested, Escapists, Traditionalists, Tourists, and Old School individuals have not returned to museums and cultural centers with the same frequency as before the pandemic.



But there is a profile that continues to visit museums and cultural centers as before:

Jack-of-all-trades attends all kinds of cultural activities and views their schedule in an integrated manner. They place themselves at the center of their own journey, knowing how to integrate indoor and outdoor activities, exploring museums, cultural centers, and public spaces in the city.

THROUGH THEIR LENS, THE TOPA-TUDO VISITOR GIVES MEANING TO THE WORLD AROUND THEM AND BUILDS A JOURNEY WHERE THEY ARE THE PROTAGONIST.

We are talking about individuals who, **often on their own, can see museums and the city as one**, moving through spaces and perceiving everything from their personal and, at the same time, integrated lens with the surrounding ecosystem.

*"I LOVE going to the museums in Pelourinho. I leave and head to a little bar, have a beer. **For me, it's all connected.**"*

(Woman, 34 years old, Salvador.)

But if museums are still struggling to provide spaces where all visitors can feel like protagonists,

**WE CAN LEARN FROM OTHER CULTURAL
INITIATIVES THAT HAVE BEEN
SUCCESSFUL IN ATTRACTING DIVERSE
AUDIENCES AROUND THE WORLD:
FESTIVALS**



Multidisciplinary Festivals

Some reasons explain why festivals are more successful than museums, the main one, according to Jo Mangan, Director of the Performance Corporation (Ireland), is that:

**"MUSEUMS ARE
AFRAID OF THE
AUDIENCE, FESTIVALS
ARE NOT."**

Interaction is the key word.

According to Jo Mangan,
while museums fear that the
audience may misbehave,
touch the artwork, create
chaos, run, speak loudly, or
destroy something,
FESTIVALS ENCOURAGE
PARTICIPANTS TO
INTERACT.

*"Festivals are examples of
environments that provoke
interaction among participants
and with the space.*

INTERACTION *is in our nature.*

*Museums are afraid of the
audience; festivals are not."*

The second reason festivals are more popular among the public than museums is the fact that:

Museums cannot create a sense of "opportunity" and "urgency."

"Festivals evoke in the audience the feeling of 'urgency': the artist may die, it could always be the last performance of that artist. Every festival is a 'lifetime experience.' Meanwhile, the museum will always be there, sitting in the same place. Do you visit the tourist spots in your own city?"

**THE MUSEUM HAS
ALREADY DIED."**

(Jo Mangan)

The third reason is the persisting perception that museums are stuck in the past.

While many museums look through the rearview mirror, festivals focus on the present and imagine possible futures.

"Festivals are platforms for discussion, spaces to think about the challenges of the contemporary world. That's why they attract diverse audiences.

Museums, on the other hand, tend to be historical and showcase what's in the past. That's why they attract a specific audience, usually an older and more elitist one, or students who go with the school to learn."

(Hardesh Singh)

**BUT
MUSEUMS
CAN ALSO BE
A PLACE FOR
IDEATION OF
POSSIBLE
FUTURES**

"There are opportunities for museums to talk about where we want to go as a society. A platform for people to come and imagine what kind of future they want. A place to create new things, new imaginations, new ideas. And that's what festivals are already doing."

Hardesh Singh

HOW?

ENGAGING WITH COMMUNITIES, CREATING DIVERSE AND PARTICIPATORY CURATION

"As much as they want to be progressively more inclusive, it's always them, the curators, who decide. It's essential to invite people to program. Give them power and space."

HARDESH SINGH

*"Museums have to be **POROUS, permeable.** Not a solid rock or a bunker in the middle of the city. Curators have difficulty passing the baton and sharing curation with the audience."*

JO MANGAN

*"In our festival (Beats by Girlz), we are constantly looking around, at local communities, **seeking representation (especially female) and also engaging communities in building programs.**"*

BERIL SARIALTUN

HOW?

THINKING ABOUT YOUR LEGACY "FORWARD" AND "SIDES"

Discussing what is urgent today to think about the future.

"We need to talk about social inclusion, climate change, climate justice. We cannot ignore these issues, for example, showing only contemporary dances. That can be beautiful, but museums, cultural centers, and festivals provide a service to society; you have to address important issues."

(JO MANGAN)

Leaving a legacy for the surrounding community.

"One figure is key in this regard: the legacy curator, a curator whose job is to think about the legacy of a particular program in the community."

(JO MANGAN)

HOW?

HOSTING FESTIVALS

"Most festivals struggle to find good venues. Museums can host them within their spaces."

HARDESH SINGH

"Our project is quite sound-based. Artists create music, sounds, sound installations. So nowadays, I look for museums that can be our partners precisely to have longer exhibitions and experiences and a diverse audience (not necessarily festival-goers)."

BERIL SARIALTUN

HOW?

INNOVATING SPACES

BRINGING CULTURAL ACTIVITIES BEYOND THE WALLS

"We are creating a festival edition called 'festival on the road' to access other regions of the country that are not close to Istanbul. And there is also an exchange between this 'on the road' version of the festival and the 'in locus' version so that there is a exchange of programs and audiences."

(BERIL SARIALTUN)

BRINGING CULTURAL ACTIVITIES TO SCHOOLS

"Taking museums to schools, breaking down the boundaries."

(JO MANGAN)

According to Jo Mangan, the audience has a

**DESIRE FOR
TRANSFORMATION**

**DESIRE FOR
INTERACTION**

**DESIRE FOR
CONNECTION**

And there are many ways to deliver that.



New trends for museums and cultural centers

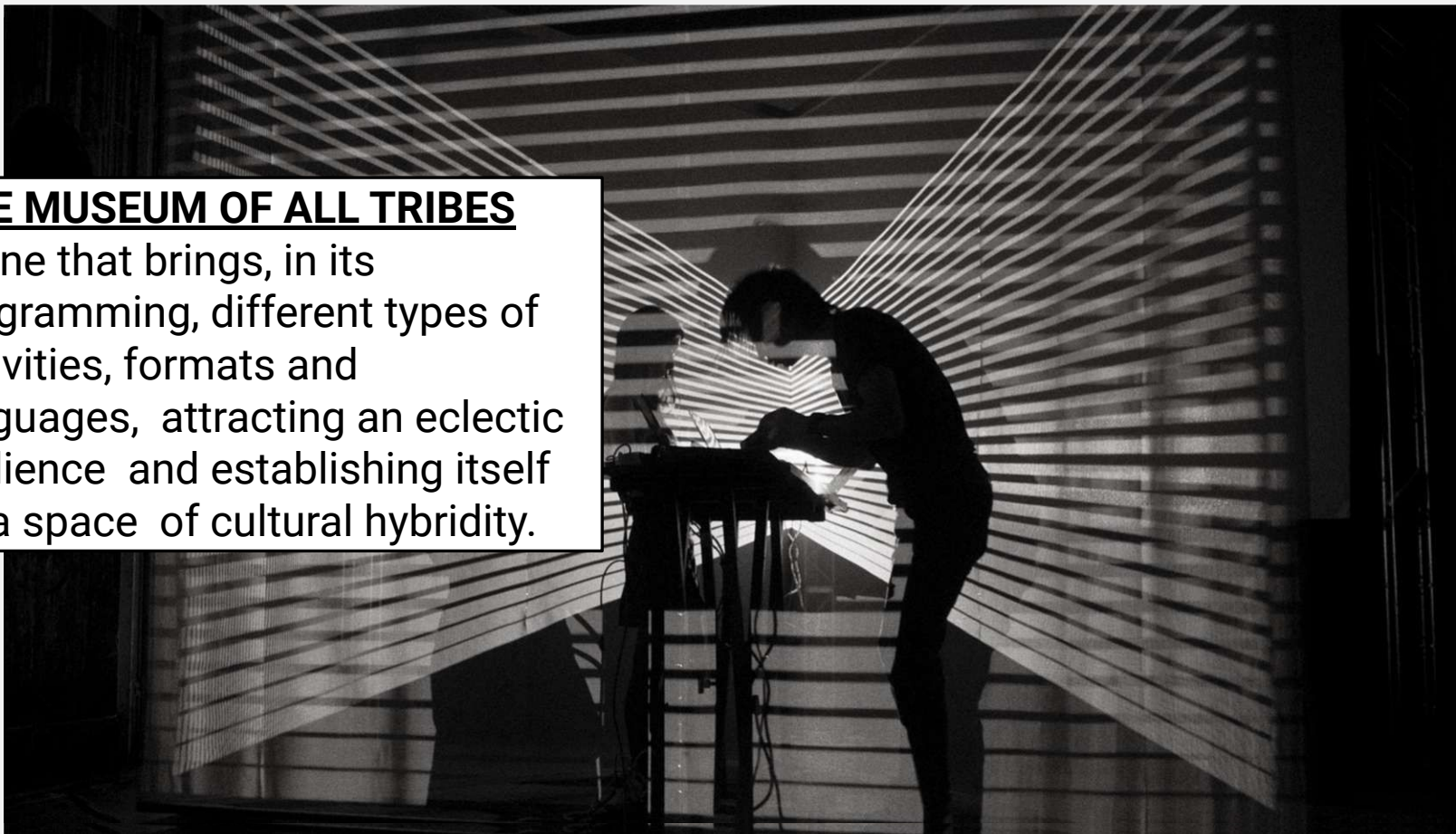


#

1

THE MUSEUM OF ALL TRIBES

is one that brings, in its programming, different types of activities, formats and languages, attracting an eclectic audience and establishing itself as a space of cultural hybridity.



1. ABOUT - MUSEUM OF ALL TRIBES

THE MUSEUM OF ALL TRIBES EXPLORES MULTIPLE LANGUAGES AND ACTIVITIES, WORKING THE CROSSINGS THROUGH POETICS

"Why isn't Tuesday drag day? Wednesday is not women's day? Thursday is not funk day? Friday is not rap day? This is what the museum should bring.

You have to work with all these crossings through poetics.

If you propose that it is a hybrid space, this has to be present 100% of the days in your program.

Batman Zavareze, specialist

"Programming in different languages is essential to attract different audiences: collective activities, dance classes in the museum, workshops, which do not divide people between sender/receiver but promote integration."

Marília Bonas, specialist

1. MUSEUM OF ALL TRIBES

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

**PROPOSE
INTEGRATIVE
ACTIVITIES IN
A VARIETY OF
LANGUAGES
AND FORMATS
THAT
ATTRACT NEW
AUDIENCES TO
THE MUSEUM.**

Activities that break the formality of the museum:

_Breakfasts, concerts, storytelling, DJs

"People feel intimidated in the museum because the experience already starts with a 'NO'. You can't eat, you can't drink, you can't talk loudly, you can't run, you can't do anything. That has to change" - Batman Zavareze

Weekly classes that turn the museum into a center of activity and a meeting place:

_Dance classes, music classes, courses and trainings in art and technology

Digital and analog activities::

If Oi Futuro proposes to look forward, and the future is one of integration between physical and analog, so must the museum's activities.

1. CASES- MUSEUM OF ALL TRIBES

CASE GAÎTÉ LYRIQUE (FRANCE)

"La Gaîté Lyric" is a French cultural center similar to Oi Futuro.

What does it do in its regular programming? Sunday morning, they put a huge table in the center of the exhibition room, and people can bring their breakfast and share it with each other. It becomes a picnic inside the museum. There's no grass, there's no park, but there's the spirit of picnic sharing. Every Thursday the museum is dedicated to researching avant-garde art and is frequented by a group of researchers and artists who are very attuned. On Wednesdays there is a program of trans and drag DJs. . .

And this creates an inclusive, horizontal, disruptive curatorship."

Batman Zavareze, specialist



Le dernier battle international de danse electro filmé par Culturebox !



1. CASES- MUSEUM OF ALL TRIBES

- CASE SCIENCE MUSEUM GROUP (UK)

"Two of the museums in the group have Science Festivals that take place in partnership with local universities and businesses (related to science and technology).

We also work closely with universities and businesses allowing them to use the museum platform to sell their merchandise and showcase their work"" -

Alison Fraser and Tim Neal, Science Museum Group



- CASE FUTURE EVERYTHING (UK)

*"The Future Everything program in a natural way , encompasses many art forms. **We work with media, digital arts, performing arts, installations, sculptures, textiles....***

***These initiatives make the museum a vibrant, noisy and ludic space.** They are very important to "activate" the spaces so that the museum is not just a dark space of silence where nothing happens."*

Irini Papadimitriou, Future Everything



#

2

THE EXTRA- WALLS

has no walls!

It connects with the surrounding community in such a way that the whole city becomes a stage for exhibitions, concerts and integrative activities.



2. ABOUT - EXTRA-WALLS MUSEUM

THE MUSEUM HAS TO BE AROUND THE CITY, IN OUTDOOR SPACES, IN PUBLIC AREAS AND EVEN IN THE PUB

*"Outdoor spaces allow people to pass through the place without necessarily having to engage with the collections, **this will evolve the way they understand museums.**"*

Tim Neal, Science Museum Group

"The museum has to be everywhere in the city.

If the museum is in my neighbourhood, in my square, in my city, I will be at Oi Futuro even if I don't verbalize it.

When you don't dialog with the square, the beach, the bar, you are confined to your own walls.."

Batman Zavareze, especialista

2. ABOUT - EXTRA-WALLS MUSEUM

Blowing up the walls of museums is about enabling other audiences to feel comfortable attending them



"Going to a museum is like walking in a noble neighborhood"
Woman, 34, class C

*"We have talked a lot about what is "structural" (structural racism, patriarchy, etc.). But we have to think that **structure is everything**.*

It is the marble of the museum floor, the lighting, even the clothes that people who go to museums wear, this can be welcoming or create a hostile environment for people who are not used to going to museums.

It is necessary to rethink the spaces, creating environments in which everyone can feel belonging"

Ana Maria Maia, specialist

2. EXTRA-WALLS MUSEUM

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

**EMBRACE THE
SURROUNDINGS,
PROPOSING
ACTIVITIES
OUTSIDE THE
MUSEUM AND
DIALOGUING
WITH THE
COMMUNITY**

Adopt squares, parks and public spaces:

"Museums don't just have to think about their intra-wall spaces, we need to expand, adopt squares, beaches, parks"

- Batman Zavareze

**Promote activities outside
the museum:**

- _Sponsor events, shows, festivals..
- _Take exhibitions outside Oi Futuro.

**Engage with the
surrounding community to
map and embrace places
of significance to them.**

2. CASES - EXTRA-WALLS MUSEUM

-CASE SCIENCE MUSEUM GROUP (UK)

Some museums in the Science Museum group are located in historic buildings with extensive gardens.

The experience of strolling through this surrounding environment is also a cultural experience, even if the gardens do not house collections.

"Outdoor spaces make it possible for people to pass through the place without necessarily having to engage with the collections, it helps evolve the way people understand the spaces

Even if they just pass through the spaces on their way to work, but you can still create a calming and reflective experience for them. That is, you can enter the museum to learn about science, about trains, or industrial history. But,

actually, our spaces are beautiful on their own. And you know what? You can come and just hang out in our outdoor spaces. That's what a museum is about. It's a radical way of approaching things and thinking about the whole museum space as an entity, rather than just thinking about the collection."

2. CASES - EXTRA-WALLS MUSEUM

- CASE MUSEU DE ARTE DO RIO E MUSEU DO AMANHÃ (BRAZIL)



Grátis Programe-se

Otto faz show gratuito no Museu de Arte do Rio

Apresentação do artista pernambucano faz parte do projeto MAR de Música

Por **Fabiane Pereira** Atualizado em 22 jul 2022, 14h59 - Publicado em 22 jul 2022, 14h56

DESTAQUES

Festival Revide! - Movimentos para imaginar Amanhãs

Museu de Arte do Rio e Museu do Manhã, both in Rio de Janeiro, promote festivals and activities outside the walls, taking advantage of the space of Praça Mauá to integrate new audiences with diverse programs

#

3

MUSEUM OF SENSATIONS, is about AFFECT:

- Affecting and being affected
- Having synesthetic experiences, complete and that allow a reconnection with yourself, with your body, your sensations.



3. ABOUT - MUSEUM OF SENSATIONS

THE PUBLIC WANTS TO BE AFFECTED AND THE SENSES ARE THE FIRST FORM OF EMBRACEMENT

"Would you leave your house on a beautiful sunny day to go to a place that doesn't even offer you good wifi? A place that doesn't even have good air conditioning?

Would you leave your house after work, tired, to go to a place that doesn't have a cold beer? Where you can't see a sunset? A place that does not offer you sensory experiences?

This first form of embracement, which goes through taste, touch, smell, is essential. It defines a good experience"

Batman Zavareze, especialista



3. ABOUT - MUSEUM OF SENSATIONS

THE PANDEMIC BOOSTS THE DESIRE FOR EMBRACEMENT AND CREATES THE EXPERIENCE MARKET

"There is a greater effort today for people to leave home and go to museums because of the impact of the pandemic: they are more demanding when making choices and valuing more the quality of the experience"

Alison Fraser, Science
Museum Group

"This type of exhibition connects with people's desire for experiences: people are having higher expectation and different expectations; people are looking for interactive and immersive elements."

Diana,
Somerset House Studios



3. ABOUT - MUSEUM OF SENSATIONS

Talking about sensations is also talking about the controversial immersive exhibitions, criticized by so many lovers of the traditional museum.

But, before criticizing, it is necessary to remember that:

"The problem isn't with the immersive exhibition per se, it's with the empty experience that turns Monet into a shopping mall. I want to go to an immersive exhibition by Sebastião Salgado that makes me feel like I'm in the Amazon rainforest."

- Batman Zavareze, specialist

"Immersive exhibitions democratize access to the work, because it is not always possible to bring the painting itself. And they also attract other types of audiences because it's not just looking at a painting, it's entering the painting"

- Marlus Araújo

MUSEUM OF SENSATIONS:

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

**PROMOTE
SENSORY
EXPERIENCES
THAT AFFECT AND
TRANSFORM THE
LIVES OF THOSE
WHO ATTEND.**

Invite artists whose works explore synesthesia::

Technology can be an ally of Oi Futuro, a museum known for its use of new technologies and digitality.

But it is also possible to explore analog immersion through the senses.

Offer immersive exhibitions that combine immersion and sensoriality with learning, bringing more depth and content to immersive experiences.

3. CASES - MUSEUM OF SENSATIONS

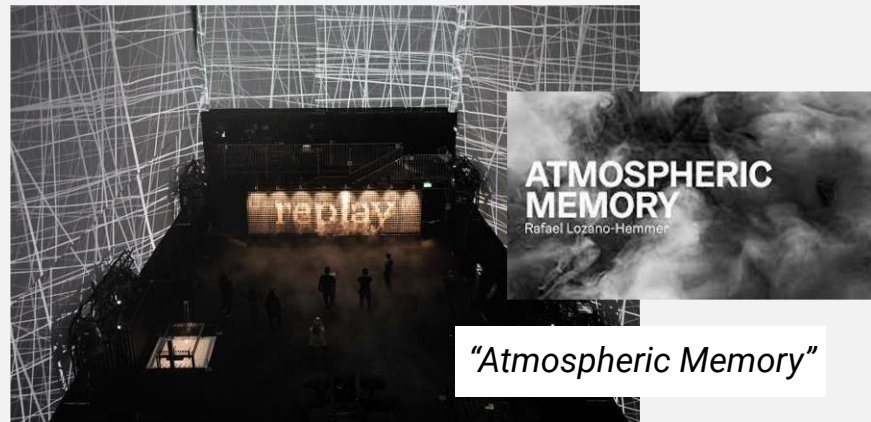
- CASE FUTURE EVERYTHING (UK)

Paths with lights, sounds and interactivity to play with the senses

"In 2019, we did an exhibition in Manchester called "Atmospheric Memory", which played a lot with technology; it had a tunnel with 3,000 speakers that reproduced noises from different locations and guided visitors through the exhibition; in another room, there was also immersion of voices.

In the exhibitions in open spaces, we have already had works that played with perception and senses, such as "Plásmata": an exhibition about exploring the body and identity in the age of technology; it had installations that became alive at different times of the day; paths with lights and sounds; interactivity".

Irini Papadimitriou, Future Everything



3. CASES - MUSEUM OF SENSATIONS

CASE HAYWARD GALERY

Smoke, colors and illusionism to mobilize the senses

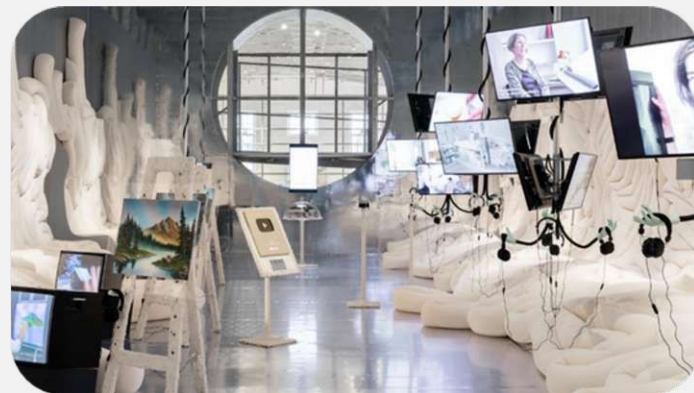
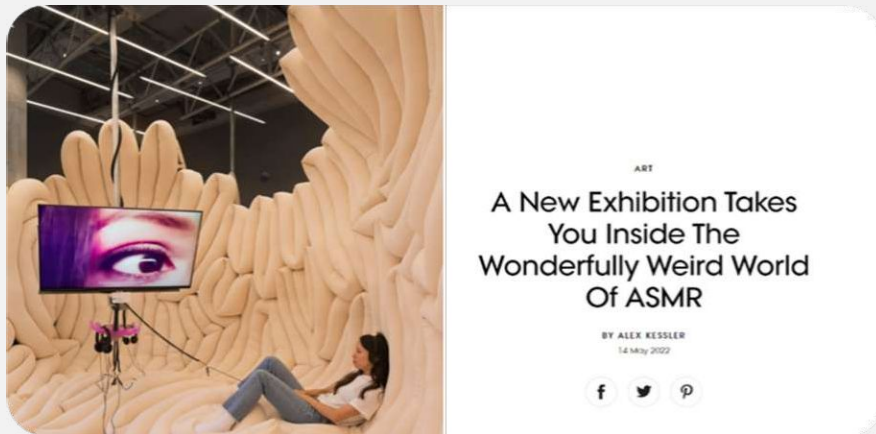
"A few years ago, the Hayward Gallery in London held an exhibition with lights in rooms where visitors were completely immersed in colors and smoke. It was a synesthetic experience, mobilizing multiple senses. They also organized a series of exhibitions that played with perception and illusionism, transforming the space by playing with dimensions and sizes."

Irini Papadimitriou, Future Everything



3. CASES - MUSEUM OF SENSATIONS

- CASE THE WORLD OF ASMR (USA)



Immersion through synaesthesia: senses, sensations, feelings:

The Design Museum's latest exhibition - entitled *Weird Sensation Feels Good: The World Of ASMR* - showcases a series of visual, auditory and tactile works, all designed to provoke physical sensations of euphoria or calm in the viewer. This is the first exhibition of its kind to take the world of ASMR off the screen and into physical space. Enter an acoustically tuned environment and understand how people are using new and existing tools and materials to navigate our complex world

3. CASES - MUSEUM OF SENSATIONS

Nature as an element that provokes sensations, explores smells, textures, sounds, generating a feeling of immersion and reconnection.

- **INHOTIM INSTITUT
(BRAZIL)**



The largest open-air museum in the world. 140 hectares of land are home to art galleries, living spaces and lush nature.

- **SFER IK (MEXICO)**



Art center whose design is inspired and built largely with the materials of the jungle-conceived to generate a deep immersion in nature and Mexican ancestry.

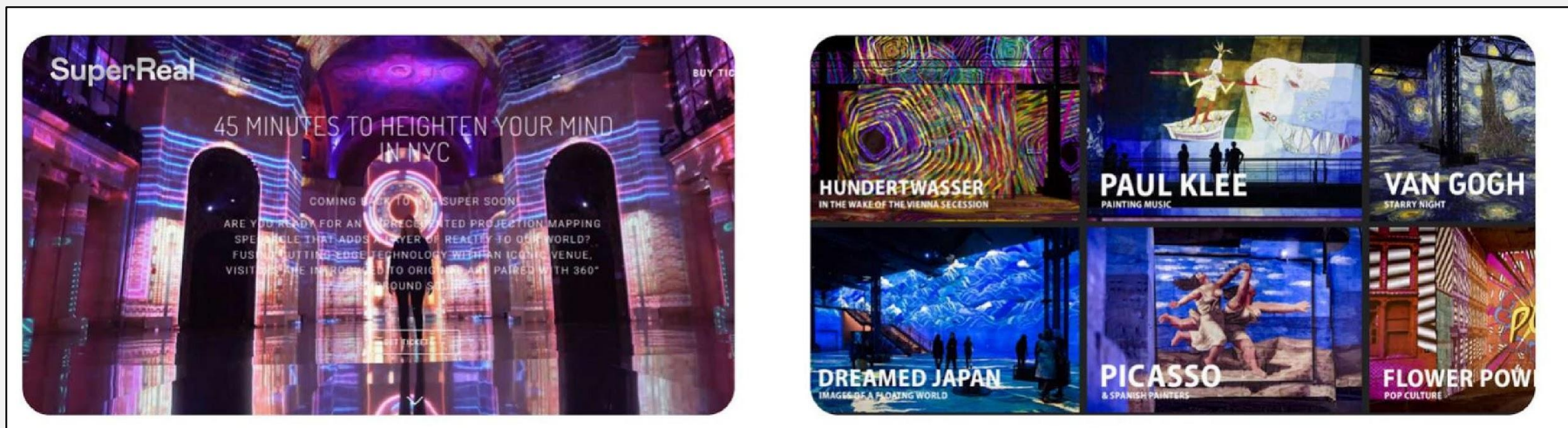
- **HAKONE OPEN AIR
MUSEUM (JAPAN)**



Japan's first and largest open-air museum occupying a space of 70,000 meters is an attempt to reconnect art with nature

3. CASES - MUSEUM OF SENSATIONS

Technology as a provocateur of sensations



SUPER REAL - USA

SuperReal explores the trend of experiential design, creating an immersive dream experience by combining technology with the heritage of the Cipriani building, where supernatural projections take place. Created by Moment Factory, it aimed to blur the lines between the physical and the digital and create a New Surreal.

CULTURE SPACES - ITINERANT

Developed by Atelier des Lumieres in Paris, Culturespaces Digital Tech coordinates and implements cutting-edge technologies to realize digital exhibitions with the best possible sound and image quality. One of the recent renowned exhibitions is the visual and musical installation Starry Night, paying homage to the works of Vincent Van Gogh.

#

4

THE PHYGITAL MUSEUM

is one that brings unique virtual and technological experiences into physical spaces, combining the best of the digital world with the best of museum apparatus.



4. ABOUT - PHYGITAL MUSEUM

PHYGITAL MUSEUM, BECAUSE THE WORLD IS PHYGITAL

The marriage between the virtual and the physical is a path of no return.

It is up to museums to choose between participating in this dynamic or being left behind.

"A lot of people say that you can't compare the virtual experience with the physical experience. In fact, you can't compare, but they are experiences that add up, not subtract"

Marlus Araújo, specialist

"Real innovation happens when you can take the best of both worlds, digital and analog. You don't remember what you saw on Facebook yesterday, but you would remember a visit to a museum yesterday or potentially 40 years from now. Digital can and should be used to enhance the physical experience"

Alison, Science Museum

4. ABOUT - PHYGITAL MUSEUM

THE PHYGITAL MUSEUM ATTRACTS AN AUDIENCE INTERESTED IN DIGITAL LANGUAGE TO THE PHYSICAL SPACE

"I think everything complements each other: digital, physical, analog, technological. This model of a museum stuck in time does not interest me. If it had more technological activities, I would be more interested"

Male, 27 Years old, São Paulo

"We have a youth committee at the soccer museum. Many told us that they would love to be able to use virtual reality glasses, but that they couldn't afford it.

The museum should deal with this, provide precisely those experiences that young people cannot have at home. The solution seems to me to be to use elements that are in the repertoire of this young person as a museum attraction"

Marília Bonas, specialist

PHYGITAL MUSEUM:

HOW CAN CULTURAL CENTERS DELIVER ON THIS TREND?

BRINGING NEW TECHNOLOGICAL EXPERIENCES TO MUSEUMS.

- _Map new digital technologies and make them available to the public.
- _Create a youth committee (of the hyper-digital profile) to find out what kind of technological and digital experiences they would like to see in museums.
- _Invite artists whose work encourages the encounter between digital and physical art
- _Gamify the face-to-face museum visitation experience.
- _Promote courses and training in digital arts, in the creation of digital museum environments, metaverse, etc.

4. CASES - PHYGITAL MUSEUM:

- CASE SCIENCE MUSEUM GROUP

Marrying the virtual and the analog to create unique experiences that reveal the presence of science in everyday life.

"We created an app that is a Pokémon Go-like interactive game for science where you can collect 'science' in everyday life. In it, you can see science behind a lamppost, or fire hydrant; or there might be a bus stop with the timetables. The goal was to generate the perception that science is everywhere, impacts everyone's life and does not have to be something massive. After all, the real innovation is not in reinventing something new, but in taking the best of all the opportunities that exist and putting them together.

"Tim Neal, Science Museum Group

Pokemon Go Makers Partner With Museums for Real-World Metaverse

November 26 2021



By Manuel Charr



▲ Image Credit: Niantic

The developer of the world's first [augmented reality \(AR\) platform](#) to truly take off, Pokemon Go, has partnered with museums and other institutions for its latest release, Lightship. According to the firm involved, Niantic, this will open the vault of technological advances that Pokemon Go brought to users around the world to a raft of developers who want to get in on the AR action. By teaming up with the likes of the [Science Museum](#) in London and [Historic Royal Palaces](#), it is hoped that the Lightship platform will create an entire universe of AR activities in what will become a metaverse.

4. CASES - PHYGITAL MUSEUM:

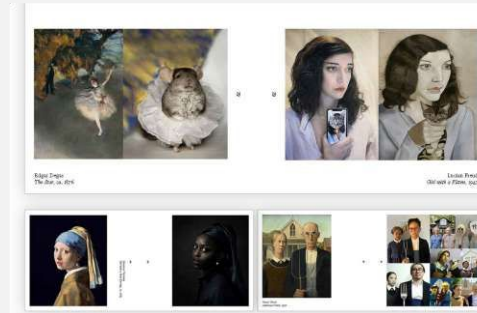
Phygital museum talks about the balance between the digital and the physical, each experience being autonomous but also complementary to each other..



SEATTLE NFT MUSEUM – USA

In this scenario, the physical is the engine for the digital. One example is the world's first permanent NFT art museum opening in Seattle in 2022 and has provided an outlet for artists, creators and collectors to exhibit their NFTs in a physical setting, while also aiming to educate the public about this relatively new digital art market..

<https://www.seattlenftmuseum.com/>



GETTY MUSEUM –USA

This scenario shows digital complementing the physicality of the museum experience, promoting the content of the physical museum space. An example of this scenario is the Getty Museum Challenge, which made a challenge that invited the museum audience at home to reproduce works from the museum and this became a book. <https://blogs.getty.edu/iris/the-getty-museum-challenge-is-now-a-book/>



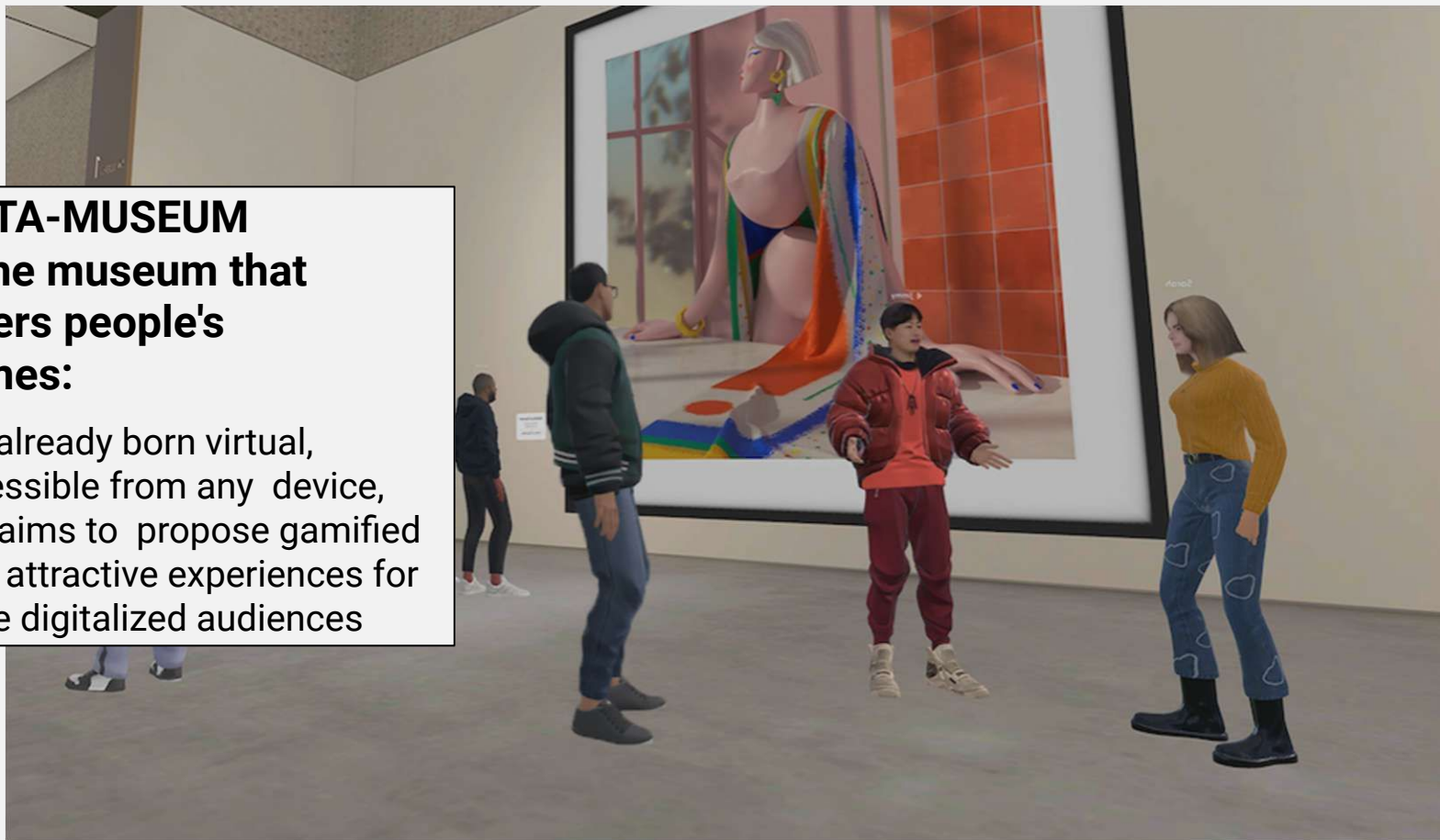
ACMI – AUSTRALIA

This scenario, physical and digital have complementary but distinct and independent experiences. An example is the Australian Center of the Moving Image, a player that explores the idea of the multiplatform museum, offering more than a website, a multiplatform journey for an omnichannel visitor.

https://www.youtube.com/watch?v=MeF_02hLMQw&t=42s

5**META-MUSEUM**
is the museum that
enters people's
homes:

It is already born virtual,
accessible from any device,
and aims to propose gamified
and attractive experiences for
more digitalized audiences



5. ABOUT – META-MUSEUM

META-MUSEUM SHOULD FUNCTION AS A MEETING PLATFORM IN THE VIRTUAL ENVIRONMENT

*"Many people believe that young gamers want to isolate themselves. That's not the case at all. **The virtual experiences that work best are precisely those that promote encounter and exchange.** There is no point in creating a digital experience that has the same problem as the physical one (an exhibition that you just "go" there and see the painting).*

The virtual museum has to be a meeting platform"

- Marlus Araújo, specialist

74,5%

of Brazil's population claims to have played games in 2022, (according to game brasil survey.)



Brazilians are the 6th people who most play video games online.

(according to a survey by Kantar IBOPE Media)

Brazil's gamers spend almost 4 hours a week playing games online

(source: Kantar)

META-MUSEUM:

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

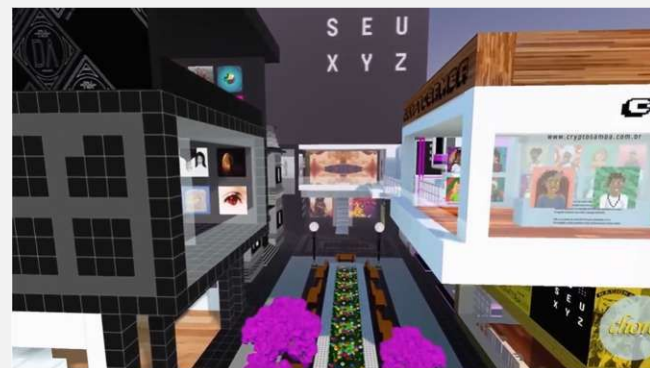
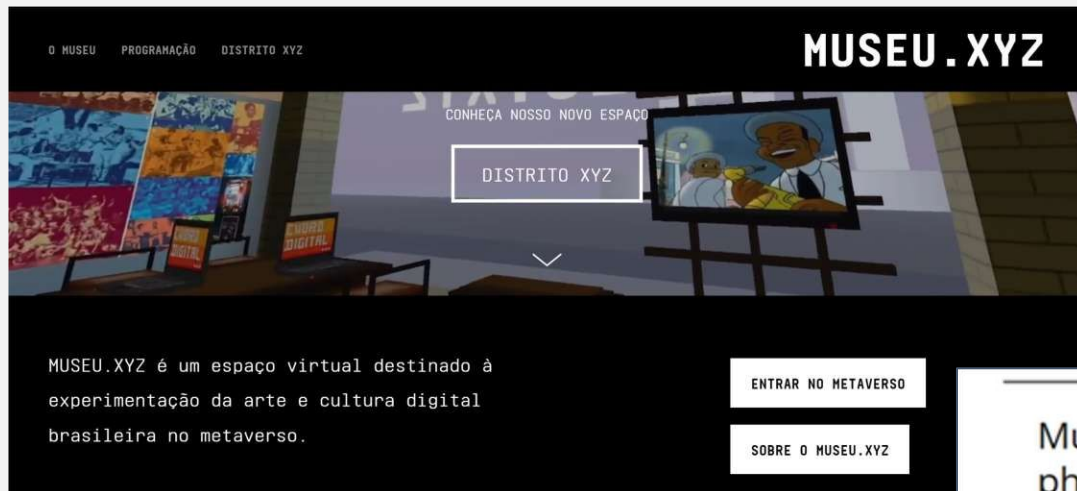
**CREATE A UNIQUE
VIRTUAL
ENVIRONMENT THAT
PROMOTES GAMIFIED
AND SOCIABLE
EXPERIENCES**

It is necessary to go beyond the digitization of the collection and the creation of a website: we are talking about the construction of a museum space in the metaverse, which:

- Is already born virtual and exists independently of the physical museum.
- Functions as an online meeting point.
- Provides a gamified journey.
- Creates a young committee (with a hyper-digital profile) to test platforms.
- Adapts, digitizes and transforms physical and analogue works into metaverse works.

5. CASES – META-MUSEUM

- MUSEU.XYZ (BRAZIL)



MUSEU.XYZ is a virtual space for experimentation with Brazilian digital art and culture in the metaverse."

Our program is designed from the co-creation between artists, researchers and institutions. In our field of research and observation, we count on the partnership of the Postgraduate Program in Creative Media of the School of Communication of the Federal University of Rio de Janeiro (PPGMC / ECO / UFRJ) "

Museu.xyz – interview: 'All shows in the physical world should also be in the metaverse'

A museum that exists entirely in the metaverse is generating new opportunities for Brazilian artists



5. CASES – META-MUSEUM

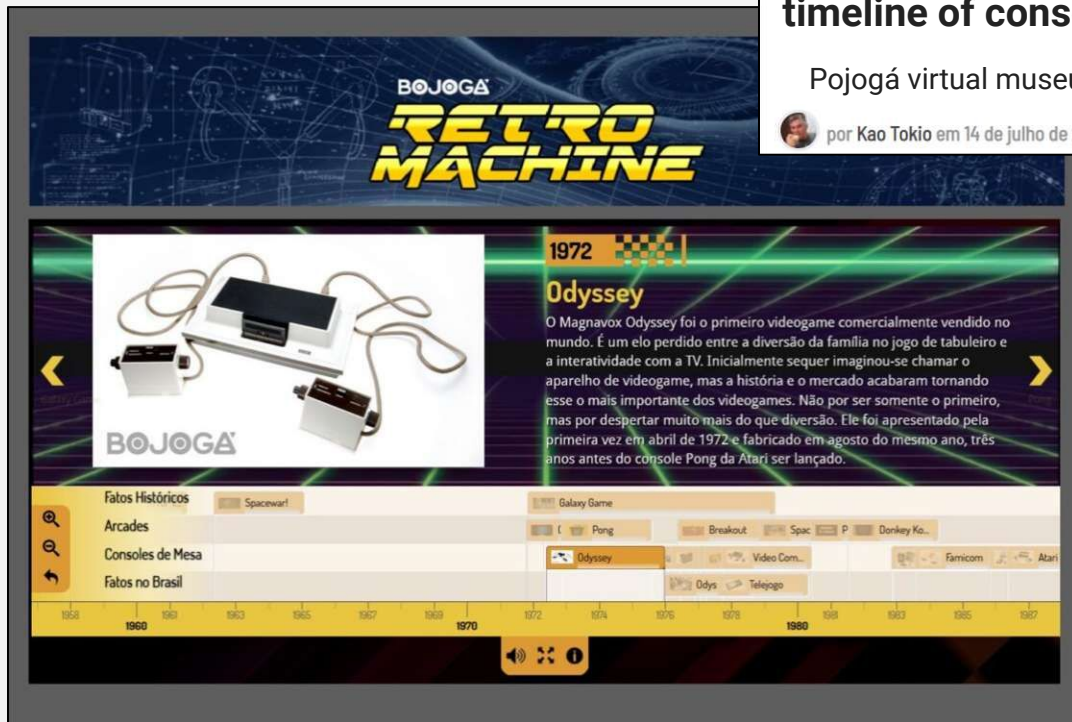
- BOJOGÁ RETRO MACHINE (BRAZIL)

Virtual games museum launches Retro Machine, timeline of consoles and games

Pojogá virtual museum turns 10 with a growing collection



por Kao Tokio em 14 de julho de 2020



The Bojogá Institute for Innovation in Games seeks to bring people closer to game technologies through innovative transformation initiatives. Mixing technology, playfulness, challenge and fun, it proposes environments to develop experiences that influence our lives, the way we think and act.

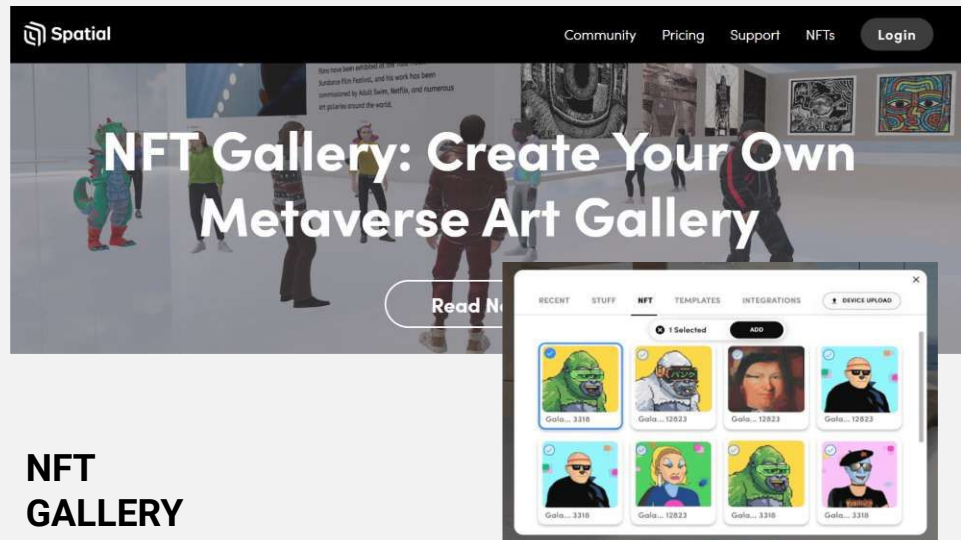
5. CASES – META-MUSEUM



METaverse ART EXHIBITION – CHINA

Chinese e-commerce giant Alibaba unveiled its Metaverse Art Exhibition on Taobao and Tmall platforms in 2021.

Hosted by Ayayi, the brand's digital avatar, the virtual event offered consumers the opportunity to buy NFTs created by brands such as Burberry, Coach and Longines.
https://www.alibabacloud.com/blog/metaverse-exhibition-at-apsara-recreates-life-in-ancient-china_599490



NFT GALLERY

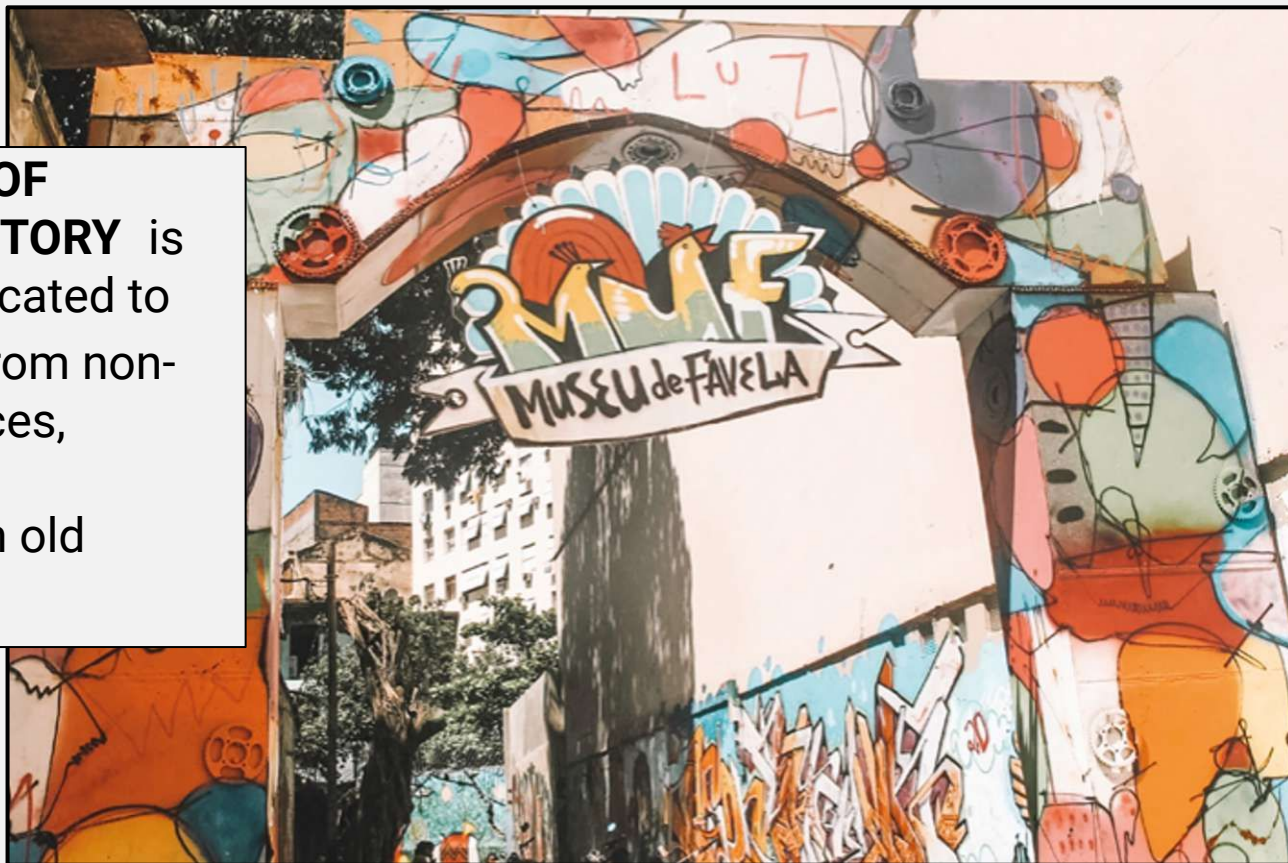
There's a huge push towards NFTs and virtual art that everyone is buzzing about. It's not just a trend; even the top art experts agree that this new virtual space for art is going to transform and expand the industry in huge ways. While in-person galleries aren't going away, virtual reality art galleries are offering people expanded accessibility, incredible digital experiences, and a new way to enjoy fine works and up and coming artists.

<https://www.spatial.io/create-your-gallery>

#

6

THE MUSEUM OF EXPANDED HISTORY is one that is dedicated to telling history from non-hegemonic voices, revealing new perspectives on old subjects



6. ABOUT – MUSEUM OF EXPANDED HISTORY

The museum of expanded history is engaged with the future when it revisits, retells and learns from the past

"We are about to reach a point of no return (social, political, economic, environmental). This is a consequence of a future that makes garbage of what is left behind.

**THE FUTURE IS TO RESUME
LISTENING, TERRITORIES
AND ROOTS "**

Ana Maria Maia, Chief curator of the Pinacoteca

**"TALKING ABOUT THE PAST IS
CRUCIAL TO REFLECT AND
PLAN THE DESIRED FUTURE.**

We need more and more spaces dedicated to memory because, as human beings, we forget easily"

Irini Papadimitriou, Creative Director of Future Everything

6. ABOUT – MUSEUM OF EXPANDED HISTORY

“THE MUSEUM MUST BE DECOLONIAL”

In a context where hegemonic discourse is increasingly being questioned, the museum can no longer be a space that tells only official History (with a capital H). Plural voices also need to be heard and contemplated in the museum.

*"In its origin, it is a colonial institution, a public expression of power, which is built on the establishment of otherness. But since then, it has become a much more complex activity, **which turns into a trojan horse. Museum must be decolonial***

Ana Maria Maia, specialist

"Museums must also belong to communities in order to serve them"

- *Irini Papadimitriou, Future Everything*

MUSEUM OF EXPANDED HISTORY :

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

**ACT, TOGETHER
WITH THE
COMMUNITY, AS
A SPACE FOR
LISTENING AND
REVERBERATING
NEW, MORE
PLURAL VOICES**

_To be a space for discovering and promoting new perspectives and new artists from groups historically less represented in the visual arts.

_ To bring exhibitions that, within the themes pertinent to Oi Futuro, also work on the issue of representativeness and new voices._

_ Think about collaborative curatorships

_Create a popular committee to discuss new representations and possible paths.

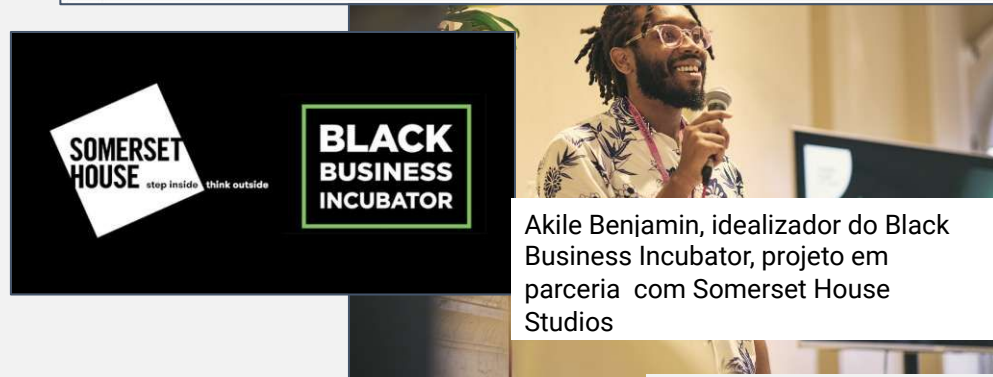
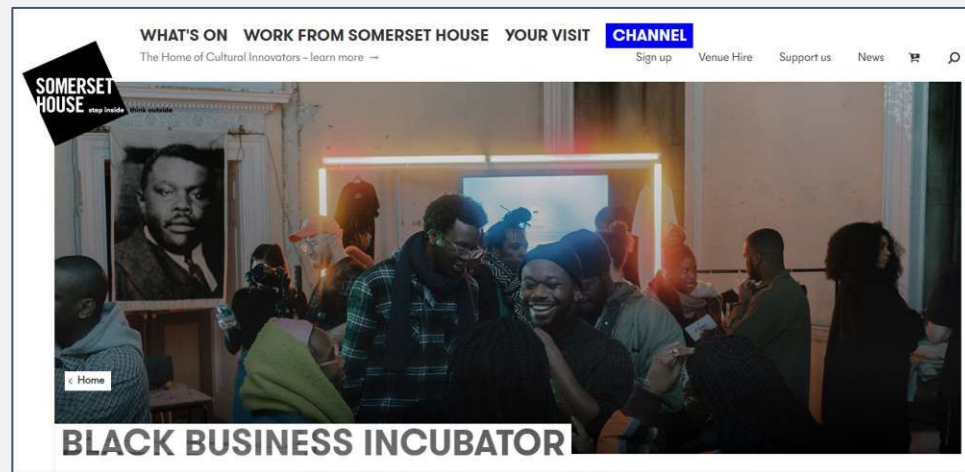
_ Promote courses, debates, lectures on current social issues.

6. CASES – MUSEUM OF EXPANDED HISTORY

- CASE SOMERSET HOUSE STUDIOS (UK)

"At Somerset House, we've done a lot, but there's so much more to do. We always work in partnership with local communities and we have an active anti-racism task force in the community, with representatives in all spheres of the organization, from security guards to managers, suppliers and partners."

*We also participate in the Black Business Incubator, a program developed in partnership with a Somerset House resident, Akile Benjamin, which aims to support Black-led creative sector businesses that are in their infancy."*Diana, Somerset House Studios



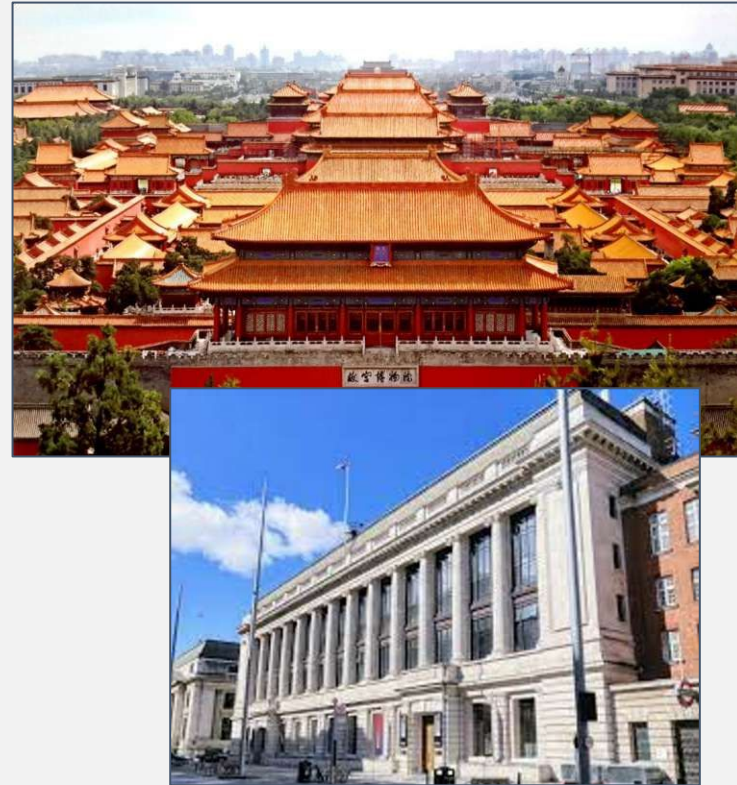
6. CASES – MUSEUM OF EXPANDED HISTORY

- CASE SCIENCE MUSEUM GROUP (UK)

"One of our values is to share authentic stories, and to do so we believe it is necessary to ensure that communities are represented by their own members rather than just by museum professionals. That's why the Science Museum Group calls on community voices to participate in projects."

For example, to open a joint exhibition with the Palace Museum in Beijing, we are talking to local communities of Chinese descent to ensure that their viewpoints and experiences are represented in the exhibition."

Alison Fraser, Science Museum Group



6. CASES – MUSEUM OF EXPANDED HISTORY



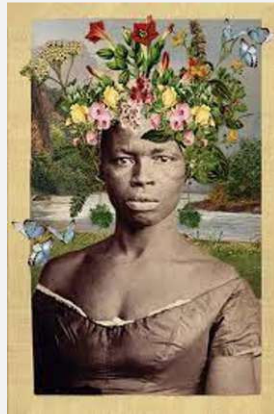
Museu da Imagem Itinerante da Maré (MIIM) is an artist's museum, it works in a cardboard box 37cm long by 26cm wide with 15cm high. The project was created in 2019 by photographer Francisco Valdean. In the box-museum, the artist curates a Historical-Poetic Archive of Images from Maré, the largest popular neighborhood in the city of Rio de Janeiro. The micro museum comes to life through artistic, cultural and educational actions. The work is a mixture of the author's doctoral research and his experiences as a resident of Maré.

6. CASES – MUSEUM OF EXPANDED HISTORY

- RIO ART MUSEUM (BRAZIL)

EXHIBITION 'A DEFECT OF COLOR' MAKES HISTORICAL REVIEW OF SLAVERY

Based on social and cultural contexts of the nineteenth century, the free exhibition on display at MAR is signed by Ana Maria Gonçalves



A historiographical review of slavery addressing struggles, social and cultural contexts of the nineteenth century. Um Defeito de Cor, MAR's main exhibition is an interpretation of the book of the same name by Minas Gerais writer Ana Maria Gonçalves, which tells the saga of an African woman named Kehinde who, in Brazil, must fight for her freedom and rebuild her life.

7

THE ITINERANT CAPSULE MUSEUM is the one that goes to its audience, bringing exhibitions and unique experiences to remote locations, decentralizing the cultural offer.



7. ABOUT – ITINERANT CAPSULE MUSEUM

The itinerant capsule museum is committed to decentralizing the cultural offer

Museums are usually located in central/prime districts of urban centers. Travelling exhibitions are powerful initiatives to democratize access to culture.

"People from higher social classes and living in urban centers visit museums more often than poor people or people from rural areas. This has mainly to do with the offer of these services in the region where they live"

Jonathan Goodacre, Audience Agency

"If you want to diversify your audience, you can't expect people to come to you. If there are barriers or a sense that this kind of museum isn't for the person, that they won't be welcome, you need to start increasing the reach of your work and actually reaching out in new spaces"

Diana, Somerset House Studios

ITINERANT CAPSULE MUSEUM

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

THINK ABOUT MOBILE DEVICES FOR EXHIBITIONS THAT CAN MOVE AROUND CITIES

_provoking to think about museums and cultural centers beyond the traditional and fixed spaces, understanding that the museum is not only its material structure, but above all its content

_Inviting artists to think not only about the fixed exhibition, in locus, but also about devices (such as "pocket" versions of exhibitions) that can function independently and itinerantly.

_Mapping locations outside urban centers that have a low supply of traditional cultural apparatuses and thinking about activities aimed at meeting this demand.

7. CASES – ITINERANT CAPSULE MUSEUM

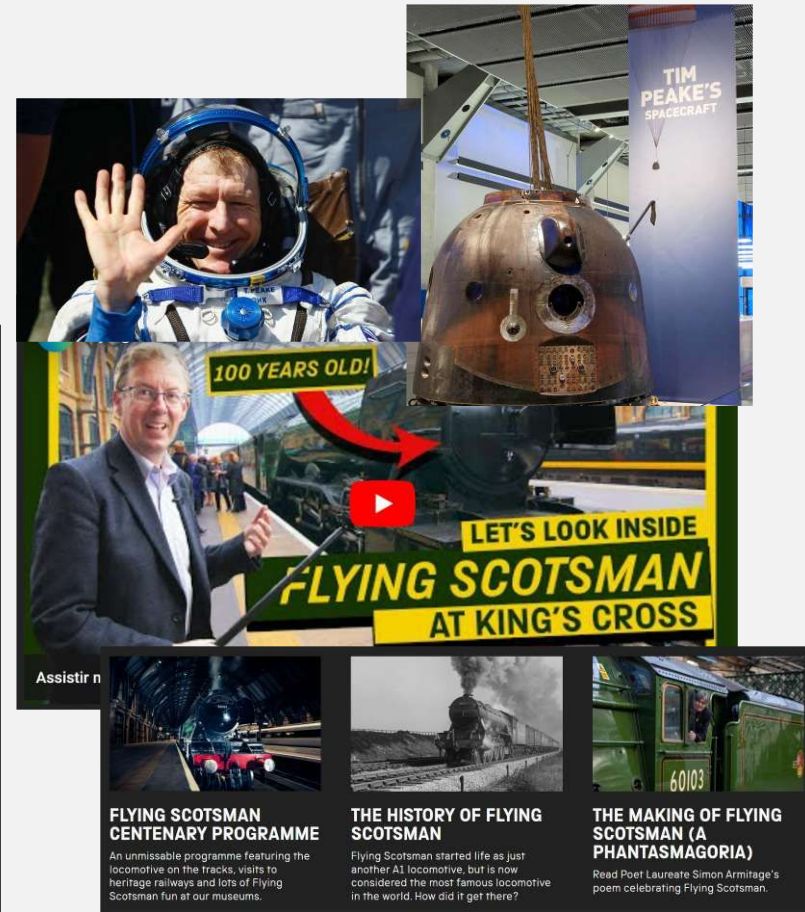
- CASE SCIENCE MUSEUM GROUP (UK)

“People don't have to come to us, we go to them”

“In this approach of decentralization, reaching new audiences and science outreach, we organized a traveling exhibition with astronaut Tim Peake's Capsule: in which we took this spacecraft on a “tour” in five different museums in Northern Ireland, Wales and Scotland. Then the capsule stayed for a few months in Peterborough Cathedral, which was a great opportunity for people who don't have a science museum in their city to visit.

Oh, and we also have the “Flying Scotsman” (the world's most famous locomotive), which tours the UK. And we do exhibitions and demonstrations in shopping malls, libraries, smaller museums in other cities.”

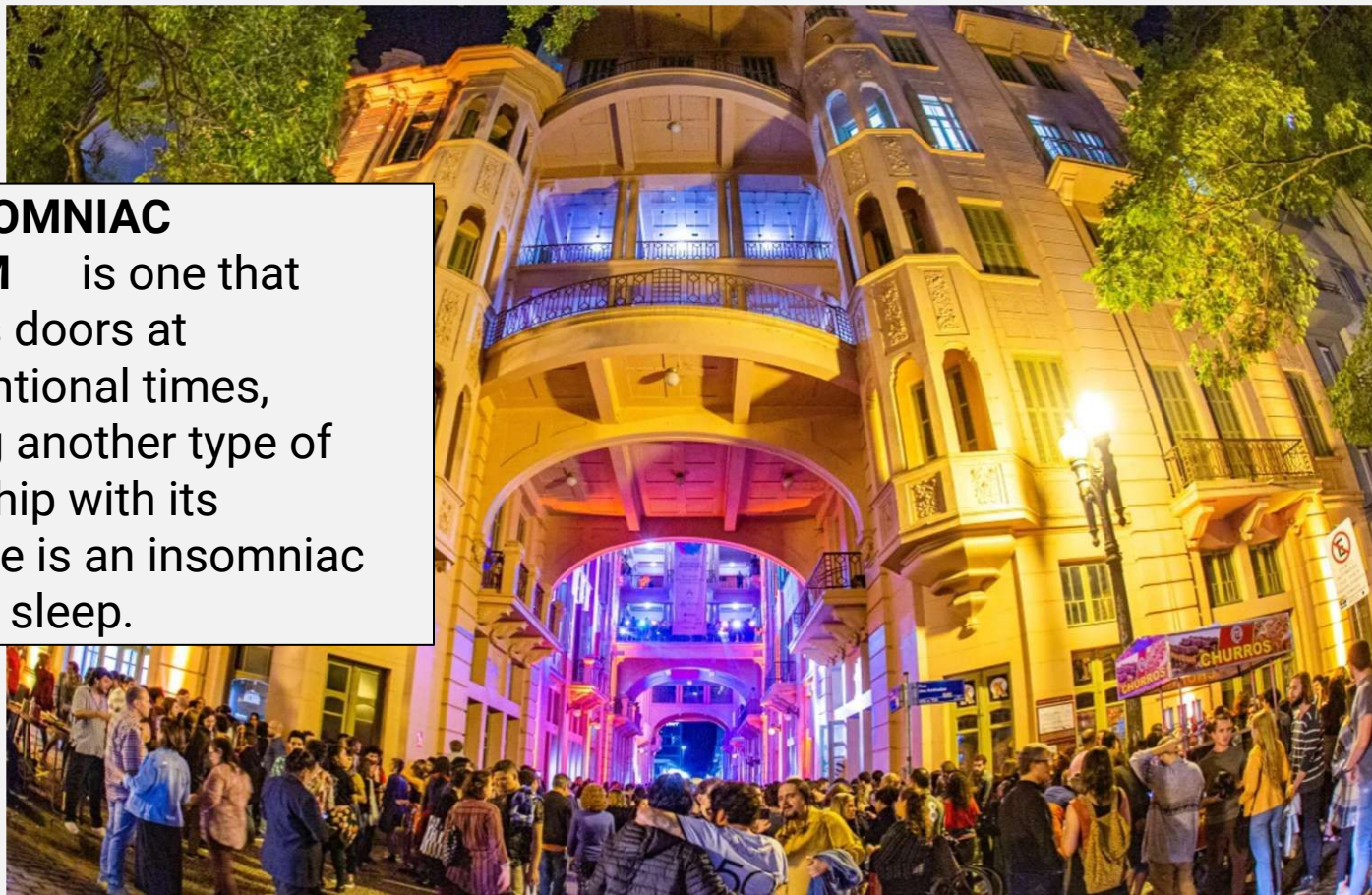
Alison Fraser, Science Museum Group



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8

THE INSOMNIAC MUSEUM is one that opens its doors at unconventional times, providing another type of relationship with its spaces. he is an insomniac and can't sleep.



8. ABOUT – INSOMNIAC MUSEUM

BY OPENING THEIR DOORS AT NIGHT, MUSEUMS AND CULTURAL CENTERS

→ ACT IN THE
DEMOCRATIZATION
OF ACCESS

→ ACT IN BUILDING A NEW
(MORE HORIZONTAL AND
CONNECTED)
RELATIONSHIP WITH
THESE SPACES

"Based on the public consultation, we found that many people didn't go to museums because it wasn't open at the times they had available. With this in mind, some museums in Europe and the UK have started to open in the evening. In addition to democratizing access, when the museum opens in the evening for a party or a concert, for example, it creates another way of being in the museum space and engaging with what's there".

Jonathan Goodacre, Audience Agency

"Evening events: amazing to see, because museums can be transformed into entertainment spaces with music, bar, dancing, costume party, themed party"

Diana, Somerset House Studios

INSOMNIAC MUSEUM:

HOW CAN CULTURAL CENTERS DELIVER THIS TREND?

PROMOTING VARIETY OF ACTIVITIES IN THE MUSEUMS' COUNTERTURN

_provoking the idea of the museum space as a hybrid space, capable of hosting not only "formal" exhibitions, but also parties, concerts and other activities in its counter-shift..

_expanding opening hours to democratize and expand access to museums and cultural centers, attracting audiences that normally cannot visit them during business hours.

8. CASES – INSOMNIAC MUSEUM

- CASE SCIENCE MUSEUM GROUP (UK)

Slumber party at the museum!

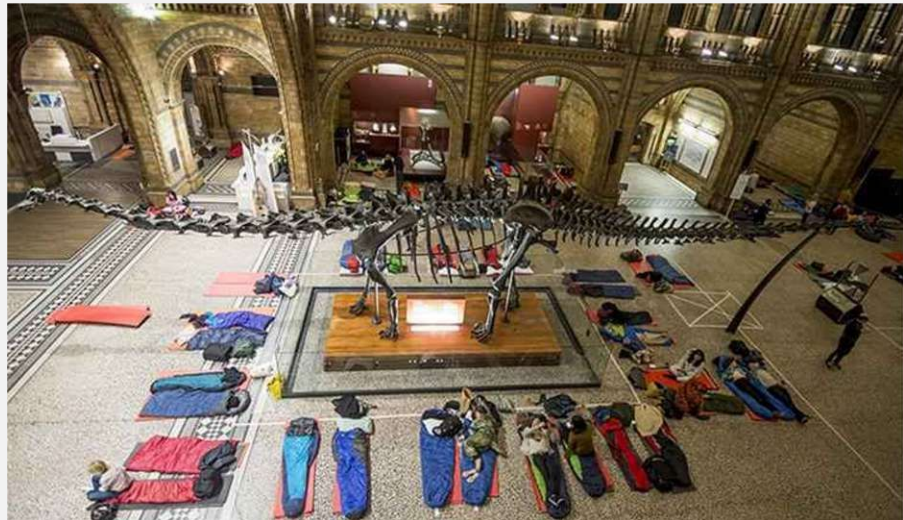
"At the Science Museum, we organize a "slumber party" where young people can "camp" for a night in the museums. It's a lot of fun and it certainly brings these young people closer to the space, creating familiarity.

We also have some "sponsored" slots at these events to reduce the monetary barrier"

Alison Fraser, Science Museum Group

How to spend a night at London's Natural History Museum

With more than 18 years and \$ 923 in your pocket, the visitor has access to a special program, with musical performances, exotic meals and lectures

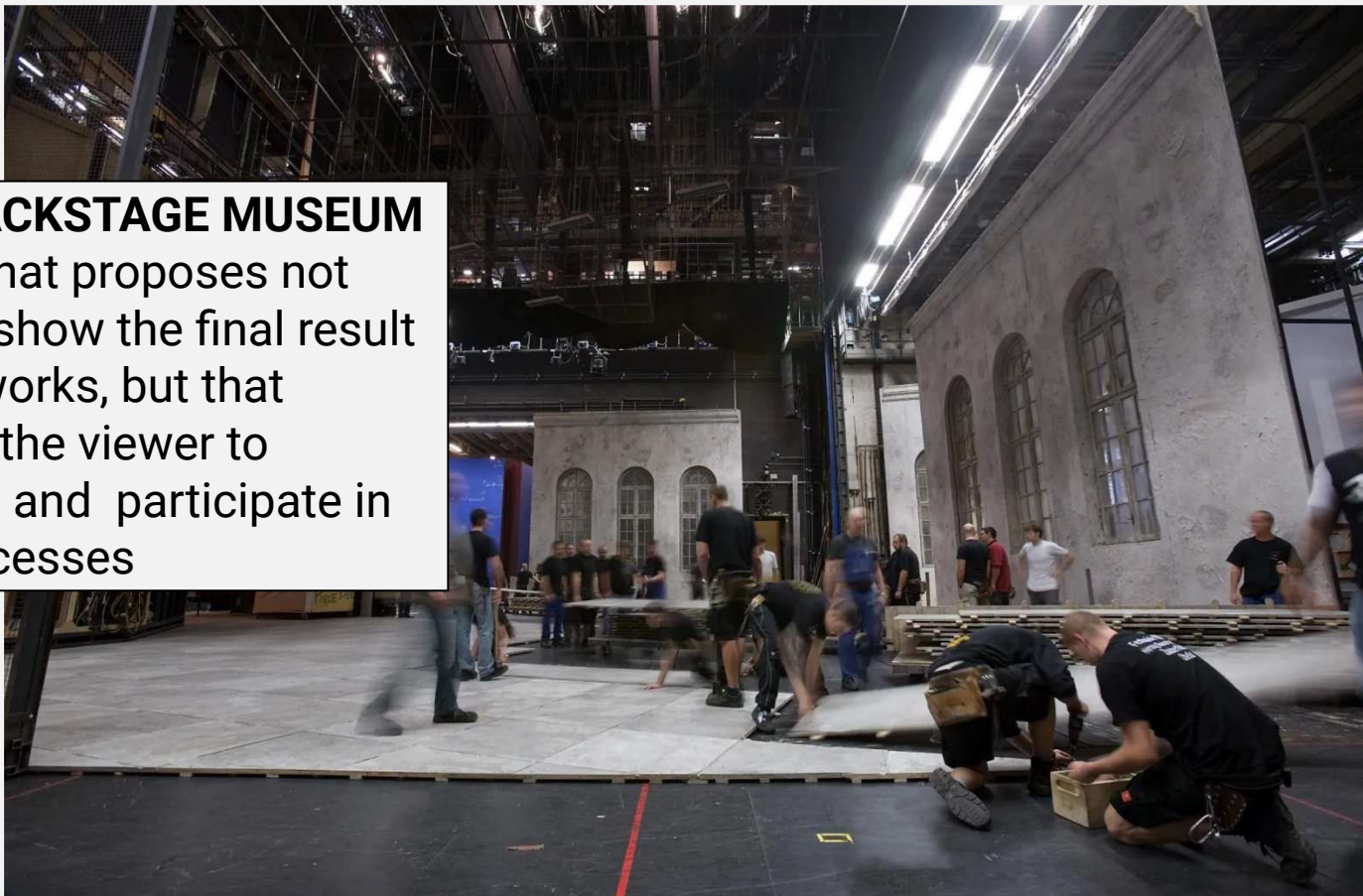


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9

THE BACKSTAGE MUSEUM

is one that proposes not only to show the final result of the works, but that invites the viewer to witness and participate in the processes



9. ABOUT – BACKSTAGE MUSEUM

Social networks are flooded with videos showing the "HOW" (how to renovate, how to decorate, how to cook, how to fix, how to paint...) **as the interest in knowing the processes behind the final result grows, especially among younger audiences.**

This is also reflected in a greater interest in knowing how the processes behind the curatorship and the realization of the works also take place.

"Part of my job is to think about how to present what is "behind the scenes" to the public, revealing all the "work in progress" and above all the "thinking behind the ideas".

This brings the public closer to the works because it shows that there is a thought and a joint construction behind them. It is not a vertical thing, there is a process"

Diana, Somerset House Studios

BACKSTAGE MUSEUM:

HOW CAN CULTURAL CENTERS DELIVER ON THIS TREND?

SHARING WITH THE PUBLIC PROCESSES AND NOT JUST RESULTS

_In addition to the exhibition of the final works, proposing exhibitions and activities that invite the public to learn about the processes behind the realization and curation of the works. This can be done in person (e.g. by exhibiting drafts, sketches, models and prototypes) or digitally (by recording and making available the making off for viewing)

.

_Providing workshops and courses where the public can learn from the artists how to perform a certain activity.

_Going after stories related to the collection, to show what is behind it

9. CASES – BACKSTAGE MUSEUM

-CASE SCIENCE MUSEUM GROUP (UK)


Going after the work behind the exhibits

"Many institutions, like the Science Museum Group, go after the stories related to the collection they hold to represent the story that is not obvious behind the pieces. This can range from finding the individual stories of people who went to work in a certain industry; or telling the story behind inventions"

- Alison Fraser, Science Museum Group

-SOMERSET HOUSE STUDIOS (UK)

Podcast series reveals the 'behind the scenes' process of exhibitions



< Blog listing

BLOG PODCAST

THE PROCESS

EPISODE 1: BREAKING THE RULES

'The power of performance lies in it not really being there'

A brand new six-part podcast series, which takes listeners behind the scenes with some of today's most exciting creatives on their journey to create new works.

We're used to experiencing the work of an artist in its final form – in the gallery, on the stage, or mixed on an album. But what has been the journey to get there? Somerset House is home to a community of over 70 artists and makers (and by extension, it is often the home for the artistic process too), with much of the work we present being conceived and made in the building, from start to finish.

RECAP TRENDS FOR MUSEUMS

NAME		MOTTO	DESCRIPTION	HOW CAN CULTURAL CENTERS WORK ON THIS TREND?
1	MUSEUMS OF ALL TRIBES	Museum that works multiple languages, proposing various activities	It brings different types of activities, formats and languages, attracting an eclectic audience and being based as a space of cultural hybridity	Proposing integrative activities and varied formats and languages that attract new audiences to the museum
2	-EXTRA-WALLS MUSEUM	Museum without walls, which integrates its activities with the city that houses it.	It connects with the surrounding community in such a way that the entire city becomes a stage for exhibitions, concerts and integrative activities.	Embracing the surroundings, proposing activities outside the museum
3	MUSEUM OF SENSATIONS	Museum of affection: promotes sensations to affect and be affected	Promotes immersive experiences through technology, nature and sensory stimulation	Promoting sensory experiences that affect and transform the lives of visitors.
4	PHYGITAL MUSEUM	It brings the best of digital to the physical space of museums	It brings unique virtual and technological experiences into physical spaces, combining the best of the digital world with the best of museum apparatus.	Bringing new technological experiences to museums.
5	META-MUSEUM	100% virtual museum that works as a socialization platform.	It is already born virtual, accessible from any device, and aims to propose gamified and attractive experiences for more digitalized audiences	Creating a unique virtual environment that promotes gamified and sociability experiences.
6	MUSEUM OF EXPANDED HISTORY	Decolonial museum that brings new perspectives to official historiography.	It is dedicated to telling the story from non-hegemonic voices, revealing new perspectives on old subjects.	Acting, together with the community, as a space for listening and reverberating new, more plural voices.
7	ITINERANT CAPSULE MUSEUM	Museum with no fixed point that works exhibitions in an itinerant way to distant places, decentralizing the cultural offer	Goes to its audience, bringing exhibitions and unique experiences to remote locations, decentralizing the cultural offer	Thinking about mobile devices for exhibitions that can circulate through cities
8	INSOMNIAC MUSEUM	Museum that works in the counter-shift	Opens its doors at unconventional times, providing another type of relationship with its spaces.	Promoting varied activities in the counter-shift of museums.
9	BACKSTAGE MUSEUM	Museum that tells the story behind the exhibitions.	It proposes not only to show the final result of the works, but invites the viewer to witness and participate in the processes.	Sharing with the public the processes and not only the results of the artistic processes.





THANKS



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