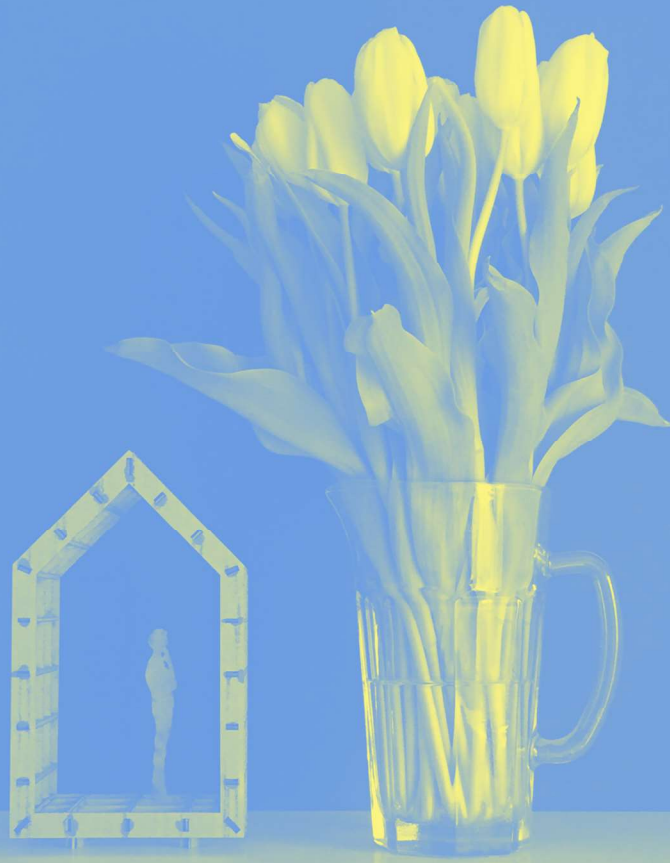


# Beyond Digital

beyond digital content:  
a pavilion to house digital art  
sam laurens smits  
graduation spring 2018



≡ **MAC**

 **TU**Delft

# Colophon

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**Beyond digital content:**

A pavilion to house digital art

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**MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL:**

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Date of graduation: 15-02-2018



# Executive Summary

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Digitization, the word itself sounds almost vulgar in this day and age. It is impossible to imagine our daily life without the digital tools we use. We work in the cloud, communicate on-line, stream our media and even find our life partner on an app.

Contemporary artists were among the first to embrace digital innovation as a tool to enhance their work. Yet contemporary art museums appear to need more convincing. Many fear the devaluation of the physical experience of art by investing in the digital.

The Musée d'art contemporain de Montréal (MAC) had recently been extending their efforts in digital content. This project comes at a point where the MAC is looking at the future of digital content in the museum.

In order to get new vision on this matter the designer was immersed in the museum for a period of 8 months. The approach to get to a new sustainable digital strategy was based in collaboration and creative discussion.

One of the common pitfalls in digital innovation is the influence of the traditional institutional structure on the final product. At the MAC, the division in departments shines through in the digital initiatives. In order to move forward in digital content it is important to create the right environment to innovate. In this environment the values of design thinking should be implemented.

Well executed digital innovation in a museum has the potential to play a role in the larger scope. The challenge lays in utilizing digital tools to approach upcoming challenges in the museums path. This opposes a grant based approach to digital projects. In the case of the MAC there is a large scale remodeling (transformation) coming up. The second half of this report includes a concept design that arms the MAC in this time of change.

This concept uses the digital content that was created by the MAC in the past years and places it on a new stage. Combining digital content in a physical platform will increase the reach focusing on the upcoming period of transformation. The new content system re-imagines the way we interact with digital museum content and makes creating links that increase the value of the information easy and logical.

The project introduces solutions for the MAC specifically as well as establishing an approach that has the potential to innovate digital content in the contemporary art world as a whole.



Fig. 01: The MAC in the fall of 2017

# Content

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# Introduction

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Digitization, the word itself sounds almost vulgar in this day and age. It is impossible to imagine our daily life without the digital tools we use. We work in the cloud, communicate on-line, stream our media and even find our life partner on an app. Quite frankly we will probably be the last generation to make this strong distinction between digital and "real-life". Boundaries are disappearing and maybe we shouldn't be so scared...

Contemporary artists were among the first to embrace digital innovation and use it as a tool to enhance their work. Yet contemporary art museums appear more conservative. Many fear the devaluation of the physical experience of art by investing in the digital.

Art and technological innovation have been my main fields of interest since a young age. When deciding on a topic for the Graduation Project of my masters in Integrated Product Design at Delft University of Technology, it was clear it had to be in the hot-spot between culture and technology.

Le Musée des Arts Contemporain de Montréal (the MAC) had been etched in my mind since my first visit in February 2015. As I started my Graduation they were working on catching up with the digital status quo of the contemporary art scene and open to collaborate in investigating the future of digital content in the museum.

The project started by me and the MAC would consist of a strategic research and a conceptual design phase. Approximately 70% of the time is spent on the research and 30 % on the design. for this project I became part of the Conservation team at the MAC as a graduate intern.

This report describes the different steps taken and the insights gathered throughout the project.

## **VISUAL STYLE:**

The visual style of this report is meant to represent the contrast within me as a designer. The mixed style visualizes the balance between art and technology, imperfect and exact, analogue and digital.

Objective academic analysis and personal vision come together throughout the report.

X SAM



# Acknowledgments

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This project has been more than just Graduation, It has been an international adventure, an introduction to a new world and a result of pure passion. This experience has changed the way I look at my future and thought me priceless lessons. I am thankful for the opportunities I had and the people that made it possible.

First of all I want to thank my graduation team: Martien Bakker for the unconditional support, beyond the average mentor, from beginning to end and Catelijne van Middelkoop for pushing me to find my own voice and think radical.

I am grateful for the possibilities offered by the MAC. Thanks to everyone at the MAC, for collaborating with me and teaching me so much. Special thanks to Julie, for all the warmth, kindness and encouragement. Thanks also to Mark, Francois, Lesley and Genevieve for making me feel welcome and making the MAC my second home.

Thanks to Charlotte and Tiffany, my first friends in Montréal, for making the first steps at the MAC so much less scary. And making my stay so much more fun.

Digital thanks to artists Rafael Rozendaal and Jeremy Bailey of good point podcast for what you are doing on your podcast, it has helped me so much finding my way in contemporary art.

My lovely Amy for making me believe everything is possible and being there from start to finish. Sal for the most necessary phone calls ever had. Harm for housing me. Julia for keeping me sane through the final stretch.

My family for allowing me to follow my dreams and making everything possible.

And all others who have helped or inspired me... I have made friends I will never forget.

# CHPT. 1 RES

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In my experience there are 2 kinds of design research. That in which you look for the answer to a question and that in which you look for the question itself and find answers along the way. This might sound poetic but is meant as a critical note to design practice. Classic design assignments assume that the problem holder knows which way to go and only needs a designer to further define how to get there. I think it is becoming commonly accepted that this is not always the case. This project is an example of one that started with a general direction rather than a question.

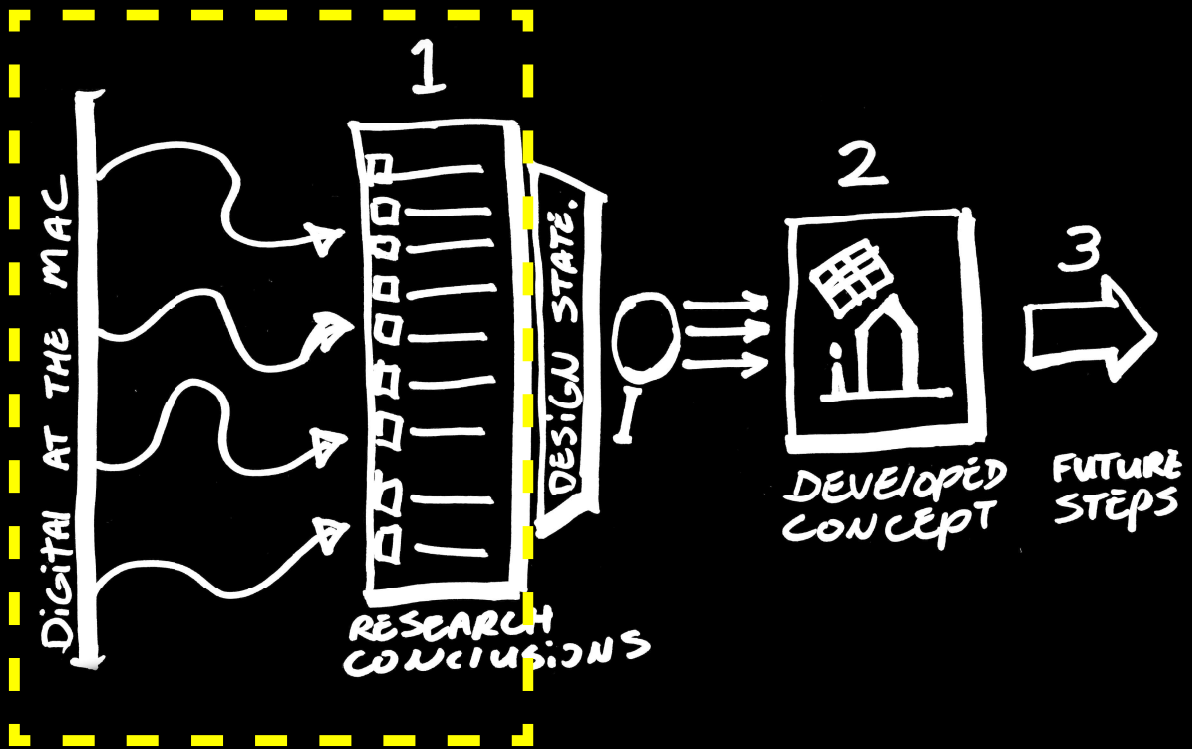
In this project the MAC started with the following general direction

**Analyze the use of digital content at the MAC, Analyze the possibilities and suggest a future concept in the form of dedicated digital project.**

This direction was broad and lacked the conflicts that make real design problems. The design research in this project was therefore aimed at specifying the problem field and formulating a design statement. The upcoming chapter describes the most important findings of an elaborate explorative research phase.

The topics discussed in this chapter are those that remained important after multiple stages of reformulating the research direction. The chapter ends with a summary of the conclusions of the research phase as well as which goals are set for the MAC's digital strategy.

# RESEARCH



**Fig. 02:** The first phase of the project consists of several diverging researches that lead to a list of strategic goals.

**Fig. 03:** Selection of exhibitions at the MAC in 2017

YES

		
<p>EXPOSITION PASSÉES</p> <p><b>ENTRE LE SOI ET L'AUTRE</b></p> <p>16 03 2017 → 20 08 2017</p>	<p>EXPOSITION PASSÉES</p> <p><b>OLAFUR ELIASSON</b></p> <p>21 06 2017 → 01 10 2017</p>	<p>EXPOSITION PASSÉES</p> <p><b>À LA RECHERCHE D'EXPO 67</b></p> <p>21 06 2017 → 01 10 2017</p>

# 1.1 MAC history

---

## **FOUNDING & FUNCTION:**

As opposed to most museums which are founded based on an existing collection brought together by collectors, the Musée d'art Contemporain de Montréal (MAC) was created by the Quebec government upon request of artists and collectors. At its opening in 1964 the MAC was the first museum dedicated to contemporary art in North America. Since its foundation the MAC has continued building a diverse collection through purchases and donations. (Wasser, C., Servonnet, E., & Fleurant, G., 2016) (Musée d'art Contemporain de Montréal, 2017a)

The mission of the MAC is described as followed: "to make known, promote and preserve Québec contemporary art and ensure a place for international contemporary art through acquisitions, exhibitions and other activities." (Musée d'art Contemporain de Montréal, 2017b).

## **CURRENT CONNECTION WITH ARTISTS**

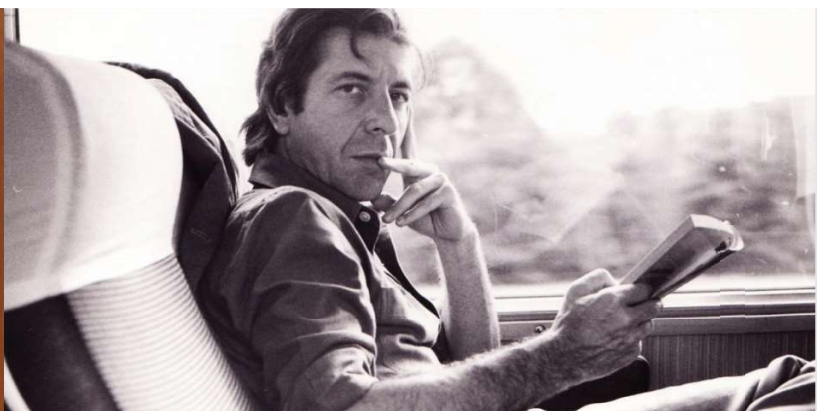
The connection between the MAC and the artists of Montreal remains strong. The local French speaking art community of Quebec is slightly secluded, surrounded by predominantly English surroundings of north America which makes for a tight-knit local scene. Over recent years the MAC has extended its view more and more to international artists but keeps its active attitude in collaboration. The year 2017 was a year full of exhibitions with commissioned works around a certain theme (expo 67 and Leonard Cohen). In these exhibitions the MAC involves both local and international artists in creating artworks specific for the Museum. These sorts of exhibitions come with lots of extra planning and logistic but also unique results and possibilities. Next to the exhibitions the museum organizes talks and lectures with the artists from the exhibitions. The collaboration with artists has yet to be introduced into the digital presence of the MAC.



EXPOSITION EN COURS

**TARYN SIMON**

08 09 2017 → 19 11 2017



EXPOSITION À VENIR

**LEONARD COHEN**

09 11 2017 → 09 04 2018

+

+

# 1.2 MAC location

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Throughout its history the MAC has been located in 4 different locations in Montreal. It opened for the public in 1965 at a temporary location at Place Ville Marie. It then moved to Château Dufresne for the period from 1965 to 1968. After the 1967 world expo in Montreal the MAC moved into the "Expo 67 Gallery of International Art" at Cité du Havre. It stayed in this location till director Marcel Brisebois moved the museum to a new yet to be built location at Place des Arts in 1992. (Musée d'art Contemporain de Montréal, 2017a)

It is here on the Place des Arts that the MAC truly found its home. After the relocation to this central spot the visitor numbers doubled. The central location makes for a low threshold, many locals and tourists find their way to the museum. The MAC also draws a certain young urban energy from its location. Throughout the summer the squares surrounding the Museum are used for Festivals and Art Walks. Next to this the museum is surrounded by 3 of the main universities of Montreal. This makes the location an important aspect of the MAC. Interaction with these surroundings can be an interesting tool in creating value through digital projects.

HEY MARTIN

ENJOY MONTREAL

HIPSTER  
BARS & GALLERIES

OLD  
TOURISTS

EXPO67

UNIVERSITIES

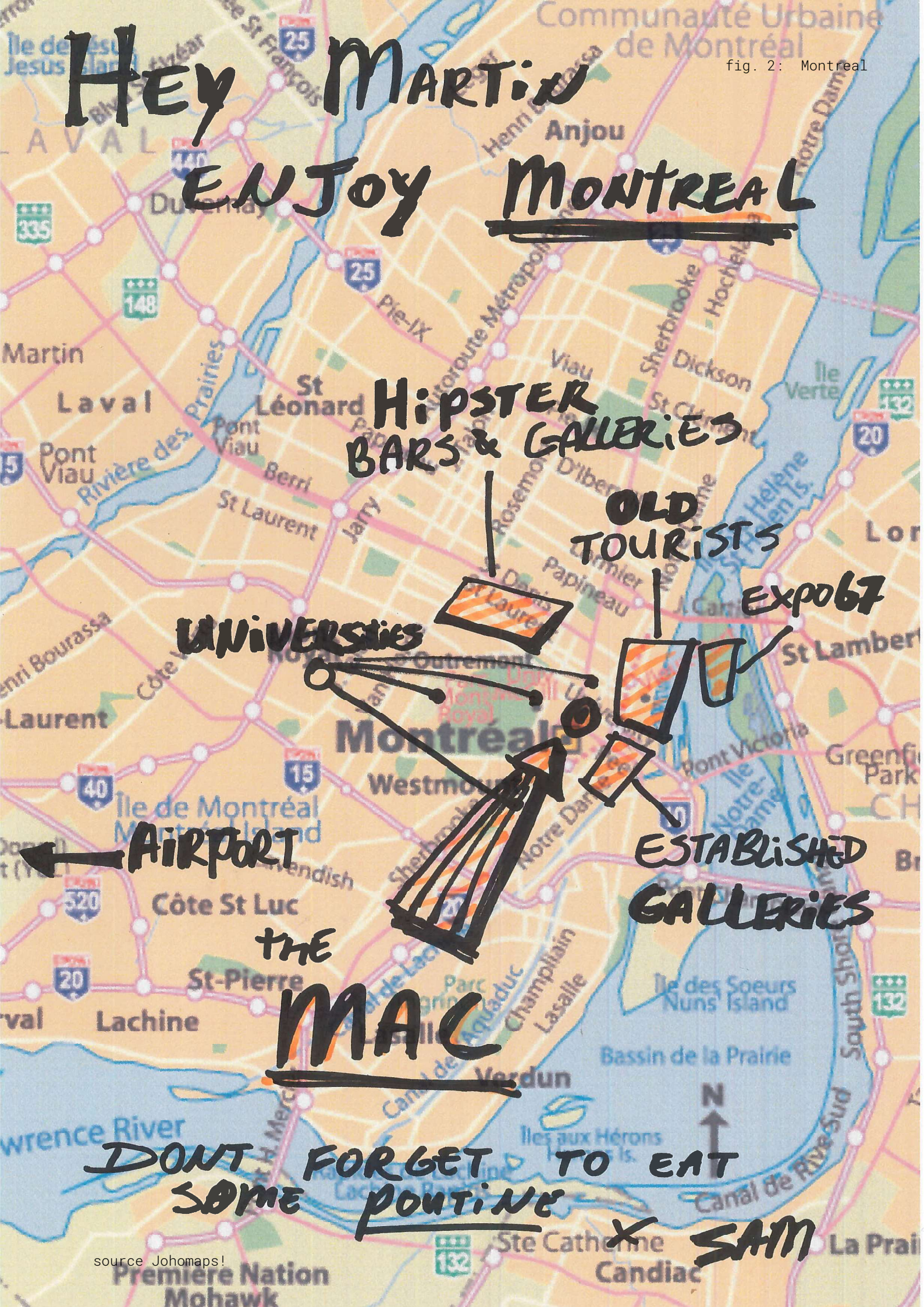
ESTABLISHED  
GALLERIES

AIRPORT

THE  
MAC

DONT FORGET TO EAT  
SOME PONTINE

X SAM



### **QUARTER OF SPECTACLES:**

The Place des Arts is the center square of the "Quartier des Spectacles", an area that used to be known as Montreal's Red Light District. During the American prohibition in the 1920s Montreal gained popularity as a fun loving touristic destination. The cultural institutions but mainly the bars, cabarets, brothels and gambling houses of the Quartier des Spectacles attracted tourists to downtown Montreal. During the 60s Quebec went through an era of strong cultural and political changes which is known as the Quiet Revolution. This revolution was felt in Montreal and affected the Quartier des spectacles. Culture and business became the main pillars of this booming area of Montréal. (Quartier des Spectacles Montreal, n.d.)

Montreal seems to have a mixed relationship with its "heritage", the Jazz roots that grew in this era are celebrated with an annual festival while the more shady side of entertainment is being hidden. Montreal is erasing adult entertainment landmarks and continues a strict policy when it comes to alcohol and bars.

### **CONCLUSION: YOUNG & CENTRAL**

The MAC benefits from its prime location in Montreal. Both directly through attendance numbers as well as in its image. The MAC could strengthen the connection to the surroundings and grow these benefits even further. There is potential to connect to the many festivals, art projects and energy on the streets of the Quartier des Spectacles. But the reach of the MAC could go much further, there could be connections with the vibrant art and student cultures to further develop the hip and young image of the MAC.



Fig. 04: Montreal International Jazz Festival in front of the MAC



# 1.3 The transformation

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Now in 2017, the Musée d'Art Contemporain de Montreal has outgrown the building opened in 1992. Currently the museum is only able to show 1,2 percent of its collection to visitors and the internal logistics are outdated. The MAC is launching a new architectural competition for a transformation of its current building. The main goals of the transformation are formulated by the MAC as followed:

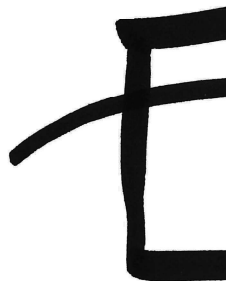
“

- Increasing the area of the exhibition galleries
- Improving the visibility and accessibility of the main entrance
- Enlarging the education service's spaces and increasing its capacity
- Relocating the museum's commercial spaces
- Enhancing visitors' museum experience
- Upgrading the facilities
- Improving the museum's atmosphere

“(Musée d'art Contemporain de Montréal, 2017c)

The transformation of the MAC will take approximately 2 years. During this time the current building will be closed. There will most probably be a temporary location in which the employees will be housed as well as some exhibitions. This period of transformation will influence all aspects of the MAC. The different expected consequences of the transformation are shown on these pages.

RESTRICTED



**Fig. 05:** The MAC in  
September 2017



## **- NEGATIVE ABOUT THE TRANSFORMATION**

### **ART STORAGE**

Currently the MAC stores the works that aren't on display in the basement of the building. In order to get more gallery space, the basement will be used for exhibitions after the transformation. During the transformation the entire collection will have to be relocated.

### **VISITOR LOYALTY**

Statistical research done for the MAC taught us that many visitors of the MAC visit on a regular basis (Ipsos Descarie, 2008). There is a certain pattern to the regularity of these visits. The transformation will disrupt these patterns. The goal of the museum is to keep visitors interested during and after the transformation.

### **EDUCATION AND WORKSHOPS**

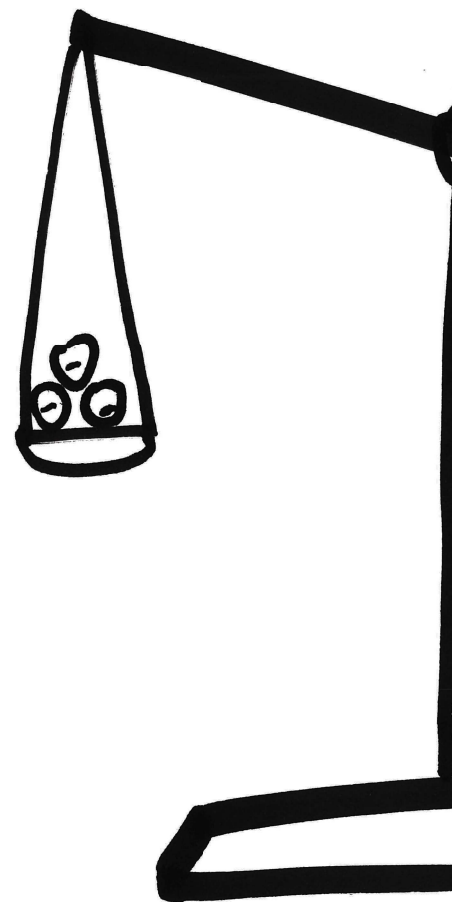
During the transformation the reach of the current education programs will decrease. Access to the workshop-spaces will be impossible during the transformation. The activities will have to be adapted to the temporary location and exhibitions.

### **ART EXHIBITION**

During the 2 years of closure the MAC intends to keep hosting exhibitions. A temporary location will have to be found in order to host these shows. A temporary location will inevitably come with limitations. It might not be possible to show vulnerable or large scale works from the collection.

### **EMPLOYEES**

The upcoming transformation and the uncertainty around it caused worry with the employees. Some might lose their function during the transformation while others will move along to the temporary location. Feelings differ between excitement and doubt. More follows in chapter 1.6



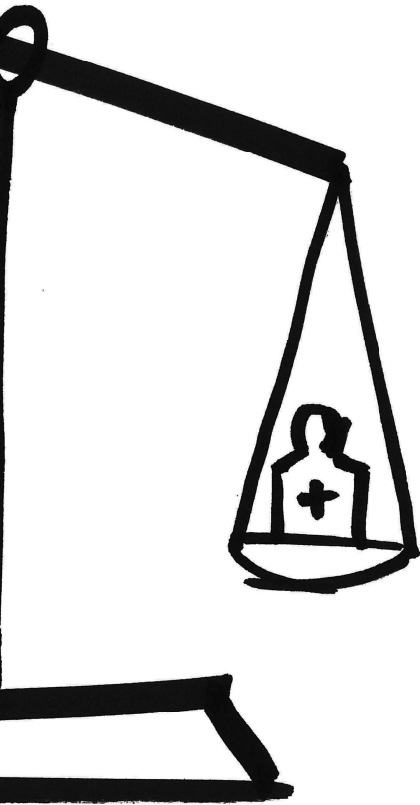
## + POSITIVE THROUGH THE TRANSFORMATION

---

### IMPROVE AND IMPRESS

The goal of the transformation is to improve the museum. To many a transformation like this might feel like 2 years of sacrifice for a better future. But even these transformation years might have a golden edge. A perfect example of an enriching transformation period is that of the Stedelijk Museum in Amsterdam. The limitations they faced in their temporary location made it impossible to show their normal masterpieces. The choice was made to focus on up and coming artists and super temporary exhibitions. During this time the Stedelijk rekindled a experimental vibe that was appreciated and even now missed by large audience. (Roos & Tuyl, 2008)

The lesson learned when looking at museums that go through a transformation is that it seems to be better to go for a fresh temporary approach instead of trying to recreate the permanent feeling. The focus should be on experimentation and embracing the temporary possibilities.



### CONCLUSION: EMBRACE TEMPORARY IMAGE

The upcoming transformation will be challenging for the MAC. The MAC will have to work hard to overcome the logistical challenges but also the indirect consequences of the transformation. Attendance will inevitably lower and the standard expositions and education will not be available.

The goal of the museum will be to keep the attention of visitors during the transformation. In this the build up to the transformation and the reopening will be just as important as the actual transformation. Maintaining visitor interest can be done with temporary exhibitions but there might also be an important role for digital content. Digital projects might create an alternative presence for the MAC or guide visitors through the process.

# 1.4 Digital content at the MAC

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A human approach towards art education and the museums small size are named as two main reasons for the MAC not going in to digitization in an early stage. The earliest steps in digital content were in the 90s in digitization of archival material. In these early attempts the museum ran into the problem of rapid obsolescence of digitization technologies, all effort done back then was deemed useless now. Other projects including audio guides and micro sites were tried but didn't stick due to the high costs involved with keeping soft- and hardware up to date. The MAC is a late bloomer when it comes to digital projects. The museum has always been on a smaller budget compared to the larger museums and digitization was never a high priority. This has been changing in the recent years. A large contributor to this trend has been the Plan Culturel Numérique du Québec (PCNQ), this government initiative supplies grants for digital projects at the state museum of Quebec.

Currently there are 5 digital projects active at the MAC. These are listed below in the order of their current status.

## FINISHED DIGITAL PROJECTS

### COLLECTION

The first digitization step taken by the MAC was to digitize the collection. Pictures were taken and combined with background information in a large database. This database is available for the employees and researchers. The MAC has also started to publicize a selection of the collection on their website. The number of publicized works is limited by the copyright fees that need to be paid for each work to the artist. See Fig. 06.

### ARTIST ARCHIVES

Next to a large collection of art works, the MAC has a number of artist archives. These archives consist of letters, sketches and other documents originating from artists that were closely related to the MAC. All of this data has been digitized and is used as research material yet it has not been made public on-line.

### "MULTI MEDIA"

Throughout the years the MAC has gathered a diversity of other digital material. Under the tab called "multi media" on the MAC website they host a selection of artist talks, interviews and behind the scenes videos.

I personally love these videos but they miss context on their current location. See Fig. 07.

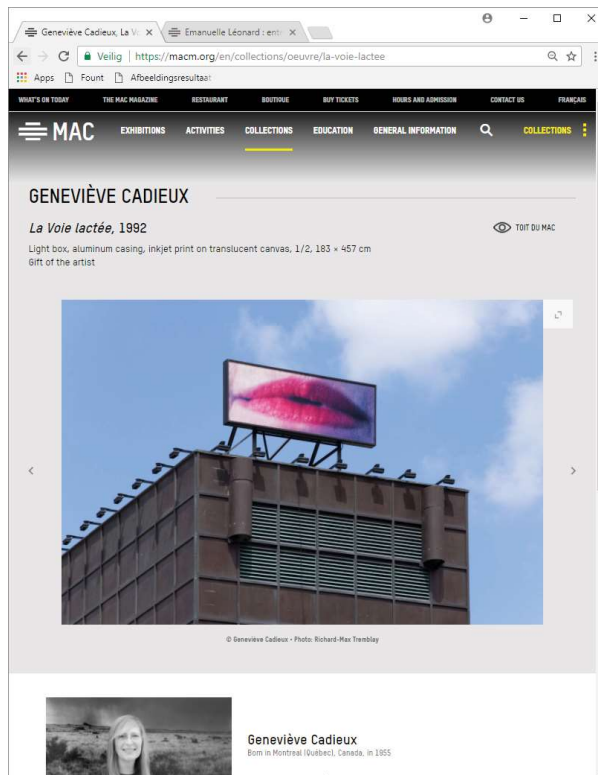


Fig. 06: screenshot of a collection item



Fig. 07: screenshot of a multimedia item

## DIGITAL PROJECTS IN PROGRESS

### BLOG

One of the projects currently in development at the MAC is the blog. The blog is set up by the conservation and education department and has a focus on education. The blog will most probably launch within the course of this year (2017)

See Fig. 08 for a screenshot.

### CHRONOLOGY

The latest digital initiative by the MAC is the chronology. The goal is to create a interactive experience which will explain the history of the MAC. This History had never been documented in an overview and the interactive experience seems like a more relevant medium than a book.

See Fig. 09 for ad early draft of the chronologie.

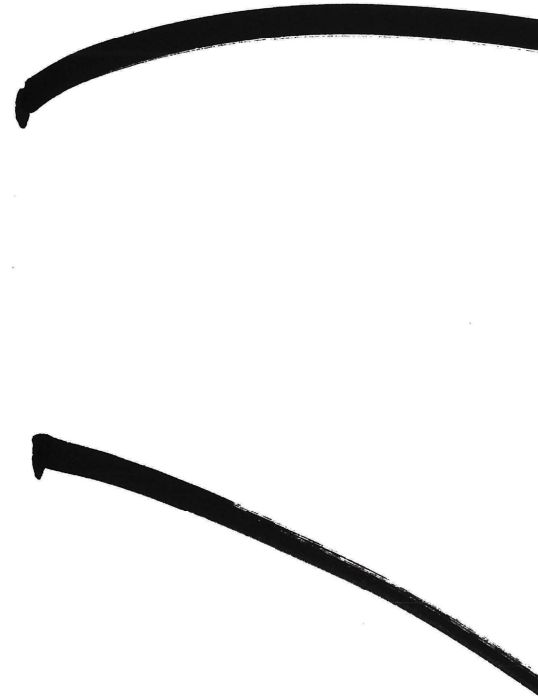






Fig. 08: screenshot of a Blogue item



Fig. 09: screenshot of a Chronologie item

## WEBSITE

The MAC introduced a completely reworked website in the summer of 2017. The new website sports a contemporary visual language that fits the visual identity of the MAC. During the update the digital collection was added to the website and the blog is expected to be integrated soon after.

Updating form and adding more info seem to have been the main goals of reworking the website. Yet this has come at a potential loss in simplicity. The new website features 13 tabs and over 40 sub tabs (see Fig. 10). Statistics indicate that the new website saw a significant increase in visitors the percentage of web visitors that visit the content pages is rather low.

Unique pageviews Home page:	4658	last week
Unique pageviews Collections:	406	last week
Unique pageviews Multi-Media page:	27	last week

Multi Media is an example of an extremely content-rich page which currently gets very few visitors. It seems to get lost between the many pages. There is potential in this content if it were presented differently.

Statistics source: Google analytics - Appendix A.1

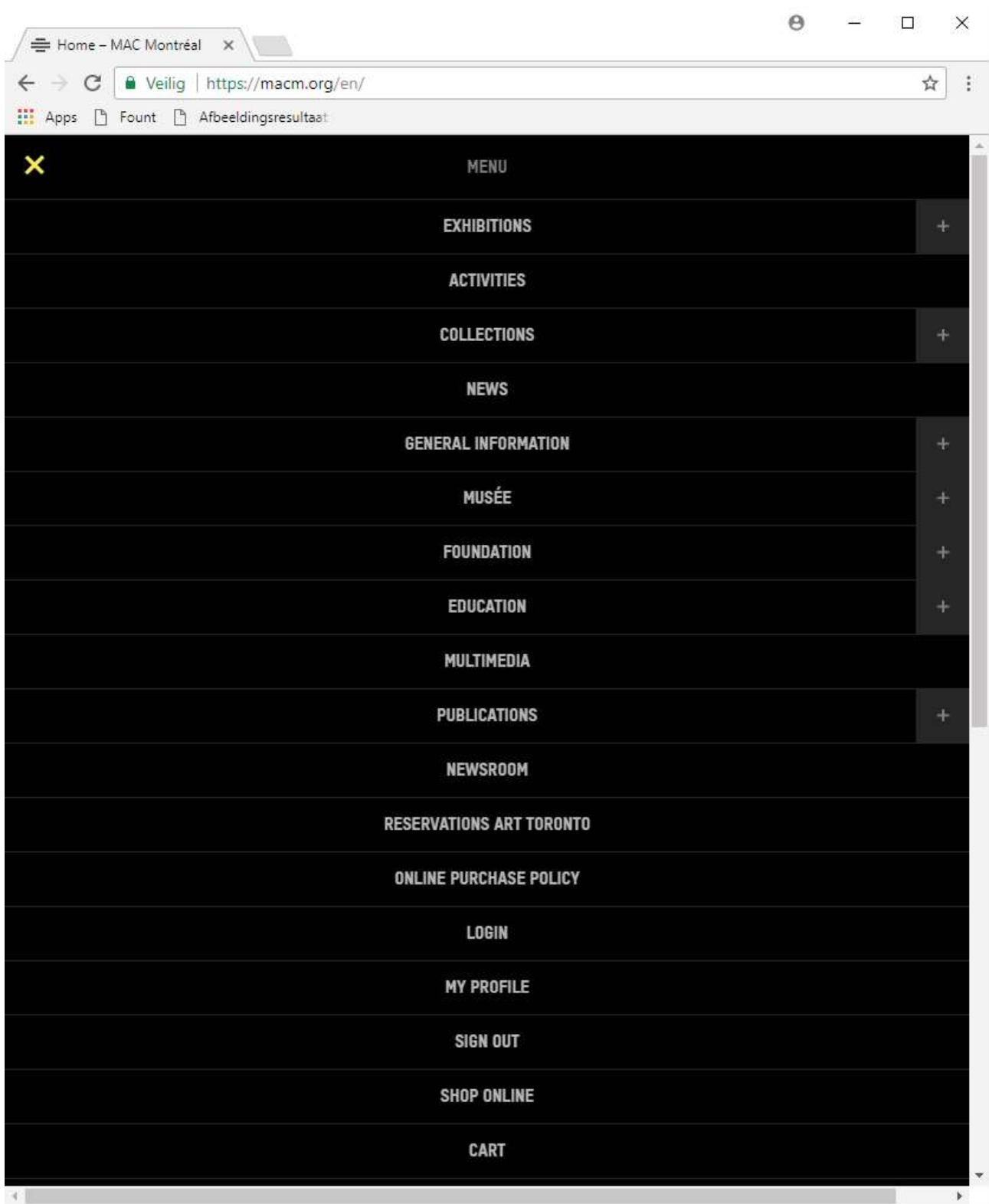
## DEPARTMENTS IN DIGITAL

The digitization at the MAC started at the archival department. In the early 2010s they saw a decrease in their budget. This meant they had to close the media center to visitors and restructure their way of working. An eventual input of money from the PCNQ helped the department to include digitization in this restructuring.

Other departments followed with more visitor aimed digital projects.

Till now links between digital initiatives have been missing. For example: Works in the digital collection are linked through the artist, but unfortunately the video of the artist talk (which is housed under multi media) is not linked.

In order to create these meaningful links between different projects, the different departments will have to collaborate. Awareness of the importance of collaboration and creating links seems to grow recently.



**Fig. 10:** The tabs on the MAC website, macm.org

## DIGITAL CONTENT ACCORDING TO EMPLOYEES

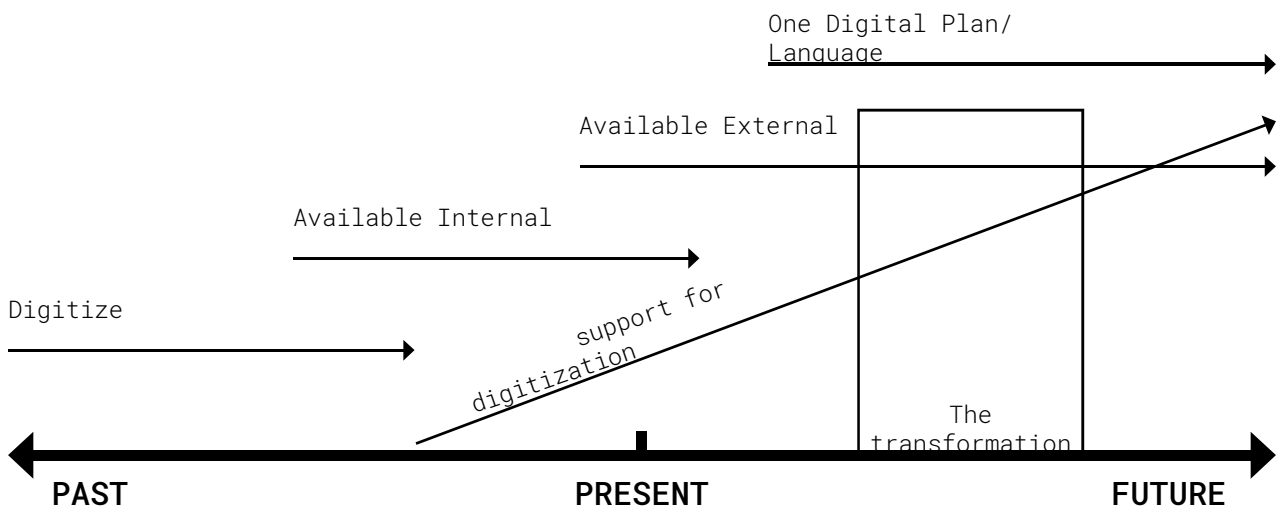
The approach in this project was to combine the design knowledge of the designer with the content knowledge and experience of the museum. This approach has been at the core of all phases of this project. For this reason the research part of the project included a series of interviews with employees from all departments. Central in these interviews stood the Transformation. A time-line of each employee was created to show how the meaning of the MAC changed since they started and what they expect from the future years.

Two topics from the interviews are discussed in this report:

- Digital content at the MAC (findings discussed in this chapter)
- MAC general direction and Structure. (findings discussed in chapter: 1.6)

As discussed in the previous pages the MAC was a late bloomer in digitization. The time-line on the next page (Fig. 11) summarizes the findings from the interviews with employees. The employees expressed their opinion and vision on the matter of digital content at the MAC.

See appendix B for more information on the employee Interviews.



**Fig. 11:** time-line showing the approach towards digital

## **DIGITAL WHERE?!**

Any innovation needs to be implemented with care. This is also true for digitization in contemporary art. Within the MAC there is an active discussion going whether digital projects have a place inside the galleries. Con's that are often brought up include:

- Distraction from the art
- Lack of human adaptability
- Not attractive to visitors

Main doubts come from the Education and Conservation departments. The consensus seems to be that the best place for digital projects for now will be outside the Galleries or even outside the Museum walls. This might change as digital projects gain more support within the museum.

## **DIGITAL SCOPE EVOLVING**

Digitization started with digitally documenting the collection and archives. This phase of digitization could be considered done. The scope of digitization is now changing, this can be seen in the time-line above. Employees mentioned that in the upcoming years the focus will be on external publication of digital projects.

## **BALANCE:**

### **DEMOCRACY AND SIMPLICITY**

In the last years some of the most influential contemporary art museums have started a department dedicated to digital projects. At the MAC the digital strategy is created by people from all departments. This means that all departments have some presence in the digital MAC. Unfortunately many employees notice that the digital language of the MAC is too cluttered. Different projects do not interlink.

The museum misses one digital voice.

In order to create a stronger digital cohesion it might be necessary to sacrifice some of the democracy.

## COMPLEXITY: PART A

During the research it stood out that there is a connection between the complexity in the digital presence and the complex relationship between departments. This complexity needs further explanation. The digital part of this complexity is explained here and the structural complexity will be described in part B (See chapter 1.6).

The digital strategy of the MAC is very democratic. All departments and all information is equally represented. The strategy could be compared to the approach of Androids OS. This approach leads to an eclectic or chaotic experience for the visitor.

In my opinion, the MAC could be more modernistic, singular or like Apple when it comes to their digital strategy. A strong singular digital voice makes for a powerful user experience. Part B in chapter 1.6 will continue on the source of this problem.

The factors of selection and presentation will be extremely important for the MAC moving forward in its digital strategy.

## CONCLUSION: ONE CLEAR DIGITAL VOICE

The MAC was a late-bloomer when it comes to digitization. In the recent years the museum has worked hard with help of the PCNQ to catch up. The MAC currently has a relatively wide range of digital initiatives but the platform to present these seems to be missing. The digital strategy has been divided between different departments which has lead to a somewhat chaotic digital landscape. The focus has to now shift from content creation to the creation of experiences.

In this new phase in digitization, the focus will have to be on:

- Creating meaningful links between data
- Creating a clearly visible platform

If both come together the MAC will be able to use its content in creating a meaningful experience for the visitors.

# 1.5 Digital content in literature

Next to gaining knowledge from the MAC and surrounding experts, it was important to get an other point of view and broaden the knowledge in the problem field. Literature on the following fields was studied in order to explore trends and threats in the field of the research.

- Museology
- Contemporary art
- Internet/Digital art
- Digitization in the cultural field

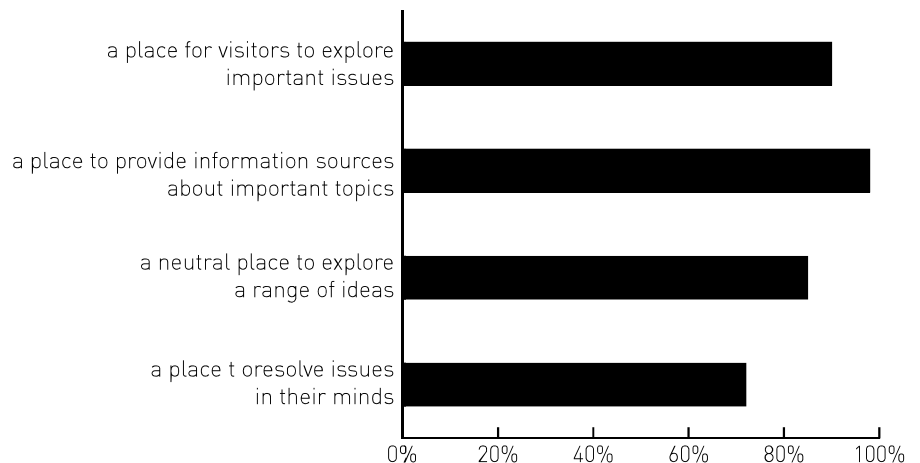
Part of the insights gained from this research was purely used as background knowledge. This deeper understanding of the context is important but impossible to name directly in this report. This chapter will name a few main findings from the literature research divided by topic.

## MUSEUM AS NEUTRAL FORUM

The concept of the contemporary art museum as a forum, a platform of discussion was introduced to me by the artist Olafur Eliasson during his lecture at the MAC. (Eliasson, 2017)

In this lecture he stated that art might be the only medium in which we are open to be confronted with thoughts and feelings we might not agree with. Contemporary art museums would therefore be the perfect locations to harbor fruitful discussions on important topics.

It has become clear over the recent years that many information sources aren't as reliable as we might have thought. In a landscape of "fake news" the contemporary art museum is placed forward as a neutral and reliable source of information on important issues. This is shown by Lynda Kelly, Head of the Australian Museum Audience Research Centre (Kelly, 2006). Her research indicates that a large amount of visitors see the role of museums similarly as mr. Eliasson (see Fig. 12). The research presented by Kelly shows the opinions are divided whether a museum should take an active political role in the discussion.



**Fig. 12:** The role of a museum (Kelly, 2006)



This topic is also discussed in the epilogue to “The Curator’s Egg” by Karsten Schubert (Schubert, 2002). In this book the history of concept of the museum is analyzed and in the epilogue Schubert is critical about the neutrality of the museum. He claims complete neutrality in museums is impossible, Artists and curators will implement their opinion by default. He still sees potential in the museum as a neutral forum. Not automatically but by way of dialing in the subjective parameters into the judgment of the content (see quote 1). Something subjective can be used in neutral decision making as long as the subjectivity and its source are clear.

This debate on neutrality is interesting when it comes to digitization in the Museum. Most of our information sources lost reliability while gaining reach in digitization. It will be interesting to see if museums will be able to use the digital platform to expand the neutral forum Eliasson is talking about without losing reliability as we see around us in other media.

“

*In a way this new awareness of the nature of the museum and its limits promises more than ever before that the museum could indeed become, at least conceptually, a neutral space, not automatically so but as a result of complex calculations that allow for its conceptual limitations.*

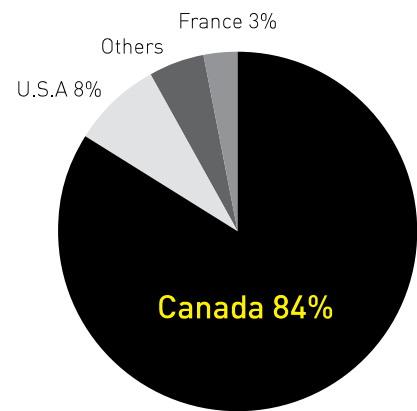
“

**Quote 1:**

P.144-145 - (Schubert, 2002)

### LIMITED REACH OF DIGITAL CONTENT

One of the goals of the museum digitization was the large reach the museum content would have. This is hard to prove nor disprove but a simple website analysis done by Enhuber (2015) gives reason to doubt the hypothesis. Of the Tate Modern website visitors over 50% live in the area of the museum (UK), the rest almost all live in western Europe (Enhuber, 2015). This indicates that many of the digital visitors might also be real visitors. The Tate is a museum can be considered and internationally known institution which should provide a wide spread of digital content. On a later moment the visitor statistics of the MAC website were consulted and showed expected results (see Fig. 13). Almost all of visitors of the MAC digital content are from Canada, with only small groups of visitors coming from the USA and France (which are the countries of origin for most expats and tourists in Montreal). If the goal of a digital project is to reach more people it will be important to keep this phenomena in mind.



**Fig. 13:** location of MAC website visitors. source: Google analytics - Appendix A.2

### PARTICIPATORY MUSEUM

The term “Co-creation of value” was popularized by Scholars C. K. Prahalad and V. Ramaswamy in an article for the Harvard Business Review (Prahalad and Ramaswamy, 2000). At the core of their ideology lays the believe that future customers will not be satisfied with just buying a certain value from a company. Co-creation rethinks standard roles in a business-customer relation. Key is a certain interaction in which the customer is a part of the value creation process. In their later book the scholars name examples like Netflix and Napster (Prahalad and Ramaswamy, 2004).

Nina Simon, writer of the book *The Participatory Museum*, perhaps unknowingly, shares a lot of her ideas with Prahalad and Ramaswamy. It almost seems as if she molded the ideas of co-creation into a museum context. In her book she pleads for projects in which the visitors and the museum collaborate in order to create content (Simon, 2013).

When the museum co-creates its (digital) content with its visitors there is a possibility to increase the value both for the museum and the visitor. This said, both Prahalad and Ramaswamy; and Nina Simon talk about the challenges and risks that come with co-creation/ participation and both offer guidelines on how to reach the right result.

"  
*As more and more aspects of  
our lives become virtual,  
our fetishist fixation on  
the museal object may grow  
in accordance.*  
"

Quote 2:  
P.152 - (Schubert, 2002)

#### **HARMONY BETWEEN DIGITAL AND REAL**

A common fear in the digitalization era is that of people losing interest in the real world around them as the virtual world becomes bigger. Some might fear that people wont visit the actual museum if all the artworks are digitized and available Online. It is hard to measure this phenomena but Schubert suggests this fear will be unjust in the long term (see quote 2). A digitalizing society might spark our craving for real objects and physical art environments.

It might also be good to consider the potential attraction that comes when museums digitize and add digital content projects. Mainly the younger generations that seem to visit museums less often (Humanities Indicators, 2016) might be interested in a merge between the virtual world and the real museum.

#### **CONCLUSION: CONNECT!**

The topics in this chapter are just a small selection of the findings from the literature research but they carry a certain central value: To Connect!. To connect visitors to each other and the museum.

As Olafur Eliasson claims museums might be the neutral forum of our society in which people are able to share different opinions and experiences. By spreading to the digital realm the museums will be able to increase accessibility to this forum. But it wont stop at the interaction between visitors, it will also be important to involve visitors. In order to create a meaningful connection with the visitors it will be important co-create value.

Digital projects will have to be used as a tool to attract and connect. In addition to the current projects it will be interesting to use the 2 way interaction that digital projects offer.

# 1.6 MAC direction & structure

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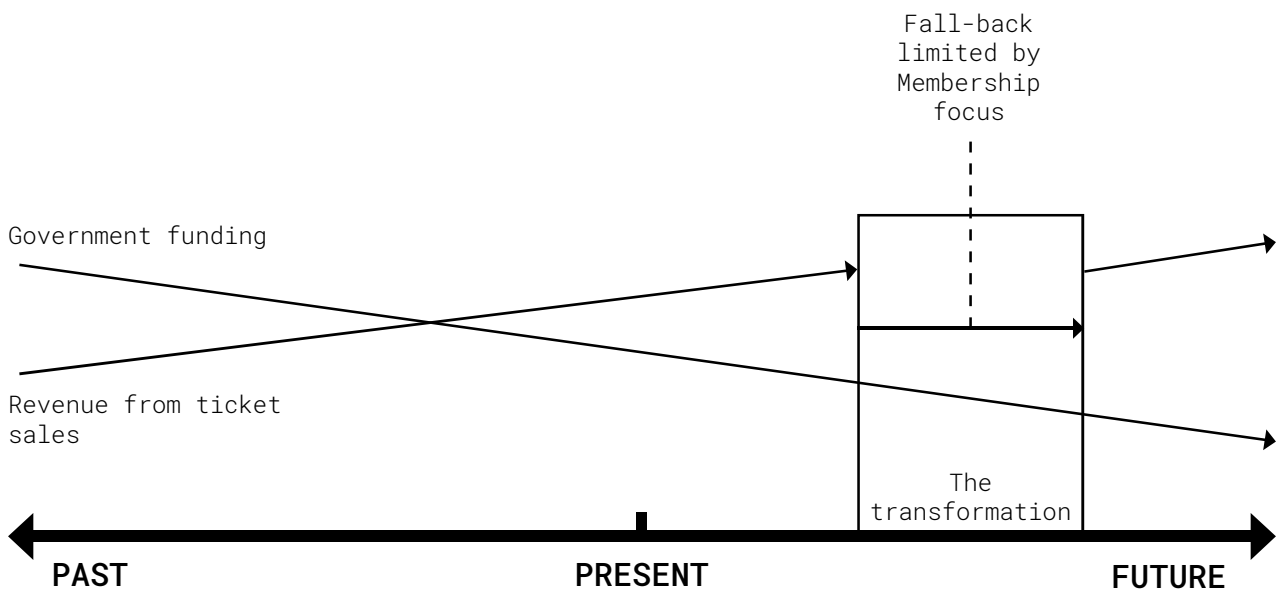
The approach in this project was to combine the design knowledge of the designer with the content knowledge and experience of the museum. This approach has been at the core of all phases of this project. For this reason the research part of the project included a series of interviews with employees from all departments. Central in these interviews stood the Transformation. A time-line of each employee was created to show how the meaning of the MAC changed since they started and what they expect from the future years.

Two topics from the interviews are discussed in this report:

- Digital content at the MAC (findings discussed in chapter: 1.4)
- MAC general direction and Structure. (findings discussed in this chapter)

The results from the employee interviews on the topic of digital content has been discussed in another part of this report. Next to this, the interviews resulted in a number of insight about the general direction and the structure of the MAC. The time-line (Fig. 14) shows the general trends which are further explained in the text on these pages.

See appendix B for more information on the employee Interviews.



**Fig. 14:** time-line showing the approach towards funding and visitors

### **FOCUS ON MEMBERSHIPS**

In order to maintain interest and revenue flow during the transformation, the focus is gonna be more and more on MAC-cartes (memberships). The plan is to introduce more membership benefits during the transformation.

### **PEAK BEFORE WE CLOSE**

Next to the efforts in membership the communications department aims to attract as many visitors possible to the museum in the build up to the closing.

### **BALANCE:**

#### **POPULAR VS AVANT-GARDE**

In 2013 the MAC reformed, the new direction is described by CanadianArt as "a more populist approach to programming" (Sandals, 2013). The goal of programming popular, established artists is to attract a larger general audience in order to increase the revenue from ticket sales.

The entire staff seems to stand behind these choices but some worry about the balance between popular artists and avant-garde forward looking shows.

### **CONNECTIONS WITH OTHER INSTITUTIONS**

There appears to be a wide consensus that the MAC has to strengthen its connection to its surroundings. The MAC should connect to art and educational institutions and preferably fulfill a leading function in the Montreal contemporary art scene.

### **MIXED FEELINGS TOWARDS TRANSFORMATION**

The upcoming transformation is perceived differently by all employees. There is a general positivity going around. Most employees are excited by the potential of the transformation but there is also a lot of uncertainty for many. Most employees would like to be informed or rather even be involved in the transformation process. There is a huge potential in involving the employees which isn't tapped in to yet.

## COMPLEXITY: PART B

Complexity part A described the eclectic digital strategy of the MAC (see chapter 1.4). This somewhat undefined, democratic digital strategy of the MAC roots from a larger structural problem between the departments of the MAC. MacCormack, Rusnak, & Baldwin (2017) state in their paper that "products tend to 'mirror' the architectures of the organizations in which they are developed". In the case of the MAC the digital presence could be seen as the product which mirrors the structure of the MAC

The current structure of the MAC appears to be a result of a heavy restructuring in 2013. Due to budget cuts there was the need to focus more on box office revenue, this shifted the balance between the departments. Promotion of large exhibitions became more important.

The MAC still seems to be looking for a balance in this new way of working. Every department wants to protect their goals in the larger strategy of the museum. This often leads to lack of communication between the different departments which makes collaborative digitization difficult. Consequently the current digital presence of the MAC is rather incohesive.

Loic Tallon of the The Metropolitan Museum of Art explains the importance of collaboration and communication in his article (Tallon, 2017). Tallon states that in order to have a good digital strategy a museum has to involve all departments and aspects. Successful digital development also requires a new mindset. Tallon describes how many larger museums develop "subcultures" in their digital department, these subcultures resemble tech companies in which the ideals of design are key. Tallon asked 18 current and former heads of digital departments for their key values:

- Collaboration
- transparency
- Creativity
- User-Centered
- Focus on impact

In its current structure the MAC staff is too small to add a specific department dedicated to digital projects. But it might still be possible to implement a new mindset and create an environment suitable for digital innovation. A strong connection between the departments would have to be created in which open conversation is possible.

## CONCLUSION: COME TOGETHER... OVER DIGITAL.

The upcoming years the trend of self-financing through ticket sale will continue. It will be interesting to investigate if digital content could play a role in this way of creating revenue

In this financial development it is important to not become protectionistic. All employees see potential in creating more connections to other institutions. Collaborations with other institutions could create value for both parties.

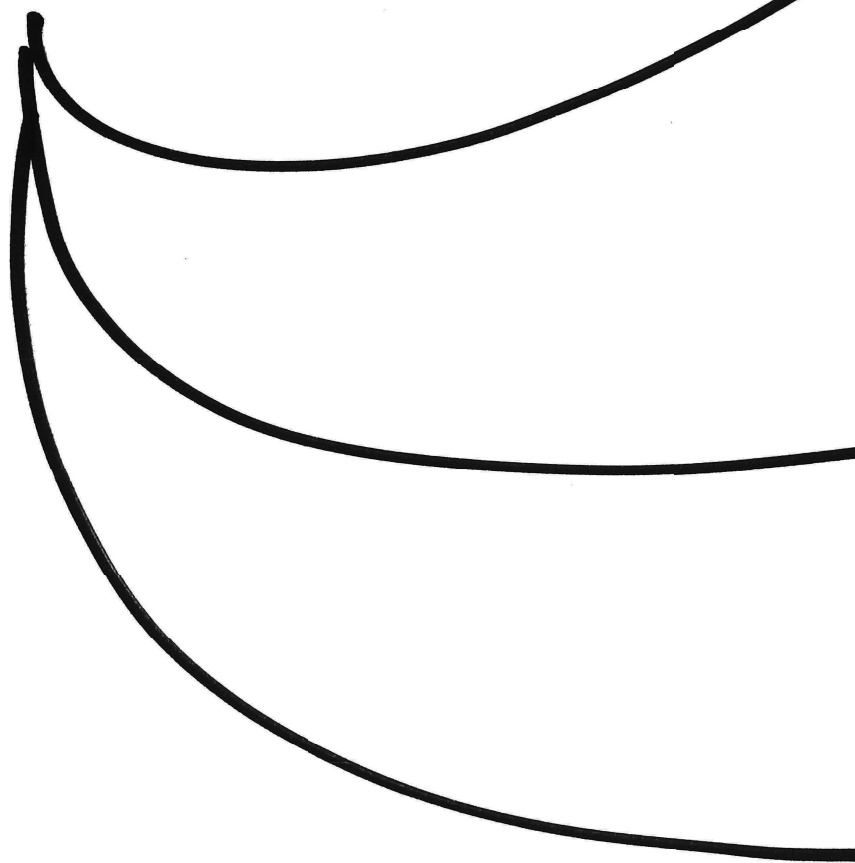
The complex situation between departments limits the digital strategy of the MAC. Solving this problem does not fit within the scope of this project but in order to create a successful new digital project it will be important to focus on the collaboration behind the content. Structurally the MAC might profit from introducing methods currently only used in start ups and tech companies.

# 1.7 Visitors

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## STATISTICAL ANALYSIS

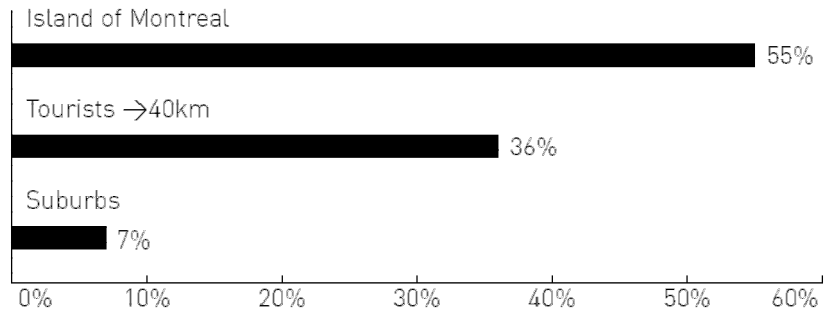
Analyzing the visitors is important in order to estimate their interests and digital possibilities. This first page analyses the most important results of 2011 visitor profile done by IPSOS for the MAC (Ipsos Descarie, 2012). These statistics clearly identify the main visitor group of the MAC which is mainly young, highly educated, speaks French and lives on the Island of Montreal.





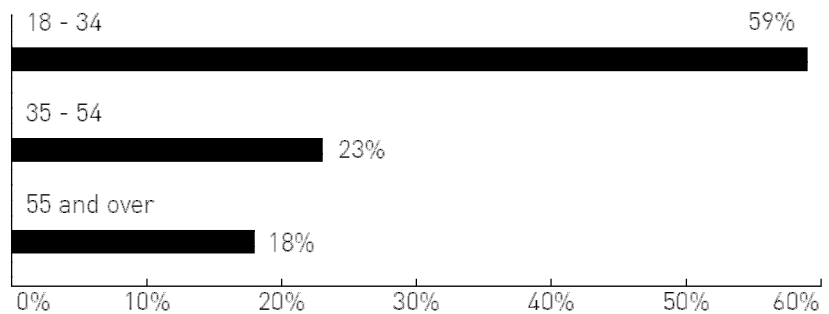
### ORIGIN

Most visitors of the MAC live in Montreal, this isn't that surprising. What is surprising is the low amount of visitors from the Greater Montreal area outside of the island. The island of Montreal is home to 1,7 million people compared to 4,1 million in greater Montreal. This shows the MAC is strongly connected to the urban population of Montreal.



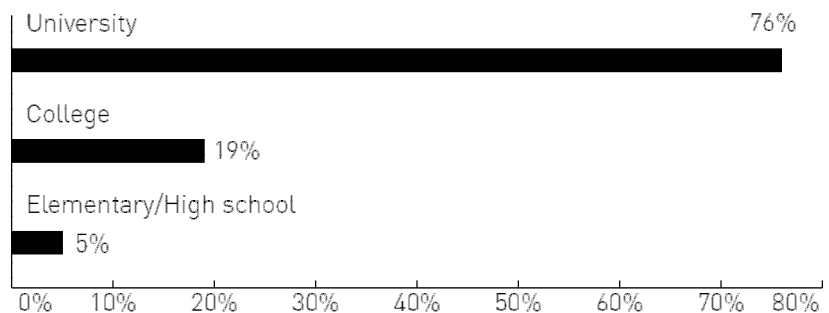
### AGE

As discussed in chapter 1.2 the MAC is surrounded by universities and the lively parts of downtown Montreal. The museum attracts a young hip crowd. This is a target group that is hard to reach for many other museums and offers unique possibilities when it comes to digitization.



### EDUCATION

The MAC attracts students but also the older public of the MAC is highly educated. Most visitors of the museum have a university diploma.



**Fig. 15:** Visitor statistics (Ipsos Descarie, 2012)

# I'M HERE TO.....



Socialize and share.



Unplug and relax.



Learn and get inspired.



Learn and have fun!



Get inspired to create art.



Complete our trip to Montréal.

## VISITOR INTERVIEWS

Statistics can only go so far in describing the visitors. To a deeper understanding it is important to actually speak and analyze a number of the individuals that visit the museum. A number of interviews with visitors were conducted in which questions about their experience with the MAC were asked but also their experience with digital projects.

The left page shows quotes from the semi-fictional persona's based on visitors that were interviewed. (Information on visitor interviews and all persona's can be found in Appendix C). Some of the visitors are interested in the content and art while others are more interested in the image that comes with the MAC. Both have different wishes and a different attitude towards digital content.

While most visitors are young and live a life emerged with digital products around them it was found that very few of them every visited the website of the MAC or even any other Contemporary art museum. Most of the visitors told that they would need a certain push to access this content. If you are not looking for it you wont find it.

### **CONCLUSION: YOUNG AND DIGITAL BUT LAZY**

The statistics underline the young highly educated demographic that visits the MAC. This appears to be the perfect target audience for digital projects. The entire life of this generation unfolds in the digital realm. This actually also means that they are hard to impress.

After speaking to some of the visitors of the MAC it was clear that most don't put in the effort to look for digital content. Most visitor will need a certain push to explore digital data.

When creating a new digital project the audience will be incredibly important. Most visitors of the MAC will be used to digital content being a large part of their life but they need a real push to be interested.

# 1.8 Research Conclusions

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The Musée d'Art Contemporain de Montreal (MAC) located in lively downtown Montreal is favourite of the young and hip. Students from the surrounding universities, art enthusiasts from the active arts community and tourists exploring the festive city make up for a large part of the visitor base of the MAC. This demographic lives in a digitized world in which digital content needs to stand out to be found.

The surroundings of the MAC do not only bring visitors, they also fuel the energy of the relatively small museum. The festivals, public art installations and cultural centers set the tone for the area. The MAC fits in with this atmosphere but is yet to take a leading role.

The position of the MAC might be strengthened by the upcoming transformation. The museum aims to double its gallery space and be more visible to visitors. During this transformation the MAC will have to be closed for a period of 2 years. This period comes with possibilities but also risks. The goal of the museum will be to embrace the temporary image and maintain interest during closure. Digital projects will need to create an alternative presence for the closed museum.

When it comes to digitization the MAC joined the game late. Only after a boost in grants by the provincial government digitization took off. The MAC started by digitizing collections and archives. Recently the MAC has arrived at a point where it is able to shift from internal digitization to outward publication of digital experiences. The MAC now aims to use the digital content created over the past years in creating digital experiences for its customers.

Although the data created by the MAC is diverse and rich, it misses interconnectivity and a clear platform to showcase it. The digital strategy of the MAC is cloaked in democracy and complexity. Content creation is spread out over several departments and presentation misses a clear story. In order to improve the digital presence it will be important to start from the inside out, building a strong digital collaboration.

This is the context in which the digital strategy will have to prevail throughout the upcoming years.

# 1.9 Strategic Goals

---

## PRIMARY GOALS

The conclusions from the research are rewritten into practical guidelines for the digital strategy. The following should be considered goals for the digital projects of the upcoming 4 years. The design chapter will describe 1 project that fits within these guidelines.

- 1. Focus on the Transformation period**
  - A. 3 phases: Build up - Transformation - Reopening
  - B. Maintain a rhythm with visitors
  - C. Stay present active and changing
- 2. Make existing content meaningful**
  - A. Use predominantly available MAC content (minimal content creation)
  - B. Create interconnectivity between content (links)
- 3. Create a visible platform**
  - A. Strong story, Filter the content
  - B. Push information
  - C. Low threshold for participation
  - D. Minimal subscriptions, searches or downloads
- 4. Two-way communication**
  - A. Co-create content
  - B. Involve the city
- 5. Strengthen connection with the surrounding area**
  - A. Collaborate with institutions
  - B. Young, artistic and hip energy
- 6. Aim at the existing audience**
  - A. Young
  - B. High educated
  - C. Interested in contemporary art
  - D. Living in Montreal

## SECONDARY GOALS

While the primary goals are rather direct and clear, the secondary goals are more idealistic and abstract. A good strategy will incorporate these without focusing on them.

- 1. Create a long term digital strategy**
  - A. Promote a long term strategic goal over temporary projects
  - B. Create a platform on which it is possible to build future projects.
  - C. Establish filters and guidelines in the digital strategy
- 2. Support collaboration in the digital strategy**
  - A. Involve all departments one singular digital direction
  - B. Create a digital authority to safeguard the digital strategy.

# CHPT. 2 DES

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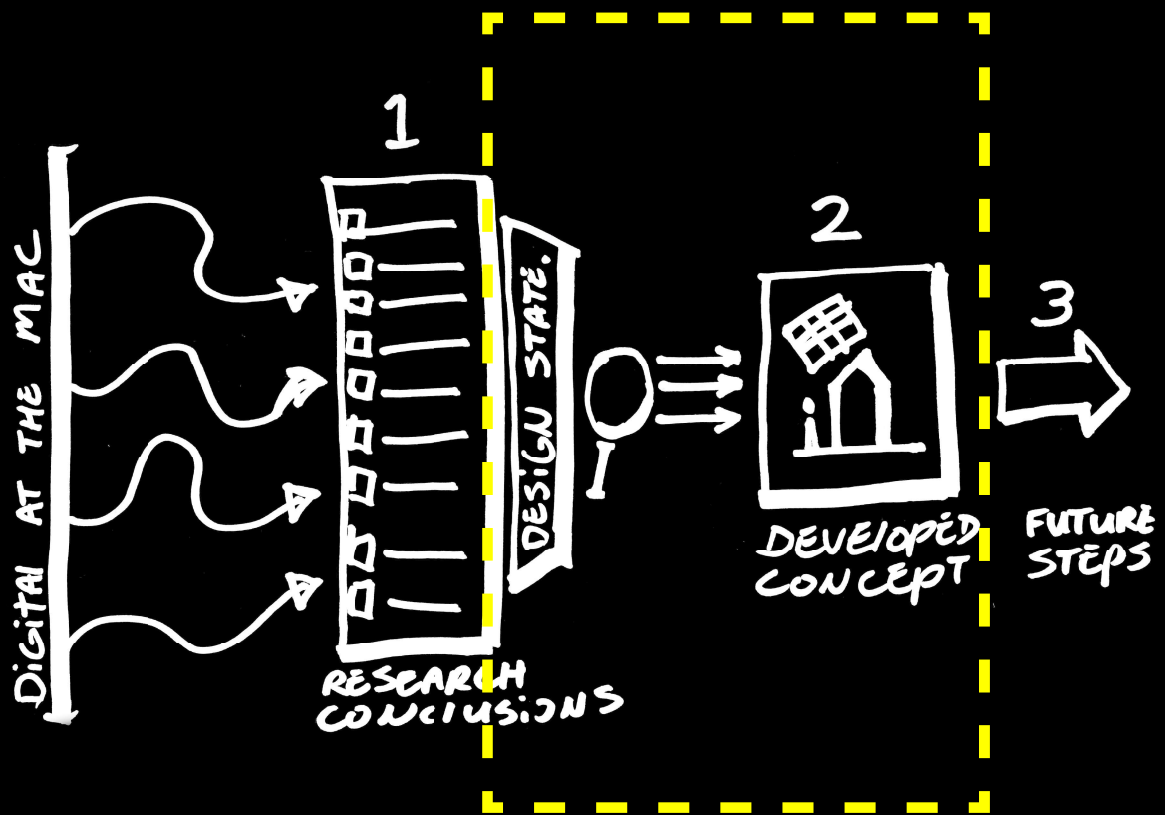
A clear translation step needs to be made by the reader in the shift from the Research to the Design chapter. The research was broad and explorative, mapping the main issues the digital strategy at the MAC will have to tackle in the upcoming years.

The role of the designer changes in the design chapter as he takes the results from the first chapter and uses them as the starting point for a conceptual design assignment.

The design chapter starts with deciding the focus within the digital strategy. The results of the research are reanalyzed and reinterpreted. A concept is designed that keeps in mind the MAC's digital strategy in the upcoming 4 years.

The last parts of this chapter feed back to the research results by indicating the prospected results of the designed concept.

# IGN



**Fig. 16:** In the second phase of the project the strategic goals are translated to a design statement. Several aspects within this design statement are explored and a concept is created.

# 2.1 Exploration

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## CREATIVE SESSIONS

The research phase ended with a list of goals for the MAC's digital strategy in the upcoming years. In order to translate these to a direct goal for the design phase of this project, a set of creative sessions was organized. These sessions fit within the approach of this project in which collaboration is key.

In leading the sessions methods developed by Marc Tassoul (Tassoul, 2009) Han vd Meer (Buijs & Meer, 2013) and Martien Bakker, were used.

## SESSION 1

### GOAL :

Translate research results to solution fields - In this first creative session the focus was rather theoretical. All participants are highly experienced experts from the Montreal Art scene. The goal was to use the participants expertise in reinterpreting the research results.

### PARTICIPANTS:

Isabelle L'Italien	Executive Director	-	Conseil québécois des arts médiatiques (CQAM)
Michael Sinatra	Professor	-	Université de Montréal (UdeM)
Hélène Brousseau	Librarian	-	Arttexte
Mark Lanctôt	Curator	-	MAC
Marie-Eve Beaupré	Curator of the Collection	-	MAC
François LeTourneux	Associate Curator	-	MAC

### PROCESS:

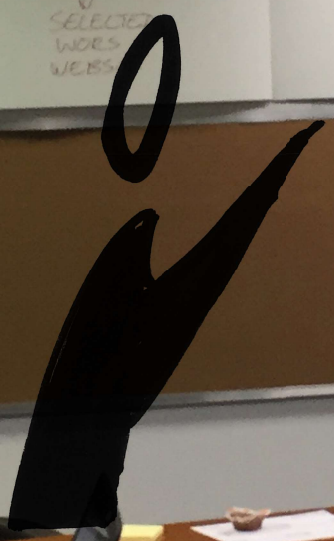
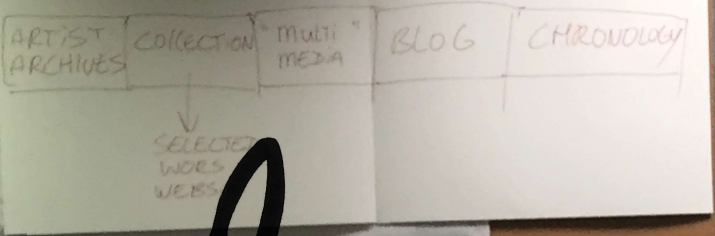
The meeting started off by discussing the main conclusions from the research phase, this immediately sparked a discussion based on the different backgrounds of the participants. The participants recognized the research findings and added their perspectives. The different ideation methods did not lead to practical ideas but rather specified problem fields or idea directions.

### MAIN RESULTS:

- Create transparency. Open up your data. It is important to work towards a more transparent institution. Sharing data freely and in a clear way will be more important. Another form of openness is the collaboration with external institutions and individuals. Co-create with users and experts.
- Use physical presentation methods in order to gain more attention for digital content. The current digital landscape is over-saturated. A URL is quickly lost in the density of the Web. The participants each came with examples of digital projects with a physical aspect and experienced that these gained more attention of the public.
- Short term attraction, long term plans. Digital projects in the cultural sector are largely dependent of grants. In order to get a grant and to reach visitors the idea has to be striking. This sometimes conflicts with the long term goals. In the long term it will be important to long-lastingly improve the digital content of the MAC by adding information and creating links. Both the short term spark and the long term improvement are important in a good design.



W-DATA (LINKED)  
AL → VIRTUAL  
KEEP THE LONG-TERM PAPER  
M.A.Z.D



## SESSION 2

### GOAL :

Fill the solution fields with ideas. - The second session builds forth on the first one. The focus shifted to a more practical and creative direction. The solution fields had to be filled with a diversity of ideas for potential projects.

### PARTICIPANTS:

Treva Pullen	Ph.D. Candidate	-	Concordia University
Geneviève Senécal	Curatorial Assistant-		MAC
Roxane Dumas-Noël	Head of Public Relations-		MAC

### PROCESS:

The group of participants for this second session was younger and less experienced, but more open to the creative methods. After discussing the research results and the solution fields, the ideas started flowing. Ideas often build on the ideas suggested by others which led to a rich field of directions.

### MAIN RESULTS:

- Physicality and scale: Digital content needs to make impact which can be reached through physical presence and scale. These are attributes often used by artists to give impact to their work.
- Collecting element: every collection tells a story. Allowing people to make their own collection creates stories and attachment.
- Embrace the period of transformation: don't try to hide yourself during the transformation and don't try to deny it. Use the temporary energy, create an alternative name/brand.
- Create a story involving the visitor: Involve visitors and take care of them during the transformation.
- Create something that stays after the end of the transformation.

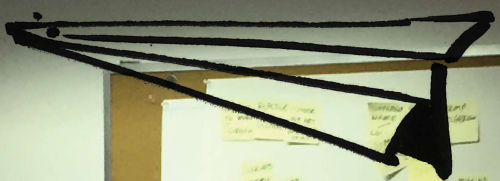
## INTRODUCE DESIGN THINKING

As said in CHAPTER X, it is important to start a new way of thinking within the museum in order to tackle digital innovation topics. Organizing these creative sessions which bring together employees from different departments as well as external experts had a double goal in this project. Next to serving as a source of guidance and inspiration it was the start of introducing a new culture in the MAC. People from different background have to start discussing the topics they face in the museum and use digital tools as possible answers.



Handwritten notes on the whiteboard, including several yellow sticky notes and a diagram with a car labeled "VISTA".

Handwritten notes on the whiteboard, including a diagram titled "ARTIST ARCHIVES" and "COLLECTION" with an arrow pointing to "SELECTED WORDS ON WEBSITE".



## 2.2 Design statement

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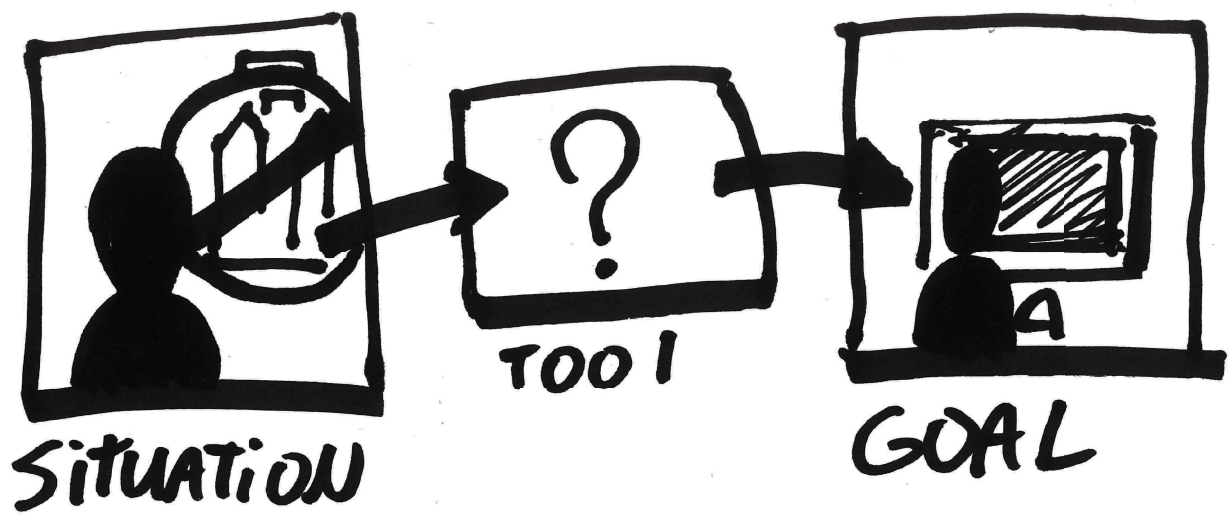
The findings from both creative sessions together with the research results lead to the choice for the following Design statement:

**“DESIGN AN ALTERNATIVE PHYSICAL PRESENCE DURING THE RENOVATIONS AT THE MAC, CONNECTING VISITORS TO THE EXISTING DIGITAL CONTENT.”**

The three most present factors in this design statement are the **“Situation”**, the period of transformation in which the museum will temporary be closed, The **“Goal”** of having the visitor deeply explore the existing digital content and the physical **“Tool”** as the missing link between these two.

These elements can be found in Fig. 17 in a visual form.

This design statement is used to reexamine the previous ideas and to generate new concepts.



**Fig. 17:** The 3 main elements of the design statement

## 2.3 Three Concept Directions

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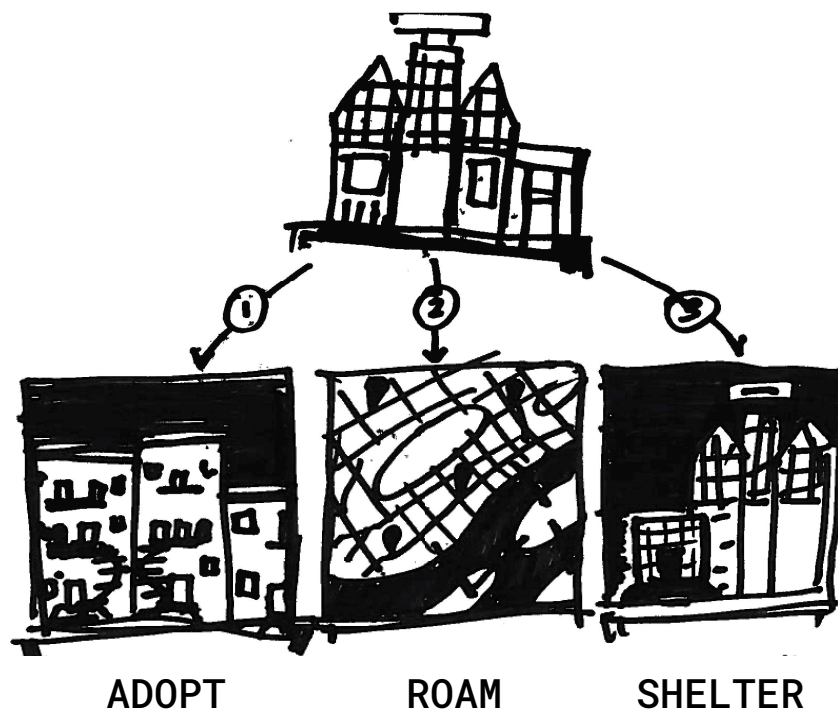
The "Quartier des Spectacles" is the center of arts and culture of Montreal. It houses Museums, theaters, bars and restaurants but unfortunately it is also the center of homelessness in Montreal. Due to a multitude of reasons a large number of mainly native Canadians have to call the streets around the museum their home.

This is an issue that can not be ignored and an issue that will be weirdly relevant for the MAC in the upcoming years. As the MAC closes its doors to start the transformation, the museum itself will experience a form of institutional homelessness.

Next to the design statement the analogy of homelessness is used in converging the different ideas. The three eventual concept directions can be seen as three ways to deal with homelessness.

The three concept directions can be seen as physical tools as seen in Fig. 18. Each concept direction entails a combination of several sub-solutions which are discussed in the upcoming chapter.

The core of the ideas can be caught in a division of 3 thematic solution fields. Each of these fields entails a number of sub-solutions and practical implications.



**Fig. 18:** The 3 concept directions: Adopt, Roam or shelter

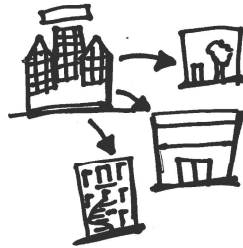
## ADOPT

As a human loses their home others might offer a place in theirs. This is the principle on which this concept direction is based.

As the museum closes, part of their digital content will be adopted by establishments surrounding the museum. A set of screens is installed in a selected business and a collaboration is started between the museum and the establishments. Possible locations might be coffee shops, galleries or educational institutions.

### LOCATIONS:

In this concept the museum would start a collaboration with 3 to 7 different establishments of different backgrounds. The establishments host the content but also play a role in creating the stories.



### DATA CURATED BY:

The collaboration should add something to the content, for that reason the people involved with the adopting establishment should put their mark on the content. The Museum will help the guest curator in creating a strong digital story.



### FORMAT:

The format for the digital content is based on the curators personal story. The content will consist 8 content pieces connected to 1 personal story.





# ☰ MAC

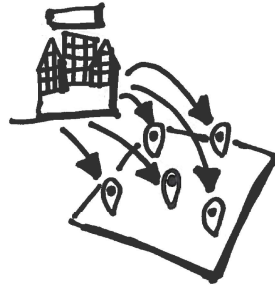


## ROAM

As finding another home is impossible for many without one, they are destined to roam the streets of Montreal. Dependant on people walking by for food and on covered areas for shelter. This roaming existence is the second concept direction for the MAC. Pieces of digital content may pop up all over the city. Connections between this content and the locations will grow stronger. Landmarks, architectural highlights or walls filled with street art might all be places where the digital content of the MAC finds a home. The public will play a role in providing these connections and deciding where pieces of digital content will reside.

### LOCATIONS:

As the MAC is roaming the locations on which it pops up should be plenty. Tiny bits of MAC should be on 10 to 20 places at any given time, and regularly move.



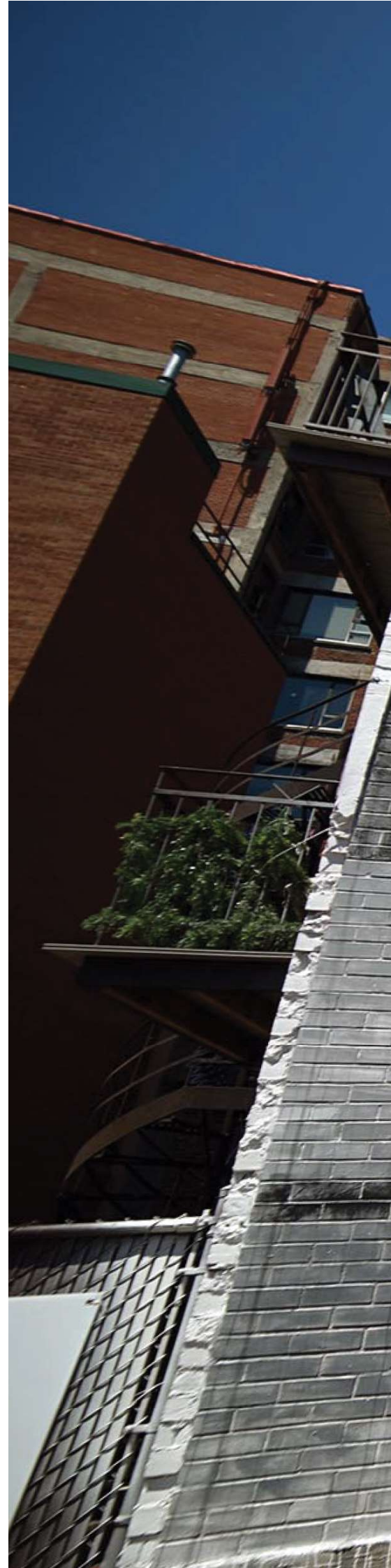
### DATA CURATED BY:

As the MAC enters the public space with its digital content it makes sense to involve the public. People will be able to make the links between pieces and places.



### FORMAT:

Digital content will be shown on small screens or posters which are connected to single locations.





≡ MAC



## SHELTER

To make life on the street better homeless people sometimes create a little shelter. A temporary place to call home.

This is the core of the third concept direction. The location of the current MAC is important for the museum. As the museum creates a temporary shelter on this location it protects this value. In this temporary shelter the museum is able to create a strong digital story. The shelter can be seen as a mini-MAC in which both the museum and the visitor are sheltered from the elements and immersed in digital content.

### LOCATIONS:

The location is key to this concept. The temporary shelter will be created close to the current building. A second or third shelter might be added on-site or on another related location.



### DATA CURATED BY:

As the shelter is built on MAC soil it will start as a mini version of the actual museum. The employees of the museum may see it as their home and fill it with their personal digital story.



### FORMAT:

The format for the digital content is based on the curators personal story. The content will consist 8 content pieces connected to 1 personal story. This larger story allows for more detail and depth.



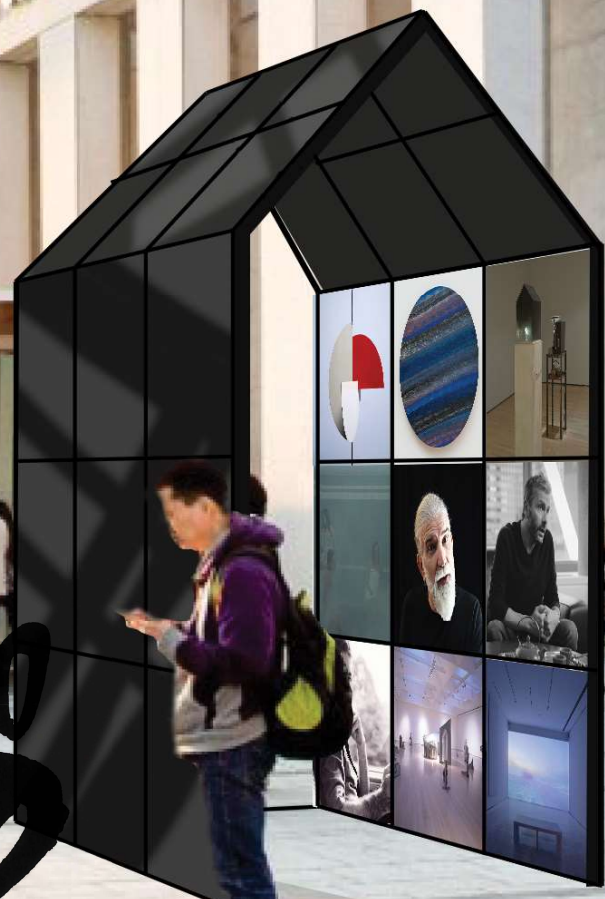


CONTEMPORAIN DE MONTRÉAL

2016 05 19  
2016 09 25



EDMUND  
ALLEY



## **CHOICE :**

None of the themes really rule out any of the other, yet it is important to make a choice to focus. This focus is important to develop a concept with depth.

The choice was made to focus on developing the third theme, the shelter. The following aspects played the largest role in this choice:

- **Scale/Reach**

One of the goals of the project is to attract and connect with visitors, the creative sessions indicated that physical presence is important and scale will be a helpful tool. The larger pavilion in the shelter theme will attract passers by. The larger screens will be able to show more content on a single location, telling a more elaborate background story.

- **Location**

As discussed in chapter 1.2, the location of the MAC is prominent in the downtown area of Montreal. During the transformation the current building wont be accessible. The pavilion on the museums site will create an alternative presence on this location. It will reach visitors unaware of the closure as well as the standard public that passes by on a day to day basis.

- **Control**

The last aspect was introduced by the MAC. The museum would prefer to keep the new digital presence within its own control. The first two concept directions have a higher risk since they depend on external parties from the start. In the shelter concept the external influence could be slowly introduced by inviting guest curators.



**Fig. 19:** The 3 main reasons to chose for the shelter concept direction.

# 2.4 Concept Development

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The final design can be seen as case study or practical example towards realization of the larger more abstract goals mentioned in the research part of this report. The goal in this chapter is to develop this concept to a level where the MAC can discuss and ultimately implement it.

The focus in the concept does not lay on just the physical pavilion but the larger system. Different aspects of the system, both physical and digital work together to reach the envisioned goals.

## DESIGN VARIABLES IN THE SYSTEM

Within this system 3 important variables were identified, Fig. 20 shows them in the simplified visitors journey.. These will be discussed in the upcoming chapter.

### 1. PAVILION

The physical space

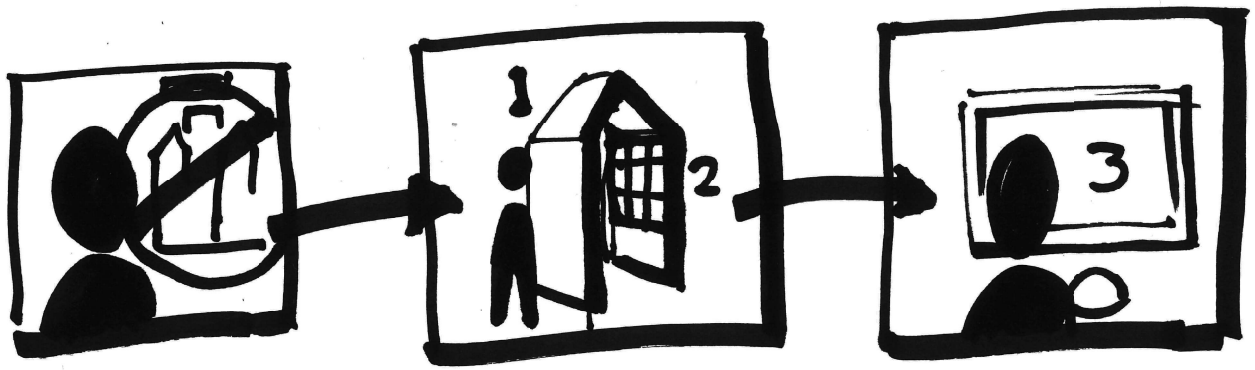
### 2. DIGITAL MAC STORY

The content in the Pavilion

### 3. CONTENT SYSTEM

The digital interface on the visitors device.





**Fig. 20:** The visitors journey showing the 2 design variables

# 1. PAVILION

## SHAPE

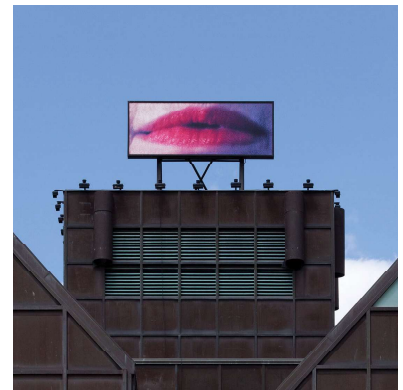
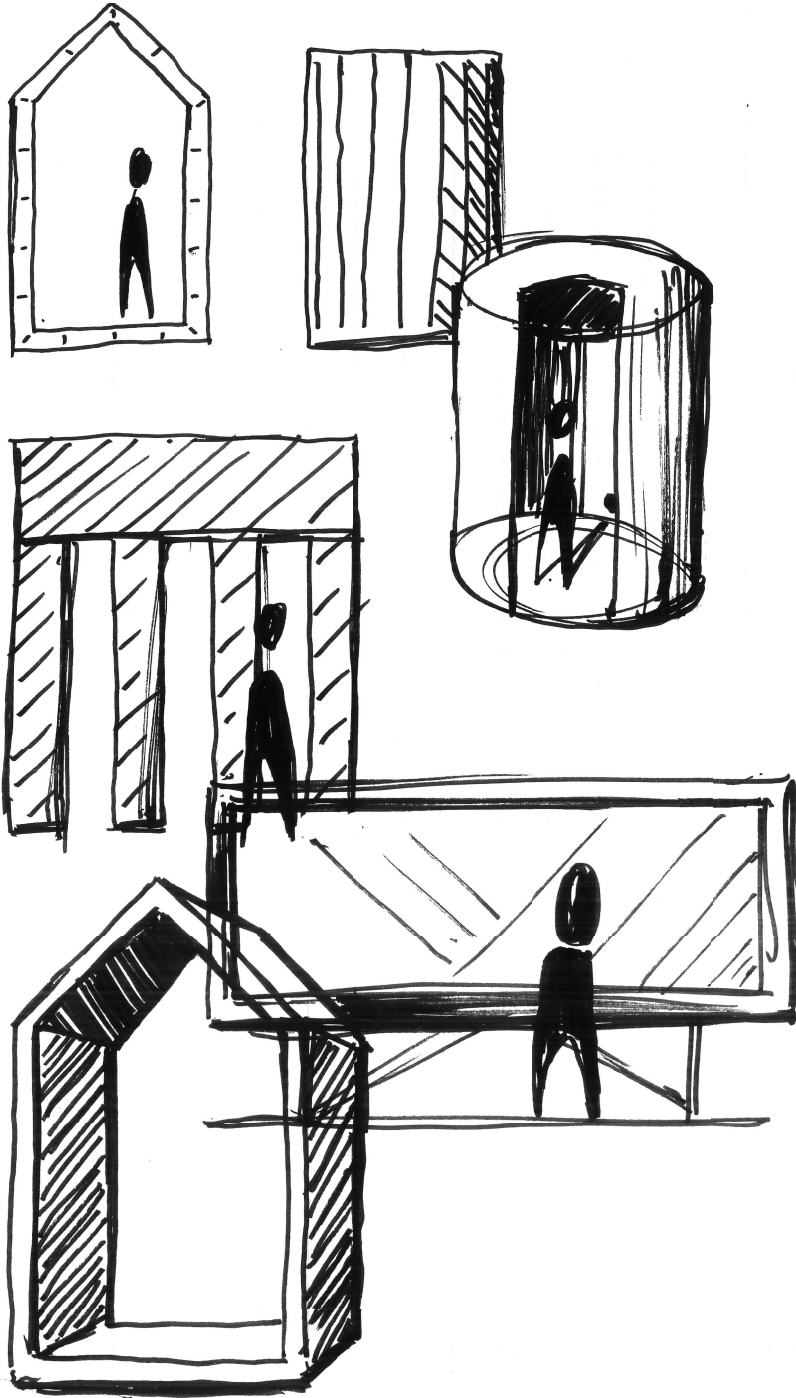
To understand the choices made for the shape of the Pavilion, it is key to keep the goal in mind. The pavilion has 2 goals within the larger system:

- To create an alternative physical presence for the closed MAC.
- To spark curiosity to explore the digital content

The form language of the MAC is important in the form of the Pavilion as it will serve as a temporary alternative. Different parts of the building were explored as a reference (see Fig. 21) but the reading room was chosen for the final design. When the MAC was built in the early 90s the architect created a reading room in the front wing. This reading room which protrudes from the front facade stretches from the 1st floor till the roof. On the outside of the building the shape of this room forms the leitmotif of the building.

This room carries a large amount of symbolical value, it represents the display of traditional media at the MAC. The MAC is going through a transformation of its building but also shifting its meaning to include new media as art and as a tool. To symbolize this shift we are breaking open the reading room. The shape of the reading room is turned into a pavilion for digital content.

The shape of the reading room combined with the grid that can be found all around the MAC creates a clear connection between the MAC and the Pavilion. The slanted roof also represents the archetypal shape of a house/home. In this case the Pavilion is the home for the digital MAC. Inside the Pavilion the visitor will be sheltered from the extreme Canadian seasons. Just like the real MAC there is a sense of comfort combined with content designed to challenge the visitor.



**Fig. 21:** Design iterations and their reference source. From top to bottom: the circular lobby of the MAC, the colonnade outside the MAC, La Voie lactée by Geneviève Cadieux 1992 and last the reading room.

People have to feel attracted to go and see the pavilion but the actual goal is to have visitors explore the larger content databases. In order to do this it is important to spark curiosity but also to create a certain level of commitment. Just walking by will not make someone go home and explore online. By showing only part of the content from a distance and inviting people inside with warm light the visitor will commit in entering the pavilion.

In order to further experiment with shape and dimensions a series of scale models were built. Some of these models can be found in Appendix D.

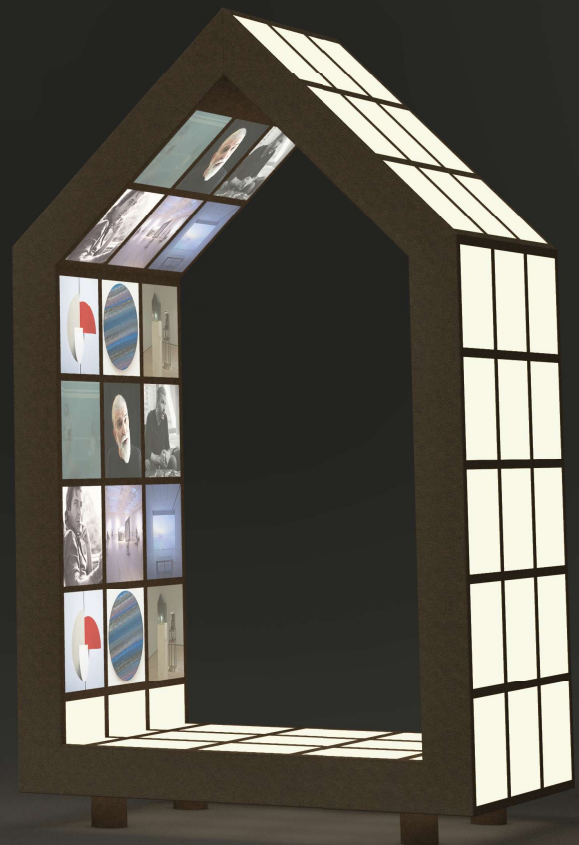
#### DETAILS

Square screens fill the grid in the pavilion. The ratio of 1:1 is rare for screens and adding the outdoor capabilities limits the choice for display options. For the right experience it is vital that the screens have a 1:1 ratio and that the pavilion will be open year round.

In order to save energy the pavilion will be equipped with a sensor that notices when someone walks in to start playing the movie.

The intense climate in Montreal sees temperatures ranging from -30 to +30 each year. Optimally the Pavilion would be usable the whole year round. This means not only the screens but also the structure has to be weather resistant. The pavilion is meant to offer shelter from the snow and shade on warm days. This adds to the feeling of the pavilion being a welcoming home.





MAC  
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1425

MAC



**Fig. 23:** The Pavilion in context

Unfortunately the MAC won't be the only homeless entity in Montreal. The city struggles with a large homelessness problem. The streets around the museum are home to a large native homeless community. In a perfect world the Pavilion could be part of the solution for this problem. Unfortunately people using the pavilion as their home would make it hard for visitors to enjoy the space. The key in this issue is:

**"Open to everyone but for no one to claim."**

It is common in these sort of public structures to install spikes to deter unwanted guests. Openness is in the core of this shelter and therefore there will be no repelling measures taken. This shelter will be welcoming to everyone. In order to make sure that people don't abuse or claim the pavilion a different technique is used: PRIDE!

The pavilion is lifted off the ground on little legs. This makes it stand out like a stage. This feeling is strengthened by the screens in the floor. This is done to minimize the chances that someone will use this pavilion as a home or a toilet. Instead people around the museum will know it as a place to rest, to enjoy and to take care of.

## 2. DIGITAL MAC STORY

The screens in the pavilion show the "Digital MAC Story". This story consists of 8 items from the digital MAC selected around one theme and connected by a personal story by the maker.

This personal and subjective approach fits the MAC and contemporary art. It is hard to connect these different sets of data together on a factual level. Personal stories offer more space for meaningful connections and less risk of disagreement. This is similar to the mediation approach to education at the MAC. Visitors are asked to analyze and make connections to their own world through conversation.

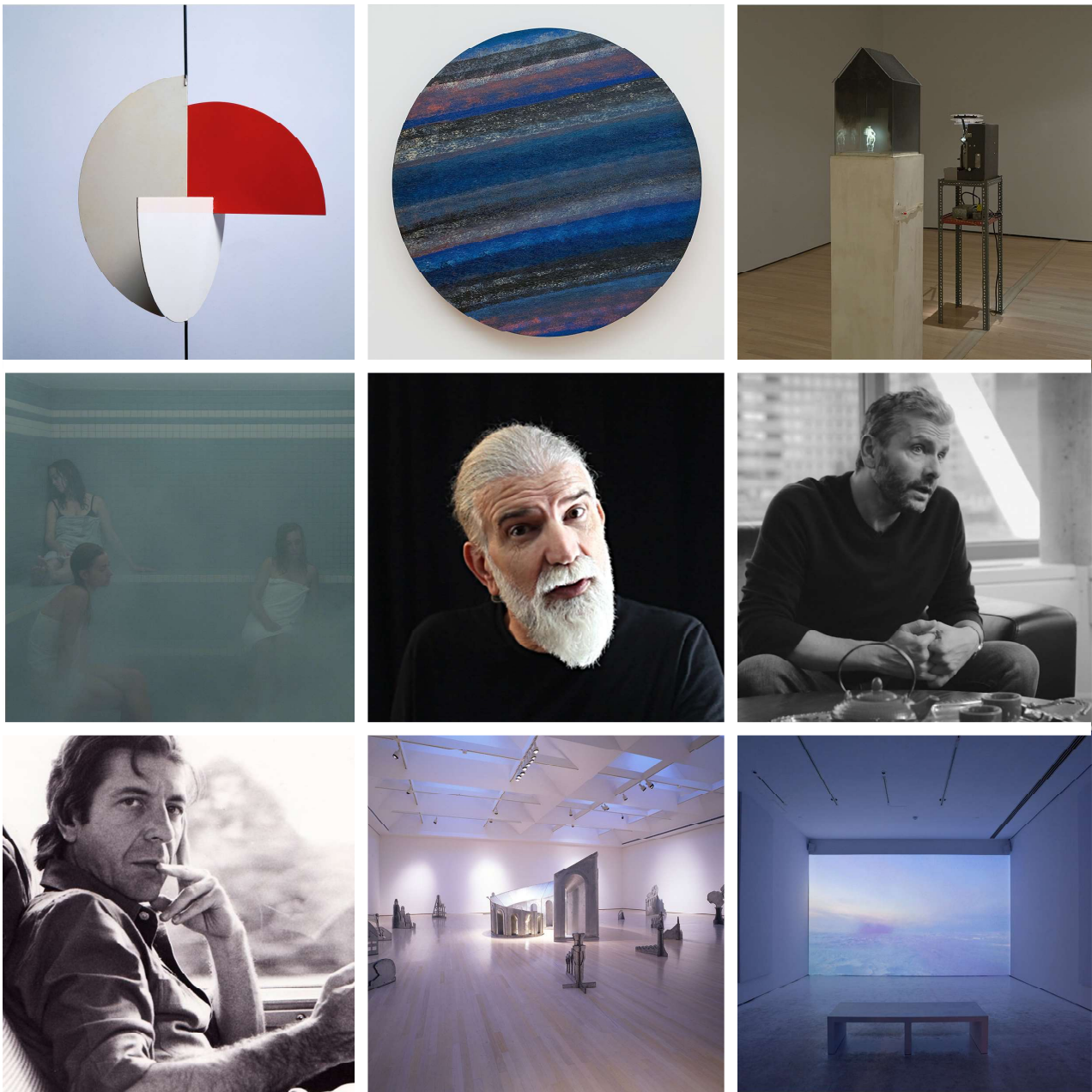
### FORM

The goal for the form of the digital aspect of the design is to bridge the gap between the different digital content projects and to present this content in a inviting way to the visitor. The research showed that the different digital projects at the MAC miss connection. The different locations and form languages add to this gap.

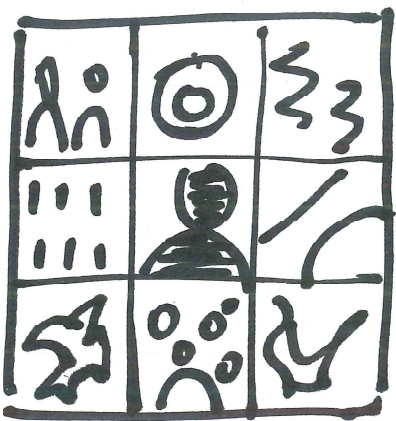
The new digital form language is designed around the grid found on the building, this grid of squares is the perfect framework to create unity. Just like Instagram all forms of data are treated equal. A video, digital artwork or photo all occupy equal space. This uniformity creates the visual connection currently missing in the MAC's digital presence.

There are 2 limitations to this approach. First Instagram is not designed to inform on a deeper level. Second, the proportions of art very often play a major role in the meaning of the work. To minimize both of these problems a second level of interaction is added. Physically pressing the screen will open the image in its original ratio and give some limited background information about the artwork.





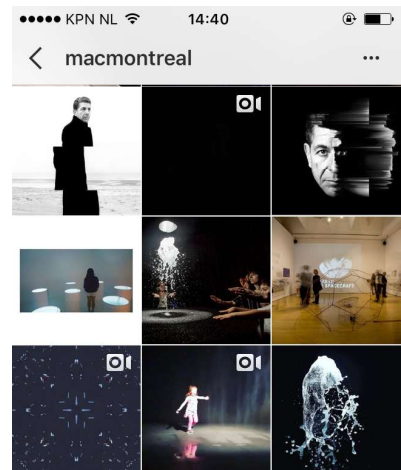
**Fig. 24:** a digital MAC story consisting of 9 images on a square grid.



**Fig. 25:** an early sketch of the 9 images



**Fig. 26:** a set of 9 windows on the MAC used as reference



**Fig. 27:** A screenshot of the Instagram of the MAC

### 3. CONTENT SYSTEM

After seeing the digital MAC story in the Pavilion the visitor will want to explore more of the MAC's content. In order to make this smooth a new content system is developed that will use the content from the current databases in a simpler and more inviting way.

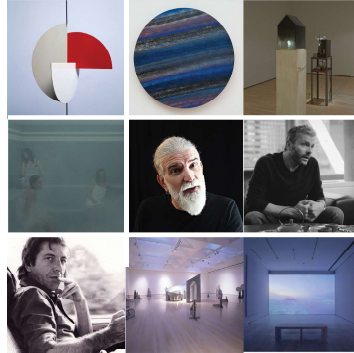
In the system a smooth flow between devices is key. The visitors curiosity for digital content is sparked in the Pavilion. The first step to follow will be the mobile phone and eventually the visitor should end up on the full website to explore the full content.

To make these steps fluent the visual language is key. The grid as described in the previous chapter has to be maintained strictly. This helps to make sure people feel like they are staying in the same system whether they are watching the pavilion, their phone, or the online data system.

Next to the visual grid the content has to guide the visitor forward. The story currently shown in the pavilion will be the first thing to pop up on your phone. Added to this the mobile website will offer you the option to explore slightly further and connect by signing up in the system.

The final step is the full online content system. This is developed to slightly deeper level in the following pages.

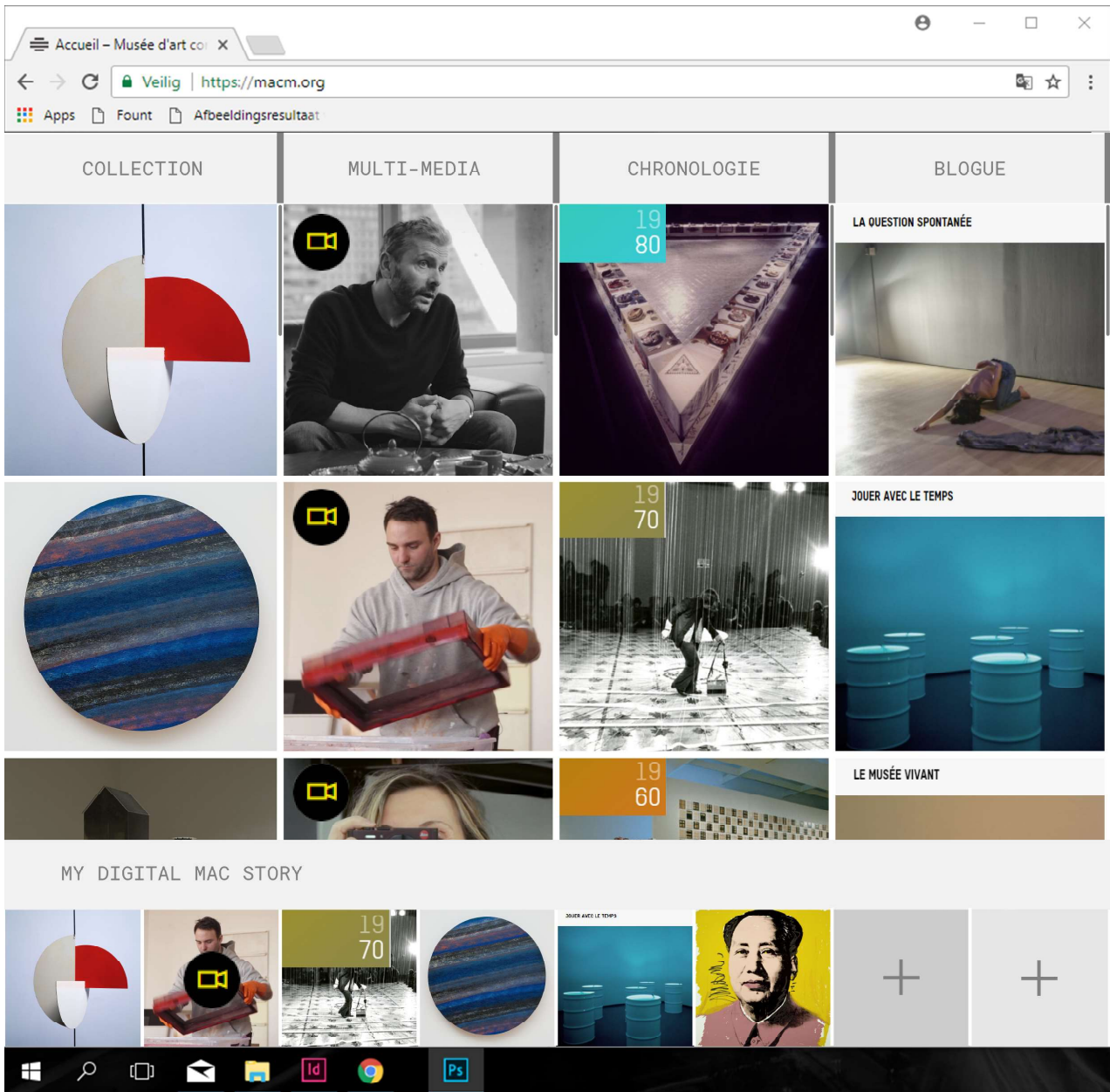
AT THE PAVILION



AT HOME



**Fig. 28:** the visitors experience from the pavilion to the content system

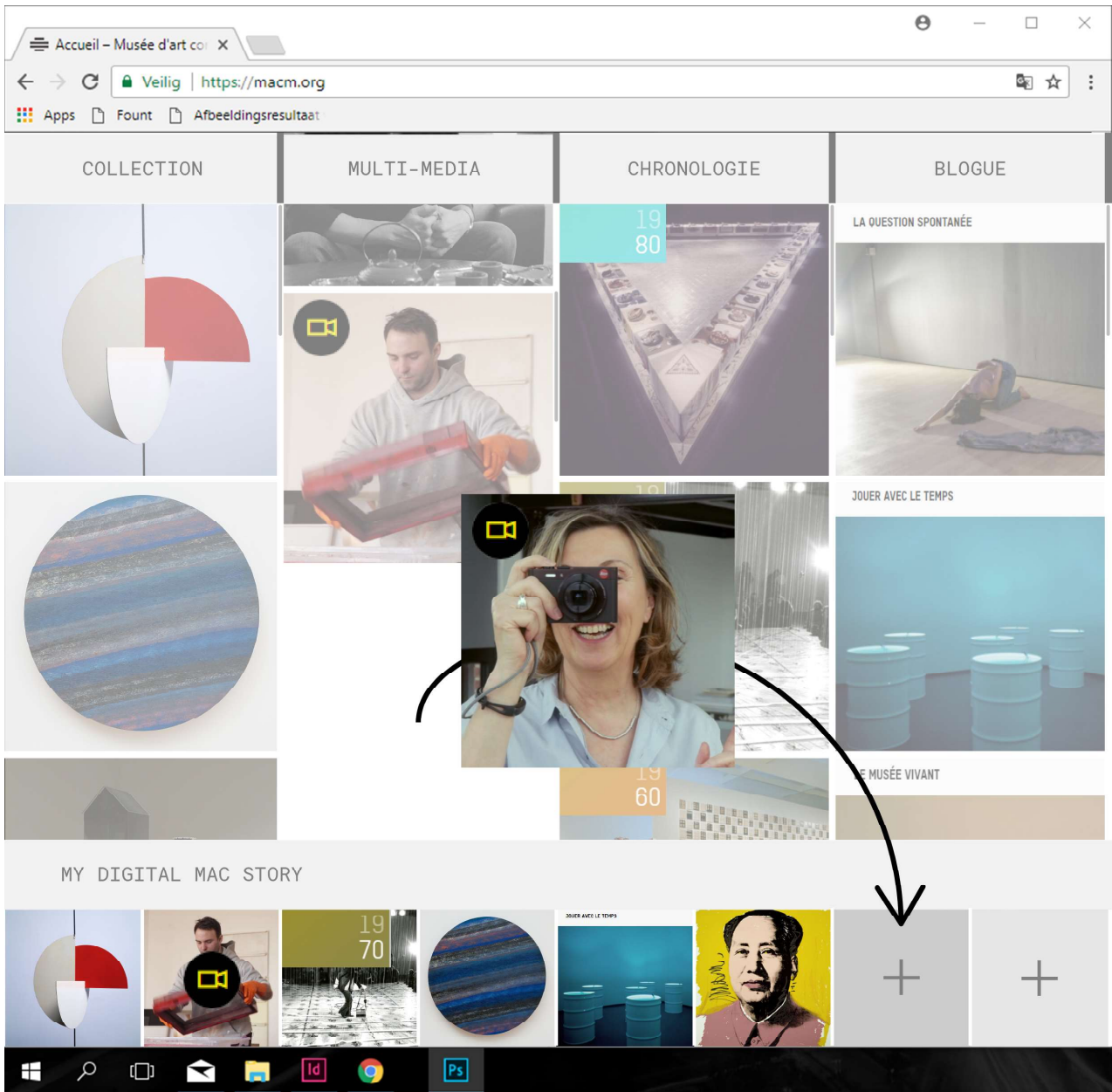


In the full size data system the grid found in the pavilion and the mobile website continues. The website is minimal and pure to its goal: **giving access to all digital content.**

**Fig. 29:** a visualization of the content system overview

The options are minimized in order to create simplicity and overview.

4 content sources are available. Each can be scrolled individually. Every item can be opened to get the full information. At the same time as getting these sources the user gets 8 open spots at the bottom where he or she can place content that will be part of their digital MAC story. Filling this story will be like filling a shopping cart in a web-store.



**Fig. 30:** a visualization of placing an item in ones digital MAC story in the content system

# 2.5 Concept time-line

Any concept exists in its space and time. A good design fits in its surroundings and adapts throughout time. In the case of this project the pavilion and the system are inextricably linked to the museum. The design is meant to lift the museum through the upcoming time of transformation. This museum will have different implications to the museum the designed system will fit within these grooves.

See Fig. 31 for the time line and the 3 phases of this project.

## 1. INTRODUCE

As the museum enters the last year before the closing, the visitor numbers are expected to increase (see Chapter X). The museum works hard to gain as much interest as possible by programming and actively promoting popular exhibitions. This will be the time in which the pavilion and the system are introduced. While the museum still has a large amount of active visitors they will be invited to visit the pavilion.

The content of the pavilion is first created by museum employees. This will be the easiest way to experiment with the sort of story that can be told. In this phase the system itself is still new, the amount of data is low and it is ok to fine tune the system.

**1\*:** The museum will be closed with a ceremony in which the "spirit"/content of the museum leaves the old building and enters the pavilion.

**Goal:** Introduce the existing visitors to the new system

**MAC digital story by:** MAC employees

## 2. MAINTAIN INTEREST

After the museum closes for the transformation a lot will change both for the visitor and the museum itself. As its traditional presence is stopped the pavilion will take this role. The pavilion will be an alternative presence for the MAC. The goal is to maintain interest with the visitors and to start building the system behind the pavilion.

In this phase experimentation with the digital curators will start. The museum might start inviting guest curators to co-create the digital MAC stories. After this the museum should try to let go the control a little. Guest curators, which might be artists, external curators or just characters from the Montreal art world will get the chance to take over the pavilion. As the list of participants, and therefore the digital database behind the system grows it would be interesting to host some of the most interesting digital MAC stories created by visitors in the Pavilion.

**Goal:** Maintain interest and supply the system with large data.

**MAC digital story by:** MAC employees > Guest curators > selected visitors

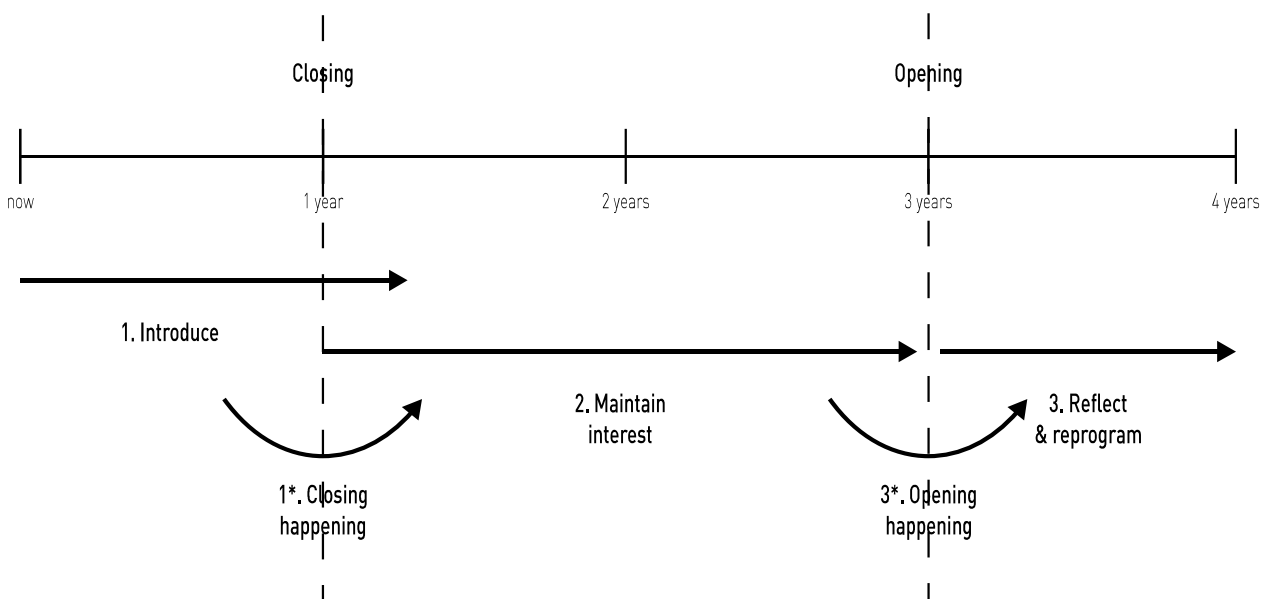
## 3. REFLECT AND REPROGRAM

**3\*:** After the second and longest phase of the project the museum opens again. This opening will happen with a large opening ceremony, for the pavilion it is key to focus on bringing the energy that was created during the transformation and adding it to the museums spirit as it re-enters the building. (like the Stedelijk museum, see chapter 1.3).

As the museum reopens the pavilion will move out of the spotlight but it will not disappear. The content that was created in the pavilion project will become a part of the new MAC, links created in the content system will be used to improve future digital projects.

In the line of the work "Les Archives du Musée d'art contemporain de Montréal, by Christian Boltanski, 1992" (Fig. 32) it will be interesting to create something valuable that remains a part of the MAC after the transformation. This will be further investigated in the next pages.

**Goal:** Create lasting value out of the Pavilion and commemorate the transformation.



**Fig. 31:** a time-line showing the 3 phases of this project

## 2.6 Concept Afterlife

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Les Archives du Musée d'art contemporain de Montréal, by Christian Boltanski, (1992) (seen in Fig. 32) was created as part of the MAC's Place des Arts building as it was constructed in 1992. It commemorates the people who helped building the museum. The work consists of a space in the hallway of the museum. This space enclosed by a steel mesh gate contains a box for every person involved in the creation of the building.

The upcoming transformation will change this building built in 1992. The pavilion project changes the position of digital content within the museum. These two symbolic changes strengthen each other. To commemorate both of these changes, it would be interesting to add something new in relation to the work of Boltanski.

The pavilion and the digital content part of the system could form the basis for this commemorative piece. The key would be to catch the most important moments of the MAC during the transformation in this piece. Elements to use:

- The 9 square displays of the Digital MAC story and the pavilion.
- The topics used to tell Digital MAC stories.
- The guest curators who were invited to create their story
- The visitors who invested their time to become part of the digital MAC.

There are endless ways to give this idea form. The design for this final stage of the project should be formed as the building and the project is progressing. Artists or designers could be involved in creating the afterlife of the pavilion. It will forever combine the physical building of the MAC with its digital content.



Salle Beverley Webster Rolph



**Fig. 32:** Les Archives du Musée d'art contemporain de Montréal, by Christian Boltanski, (1992)

## 2.7 System Dynamics

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The past chapters have discussed the variables within the concept system. Individual requirements and design choices have been elaborated on. After this it is time to take a step back again and look at the whole system. What are the achieved goals of the whole system.

### **EXPLORE**

Exploration of the MAC's digital content is the first and most primal goal of the system. The flow from the Pavilion to the content system is designed to spark and maintain curiosity and turn this curiosity in to exploration. Whether a visitor only sees the content in the pavilion or he/she continues exploring in the content system the goal of connecting the existing digital content to the visitor is reached.

This goal is key for the MAC but also for grant application

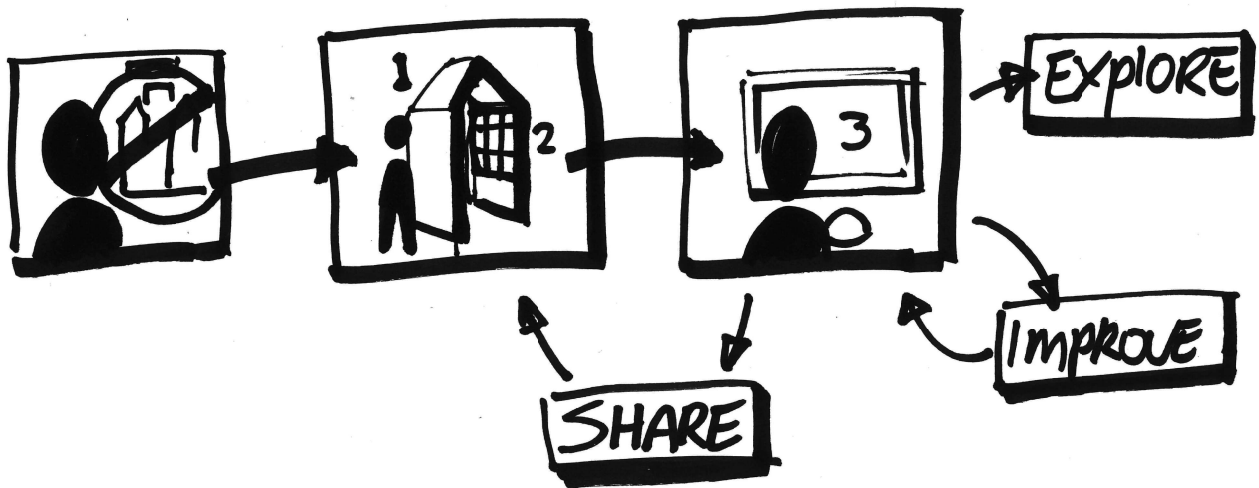
### **SHARE**

The share aspect should be seen as a tool within the larger system. The digital MAC stories created by the visitors can be shared with the MAC as well as other visitors. Sharing your personal story is great way to spread influence and create engagement. Sharing will mean that the digital content of the MAC gets to a next level where push of information turns to pull.

### **IMPROVE**

Improvement is the long term goal of the MAC's digital strategy. Increasing the interconnections between the different databases will increase the value and usability of the content. Creating these links between content can be done by employees but in order to get big data the visitor will be able to add much more.

The MAC can learn from connections made by visitors and use this knowledge to suggest new connections, start new digital projects or even influence the museum itself.



**Fig. 33:** The visitors journey showing the system dynamics

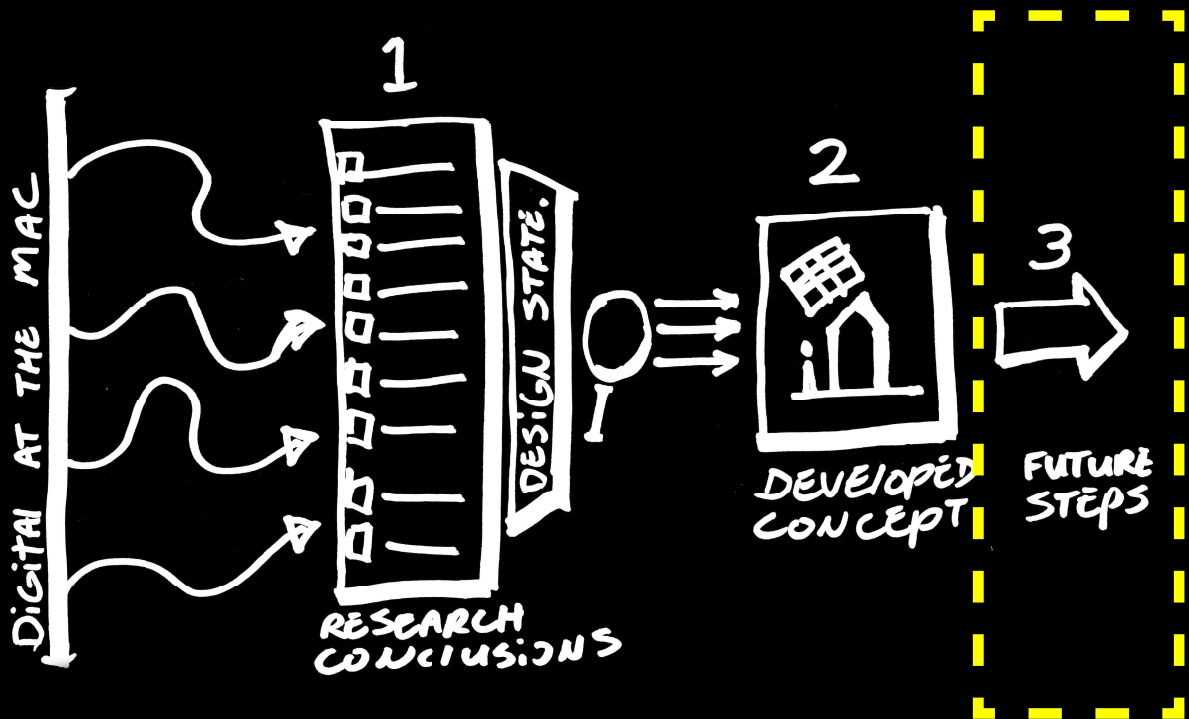
# CHPT. 3 FUT

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The concept developed in the previous chapter contains all the needed values to fit the strategy named in the first chapter. The last step is to discuss the steps that bring this project to reality.

The voice of the report shifts again from creative to analytic. How do we connect the conceptual value to reality without losing any of it.

# FUTURE STEPS



**Fig. 34:** In the last phase of the project the future steps that need to be taken for the realization of the concept are described.

# 3.1 Future Development

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Certain aspects of the design process fall outside the scope of this project and will have to be completed afterwards. The following points show an indication of the necessary steps to realize the concept.

## **GRANTS**

In order to get the required funds to realize the project external support will be necessary. The MAC will have to apply for a grant. This report could be translated to a clear grant application by the MAC.

## **PAVILION**

- Finalize design

The design needs to be adapted to the latest information about the transformation. Details might be changed to fit the needs of the MAC. This step can be taken by the designer together with the MAC.

- Structural materialization

To ensure the pavilion is producible and fits structural requirement the final design will have to be appropriately dimensioned and developed. This step needs to be done in collaboration with the producer of the pavilion.

- Select electrical components

Next to the structural design the right components need to be selected and connected. The MAC has experience in this field.

## **DIGITAL MAC STORY**

- Set guidelines for recording story videos.

All Digital MAC stories need to have the same visual feeling as well as content level. In order to reach consistency it will be important to set clear guidelines. These can be developed by the designer together with the MAC

## **CONTENT SYSTEM**

- Finalize front end

The first set-up for the content system needs to be turned into a full design. The Designer and the MAC will collaborate on this front.

- Develop back end and connect databases.

The code to create the content system needs to be developed. It might be needed to collaborate with a web developer to get this done efficiently.


# 3.2 Implementation & Cost

In realizing the project it will come down to a calculation of impact against costs. A rough cost price estimation was made to help the upcoming choices and to get towards a grant application.

One of the most important decisions would be the amount of displays in the pavilion.

- 9 displays: minimal to show the story
- 12 displays: to fill one wall
- 24 displays: to fill both walls
- 36 displays: to fill both walls + the ceiling

The maximal amount of displays will provide the most immersive experience but will also come at a high cost. The following cost calculation starts at the minimal of 9 displays:



<b>BUILD PAVILION</b>	<b>APPROX.</b>	<b>\$33.200</b>
Steel extrusions/tubing: 5000\$		\$5000
Glass panels: 50\$ x 90		\$4500
Display mounts 50\$ x 9		\$ 450
Foundation concrete: 1000\$		\$1000
Extending power grid: 500\$		\$ 500
Finishing: 2000\$		\$2000
Various Other materials: 500\$		\$ 500
Displays: 1000\$ x 9		\$9000
Sensors and routers: 500\$		\$ 500
Various Electrical components: 1000\$		\$1000
Structural calculations \$75 x 30		\$2250
Welding frame: \$50 x 10		\$ 500
Assembly pavilion: \$50 x 50		\$2500
Transport costs: \$500		\$ 500
Foundation and power grid: \$1000		\$1000
Installation costs: \$1000		\$1000
Project overview/ overhead: \$1000		\$1000
<b>DEVELOP CONTENT SYSTEM</b>	<b>APPROX.</b>	<b>\$8.000</b>
Front end design (in-house)		\$2000
Back end Development (external)		\$6000
<b>TOTAL COST EXCL. RUNNING COSTS:</b>		<b>\$41.200</b>

All values given above are rough estimates. Costs depend on final design choices and can be lowered by doing more development in-house. Running, insurance and maintenance costs for the upcoming 4 years are not included. Finishing the design and securing permits is expected to be done in-house and not included in the calculations.

The costs above are for a minimal 9 displays option. Approximately \$1000 needs to be added for each display.

# CHPT. 4 CON

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# CLUSION

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# 4.1 Discussion

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I believe in the value that comes from breaking the standard patterns. This project is the result of in-depth collaboration of people from different backgrounds. Working in a museum as a design engineering student was challenging but the most valuable experience I have had in my professional life. I started with the belief that there is fire on the overlap between art and technology and feel like this project has been a journey to find this fire.

Where the result only scratches the surface of what is possible in the collaboration between art and technology, I am satisfied with the fundamentals that grew from this project. The approach of collaboration and cross-fertilization has been refreshing. I believe that the Museum and I were able to learn from each other and set meaningful steps towards future digitalization in Contemporary art.

For this approach it was key to spend the needed time internal at the Museum. Designers often keep a distance which shows in the result as it answers a direct question rather than fitting in the long term story of the museum. This immersion in the museum was led to a new outlook on the matters at hand.

The main pitfalls of this project also originate from this immersion. At times my view has been too wide, so wide that the real world gets lost out of sight. The key lay in combining these big picture ideas in to a realistic plan and focus.

The digital world offers a completely new set of possibilities for the MAC. It will be the challenge to slowly integrate digital as an inherent part of the museums long term strategy and identify the possibilities and limitations for digital content.

## 4.2 Implications for the field

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The project described in this report was executed specifically for the Musée des Arts Contemporain de Montréal, yet the lessons learned carry value far outside the constraints of the MAC. These lessons will apply to many art museums developing their digital strategy.

Museology and digital innovation lay far apart and have often conflicting fundamentals. The collaboration between the designer and the MAC has proven the value of collaboration between these 2 fields.

### **DIGITAL WITH A GOAL**

Don't base digital initiatives on sporadic subsidies. The first step should be to create a long term digital strategy that relates to the larger strategy of the museum. Digital should be seen as an asset that has the capability to help to achieve the larger goals of the museum and that can tackle challenges that the museum faces.

### **THINK DESIGN THINKING**

Introducing digital tools is inherently different than traditional museum activities. It requires a new way of thinking and new way of working. In developing digital services design discussion and creative methods are key. Digital needs to be owned by the entire museum, not just individual departments for this reason the structure behind digital teams deserves attention.

### **BEYOND DIGITAL.**

When it comes to developing a new digital project there is a few practical issues that are often overlooked.:

#### **ANALYSE YOUR ACTUAL REACH**

Many published digital project do not have the desired reach. Digital projects have a tendency to get lost in the jungle of URL's. This phenomena causes funds to get lost in projects without any users. Sometimes the next step should be a step back. Analyzing and making sue you reach your public needs to be as important as creating new content.

#### **LIMIT YOUR PLATFORMS**

In line with the tendency to continue creating new projects lays the fact that many museums create a large amount of platforms to house these projects. Every project is often treated as stand alone entity. The goal should be to transform the museums strategy into a clear line of digital manifestations. The project described in this report can be seen as creating this story retroactively. A platform across devices was instated to house different projects created before by the MAC.

#### **CONNECT DIGITAL TO THE PHYSICAL**

Sometimes the next step in digital is physical. The museum is physical location, its digital presence should strengthen the function of the museum. In many projects the link between the physical museum and the digital projects gets lost. A physical step like described in this project can bridge the gap between the digital and physical world.

# References

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Throughout this project a diverse body of literature was used. All the following were used at some point in the project. If a reference would not appear in the final report it would get crossed off list. For the final list of references I decided to include those sources that are not referred to since they still added to building this project.

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# APPENDICES

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APPENDIX A:	GOOGLE ANALYTICS MAC WEBSITE
APPENDIX B:	INTERVIEWS EMPLOYEES
APPENDIX C:	INTERVIEWS VISITORS
APPENDIX D:	SCALE MODEL

# S

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# Appendix A.1: Google analytics Mac website - Pageviews

http://www.macm.org  
www.macm.org Full Url

GO TO REPORT

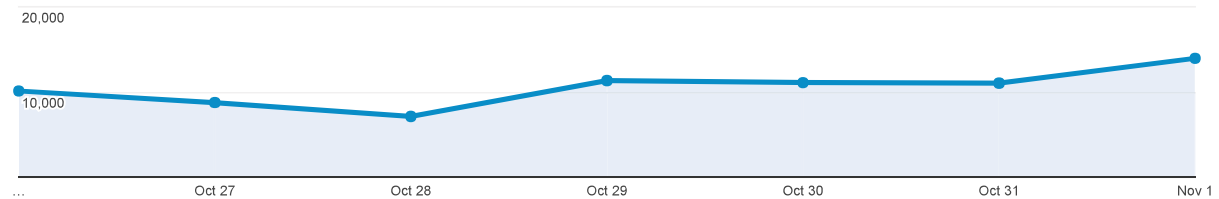
## Pages

All Users  
100.00% Pageviews

Oct 26, 2017 - Nov 1, 2017

### Explorer

#### Pageviews



Page	Pageviews	Unique Pageviews	Avg. Time on Page	Entrances	Bounce Rate	% Exit	Page Value
	73,515 % of Total: 100.00% (73,515)	30,160 % of Total: 100.00% (30,160)	00:00:31 Avg for View: 00:00:31 (0.00%)	13,639 % of Total: 100.00% (13,639)	2.08% Avg for View: 2.08% (0.00%)	18.55% Avg for View: 18.55% (0.00%)	\$0.00 % of Total: 0.00% (\$0.00)
1. <a href="http://macm.org/">macm.org/</a>	11,446 (15.57%)	4,658 (15.44%)	00:00:21	4,336 (31.79%)	0.58%	14.10%	\$0.00 (0.00%)
2. <a href="http://macm.org/en/">macm.org/en/</a>	5,223 (7.10%)	2,156 (7.15%)	00:00:22	1,655 (12.13%)	0.30%	12.94%	\$0.00 (0.00%)
3. <a href="http://macm.org/expositions/leonard-cohen/">macm.org/expositions/leonard-cohen/</a>	5,136 (6.99%)	2,082 (6.90%)	00:00:50	1,241 (9.10%)	0.73%	29.19%	\$0.00 (0.00%)
4. <a href="http://macm.org/en/exhibitions/leonard-cohen/">macm.org/en/exhibitions/leonard-cohen/</a>	4,782 (6.50%)	1,850 (6.13%)	00:00:49	1,231 (9.03%)	0.73%	27.33%	\$0.00 (0.00%)
5. <a href="http://macm.org/expositions-au-musee/?en-cours=">macm.org/expositions-au-musee/?en-cours=</a>	2,963 (4.03%)	1,052 (3.49%)	00:00:12	38 (0.28%)	0.00%	8.37%	\$0.00 (0.00%)
6. <a href="http://macm.org/en/exhibitions/">macm.org/en/exhibitions/</a>	2,771 (3.77%)	1,032 (3.42%)	00:00:16	279 (2.05%)	0.00%	9.02%	\$0.00 (0.00%)
7. <a href="http://macm.org/renseignements/horaire-et-tarifs/">macm.org/renseignements/horaire-et-tarifs/</a>	2,293 (3.12%)	1,017 (3.37%)	00:00:29	277 (2.03%)	0.72%	27.26%	\$0.00 (0.00%)
8. <a href="http://macm.org/expositions/letat-du-monde/">macm.org/expositions/letat-du-monde/</a>	1,931 (2.63%)	876 (2.90%)	00:00:37	81 (0.59%)	1.23%	22.06%	\$0.00 (0.00%)
9. <a href="http://macm.org/expositions/taryn-simon/">macm.org/expositions/taryn-simon/</a>	1,839 (2.50%)	847 (2.81%)	00:00:30	35 (0.26%)	0.00%	16.31%	\$0.00 (0.00%)
10. <a href="http://macm.org/expositions-au-musee/">macm.org/expositions-au-musee/</a>	1,572 (2.14%)	645 (2.14%)	00:00:18	343 (2.51%)	0.29%	12.79%	\$0.00 (0.00%)
11. <a href="http://macm.org/en/general-information/hours-and-admission/">macm.org/en/general-information/hours-and-admission/</a>	1,497 (2.04%)	653 (2.17%)	00:00:40	170 (1.25%)	1.76%	26.65%	\$0.00 (0.00%)
12. <a href="http://macm.org/collections/">macm.org/collections/</a>	1,096 (1.49%)	409 (1.36%)	00:00:28	21 (0.15%)	4.76%	14.32%	\$0.00 (0.00%)
13. <a href="http://macm.org/activites-et-evenements/?tout=">macm.org/activites-et-evenements/?tout=</a>	1,055 (1.44%)	359 (1.19%)	00:00:22	18 (0.13%)	0.00%	6.64%	\$0.00 (0.00%)
14. <a href="http://macm.org/en/general-information/">macm.org/en/general-information/</a>	1,006 (1.37%)	441 (1.46%)	00:00:33	36 (0.26%)	2.78%	17.40%	\$0.00 (0.00%)
15. <a href="http://macm.org/en/exhibitions/taryn-simon/">macm.org/en/exhibitions/taryn-simon/</a>	974 (1.32%)	434 (1.44%)	00:00:38	38 (0.28%)	2.63%	17.66%	\$0.00 (0.00%)
16. <a href="http://macm.org/en/exhibitions/state-of-the-world-2/">macm.org/en/exhibitions/state-of-the-world-2/</a>	850 (1.16%)	388 (1.29%)	00:00:42	55 (0.40%)	0.00%	22.59%	\$0.00 (0.00%)
17. <a href="http://macm.org/renseignements/">macm.org/renseignements/</a>	789 (1.07%)	337 (1.12%)	00:00:22	14 (0.10%)	0.00%	12.93%	\$0.00 (0.00%)
18. <a href="http://macm.org/activites/leonard-cohen-5-albums-5-concerts/">macm.org/activites/leonard-cohen-5-albums-5-concerts/</a>	688 (0.94%)	269 (0.89%)	00:00:58	68 (0.50%)	0.00%	26.45%	\$0.00 (0.00%)
19. <a href="http://macm.org/en/activities/jenny-holzer-for-leonard-cohen/">macm.org/en/activities/jenny-holzer-for-leonard-cohen/</a>	661 (0.90%)	305 (1.01%)	00:00:23	242 (1.77%)	0.83%	36.91%	\$0.00 (0.00%)
	658	253		11			\$0.00

20.	<a href="http://macm.org/en/collections/">macm.org/en/collections/</a>	(0.90%)	(0.84%)	00:00:29	(0.08%)	0.00%	15.05%	(0.00%)
21.	<a href="http://macm.org/en/activities/leonard-cohen-5-albums-5-concerts/">macm.org/en/activities/leonard-cohen-5-albums-5-concerts/</a>	<b>642</b> (0.87%)	256 (0.85%)	00:00:54	74 (0.54%)	1.35%	26.95%	\$0.00 (0.00%)
22.	<a href="http://macm.org/le-musee/emplois/">macm.org/le-musee/emplois/</a>	<b>610</b> (0.83%)	235 (0.78%)	00:00:18	174 (1.28%)	0.00%	18.69%	\$0.00 (0.00%)
23.	<a href="http://macm.org/reenseignements/macarte/">macm.org/reenseignements/macarte/</a>	<b>596</b> (0.81%)	244 (0.81%)	00:00:35	101 (0.74%)	0.00%	25.00%	\$0.00 (0.00%)
24.	<a href="http://macm.org/le-musee/nous-joindre/">macm.org/le-musee/nous-joindre/</a>	<b>543</b> (0.74%)	235 (0.78%)	00:00:49	15 (0.11%)	6.67%	25.23%	\$0.00 (0.00%)
25.	<a href="http://macm.org/en/activities/?all=">macm.org/en/activities/?all =</a>	<b>452</b> (0.61%)	178 (0.59%)	00:00:21	4 (0.03%)	0.00%	8.63%	\$0.00 (0.00%)
26.	<a href="http://macm.org/le-musee/">macm.org/le-musee/</a>	<b>413</b> (0.56%)	176 (0.58%)	00:00:27	15 (0.11%)	0.00%	8.96%	\$0.00 (0.00%)
27.	<a href="http://macm.org/en/the-musee/contact-us/">macm.org/en/the-musee/contact-us/</a>	<b>404</b> (0.55%)	177 (0.59%)	00:00:29	11 (0.08%)	0.00%	24.75%	\$0.00 (0.00%)
28.	<a href="http://macm.org/en/activities/conversation-between-sylvie-simmons-and-eleanor-wachtel/">macm.org/en/activities/conversation-between-sylvie-simmons-and-eleanor-wachtel/</a>	<b>321</b> (0.44%)	114 (0.38%)	00:00:48	50 (0.37%)	2.00%	17.45%	\$0.00 (0.00%)
29.	<a href="http://macm.org/reenseignements/boutique/">macm.org/reenseignements/boutique/</a>	<b>321</b> (0.44%)	131 (0.43%)	00:00:19	56 (0.41%)	1.79%	26.48%	\$0.00 (0.00%)
30.	<a href="http://macm.org/activites/conversation-entre-chantal-ringuet-elisabeth-domergue-et-sylvie-simmons/">macm.org/activites/conversation-entre-chantal-ringuet-elisabeth-domergue-et-sylvie-simmons/</a>	<b>306</b> (0.42%)	113 (0.37%)	00:00:42	39 (0.29%)	0.00%	16.67%	\$0.00 (0.00%)
31.	<a href="http://macm.org/activites-et-evenements/">macm.org/activites-et-evenements/</a>	<b>302</b> (0.41%)	117 (0.39%)	00:00:18	24 (0.18%)	0.00%	8.61%	\$0.00 (0.00%)
32.	<a href="http://macm.org/catactivite/conference-et-rencontre/">macm.org/catactivite/conference-et-rencontre/</a>	<b>290</b> (0.39%)	105 (0.35%)	00:00:28	64 (0.47%)	0.00%	13.10%	\$0.00 (0.00%)
33.	<a href="http://macm.org/expositions/julian-rosefeldt-manifesto/">macm.org/expositions/julian-rosefeldt-manifesto/</a>	<b>288</b> (0.39%)	130 (0.43%)	00:00:34	6 (0.04%)	0.00%	16.67%	\$0.00 (0.00%)
34.	<a href="http://macm.org/en/touring-exhibitions/leonard-cohen-a-crack-in-everything/">macm.org/en/touring-exhibitions/leonard-cohen-a-crack-in-everything/</a>	<b>279</b> (0.38%)	129 (0.43%)	00:00:29	70 (0.51%)	1.43%	21.15%	\$0.00 (0.00%)
35.	<a href="http://macm.org/activites/jenny-holzer-for-leonard-cohen/">macm.org/activites/jenny-holzer-for-leonard-cohen/</a>	<b>278</b> (0.38%)	129 (0.43%)	00:00:35	53 (0.39%)	0.00%	32.01%	\$0.00 (0.00%)
36.	<a href="http://macm.org/activites/table-ronde-avec-les-artistes/">macm.org/activites/table-ronde-avec-les-artistes/</a>	<b>275</b> (0.37%)	96 (0.32%)	00:00:53	22 (0.16%)	0.00%	14.55%	\$0.00 (0.00%)
37.	<a href="http://macm.org/activites/conversation-entre-sylvie-simmons-eleanor-wachtel/">macm.org/activites/conversation-entre-sylvie-simmons-eleanor-wachtel/</a>	<b>246</b> (0.33%)	88 (0.29%)	00:01:02	11 (0.08%)	0.00%	12.60%	\$0.00 (0.00%)
38.	<a href="http://macm.org/reenseignements/macarte/abonnement/">macm.org/reenseignements/macarte/abonnement/</a>	<b>236</b> (0.32%)	95 (0.31%)	00:00:41	42 (0.31%)	0.00%	26.69%	\$0.00 (0.00%)
39.	<a href="http://macm.org/offres-emplois/preposee-a-laccueil-a-billetterie/">macm.org/offres-emplois/preposee-a-laccueil-a-billetterie/</a>	<b>228</b> (0.31%)	88 (0.29%)	00:00:46	7 (0.05%)	0.00%	18.42%	\$0.00 (0.00%)
40.	<a href="http://macm.org/offres-emplois/coordonnateur-service-aux-visiteurs/">macm.org/offres-emplois/coordonnateur-service-aux-visiteurs/</a>	<b>220</b> (0.30%)	94 (0.31%)	00:01:10	13 (0.10%)	7.69%	23.18%	\$0.00 (0.00%)
41.	<a href="http://macm.org/expositions-au-musee/passees/">macm.org/expositions-au-musee/passees/</a>	<b>214</b> (0.29%)	69 (0.23%)	00:00:16	10 (0.07%)	0.00%	7.01%	\$0.00 (0.00%)
42.	<a href="http://macm.org/education/">macm.org/education/</a>	<b>212</b> (0.29%)	77 (0.26%)	00:00:16	4 (0.03%)	0.00%	4.72%	\$0.00 (0.00%)
43.	<a href="http://macm.org/reenseignements/restaurant/">macm.org/reenseignements/restaurant/</a>	<b>212</b> (0.29%)	87 (0.29%)	00:00:23	30 (0.22%)	0.00%	23.58%	\$0.00 (0.00%)
44.	<a href="http://macm.org/nouvelles/">macm.org/nouvelles/</a>	<b>205</b> (0.28%)	92 (0.31%)	00:00:18	8 (0.06%)	12.50%	10.73%	\$0.00 (0.00%)
45.	<a href="http://macm.org/le-musee/equipe/">macm.org/le-musee/equipe/</a>	<b>204</b> (0.28%)	82 (0.27%)	00:00:52	34 (0.25%)	0.00%	28.92%	\$0.00 (0.00%)
46.	<a href="http://macm.org/en/the-musee/">macm.org/en/the-musee/</a>	<b>188</b> (0.26%)	80 (0.27%)	00:00:35	6 (0.04%)	0.00%	7.98%	\$0.00 (0.00%)
47.	<a href="http://macm.org/en/exhibitions/upcoming-exhibitions/">macm.org/en/exhibitions/upcoming-exhibitions/</a>	<b>184</b> (0.25%)	84 (0.28%)	00:00:12	29 (0.21%)	0.00%	16.30%	\$0.00 (0.00%)
48.	<a href="http://macm.org/en/exhibitions/olafur-eliasson/">macm.org/en/exhibitions/olafur-eliasson/</a>	<b>176</b> (0.24%)	81 (0.27%)	00:00:35	67 (0.49%)	0.00%	34.66%	\$0.00 (0.00%)
49.	<a href="http://macm.org/en/exhibitions/julian-rosefeldt-manifesto/">macm.org/en/exhibitions/julian-rosefeldt-manifesto/</a>	<b>168</b> (0.23%)	79 (0.26%)	00:00:32	9 (0.07%)	0.00%	17.86%	\$0.00 (0.00%)
50.	<a href="http://macm.org/activites/table-ronde-avec-les-artistes-4/">macm.org/activites/table-ronde-avec-les-artistes-4/</a>	<b>160</b> (0.22%)	57 (0.19%)	00:01:04	7 (0.05%)	0.00%	15.62%	\$0.00 (0.00%)
51.	<a href="http://macm.org/expositions/Taryn-Simon/">macm.org/expositions/Taryn-Simon/</a>	<b>160</b> (0.22%)	74 (0.25%)	00:00:25	4 (0.03%)	0.00%	21.25%	\$0.00 (0.00%)
52.	<a href="http://macm.org/en/activities/conversation-between-chantal-ringuet-elisabeth-domergue-and-sylvie-simmons/">macm.org/en/activities/conversation-between-chantal-ringuet-elisabeth-domergue-and-sylvie-simmons/</a>	<b>156</b> (0.21%)	60 (0.20%)	00:00:46	25 (0.18%)	0.00%	21.15%	\$0.00 (0.00%)
53.	<a href="http://macm.org/expositions-au-musee/a-venir/">macm.org/expositions-au-musee/a-venir/</a>	<b>156</b> (0.21%)	72 (0.24%)	00:00:09	13 (0.10%)	0.00%	16.03%	\$0.00 (0.00%)

54.	<a href="http://macm.org/le-musee/emplois/postuler/">macm.org/le-musee/emplois/postuler/</a>	154 (0.21%)	54 (0.18%)	00:01:17	5 (0.04%)	0.00%	22.08%	\$0.00 (0.00%)
55.	<a href="http://macm.org/en/general-information/macarte/">macm.org/en/general-information/macarte/</a>	152 (0.21%)	61 (0.20%)	00:00:39	17 (0.12%)	0.00%	19.08%	\$0.00 (0.00%)
56.	<a href="http://macm.org/expositions/olafur-eliasson/">macm.org/expositions/olafur-eliasson/</a>	152 (0.21%)	70 (0.23%)	00:01:03	46 (0.34%)	0.00%	33.55%	\$0.00 (0.00%)
57.	<a href="http://macm.org/en/general-information/boutique/">macm.org/en/general-information/boutique/</a>	150 (0.20%)	66 (0.22%)	00:00:16	15 (0.11%)	0.00%	25.33%	\$0.00 (0.00%)
58.	<a href="http://macm.org/catactivite/nocturne/">macm.org/catactivite/nocturne/</a>	146 (0.20%)	61 (0.20%)	00:00:39	45 (0.33%)	0.00%	18.49%	\$0.00 (0.00%)
59.	<a href="http://macm.org/education/programme-pour-groupes-prescolaires-primaires-secondaires/">macm.org/education/programme-pour-groupes-prescolaires-primaires-secondaires/</a>	146 (0.20%)	45 (0.15%)	00:00:42	7 (0.05%)	14.29%	15.07%	\$0.00 (0.00%)
60.	<a href="http://macm.org/en/exhibitions/?ongoing=">macm.org/en/exhibitions/?ongoing=</a>	142 (0.19%)	63 (0.21%)	00:00:12	23 (0.17%)	0.00%	15.49%	\$0.00 (0.00%)
61.	<a href="http://macm.org/fondation/">macm.org/fondation/</a>	140 (0.19%)	47 (0.16%)	00:00:36	13 (0.10%)	0.00%	8.57%	\$0.00 (0.00%)
62.	<a href="http://macm.org/expositions-au-musee/en-cours/">macm.org/expositions-au-musee/en-cours/</a>	136 (0.18%)	62 (0.21%)	00:00:07	62 (0.45%)	0.00%	22.79%	\$0.00 (0.00%)
63.	<a href="http://macm.org/expositions-au-musee/en-tournee/">macm.org/expositions-au-musee/en-tournee/</a>	135 (0.18%)	63 (0.21%)	00:00:11	3 (0.02%)	0.00%	9.63%	\$0.00 (0.00%)
64.	<a href="http://macm.org/expositions/teresa-margolles-mundos/">macm.org/expositions/teresa-margolles-mundos/</a>	134 (0.18%)	56 (0.19%)	00:00:23	48 (0.35%)	0.00%	35.07%	\$0.00 (0.00%)
65.	<a href="http://macm.org/en/activities/">macm.org/en/activities/</a>	132 (0.18%)	50 (0.17%)	00:00:25	1 (0.01%)	0.00%	6.06%	\$0.00 (0.00%)
66.	<a href="http://macm.org/nouvelles/leonard-cohen-5-concerts-5-albums/">macm.org/nouvelles/leonard-cohen-5-concerts-5-albums/</a>	130 (0.18%)	58 (0.19%)	00:00:20	22 (0.16%)	13.64%	16.92%	\$0.00 (0.00%)
67.	<a href="http://macm.org/en/activities/round-table-with-artists/">macm.org/en/activities/round-table-with-artists/</a>	124 (0.17%)	44 (0.15%)	00:00:41	12 (0.09%)	0.00%	12.90%	\$0.00 (0.00%)
68.	<a href="http://macm.org/activites/nocturne-du-1-decembre-2017/">macm.org/activites/nocturne-du-1-decembre-2017/</a>	122 (0.17%)	55 (0.18%)	00:00:44	8 (0.06%)	12.50%	24.59%	\$0.00 (0.00%)
69.	<a href="http://macm.org/en/general-information/restaurant/">macm.org/en/general-information/restaurant/</a>	121 (0.16%)	50 (0.17%)	00:00:14	12 (0.09%)	0.00%	23.14%	\$0.00 (0.00%)
70.	<a href="http://macm.org/activites/trajectoire-aleatoire/">macm.org/activites/trajectoire-aleatoire/</a>	119 (0.16%)	52 (0.17%)	00:00:51	10 (0.07%)	0.00%	21.01%	\$0.00 (0.00%)
71.	<a href="http://macm.org/reenseignements/mediatheque-et-archives/">macm.org/reenseignements/mediatheque-et-archives/</a>	119 (0.16%)	49 (0.16%)	00:00:35	39 (0.29%)	2.56%	21.01%	\$0.00 (0.00%)
72.	<a href="http://macm.org/reenseignements/location-de-salles/">macm.org/reenseignements/location-de-salles/</a>	118 (0.16%)	50 (0.17%)	00:00:34	31 (0.23%)	0.00%	36.44%	\$0.00 (0.00%)
73.	<a href="http://macm.org/salle-de-presse/">macm.org/salle-de-presse/</a>	116 (0.16%)	39 (0.13%)	00:01:03	8 (0.06%)	0.00%	11.21%	\$0.00 (0.00%)
74.	<a href="http://macm.org/catactivite/atelier-de-creation/">macm.org/catactivite/atelier-de-creation/</a>	112 (0.15%)	40 (0.13%)	00:00:21	21 (0.15%)	0.00%	9.82%	\$0.00 (0.00%)
75.	<a href="http://macm.org/communiqués/commemoration-deces-de-leonard-cohen/">macm.org/communiqués/commemoration-deces-de-leonard-cohen/</a>	108 (0.15%)	45 (0.15%)	00:00:51	39 (0.29%)	0.00%	35.19%	\$0.00 (0.00%)
76.	<a href="http://macm.org/multimedia/">macm.org/multimedia/</a>	104 (0.14%)	27 (0.09%)	00:00:30	0 (0.00%)	0.00%	3.85%	\$0.00 (0.00%)
77.	<a href="http://macm.org/acces-a-linformation/">macm.org/acces-a-linformation/</a>	102 (0.14%)	17 (0.06%)	00:01:07	4 (0.03%)	0.00%	7.84%	\$0.00 (0.00%)
78.	<a href="http://macm.org/en/the-musee/the-musee-team/">macm.org/en/the-musee/the-musee-team/</a>	102 (0.14%)	48 (0.16%)	00:01:03	26 (0.19%)	0.00%	23.53%	\$0.00 (0.00%)
79.	<a href="http://macm.org/en/the-musee/job-opportunities/">macm.org/en/the-musee/job-opportunities/</a>	100 (0.14%)	41 (0.14%)	00:00:12	25 (0.18%)	0.00%	26.00%	\$0.00 (0.00%)
80.	<a href="http://macm.org/expositions/david-altmejd/">macm.org/expositions/david-altmejd/</a>	98 (0.13%)	40 (0.13%)	00:02:25	33 (0.24%)	0.00%	30.61%	\$0.00 (0.00%)
81.	<a href="http://macm.org/en/exhibitions/past/">macm.org/en/exhibitions/past/</a>	96 (0.13%)	34 (0.11%)	00:00:16	8 (0.06%)	0.00%	5.21%	\$0.00 (0.00%)
82.	<a href="http://macm.org/le-musee/a-propos/">macm.org/le-musee/a-propos/</a>	96 (0.13%)	41 (0.14%)	00:00:32	13 (0.10%)	0.00%	19.79%	\$0.00 (0.00%)
83.	<a href="http://staging.macm.org/expositions/leonard-cohen-demo/">staging.macm.org/expositions/leonard-cohen-demo/</a>	96 (0.13%)	25 (0.08%)	00:02:43	16 (0.12%)	12.50%	19.79%	\$0.00 (0.00%)
84.	<a href="http://macm.org/expositions/la-biennale-de-montreal-2016/">macm.org/expositions/la-biennale-de-montreal-2016/</a>	94 (0.13%)	9 (0.03%)	00:00:08	7 (0.05%)	0.00%	6.38%	\$0.00 (0.00%)
85.	<a href="http://macm.org/en/press-release/leonard-cohen/">macm.org/en/press-release/leonard-cohen/</a>	92 (0.13%)	42 (0.14%)	00:00:30	29 (0.21%)	0.00%	13.04%	\$0.00 (0.00%)
86.	<a href="http://macm.org/collections/en-salle/">macm.org/collections/en-salle/</a>	90 (0.12%)	43 (0.14%)	00:01:01	5 (0.04%)	0.00%	15.56%	\$0.00 (0.00%)
87.	<a href="http://macm.org/en/news/">macm.org/en/news/</a>	86 (0.12%)	33 (0.11%)	00:00:10	2 (0.01%)	0.00%	5.81%	\$0.00 (0.00%)
88.	<a href="http://macm.org/en/news/leonard-cohen-5-concerts-5-albums/">macm.org/en/news/leonard-cohen-5-concerts-5-albums/</a>	82	33	00:00:14	15	0.00%	13.41%	\$0.00

		(0.11%)	(0.11%)		(0.11%)			(0.00%)
89.	<a href="http://macm.org/nouvelles/gravel-matin-vivez-l'experience-cohen/">macm.org/nouvelles/gravel-matin-vivez-l'experience-cohen/</a>	<b>82</b> (0.11%)	<b>26</b> (0.09%)	00:00:47	<b>12</b> (0.09%)	0.00%	15.85%	\$0.00 (0.00%)
90.	<a href="http://macm.org/activites/temps-de-rue/">macm.org/activites/temps-de-rue/</a>	<b>74</b> (0.10%)	<b>33</b> (0.11%)	00:01:07	<b>4</b> (0.03%)	0.00%	17.57%	\$0.00 (0.00%)
91.	<a href="http://macm.org/catactivite/fete-enfants/">macm.org/catactivite/fete-enfants/</a>	<b>74</b> (0.10%)	<b>31</b> (0.10%)	00:00:40	<b>29</b> (0.21%)	0.00%	33.78%	\$0.00 (0.00%)
92.	<a href="http://macm.org/les-publications/">macm.org/les-publications/</a>	<b>74</b> (0.10%)	<b>29</b> (0.10%)	00:00:09	<b>1</b> (0.01%)	0.00%	6.76%	\$0.00 (0.00%)
93.	<a href="http://macm.org/catpublication/le-magazine-du-musee/">macm.org/catpublication/le-magazine-du-musee/</a>	<b>72</b> (0.10%)	<b>26</b> (0.09%)	00:00:28	<b>2</b> (0.01%)	0.00%	16.67%	\$0.00 (0.00%)
94.	<a href="http://macm.org/activites/le-bal-du-mac-2017/">macm.org/activites/le-bal-du-mac-2017/</a>	<b>71</b> (0.10%)	<b>33</b> (0.11%)	00:00:49	<b>17</b> (0.12%)	5.88%	25.35%	\$0.00 (0.00%)
95.	<a href="http://macm.org/activites/seminars-automne-2017/">macm.org/activites/seminars-automne-2017/</a>	<b>70</b> (0.10%)	<b>35</b> (0.12%)	00:00:25	<b>8</b> (0.06%)	0.00%	12.86%	\$0.00 (0.00%)
96.	<a href="http://macm.org/collections/artiste/richard-max-tremblay/">macm.org/collections/artiste/richard-max-tremblay/</a>	<b>70</b> (0.10%)	<b>27</b> (0.09%)	00:00:10	<b>24</b> (0.18%)	0.00%	35.71%	\$0.00 (0.00%)
97.	<a href="http://macm.org/plan-du-site/">macm.org/plan-du-site/</a>	<b>70</b> (0.10%)	<b>25</b> (0.08%)	00:00:14	<b>1</b> (0.01%)	0.00%	2.86%	\$0.00 (0.00%)
98.	<a href="http://macm.org/activites/nocturne-du-15-septembre-2017/">macm.org/activites/nocturne-du-15-septembre-2017/</a>	<b>66</b> (0.09%)	<b>26</b> (0.09%)	00:00:15	<b>2</b> (0.01%)	0.00%	18.18%	\$0.00 (0.00%)
99.	<a href="http://macm.org/activites/symposium-collectionneurs-2017/">macm.org/activites/symposium-collectionneurs-2017/</a>	<b>66</b> (0.09%)	<b>28</b> (0.09%)	00:01:27	<b>3</b> (0.02%)	0.00%	12.12%	\$0.00 (0.00%)
100.	<a href="http://macm.org/expoentournee/leonard-cohen-breche-toute-chose/">macm.org/expoentournee/leonard-cohen-breche-toute-chose/</a>	<b>66</b> (0.09%)	<b>32</b> (0.11%)	00:00:17	<b>4</b> (0.03%)	0.00%	16.67%	\$0.00 (0.00%)

Rows 1 - 100 of 1579

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# Appendix A.2: Google analytics Mac website - Audience



http://www.macm.org

www.macm.org Full Url

[GO TO REPORT](#)

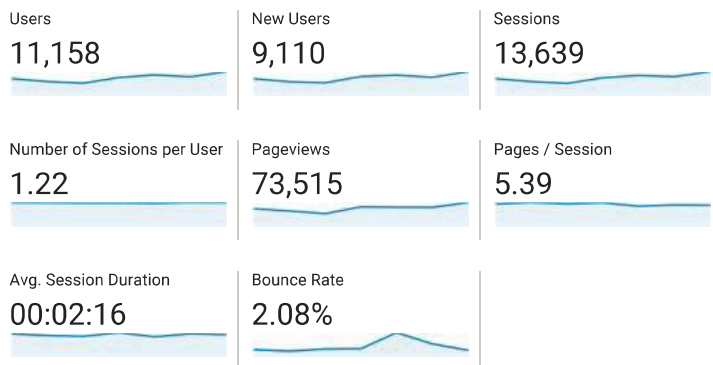
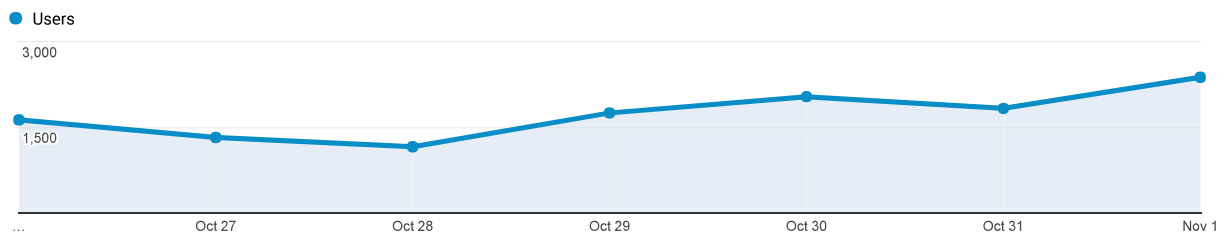
## Audience Overview



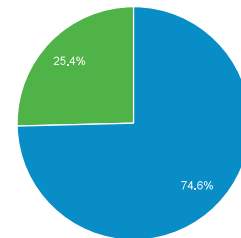
All Users  
100.00% Users

Oct 26, 2017 - Nov 1, 2017

### Overview



■ New Visitor ■ Returning Visitor



Country	Users	% Users
1. Canada	9,347	83.68%
2. United States	867	7.76%
3. France	317	2.84%
4. United Kingdom	111	0.99%
5. Germany	48	0.43%
6. Mexico	36	0.32%
7. Switzerland	32	0.29%
8. Belgium	30	0.27%
9. Brazil	26	0.23%
10. Italy	24	0.21%

# Appendix B: Interviews employees

Interviews with Employees were conducted in order to gain knowledge on the developing visions for the MAC. To guide the conversations a broad list of questions was set up and a timeline was filled in together with the interviewee. The interviews were confidential in order to get honest and open answers. Main findings have been processed in the report.

The participants:

## **EDUCATION :**

Jean-Philippe Luckhurst-Cartier

Marjolaine Bourdua

## **CONSERVATION**

Marie-Eve Beaupré

Mark Lanctot

François Letourneux

Emeren Garcia

## **COMMUNICATION**

Sarah Rochefort

Anne-Marie Barnard

## **ARCHIVES**

Anne-Marie Zeppetelli

The Questions :

## **General**

### Introduction

- ←←INTRO→→
- Could you give me a description of your function here at the MAC.
- Could you give me a recap of your history at the MAC

## **History of changes till now**

- When you started here, what was your impression of the MAC.? What did the MAC mean at that time?
  - Before you started
  - During your first time
- Would you be able to describe how the MAC changed from your perspective over the course of your career here?
- How did the MAC develop to its current position?
  - How did these changes occur (sudden, slowly, forced by....)
- Where there milestones you would be able to name?
  - Why were these milestones?
  - What changed with these milestones?
- Did any of these changes evoke strong emotions with you or colleagues? What sort of emotions.

## **Current meaning and value**

- What are, in your opinion, the core functions of the MAC (this doesn't have to be the description of the MAC but your personal view)
- How would you position the MAC in the current cultural landscape of Montreal?
- Which values are important to you inside the MAC.?
- What would you like to evok

As you know the MAC is going to go through a large transformation in the upcoming year. Physically but also the content will further evolve to include more new media.

### **Feelings towards this upcoming chapter**

- Not looking at the ratio or content behind it. What sort of feelings does this transformation evoke?
- What are the positive expectations you have towards this period
- What are the fears/doubts you might have towards this period

### **The future MAC**

- How do you expect the MAC to be different after this transformation?
- What would you want to remain the same
- How would you envision making the MAC even better?

### **Digital content**

- What is your opinion on digital content?
- What would be a positive side?
- What would be a negative side?

### **Visitor involvement**

- How is it important to involve visitors in your work?
- How do you achieve this involvement?
- Do you see further possibilities to grow this collaboration?
- What are the main negative aspects of visitor collaboration?

### **Would you have any questions for the visitors?**

# Appendix C.1: Interviews visitors

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## General

Introducing ourselves

### GENERAL QUESTIONS

- NAME
- AGE
- Where are you from
- Work and education?
- Hobbies?
- How often do you visit the museum?
- MAC CARTE?
- What is the occasion for you visiting the MAC

## First encounter with the MAC

- Do you remember what your first encounter with the MAC was like
- What made you visit, what made you visit again?

## Changes in meaning over time

- Did you visit consistently from that moment on?
  - (when less, when more)
  - A steady rhythm
- During this time you might have noticed changes at the MAC?
  - What changed
  - How did these changes influence you
  - Where these changes abrupt or fluent
  - Did your connection to the MAC change?

## Meaning right now

- Why did you visit the museum today?
  - Did you know the exhibition?
  - How did you arrive here?
  - Did/will you visit anything else during this outing?
- Could you describe your museum visit?
  - Did you gain info before you visited?
  - Did you use any info sources during your visit?
  - Will you look for any info after your visit?
  - Was there information you missed?
- Did you use your phone during your visit?
  - Photos
  - Texts
  - Internet/ WIFI
  - WAS IT A DISTRACTION?
- Which other events of the MAC do you visit?

## Which other institutions do you visit in Montréal that you relate to?

- Cultural locations you visit often?



**We at the MAC are currently reflecting on how we could improve our services in the future and looking at the potential of digital content in the museum future.**

**How would you improve the MAC**

- What would make your visits even more satisfying?
- Which part of your personality would you like to see reflected in the MAC

**Digital content in contemporary art**

- What is your opinion on digital content in museums
  - Have you seen digital examples you liked?
  - Or ones you disliked?
- What could digital content add in contemporary art?
  - When would you use digital content
    - Rather inside the museum
    - Rather outside the museum
  - What medium do you prefer
    - App
    - Info dock at museum
    - Home computer
    - Printer media
    - texts

**In which way could the MAC involve you?**

- What is the role of the visitor at the MAC
- Would you visit events organised by the MAC outside the museum
- Would you follow tips of the MAC outside the museum?
- Would you like to play an active role in forming the MAC?

Thank you.

Inform if we could contact later for user tests?!

# Appendix C.2: Visitors Persona's

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## Visitor of something new (tourist)



Name: Veronique & Olivier  
Age: 26 & 28  
From: Lyon, France

Profession: Child care & Construction management  
Frequency: Single Visit

Contemporary art Knowledge: +0000  
Contemporary art Interest: ++000

### Reason for visit:

During our vacation in Eastern Canada we stayed in Montreal for 4 days. We felt that a visit to the MAC would be a good addition to our trip, to add some culture. At home we don't visit museums regularly.

### Preparation and pre knowledge:

- Found MAC in Lonely Planet.
- Did not know the current Exhibitions

### Attributes:

- MAC visit belongs to a vacation in Montreal
- Visits in couple
- Little pre-visit knowledge
- Contemporary Art feels difficult
- Little interest in complex art knowledge
- Limited to short background stories
- Information has to be pushed
- Make vacation pictures of the MAC

### Also visits:

- Old Montreal
- Mont Royal observing platform
- St Catherine shops

## Visitor for education (School trip attendant)



Name: Chloe  
Age: 7  
From: Laval

Education: Elementary school  
Frequency: Once a year

Contemporary art Knowledge: 00000  
Contemporary art Interest: +++++0

### Reason for visit:

Our teacher took us on a school trip to the MAC. We got to see the art and make some of our own.

### Preparation and pre knowledge:

- Teacher introduced contemporary art in class

### attributes:

- Super enthusiastic for everything that is told
- Short concentration span
- Rather plays than listens
- Information has to be attached to fun

### Also visits:

- La ronde (six flags)
- Insectarium

## Visitor for self-enjoyment (recurring visitor with limited knowledge)



Name: Eve  
Age: 47  
From: Plateau-Mont-Royal

Profession: Editor at local Newspaper  
Frequency: 4 times a year (owns MAC carte)

Contemporary art Knowledge: ++000  
Contemporary art Interest: +++++0

### Reason for visit:

I wish I could visit the MAC more regularly. I love to come here to just relax and enjoy the art. I come alone to clear my mind and destress.

### Preparation and pre knowledge:

- Found it time to go again
- Did not know exactly which exhibitions were on right now
- Expected something good of the MAC

### attributes:

- Visits alone
- Main value is relaxation
- Does not feel attracted to information or education
- Takes time to visit
- Trusts content MAC
- Does not use phone during visit

### Also visits:

- BANQ
- Botanical Garden

## Visitor for social status (recurring visitor with limited knowledge)



Name: Kelly (and friends)  
Age: 23  
From: Downtown Montreal

Profession: Waitress at popular bar/restaurant  
Frequency: 2 times a year (mostly during Nocturnes)

Contemporary art Knowledge: 00000  
Contemporary art Interest: ++000

### Reason for visit:

I have been visiting the Nocturne with my friends for 3 times now. We love the museum and the people that come to the events.

### Preparation and pre knowledge:

- Came for the Nocturne
- One of the group looked up the details

### attributes:

- Visits with friends
- Main value is socialising
- Busy on phone during visit
- Posts about the visit on her social media
- To see and be seen is important
- Dressed up to come here
- Likes the social circles around contemporary art
- Short attention span, does not focus on information.
- Information has to be pushed

### Also visits:

- Mutek
- Park Lafontaine
- Piknik electronique

## Visitor for Inspiration (Recurring visitor with some knowledge)



Name: Tamara  
Age: 24  
From: Mile end, Montreal

Education: Student Graphic Design  
Frequency: 3 times a year

Contemporary art Knowledge: +++oo  
Contemporary art Interest: +++oo

### Reason for visit:

I visit the MAC regularly and heard about the new exhibitions through Facebook.

### Preparation and pre knowledge:

- Looked up the current exhibitions
- Knew about one of the artists before visiting

### attributes:

- Visits alone
- Wants to be inspired and learn about contemporary art
- Attends guided visit
- Looks for information
- Makes pictures with phone

### Also visits:

- UQAM
- SAT
- Musee des Beaux arts
- Never apart gallery

## Visitor of something known (Visitor from the Art world)



Name: James  
Age: 31  
From: New York City

Profession: Visual artist  
Frequency: 2 times a year

Contemporary art Knowledge: +++++  
Contemporary art Interest: +++++

### Reason for visit:

I visit Montreal a few times a year for work and noticed some interesting exhibitions right now

### Preparation and pre knowledge:

- Looked up the current exhibitions
- Had a decent amount of knowledge on the exhibitions

### attributes:

- Visits alone
- Compares the MAC on professional level with his own surroundings
- Looks for information during and after visit
- Interested in other things offered by the MAC
- Uses his phone during his visit to look up details and take pictures.

### Also visits:

- Artists' studios
- Local bars

# Appendix D: Scale Model

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In creating the scale models experimentation was done with variables like the thickness of the walls and the height of the platform.





