

CONCLUSIONS CM Málaga – Culture and Museums International Tech Forum

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The five essential questions that we have formulated are the following:

1. First, we have asked ourselves what is the museum's function? What role should it play? Where does the museum's relevance lie in a context of advanced technology and growing and accelerated cultural hyper-technification?

On one hand, we have the opportunity offered to the museum to use and apply technologies that facilitate, improve, enrich and expand its functions; and, on the other hand, as the constitutively critical entity that it is, the museum needs to maintain the critical impulse on the same technologies that we are using.

Consequently, the challenges that museums must face are not limited to just thinking about how to use technology, how to innovate with technology, how to experiment with technology, how to transform or produce new cultural experiences, etc.; it is necessary that the museum also assumes its own responsibility to make the processes of techno-mediation and cultural hyper-technification a territory of discussion and critical action. It is essential, therefore, to think of the museum not only as a space for technological application but also as a space for production and technological reinvention.

2. Secondly, we have asked ourselves how the museum fits into a scenario in which the traditional habits of cultural consumption are being transformed; a scenario characterized by what seems to be a progressive displacement from physical spaces to digital spaces; that offer us an overwhelming diversity of languages and media to continuously produce new types of content. In this regard, there are two ideas worth highlighting:

- On one hand, it seems clear that the enormous possibilities of generation and creation that digital and technological media provide us must be tempered to propose projects that have a lasting social and cultural impact.
- On the other hand, it is necessary to balance attractive museums and "significant" museums, that is, museums that question and involve the public. It is vital to raise this confrontation within the framework of this symposium because the fascination that technology exerts itself sometimes works as a kind of attractor that diverts the focus of attention.

3. As a third question, we have asked ourselves how the relationship with the public is being transformed and, above all, how it can be transformed in a positive sense in a scenario characterized by the hyper-connectivity that technologies make possible.

Concerning this question, two lines of discussion are worth mentioning:

- On one hand, we have seen how this well-known tension between the local and the global once again acquires a new centrality in the contemporary debate because living in a hyperconnected world leads us to ask ourselves how to be globally relevant without losing connection with the local, that is, the intimate relationship with the nearby territory. This scenario confronts us, then, with the need to think and work on multivalent content and narratives, that is, content that is of interest to very different types of audiences and that is significant from both a digital and physical point of view.
- On the other hand, we must ask ourselves what cultural interests/values we consider relevant to share in an international and global scenario to generate ties of belonging and build community.

4. We have also asked ourselves how the museum itself is transformed and redefined? How does nature change the idea of the museum in a highly hyper-connected and hyper-technified society?

This question leads us directly to the idea of the hybrid museum, the result of the process of interweaving the museum in a society that is itself hybrid. In fact, if our post-digital community is characterised by something, it is precisely by the dissolution of the borders between the digital and the non-digital. From this point of view, the museum also functions as a man-machine interface, thus becoming a privileged space to explore processes of negotiation and convergence between the machinic and the human, which is not trivial in a context where artificial intelligence devices become more relevant.

6. Finally, we have also asked ourselves how to carry out this digital transformation process. And the answer is clear: it is not a process we can undertake alone or individually. It must be done jointly, establishing alliances and productive relationships where we are all involved.

Likewise, the museum must carry out this process without forgetting the assumption of the social responsibilities that correspond to it in a time of crisis, uncertainty, and transition such as ours. In this sense, the museum must work on fundamental vectors such as diversity, inclusion, and equality, contributing to the generation of an ecosystem based on shared knowledge and the pooling of resources; and it must also assume as its own the principles of action that allow us to advance in sustainability in all dimensions: social, financial, cultural and environmental. For this, technology can be a great ally, but without forgetting that this is also a cause of inequality, giving rise to critical digital gaps, and it is also a factor that contributes to energy consumption and CO2 emissions.