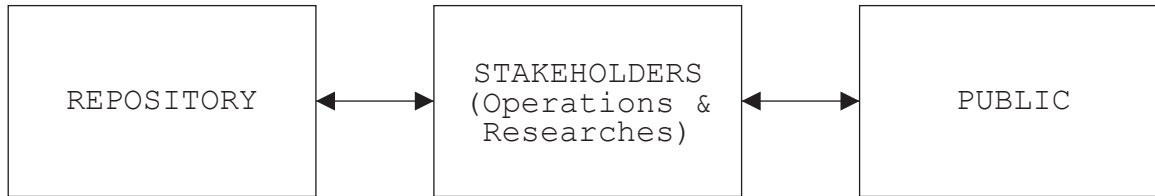


Sam

(White Paper for a Stakeholder Art Museum)

The museum of contemporary art can be understood as an institution formed by stakeholders who establish operational methods for the use of a cultural asset (even if still to be formed) through their set of work-actions.

Sam operating model can be that of the Human Information Processing¹ in reverse: the repository is the long-term memory of the museum, whose information is connected and re-elaborated by the memory-work operations which rearrange both the sensory register towards the environmental output (public fruition) and the connections backward with the long-term memory (specialized fruition).



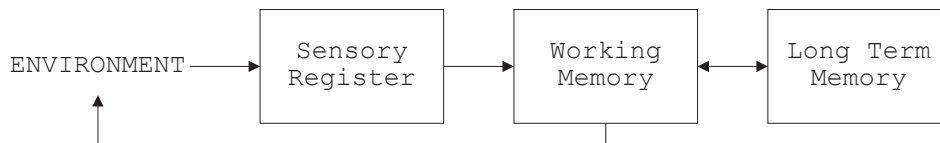
Consider, therefore, a museum with a reduced repository which may be part of a more extensive and widespread one.² The structure of the memory-work becomes the fundamental principle of the elaboration process. The structure itself is spread and not limited to designated specialists of the long-term preservation of information. Instead, it works online with different figures (museum stakeholders) engaged in researches and works who radiate in the institutional context and merge between specialist fields and public arena (artists, collectors, dealers, as well as cultural operators, critics, curators...).

Sam, therefore, does not limit public access to information to one or more specialists and guarantors, as it favors the work (the research) of its components in a reticular structure. The work, the transactions between the parties are public; the researches are assigned, delivered, and published. They influence both the sensory register of public programming and the reordering of the information in the repository.

The first executive phase for the implementation of Sam is the certification of the stakeholder's participation through timestamps issued by an autonomous and decentralized system.

A ledger compiled by the aforementioned system will certify the operations of the institution according to parameters expressed from time to time by the needs of the given operation.

¹ Memory is, in general, the ability common to many organisms to keep a more or less complete and lasting trace of external solicitations experienced and the related responses. In particular, as for humans (where this function reaches the highest organization), the term indicates the ability to keep record of information regarding events, images, sensations, ideas, etc, that have been experienced, the ability to recall them when the initial stimulus has ceased recognizing them as past states of consciousness, the contents of the experience as they are recalled and also the set of psychological and neurophysiological mechanisms that allow to record and recall information.



More specifically, from a psychological point of view, three main distinct but non separate memory modalities, of the perceptions or experiences, had been identified: sensory; short-term [or working memory], which holds information for a few minutes; long term, which stores memories and allows them to be recalled after years [...] According to the particular nature of the state of consciousness, to the object that is recalled, and to the mechanisms that are activated in the process, we can identify: sensitive, intellectual, affective, episodic, and an associative, iconic, and echoic memory. [Treccani, online dictionary]

² Think, in this sense, of the relationship that may be established between the museum of contemporary art with the "repository", of tangible and intangible heritage, expressed by the territory in which the museum operates. On the other hand, consider the relations established between the same museum with the network of other museums and actors with which it comes into contact in its various phases of operation. The establishment of these correlations may lead to the very fulfillment of the "Musée Imaginaire" suggested by André Malraux already in the 1947.