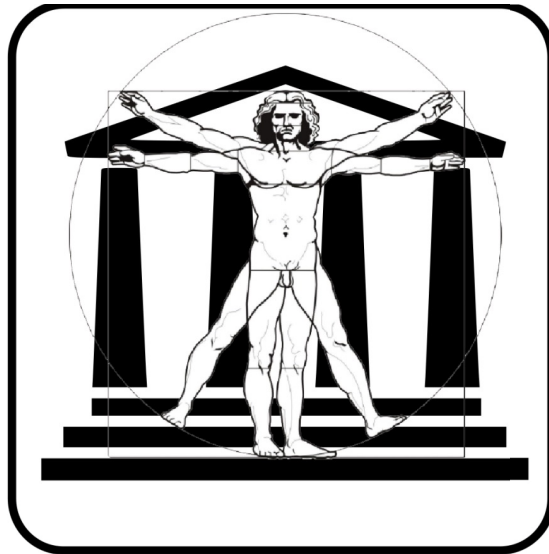MScSocSc in Management of Creative Business Processes
Master Thesis

Designing Museum Experiences:
Storytelling for Museums

A case study

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Hand-in: **16/01/2017**

No. of pages: **77** **Supervisor:** **Trine Bille**

No. of characters

including space: **198205**

Copenhagen Business School
2017

Abstract

This thesis aims to explore the use of storytelling in museum experiences and to confront this approach with the literature on museums, experiential marketing and storytelling.

The limited literature available on the subject made the need for such exploratory research apparent. Thus, this thesis is based on a case study strategy, focused on the design project of the M9 Museum exhibition experience realized by Storyfactory, a professional storytellers company. This was done through semi-structured interviews with Storyfactory's professional storytellers and the M9 Museum head-curator and a participant observation taking place during the design of the M9 Museum exhibition experience. They were conducted to better understand the meaning of storytelling in the museum context as well as how it can be implemented. Unlike the previous researches on this topic, this thesis is informed by a phenomenologist perspective, which aims to understand a social phenomenon from the very actors' perspective. By combining the existent literature with the case study's findings, this elaborate attempts to answer the following research question: How can storytelling be implemented in museum experiences?

The research results revealed that storytelling can be used as a tool to design museum experiences, and, as such, it consists in creating narrative paths around and through the exhibitions' content. Its purpose is to create experiences that are immersive, emotional, memorable, educative, entertaining and easily understandable, without trivialising the content. Furthermore, this approach puts the visitors at the centre of the experience, in the sense that all narrative elements are decided taking into consideration the visitors' characteristics and that different narrative paths are designed to respond to their specificities. The process to implement such a storytelling design is made up of eight phases: 1- Receiving materials; 2- Reading the reader; 3- Looking for narrative cues; 4- Network analysis 5- Core-story identification; 6-Creation of a visual imaginary and individuation of a media habitat 7- Identification of different visit paths; 8- Project delivery. This study' s main limitation lies in the fact that it was conducted with only one company of professional storytellers and specifically revolves around the project developed by them for M9 Museum.

Based on the findings, museum managers may be able to choose weather to opt for a narrative approach having had a better understanding of what it means, of which method to implement and of its pros and cons. The present study expands the knowledge regarding museum innovations and the application of experiential marketing and storytelling in this context.

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Chapter 1- Introduction

Premise

The main reason I chose the subject for this thesis is because I myself am a consumer and museum visitor. As such, I have observed over the last few years –aided by the lens acquired through my managerial studies- that businesses, and especially the most important companies in the world, have learned two things.

Firstly, they have learned that today's consumers seek for experiential contexts, where they can immerge themselves, experience new emotions and find innovative meanings (Carù and Cova, 2007). Their choices are the result of a constant interaction of symbolic meanings, hedonic responses and aesthetic evaluations and they pursue fantasies, feelings and fun (Holbrook and Hirshman, 1982). They aim for personal gratification to be conquered within a social context through the consumption of certain goods (Addis and Hoolbrook, 2001). Experiences are the new business imperative that companies have to provide to customers in order to compete (Pine and Gilmore, 1998).

Secondly, companies have learned that the most essential form of human learning occurs through storytelling (Bedford, 2001). Stories correspond to the way humans think and reflect their natural way of understanding events (Gottshall, 2012). Storytelling resonates on a deeply visceral level, transporting the audience to a higher degree of emotional engagement (Fontana, 2016; Baker and Boyle, 2009). Furthermore, contents communicated through storytelling are more easily understood and remembered, speeding up the transfer of information (Baddeley, 1999; Bedford, 2001).

Indeed, at an academic level experiential marketing is widely studied in the corporate context and methods have been suggested to companies to stage and manage effective customer experiences (Pine and Gilmore, 1998; Shmitt, 1999). On the other hand, storytelling is increasingly being applied to various disciplines, such as politics, management and marketing (Fontana, 2016). Yet, methods for implementing storytelling projects are mainly addressed to companies and their products (ibid).

What surprised me is that two powerful tools such as experiential marketing and storytelling are used by profit-driven companies while museums, the goal of which is to serve the society, benefit in a limited manner from such contributions. I find this a contradiction, especially for two reasons.

Firstly, a museum's product is experiential in nature, meaning that its consumption generates pleasure linked to the experience itself, rather than to some functional utility (Carù and Salvemini, 2012). However, there is a resistance to use experiential marketing to the benefit of museum's exhibitions (Petkus, 2002).

Secondly, the essence of museums is storytelling (Bedford, 2001). Their very foundation may be seen as the act of some person or group believing that there was a story worth telling, again and again, for future generations (ibid). Nevertheless, the skills and techniques offered by storytelling are often overlooked by museums.

As a result, my feeling (and that of many people I know) when leaving a museum is, to a certain degree, of dissatisfaction. Personally, that is because I wished to understand the museum's content better, I wanted to feel a greater sensation of immersion in the stories embodied by the objects exposed. I visit museums because I crave to experience the same immersion that a good teacher is able to trigger when transporting me into an Arts or History class. I wish to empathise with the works of art and to understand scientific discoveries and historic events. I wish to leave the museum improved by an experience from which I can retrieve emotions, meaning and fun. It is a known fact that museum visitors look for shared, user-friendly and interactive experiences enriched with sensory and emotional stimulation (Balloff, Courvoisier and Lagier, 2014). Visitors expect playful and educative exhibitions, where they can play a relational and active role, co-producing the experience. Static or passive exhibitions do not appeal to the significant portion of public that seeks for a more dynamic and interactive approach (ibid). Therefore, museums aiming to attract a wider audience need to renew their proposals by engaging in original, immersive and interactive approaches (Carù and Cova, 2006).

Although many museums are renovating their offers, still very little is known about the innovations they are implementing. We know that many museums are opting for "edutaining" strategies, which combine education with entertainment (Mencarelli, Marteaux and Pulh, 2010). Also, museums are using new technologies to facilitate the learning process, innovate and make their fruition more interactive (Jarrier and Bourgeon-Renault, 2012). Digital storytelling, in particular, is a tool to leverage the appropriate technological media in the context of the physical space of the museum for making their exhibitions appealing and engaging to an increasing variety of audiences (Roussou, Laia, Akrivi, Angeliki, Perry and Vayanou, 2015).

There are also museums that opt to design the holistic visitor experience using storytelling, thus following a narrative approach. However, this is a phenomenon neither diffuse nor explored at an

academic level. That is the reason why I decided to focus my research on the first Italian creative organization specifically dedicated to designing experiences through the use of storytelling: Storyfactory. Primarily, I was interested in understanding what applying storytelling to museums entails. I did not know if it means to improve the museum's labels, or their audio-guides, or the text featured in their technological installations. The answer went beyond my expectations: through several interviews I discovered that it is actually a tool for designing the overall exhibition experience. Specifically, it consists in creating narrative paths around and through the content of the exhibitions. It aims at creating experiences that are immersive, emotional, memorable, educative, entertaining and more understandable, without trivialising the museum's content. As a consumer and museum's visitor, I appreciated my discovery because it represents a substantial effort on the part of museums to meet the visitors' needs, other than also answering my aforementioned expectations towards museums. Secondly, my question concerned how it is possible to design an experience in such a way. For this reason, I conducted a participant observation during the design of the M9 Museum experience, a cutting-edge museum opening in Venice. By attempting to analytically generalise the process I observed analytically, I retrieved a method made up of 8 steps to use storytelling for designing museum experiences. The goal was to provide any museums with the necessary knowledge to transform the visit into a narrative experience, as well as to inform them about the pros and cons of such a method.

Grand Challenge

This thesis aims at contributing to the advancement of museums and at finding new ways to increase the cultural participation. To do so, while many researchers focused on studying the museum visitor experience on the customer's side, (e.g. Rowley, 1999; Goulding, 2000; Yucelt, 2001; Kim Lian Chan, 2009), and given that museums are called to renew their offerings by engaging in original, immersive and interactive approaches (Carù and Cova, 2006), this research seeks to build upon their work by exploring innovative tools available to museums to renew their experiences. Specifically, I explored the meaning and method of using storytelling in museums.

Academic Conversation

Museums

The museum is an ancient institution that has changed significantly its aims and organizational structure over time. In the last centuries, Museums have established themselves as predominantly publicly-funded institutions (Vergo, 1989), but today cuts to funding have forced them to adopt a

new and more customer-centred approach (Garibaldi, 2011). Therefore it is crucial for them to understand the features of current audiences (ibid), which too have mutated profoundly over the years, so as to design new museum offerings that are better aligned to their needs (Kim Luan Chan, 2009), while still upholding a museum's main purposes: education, studying and enjoyment (ICOM Statutes, 2007). Museum attendance is no longer relegated to specialists like in the past; rather it is made up of more diversified visitors, with different backgrounds and consequently each with their own needs (Mencarelli at al., 2010). Furthermore, today's consumers are defined by their search for experiential contexts, in which to immerge themselves, experience new emotions and find innovative meanings (Carù and Cova, 2007). Customers are sensorial experience seekers and wish for an increasingly more active role in the experiences they are offered (Prahalad and Ramaswamy, 2004). Specifically, visitors expect user-friendly, interactive, shared experiences enriched through sensory end emotional stimulation (Ballloff et al., 2014).

For these reasons, museums are investing on edutainment (a combination of education and entertainment) and on the opportunities offered by new technologies (Mencarelli at al., 2010).

Experiences

Today consumers seek memorable experiences capable of engaging them not only intellectually or physically, but also on an emotional and intimate level (Pine and Gilmore, 1998). Experiences constitute our time's new source of value, so much so that right now we are said to live in an "Experience Economy". Five key principles are identified to help companies delivering experiences: "thematising" the experience, adding positive cues, eliminating negative cues, providing memorabilia and engaging all five senses (ibid).

Inherently, Experiential Marketing was born with the objective of creating valuable customer experiences (Shmitt, 1999). Three basic steps are suggested to design different kinds of experience: analysing the experiential world of the customers, building the experience platform and implementing the experience platform (ibid).

Four realms of experiences were identified: entertainment, educational, escapist and aesthetic. The more an activity encompasses elements from all four these categories, the richer the activity will result (Pine and Gilmore, 1998).

Furthermore, some characteristics were identified differentiating ordinary from extraordinary experiences (Maslow, 1997). In fact, the latter are more memorable, able to involve an individual to a higher extent and transform his existence. They create such a desirable state of mind that one aspires to replicate it as often as possible. They can start only if the individual is able to accomplish

the required task and to focus intensively on the activity, so that he can immerse himself in the experience (Csikszentmihalyi, 1990).

Storytelling

Storytelling is a trending tool that increasingly is being applied to various disciplines. It can be defined as the activity of creating representations that can be textual, visual, sonorous and perceptual and that are able to engage emotionally an audience while relating to it (Fontana, 2016). It is based on many studies and models from Narratology that help building interesting and emotionally engaging narrative contents (e.g. Lévi-Strauss, 1964; Propp, 1968; Marks, 2007).

There are five characteristics belonging to the experiences designed through storytelling: evoking self-detachment, managing perceptions and feelings, placing the individual in control, and ensuring all elements are coherent with each other (Fontana, 2016).

Many academics highlight the power of storytelling. The so-called "storytelling trance" experienced by storytelling users, is divided into six phases: illusion that the story is real, decrease of consciousness of everything else except the story, engagement of all senses, control over the trance process, sense of being within the story, and perceived time distortion (Sturm, 1999). Storytelling resonates on a deeply visceral level, transporting the audience onto a higher degree of emotional engagement (Baker and Boyle, 2009). Furthermore, contents communicated through storytelling are more easily understood and remembered, speeding up the transfer of information (Baddeley, 1999). Interestingly, many recent studies in Neuroscience have confirmed and explicated said characteristics, stressing the importance of storytelling as an important communication and educational tool (e.g.: Ramachandra, Deepalma and Lisiewsky, 2009; Barraza and Zak, 2009). Storytelling is also one of the most human activities as it matches the way humans think: stories reflect humans' natural way of understanding events (Gottshall, 2012).

Using storytelling to design museum experiences

Although storytelling is argued to be at the essence of museums (Bedford, 2001), the topic has not been widely explored at an academic level. Some researchers focusing on digital storytelling defined it as a tool to leverage the appropriate technological media in the context of the museum's physical space (Roussou et al., 2015). They present a method consisting of four phases: scripting, staging, producing and editing (ibid). However, the same authors argue that there is a quest for new methods to design holistic storytelling experiences for museum exhibitions. Fontana (2016) presents a method not specifically referred to museums but valid for any storytelling

project. It consists of four phases: reading the reader, identification of a core-story, creation of a visual imaginary and individuation of a media habitat (ibid).

Problem formulation and purpose of the thesis

The implementation of storytelling in the museum experiences emerges as an interesting phenomenon for at least three reasons:

- Museums are called to renew their offers by meeting the visitors' needs.
- What visitors are looking for are experiential contexts where they can immerge themselves, be active and find innovative meanings.
- Storytelling is a powerful tool to design experiences that lead the "listeners" to immerge in a story, empathising with it, better understanding it and remembering it for longer.

However, the use of storytelling in museums is a phenomenon that has received little attention by researchers so far and it lacks both a definition and a sense of understanding. Also, in the literature there are no methods suggesting how to design storytelling experiences in the museum context. This thesis attempts to fill these gaps by focusing on a case study: the first Italian creative service organization focused on storytelling -Storyfactory- which has designed the storytelling experience for M9 Museum. I found this case study of particular relevance because it allowed me to study the phenomenon from the actors' point of view, namely that of the museum's head-curator who opted for a narrative approach and of the professional storytellers who designed the museum experience. Furthermore, in the case at hand, storytelling is the cornerstone of the exhibition design, rather than an addendum enhancing an already existing exhibition (as in Rouseau at al., 2015).

Although subjective and context-specific, the experiences, insights and interpretations of the actors involved in the case study regarding the phenomenon of storytelling in museums are well informed. Therefore, by combining my primary data collection with the literature, I attempted to answer the following research question:

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How can storytelling be implemented in the museum experiences?

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In order to answer it, firstly I attempted to define the phenomenon of storytelling in museums, since its meaning and objectives were not clearly discernable from the available literature. Secondly, I studied the process through which the professional storytellers implemented storytelling in the museum experience and I compared it to other methods. By doing so, I addressed the quest for a methodology to design holistic storytelling experiences, deducing a method from the process implemented by Storyfactory's professional storytellers in the design of

the M9 Museum customer experience. Thirdly, I analysed the pros and cons of using storytelling to design the museum experiences, as they were also unmentioned by the literature. Finally, I outlined the potential developments of the storytelling implementation in museums.

The purpose of this thesis is applicative: museums administrators and experience designers can use the knowledge produced to increase their understanding of storytelling as a tool to design museum experiences; in case they decide to opt for it, they would be provided with a framework showing a method complete with its pros and cons. Also, the content of this thesis might interest cultural public managers concerned with increasing the cultural accessibility.

Delimitations

This thesis is focused on a case study. The conclusions it points out are valid for the case at hand, but in order to generalise its findings the research should be extended to other organizations and museums using storytelling. The definition and meaning of storytelling presented is that attributed to Storyfactory's professional storytellers; other companies might disagree with them. Furthermore, the method for implementing storytelling in the museum experiences outlined in this research is specific for museums aiming at exposing concepts more than objects and outsourcing the design to professionals external to the museum. The method outlined is the one used by Storyfactory, but different companies might use different methods.

In this regard, the answer to the research question is not exhaustive because it is based on what is already known at an academic level and on what it is performed in the case study, but obviously many other possible ways of implementing storytelling in museums can exist.

Moreover, the thesis is unable to measure the effects of the designed experience and the customers' satisfaction, as the museum has not opened yet. Further research focusing on customer's satisfaction is recommended to disclose such aspect.

Case description

M9 Museum

M9 is a museum about the 20th Century located in Mestre, in the Venice mainland.

The idea for the museum originated in 2005, works started in 2014 and its opening is planned for the end of 2017.

The project is the result of the close collaboration between several public and private institutions: City Council, Region, local Heritage services, Venice University and Fondazione di Venezia. Particularly the latter has played a leading role in the museum's ideation and

implementation. The Fondazione di Venezia is a private non-profit institution aimed at improving the quality of life and promoting the society and culture for the Venetian people.

Pursuing the same objectives, M9 Museum intends to be a cutting edge cultural centre playing a part in the cultural re-launch of the metropolitan area, the centre of which is Mestre. Environmental development and renovation projects in the last few years have transformed Mestre in an extremely eco-friendly city. A recent report by the Organisation for Economic Co-operation and Development has identified it as one of the best structured European cities for potential growth and development. M9 is part of these urban regeneration projects aiming to become a symbol of the future Mestre, a "citadel of culture" acting as a "knowledge centre" for Venetian citizens.

M9 Museum resides in an important historic building located at the centre of Mestre. The venue has been closed to the public for more than 100 years. In 2010, M9 Museum held a competition addressed to internationally well-known architects, famous for their museum designs and sensitive capacity to work with pre-existing building. Sauerbruch Hutton won M9's international architectural competition, which required particular attention to environmental impact, energy sustainability and the needs of all types of publics. Also, the new museum is expected to change the overall look and feel of the area.

Stimulating the regeneration of Mestre's city centre, the museum will consist of a set of different buildings with a plaza between the two main blocks working as a pedestrian crossroads and encouraging people to drop by the museum. The square will house an innovative retail centre and heterogeneous events in order to approach more targets, create a new rapport between the city and the museum, as well as increasing the museum's incomes. In the main buildings will reside a permanent exhibition on 20th Century History, a temporary-exhibition space dedicated to emerging sectors of the economy, creativity and knowledge, an auditorium for meetings and conferences, a media library with an archive of 20th Century documents, a coffee shop, a book shop and the foyer.

While M9 Museum attempts to contribute to the establishment of Mestre's cultural identity, on the other hand it represents an ambitious effort to promote a new standard for museums.

M9 Museum is focused on the demographic, social, economic, urban, environmental and cultural transformations occurred in the 20th Century. The changes happened in that period have had an intensity never experienced in History before and they are still strongly influencing the present. Thus, it is paramount that audiences of any kind do not ignore or forget it, but rather critically

understand it. This is the reason why the museum is conceived to illustrate those transformations in a way that helps people form their own opinions, while respecting pluralist interpretations. To do this, M9 museum bets on edutainment, an approach that combines education and entertainment. M9 Museum's head-curator argues that the traditional modes of presenting contents in Italian museums are obsolete, boring and taking for granted that the audience possesses a pre-existing deep knowledge of the subjects. The result is distrust towards museums and disaffection by new potential targets. Instead, M9 Museum aims at providing differentiated visit paths in order to satisfy and respond to the needs of audiences very different from one another. Thus, the head-curator has oriented the museum's strategy not on conservation but on narration. The experience within the museum points at being immersive, interactive and multisensory through the support of highly technological contents. For these reasons, M9 Museum, after identifying the museum contents, outsourced the design of the customer experience to a creative service organization called Storyfactory, which works with storytelling.

Storyfactory

Storyfactory is the first Italian creative service organization focused on corporate storytelling. It was founded in 2010 and today is made up of 10 professional storytellers. They offer several kinds of services all based on storytelling, meant as the activity of building effective stories able to communicate and move specific targets. They offer managerial consultancy, interpreting the narrative processes that form identities and putting them into action within the organizational contexts. Narration techniques are also put at the service of marketing for the positioning, communication and customer experience design of products and services. Also, they construct engaging experiences through narrative techniques aimed at accelerating organizational transformations and innovating competencies, working processes and methods. Finally, they offer media and experience designing.

Storyfactory addresses its offers to companies, non-profit organizations and public institutions. In the specific case at hand, it uses narrative techniques to design an experience for M9 Museum.

Storyfactory's offering to museums consists of the design of emotional, immersive and multisensory visits, the ideation of different visit paths, a trans-medial design of the experience, the identification of a core-storyline, and the definition of clear briefs for those who physically build the museum environment, ensuring consistency between all the elements of the visit,

In the past, Storyfactory designed the customer experience of two exhibitions, both taking place at the Castle of Pavia's Stables near Milan. They were dedicated to two of the main impressionist

artists: Pissarro and Monet. Storyfactory was delegated by the curator of the two exhibitions to translate them into narrative, immersive experiences. Although the exhibitions did not contain famous artworks and the tickets almost doubled the usual price, the exhibitions' attendance exceeded expectations significantly and the press gave mostly enthusiastic reviews.

The first contact between Storyfactory and the M9 Museum occurred on Twitter. Guido Guerzoni, the head-curator and project manager of M9, after previousley having determined to design the museum in a narrative and experiential key, read a tweet written by Storyfactory. The message talked about the potential of storytelling in the museum sector and so he contacted the company. After a few preliminary meetings, Storyfactory was asked to design the experience of one of the eight thematic rooms that will make up the museum, in order to check if the company was going to be able to meet the museum's needs. The curator appreciated the pilot project and subsequently outsourced to Storyfactory the design of the museum experience for the permanent exhibition on the 20th century.

Four professional storytellers with different specializations were allocated to the project: Claudio Branca, trans-media storyteller; Daniele Orzati, storytelling designer; Sara Mazzocchi, expert in art based learning and people engagement; and Elena Babini, art project manager.

After they each read the briefs for the 8 thematic rooms provided by M9 Museum, they began designing the museum's customer experience. This process forms the object of analysis of this elaborate and it will be presented in the next chapters.

Thesis structure

Chapter 1- Introduction: In this chapter I present the subject of this thesis, expressing my motivation for conducting it and arguing for its significance. I position this research within the relevant literature, by highlighting the gaps of the latter. Also, I introduce the research question and the purpose of the thesis and state its delimitations. Finally I describe the case study and the thesis structure.

Chapter 2- Literature Review: This chapter contains the theoretical background that I built to conduct my inquiry. It is divided into three sections reviewing the current literature relative to the fields of museums, experiences and storytelling. The aim is to provide the reader with the keys to understand the phenomenon described, as well as to highlight the gap in the literature that this thesis attempts to fill.

Chapter 3- Methodology: In this chapter I present my methodological approach and I argue for the significance of my case study and data collection. I describe the data analysis, the quality criteria implemented and the limitations of my method.

Chapter 4- Analysis: In this chapter I present and analyse the collected data. This is divided into four sections, addressing various aspects at a time.

Chapter 5- Discussion and Conclusion: In this chapter I discuss my findings and draw the conclusion for this thesis. The first section defines the phenomenon of storytelling in museums. The second section examines how it can be implemented and contains a framework presenting a generalizable method to design storytelling exhibition experiences. The third section summarises pros and cons of this method and the fourth section outlines the potential development of using storytelling in museums. Finally, the managerial implications are outlined together with my suggestions for further research.

Chapter 2- Literature Review

This chapter aims at presenting the theoretical background that I used as the point of departure for this research. As my research is focused on a phenomenon that has not been amply explored at an academic level, there is no much literature to be reviewed that discusses directly the phenomenon of implementing storytelling in museums. Hence, in this chapter I will review the current literature focused on the three concepts touched upon by the title of this thesis: museums, experiences and storytelling. Accordingly, the chapter is divided into three main sections.

Section 1- Museums

The definition of museums has changed significantly in the course of time, together with its aims and organizational structure. Etymologically, the word "museum" comes from the Greek *mouseion*, which literally means ''a place devoted to the Muses''. The Muses in Greek mythology were the daughters of Zeus, the king of the gods, and Mnemosyne, the personification of memory. The Muses were considered the inspirational goddesses of literature, science, and the arts and they played a vital role in mediating between human and divine knowledge (Binni and Pinna, 1989). The first *mouseion*, which contained the statues of the nine Muses, was located in the garden of the *Akademia* in Athens, where Plato, Aristotle and many other philosophers used to discuss metaphysics, philosophy and aesthetics, a branch of philosophy which deals with the nature of art and beauty (Daverio, 2012). The second *mouseion* of which we have knowledge was located in the Library of Alexandria, in Egypt. In this case, the *mouseion* was a study collection attached to the library, and functioned as an archive of knowledge. Communities of scholars, philosophers and historians gathered in the *mouseion* of Alexandria to reflect on and discuss spiritual and cultural issues (Vergo, 1989). A turning point for the word "museum" occurs only in 1683, when the Oxford English Dictionary recorded it for the first time with the meaning of a building to display objects able to contribute to the advancement of knowledge (ibid). It is in this period that museums, intended as the publicly funded and publicly accessible institutions we know today, were founded. The private collections amassed by princes and statesmen in Europe during the Renaissance were transformed into public institutions. Before this transformation, objects of every conceivable kinds, such as artefacts, scientific instruments and fossils, were

collected in *studiolos* or cabinets of curiosities, which, besides the purpose of study, also had the function of displaying the wealth and power of the owner (ibid). Notably, there are at least two important differences between those private collections and museums: firstly, the meaning attributed to the objects exhibited in museums was not considered arbitrary as in the private collections; secondly, the accessibility of museums was guaranteed to at least a portion of the public, because the educational benefit of visiting them had been acknowledged (ibid). In time, museums gained strong support by Governments and steadily developed along at least four remarkable lines: they were meant as a way to contribute to the advancement of knowledge; they were organised according to a systematic and not arbitrary scheme; they were owned by and administered on behalf of the public and not by private individuals; and, finally, they were accessible to the public, or at least to a part of it (ibid).

A definition of museum that has evolved in line with development in society is provided by the International Council of Museums (ICOM) Statutes, adopted it in 2007 during the 22nd General Assembly in Vienna. It states:

"*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. This definition is a reference in the International Community.*"

With this definition, ICOM summarised the essential aspects of museums. Museums are organizations permanently integrated with the social context. They are not profit-oriented but rather represent a benefit for the public. Their purpose is to contribute to the cultural growth of the community and, therefore, their use has to be assured to everybody. Their function consists in acquiring objects because museums are not static and need to pursue the enlargement and enrichment of their collections. Museums are characterized by their dynamism: they constantly evolve according to the changes of society (Foglio, 2005). Furthermore, they need to guarantee the preservation of their collections, make them known by the public and communicate their contents. The protection, preservation, and communication are extended to "tangible and intangible heritage of humanity and its environment", meaning everything that is related to tradition and culture, regardless of the nature of the object. Their purposes do not rest only on study and education, which would interest just a part of the audience, but also on the enjoyment generated from the contemplation and use of the cultural products (Fiorio, 2011).

For the purpose of this thesis, it is relevant to underline that museums are encouraged to pay attention on communicating their contents, because simply conserving and exhibiting their collections is not enough to fulfil their mission.

Museums *in fieri*

The big changes of the twentieth century, such as those in visitor behaviour, the development of new technologies, globalization and financial crises have had a dramatic impact also on museums.

As a result, today's museums are encountering several, often radical, transformations and developments. Nevertheless, innovations and adjustments are necessary to reconcile the multiplicity of a museum's goals. The purposes of education, study and enjoyment, as defined by the International Council of Museums, have to be combined with the need to respond to a demand that is changing and to the fact that museums are becoming a key element of the development of a city or region (Balloff, Courvoisier and Lagier, 2014).

As observed in the previous chapter, museums have traditionally been financed by public funds. When the financial crisis of 2008 compelled governments to reduce the subsidies they provided, museums had to deal with significantly decreased support and reduced budgets. The reduction of public funding prompted museums to reinvent themselves and adopt a marketing-oriented approach (Garibaldi, 2011). Gradually, the concept of "museum" started to be linked to that of "company". Despite their nature of not-profit organizations, today's museums have to compete in the market in order to attract more funds and visitors. Thus, they are extending their network and partnerships to a wide range of stakeholders, such as the local community, enterprises and other museums in order to create synergies in terms of visitor attendance, awareness and profits (ibid).

Most notably, marketing has become paramount for museums, as they need to develop, nurture and increase loyal audiences (Colbert, 2001). In light of this, very much attention has been given to the consumers of cultural products, and to their behaviours, needs and satisfaction (Garibaldi, 2011). Thus, while in the past museums were collection-driven and their core activities consisted primarily in the preservation and exhibition of their heritage, today their focus is shifted to their visitors and their on-site experiences (Kim Lian Chan, 2009).

Therefore, the customer-centred orientation developed by museums makes paramount the understanding of their audiences.

Changes in museum visitors

In recent years, museum audiences have changed significantly, not only in qualitative but also in quantitative terms.

Recent statistics disclose that in many countries the number of museum visitors has increased (Mencarelli, Marteaux and Pulh, 2010). Among the reasons for the demand growth, there are the increased availability of spare time, resulting in more time being dedicated to culture; a general higher knowledge about the arts and culture of world's populations; the improvements of logistics and transportation; the higher quality of the cultural offerings (Granelli and Traclò, 2006). Notably, several findings show that the very profiles of museum's visitors have changed as well, and they no longer have the same characteristics they had in the past (Mencarelli et al., 2010). While for a long a time museum attendance was essentially restricted to specialists, today museums are expanding to a larger and more diversified audience (ibid). Cultural institutions no longer relate only with niche audiences, made up of professionals and experts with strong knowledge of arts and culture. Instead, a mass demand, characterized by people with an intermediate cultural level, is gaining relevance. Thus, nowadays the survival and success of museums depend on their capacity to align their strategies to this inedited scenario and their offerings to the different backgrounds of their new audiences.

Moreover, consumers have changed in a way that influences all the businesses, not just museums. Today's customers are no longer a passive recipient of standardised offerings but have become an entity engaged in the process of creating value (Prahalad and Ramaswamy, 2004). Customers have become more active and seek to exercise their influence in every aspect of the business system, empowered with more knowledge and armed with new tools (ibid). Therefore, companies have acknowledged that passive offerings are often no longer appealing nor aligned with the role consumer aims to play and increasingly have aligned their strategies to this assumption. Furthermore, according to the Postmodern view, consumption has become an activity of production, appropriation and manipulation of meanings, which takes the shape of experiences, images and identities (Firat and Venkatesh, 1993). It is more than a simple act of meeting daily and functional needs: the dominant idea is that individuals consume mainly for identity issues and not for functional needs. They do not look for products or services anymore, but rather for experiential contexts, where they can immerge themselves, experience new emotions and find innovative meanings (Carù and Cova, 2007). The very nature of shopping has changed: Postmodernists argue that individuals do not buy for functional reasons but for emotional ones. Consumers, it follows, buy not so much the product or service but the meanings and images attributed to them (ibid). Holbrook and Hirschman (1982) in their pioneering article "The experiential aspects of consumption: consumer fantasies, feelings, and fun" challenged

conventional theories and interpretative models of the consumer analysis previously universally accepted, specifically those of the utilitarian perspective. The authors disagree with the idea that individuals are perfectly rational beings and consumers are decision makers guided in their consumption choices solely by the maximization of utility and a pragmatic attitude of problem solving. They questioned the information processing view according to which the decision-making process begins with the perception of a problem; it is followed by the research and evaluation of alternative phases; it ends with a choice, which becomes the logical consequence of the previous step; finally, it is completed with post-purchase evaluation, corresponding to the gap between perceived value and expected value. To this rational view of the consumer and the consequent decision-oriented approach, Holbrook and Hirschman (1982) opposed a new perspective defined as experiential, customer-oriented, focused on the emotions of the consumer, who is constantly searching for "fantasies, feelings and fun", and they proclaimed consumption as a personal and subjective activity. It follows that the emotions significantly impact consumerist choices of the individual and are characterized by a constant interaction of symbolic meanings, hedonic responses as well as via criteria of aesthetic evaluation (Holbrook and Hirschman, 1982). In the experiential view, being based on hedonistic values, consumers are less interested in the product's features; rather they aim for personal gratification to be conquered within a social context through the consumption of certain goods (Addis and Holbrook, 2001).

The generalised pursuit for hedonism, experiences, escape, recreational value and active role is reflected also in the cultural outgoing (Kotler and Kotler, 1998). Contemporary museum visitors look for shared, user-friendly and interactive experiences enriched with sensory and emotional stimulation (Balloff, Courvoisier and Lagier, 2014). Furthermore, visitors expect playful and educative exhibitions, where they can play a relational and active role, co-producing the experience. Static or passive exhibitions do not appeal to the significant portion of public that seek for a more dynamic and interactive approach (ibid).

Another element that has changed significantly is the evaluation process through which the visitors assess the museums. Originally, it related to basic elements such as collections, staff and other resources. Later on, the evaluation process focused on the offering as a whole, including elements such as the attractiveness of the exhibitions and the educational programs. Today the centre of attention is on the results, on getting over to the visitors (Kotler and Kotler, 1998). Therefore, the knowledge, education and experience the attendance retrieves from visiting of museums are central in order to generate customer satisfaction.

To put it in a nutshell, considering the kind of changes occurring in the customers, museums that aim to attract a wider audience need to renovate their proposals by engaging in original, immersive and interactive approaches (Carù and Cova, 2006).

The reaction of museums

In order to survive and succeed, museums need to attract and nurture new audiences and keep the existing ones (Kotler and Kotler, 1998). To reply to this need, museums should: design their strategy so that they attract new visitors, people who have never been to museums, by appearing as familiar and welcoming as possible; persuade people to visit museums more often by regularly providing new and satisfactory offerings that would incentive becoming members and regular visitors; compete effectively with the other providers of leisure activities, which represent substitute offers to museums (ibid). It is by following these perspectives that more and more museums are combining their traditional educational role with entertainment purposes. Acknowledging the changes occurred in consumers, as described in the previous subsection, with particular reference to their seeking for shared and interactive experiences together with the pursuit of emotional stimulation, has led museum professionals to put a great emphasis on the combination of educational and entertainment aspects (Mencarelli et al., 2010). This trend is called "edutainment", which is a neologism formed by the nouns "education" and "entertainment". It refers to a kind of learning that occurs through playful activities and it is based on the assumption that it is possible to convey knowledge and skills through entertainment (Severino, 2007). Examples of edutainment are interactive and dramatized exhibitions, as well as activities such as concerts, workshops, screenings of videos or movies, debates and conferences, theatre and dance shows etc. held within the museum's space. These initiatives are strategic to affecting the way consumers perceive museums and to attract new targets. Thus, following an edutainment approach, consumers are engaged through the overall activities provided by the museums. This has changed the expectations of the visitors towards museums and, as a result, static exhibitions centred on contemplation and pursuing knowledge have been loosing their appeal lately (Rowley, 1999).

Furthermore, the visitor becomes the centre of the museum. He is no longer a passive observer of the exhibition; instead, his role becomes to be active as he is actively engaged in determining his own experience of the visit. The audience and their needs become the key to the success of the museum (Shubert, 2009). This step is evidenced also by the new approaches arising in museum studies: current museum research attempts to understand the factors involved in creating

satisfactory experiences for visitors (e.g.: Rowley, 1999; Goulding, 2000; Yucelt, 2001; Kim Lian Chan, 2009).

The opportunities offered by the new technologies are not going overlooked by museums, which have learnt to exploit them to enhance their objectives. New technologies represent new tools through which museums can renovate their offerings and increment their value. Such tools can facilitate the learning process, innovate and make the fruition of museums more interactive, and strengthen the pleasant memory of the experience in the visitors, thus positively affecting the willingness to repeat the visit (Jarrier and Bourgeon-Renault, 2012). Apart from the important role that websites and social networks can have in terms of awareness and engagement, the fruition and experience within museums can be enriched by new technologies through several devices: e.g. video screenings and multimedial installations, info-points, touch-screens, multitouch table surfaces and multimedial consolles. Such resources can stimulate social interactions and sharing among visitors, and encourage the active role of the individual (Bonacini, 2011). Another interesting aspect offered by these devices consists in the possibility of customising the visit, as the modality of fruition and interaction is controlled by the visitor.

Therefore, new technologic resources allow museums to improve their traditional activities (such as cataloging their collections or promoting their exhibitions), conveying a greater number of information and allowing them to become more appealing to visitors, thanks to new forms of communication and interaction (Rentschler and Hede, 2007). As I will later discuss in the relevant section, digital storytelling is a resource museums can use for enriching their offer by leveraging the appropriate technological media in the context of the museum physical space (Roussou, Laia, Akrivi, Angeliki, Perry and Vayanou, 2015).

Finally, museums have become a place for socialising, where the visitor is invited not only to a passive contemplation of the exhibition but also to interact with the museum itself, as well as with the other visitors (Bonacini, 2011). Governments increasingly have attributed more responsibility and public accountability to museums, which are invited to encourage the community to access their facilities and participate of to their programmes (Kotler and Kotler, 1999). In this sense museums become catalysts of knowledge and cultural development. The reasons behind this may lay in the fact that cultural and artistic consumption generates individual and social benefits. Specifically, cultural consumption directly enhances the quality of the individuals by providing them with new skills and wider personal competences; it also indirectly increases the value of the society the individual lives in (Carù and Salvemini, 2012). Following this perspective, museums aim

to become more familiar and welcoming places for the community. They are not devised for once in a lifetime visits but as places where the visitors are steadily driven to return. Furthermore, museums design the visit to be perceived as a satisfying way for consumers to spend their time, with the same level of popularity and attractiveness as other leisure activities (Bonacini, 2011).

It is worth stressing that the assumption behind all these changes is the following: museums must conceive forms of fruition that are different from the traditional ones if they want to revitalize their offerings and increase their attractiveness. Furthermore, there is a tendency in all these changes concerning museums: the aspiration to meet customers' needs, which, in a broader sense, may signify that museums are more at society's service of than ever before.

Innovation in museums

As discussed in the previous sections, the museum sector has faced significant transformations in past years, such as increased attendance, widening of missions and pressure to value creation. In this scenario, innovation has become a key issue for museums, as it is in almost any sector (Coblence and Sabatier, 2015). However, innovation in the cultural industries is a different challenge compared to the innovation in other industries and it follows different logics (Sundbo and Sørensen, 2007). As the organizations in question produce and distribute cultural goods bearing a symbolic values, the core of innovation in cultural industries consists in renewing those symbolic elements. Because of that, Coblence and Sabatier (2015, p.14) have defined cultural innovation as "an organization's capability to design, implement, and distribute products that support new aesthetic and symbolic propositions". When it comes to the museum's specific case, this all translates to innovating the way they display their collections, the experiences they provide the visitors with and the diffusion of their contents to society (ibid). In this regard, the role of the museum becomes that of generating and implementing new interpretations of its collections (ibid). The central elements of these cultural innovations are the museum's collections, around which new symbolic propositions are created. Being cultural objects, collections are characterized by the ambiguity of being subject to change according to the different ways of interpreting and displaying them (ibid).

Section 2- Experiences

The term "experience" conveys a particularly complex concept. In fact, it has been the object of analysis for several disciplines, such as philosophy, anthropology, sociology and psychology. In this elaborate, the attention is focused on the academic contribution provided by consumer

researches, marketing and management, which in recent years have shown considerable interest in what constitutes the concept of an experience.

An etymological analysis of the term "experience" reveals that its origins can be found both in ancient Greek and Latin. The meaning of the Greek term "empeirìa" is twofold. Firstly, it refers to the knowledge, skills and competence of an individual. Secondly, it expresses the idea of attempting something challenging or trying something new. In Latin the term "experientia" regards the process of acquiring knowledge and learning new skills (Addis, 2007). Informally, this concept is expressed by the saying "Experience is the best teacher" (Carù and Cova, 2003). In the English language, as well as in French, Spain and Italian, the term " experience" is referred to two different meanings: the knowledge and accumulated occurrences over time; as well as ongoing perceptions and direct observations (Shmitt, 2010). Adhering to the experience marketing approach of Shmitt (2010), in this elaborate the term "experience" will refer to the perceptions, feelings and thoughts of the customers when they are engaged in consumption activities and to their memories of such activities.

Welcome to the Experience Economy

Pine and Gilmore (1998) are among the most relevant authors for the affirmation of the experiential perspective in the economic domain. According to them, economic factors, such as the intensification of the rivalry among competitors and market saturation, lead companies to offer increasingly complex value propositions that may better respond to the ever-evolving demand. As a result, today conventional categories such as commodities, goods and services are no longer enough for customers. What the public want is experiences that are memorable and able to engage with them in a personal way. Therefore, experiences are the new economic offering that businesses must be able to stage in order to compete. This would be due to the shift towards Experience Economy. The two authors examined the progression of economic value over the centuries. During the Agrarian Economy, the trading of commodities was the major economic activity. Mass production determined the shift towards the Industrial Economy, when tangible and standardized goods represented the central economic offering. The subsequent rise of the Service Economy, where consumers increasingly purchased intangible services, finally led to the Experience Economy, in which consumers seek memorable events that engage them not only intellectually or physically, but also on an emotional and intimate level (Pine and Gilmore, 1999).

Therefore, experiences constitute a new source of value so that service can be distinguished from goods. Traditionally, experiences have been associated with services, but important differences

can be noticed among them: when customers buy services, they obtain intangible activities performed on their behalf; while, when they purchase experiences, they pay to spend their spare time to enjoy events deliberately staged by a company in order to engage them at a personal level (ibid).

Pine and Gilmore also identified a fifth and imminent shift towards a new economy. The so-called Transformation Economy will revolve around transformational experiences. The individual's unceasing desire of experimentation will lead to the standardisation of the experiences, as was the case with other types of offer, and, thus, to the affirmation of a new category: the transformation, the fifth and final stage in the progression of economic value (Mermiri, 2009).

Creating a transformational experience will be the new business imperative that companies have to provide in order to align with new consumer sensibilities. According to the authors, the consumer is seeking for some form of change and the role of the business is to provide the platform for this change to take place through its offering. An explanation of this pursuit of meaningful impact by the consumer can be found in the Maslow's hierarchy of human needs. While at the bottom of the pyramid there are physiological needs, at its top stand self-actualization needs. The market economy, which in the past offered the basic priorities, today has to satisfy the drive for personal growth, by providing transformational experiences (ibid).

This implies that for companies experiences represent an intermediate step and not the final goal, which instead consists in the production of significant changes in their consumers. The latter, by performing or being involved in an activity, wish to mutate, to become different from their present condition.

If the value of an experience is given by the positive consequences that arise from it, then the experiences that are able to transform individuals become a source of higher value. Furthermore, through the personalization of experiences, which provides a specific individual with exactly what he needs when he needs it, you cannot avoid changing him (Pine and Gilmore, 2000). The result is that the experience becomes automatically a transformation for the individual.

In the Transformation Economy, the company's task is to grasp the expectations of individuals (not about a good or service, but about themselves), understand what they really want and what they want to become and then guide them towards their personal goals and in the realization of their aspirations. The transformation has to persist over time and involve the very essence of the individual (ibid).

Staging experiences

As staging experiences has become the new business imperative, Pine and Gilmore (1999) have identified five key-principles to help guiding companies to do so. Firstly, they suggest to "thematise" the experience. Through a unified story-line, companies can envision a well-defined theme so that consumers can organize their impressions around it defining their experience as lastingly memorable. Secondly, positive cues should bring the theme to completion, support it and be consistent with it. Cues are responsible of the impressions that last in the consumer's mind. Therefore, negative cues that diminish, contradict, or distract form the theme should be avoided. Another strategy that companies can adopt to design better experiences is providing memorabilia. Physical reminders of the experience are widely appreciated among individuals, who gladly purchase items that convey a memory for them. Finally, companies should try to engage all five senses. The sensorial stimulations are indeed positively related to the experience being perceived as effective and memorable (ibid).

A further contribution aimed at guiding companies in staging and managing customer experiences is given by Shmitt (1999). Along the same path of the Experience Economy by Pine and Gilmore, Shmitt (1999) introduced a new concept of marketing, different to the traditional one because of its experience-driven and customer-oriented perspective. Traditional marketing, focused on functional features and benefits of goods and services and on considering customers as rational decision makers, results to be inadequate for the new consumer's sensibility. Today the new objective attributed to marketing is to create valuable customer experiences. This is an essential condition for companies that aim to have loyal consumers and charge a premium price (Shmitt, 2011). The so-called Experiential Marketing is focused on customer experience, interprets consumption as a holistic experience, considers consumers as both rational and emotionally driven (with the consequent acknowledgement of emotions being involved in purchasing choices), and engages in heterogeneous management techniques (Shmitt, 1999).

The model developed by Schmitt, known as Customer Experience Management (CEM), acts as a guide for companies that want to manage appropriately the experiences of their customers and govern all client-company touch-points. This conceptual framework is based on two key concepts: the Strategic Experiential Modules (SEMs), which are different types of experiences, each with its own structure and principles, along with the objectives pursued by the firm's marketing strategy; and the Experience Providers (ExPros), which are tactical experiential marketing tools, the means by which companies can make their products experiential and then create the SEMs (ibid).

SEMs, and their corresponding marketing strategies that managers can use to provide their

customers with different kinds of experiences, are:

- Sense marketing: the focus is on the five senses of the individual and the aim is to create multisensory experiences that allow the company to differentiate itself on the

market, adding value to the products or services and encouraging customers to purchase. There should be cognitive consistency (like an underlying detectable concept) and sensorial variety (declining the concept in always new ways).

- Feel marketing: the focus is on emotions and feelings of the customers. The goal is to create affective experiences, ranging from mild moods to strong emotions. Thus, it is important to understand the stimuli that better trigger certain emotions and empathy in consumers.

- Think marketing: it interests the intellect and aims to deliver knowledge and problem solving experiences that creatively captivate customers. Particularly, companies can rely on surprise, intrigue and provocation.

- Act marketing: it consists in modifying the behaviour, lifestyles and interactions of individuals through experiences that show alternative ways of doing things. Often in these marketing initiatives celebrities are engaged as endorsers and serve as aspiration models who advice people on how to change their behaviour.

-Relate marketing: it combines aspects of all the previous experiential modules. It is focused on the individual's desire of self-improvement and on his need to be perceived positively by other individuals and to feel integrated in a broader social context (groups, cultures and subcultures).

It is also important to note that more and more companies tend to integrate two or more SEMs in order to offer their clients a holistic and more valuable experience.

Finally, with regard to the ExPros, consisting in the set of tools employed by companies to promote marketing campaigns of the Sense, Feel, Think, Act and Relate kind, the main categories are communication, visual and verbal identity, the outward appearance of the product, co-branding, business environments, media, and people (ibid).

The CEM framework based on SEMs and ExPros can be simplified in three basic steps (Shmitt, 2011). The first step consists in analysing the experiential world of the customer. In this phase researches and analyses are conducted on consumption, usage patterns and the socio-cultural context of customers. Notably, the socio-cultural context is relevant to understanding the consumers' needs and desires. The tools implemented in this step are generally focus groups, surveys, interviews and ethnographic and interpretative techniques. The second step is building the experience platform. In this phase, a core experience concept is formulised and it serves as a

guide for the experience implementation. It is important that this concept resonates with consumers as well as is in line with the company's values and personality. Thus, the desired experience and the promise of an experiential value promise are to be defined within a multi-sensory and multi-dimensional frame. Such a depiction will serve also the purpose of coordinating marketing and communication works. Finally, the third step is implementing the experience platform so it becomes a brand experience and a successful interface with the customer. Organizational structures and processes, as well as people and systems are all required to be aligned for the experience project to succeed (ibid).

Types of experiences

Pine and Gilmore (1999) outlined four realms of experiences. Firstly, they identified two dimensions: customer participation and connection. The former describes the level of the participation: at one end of the spectrum we find passive participation, which occurs when customers do not affect the performance at any level; at the other end lies active participation, in which customers influence the performance or the event through their behaviours. The second dimension, which is connection, is represented at one end by absorption, which occurs when the individual's attention is focused on the experience; at the opposite there is immersion, which happens when the customer becomes physically part of the experience (ibid).

By cross-checking these two dimensions, experiences can be sorted into four broad categories: entertainment, educational, escapist and aesthetic. In entertainment, consumers participate mostly passively and their connection with the event is more similar to absorption than immersion; examples of this kind of experience are attending a concert or watching the television. In educational activities, such as taking a class, the role of the individual is more active than in entertainment, but the type of connection is still of an absorption kind. Escapist activities, such as acting in a play or climbing a mountain, involve active participation and a high degree of immersion in the experience. Finally, the aesthetic experiences, such as those occurring when contemplating art or nature, are characterized by passive participation and an intense level of immersion (ibid).

The more aspects an activity encompass from all the realms of experience, the richer such an activity will result to be. Understanding the distinct characteristics of each experience is relevant in order to design experiences that customers judge as being worth the price (ibid).

Increasingly, companies tend to offer experiences that encompass more aspects from the different realms in order to enhance their attractiveness, the customer's engagement and the

value of their offerings (ibid). In this perspective, the process of experience designing becomes paramount.

A further important distinction for experiential marketing is the one between ordinary experiences, related to everyday life, and extraordinary experiences, which instead are more memorable and able to involve an individual to a higher extent (Shmitt, 2011).

These latter experiences are characterized by the fact of being able to transform the existence of an individual, change his being and reality and permanently affect his life. In this sense, extraordinary experiences are fundamental in the identity building process. Furthermore, when they are experienced, the individual feels completely immersed in them. Because of the effects these experiences trigger on individuals, several authors have attempted to understand their causes in order to turn ordinary experiences in extraordinary ones, like those they had investigated and recorded. Thus, they have been defined with different terms -e.g. peak performance (Klausner, 1968. Privette, 1983); extraordinary experience (Ahbrahams, 1986): here, attention is given to peak experiences (Maslow, 1968) and flow experiences (Csikszentmilhayi, 1997), as they can be more easily interpreted in relation to museums.

Abrahams Maslow has been the first to provide a definition of the extraordinary experiences, naming them peak experiences. They are the most beautiful experiences of a person's life, those that attribute a meaning to it. They include moments of joy and ecstasy, overturning moments such as falling in love, or being completely immersed in a book, a painting or a creative moment (Maslow, 1968). In this kind of experiences the individual is totally absorbed and isolated from the surrounding reality. He loses his awareness of being in a certain place and the perception of time. Furthermore, peak experiences are self-justifying, meaning that they are not acted for a purpose, but rather they are themselves the ultimate providers of meaning in an individual's existence.

Similarly, Csikszentmilhayi defined the flow experiences. In the flow, the individual is so involved that nothing else can distract him from the activity and he loses his sense of self and everyday life. This state of total absorption occurs during exceptional and intense moments, when what the individual thinks, desires and feels are in perfect harmony (Csikszentmihalyi, 1997). It is such a desirable state of mind that everybody aspires to replicate it as often as possible (Csikszentmihalyi and Csikszentmihalyi, 1992). In addition, the flow is the foundation of what the author calls optimal experience. These latter are deep and perfectly enjoyable experiences, so wonderful that the individual is captured and pushed to fully enjoy the present moment. The experience results free of disorder, entropy and threats: the individual feels safe from concerns and fears that

generally characterize his existence (Csikszentmihalyi, 1990). To get the optimal experience, a balance between the perceived task challenge and the individual's skills is needed. When the personal skills are lower than the ones required by the task, a sense of anxiety and frustration prevails. Thus, the skills hold by the individual, together with his personal characteristics, are critical factors, as they can significantly affect the achievement of the flow (ibid). The experience can start only if the individual is able to accomplish the task required and focus intensely on the activity, so that he isolates himself from the surrounding reality, forgetting himself and addressing his efforts only to the execution of the task.

Museum experiences

The fact that consumers have begun experience seekers led museums to put great attention on the visitor experience, although it is acknowledged that there is still vast potential for application of experiential marketing in this field (Petkus, 2002).

The visitor experience begins in the first contact between the visitor and the museum (e.g. a call to the customer service) and it ends in their last contact (e.g. when the visitor leaves the museum) (Rowley, 1999). Thus, understandably, the total customer experience in museums is made up of many factors. A study by Yucelt (2008) discloses the more important factors influencing the level of satisfaction of the visitor experience: the quality of staff personnel and guides, the museum's collections and offerings, the physical structure and related amenities, the distance to travel, the visitor's demographic factors and his number of visits. However, in this elaborate the attention is focused on the experience related to the exhibitions offered by the museums and, at this regard, not many researches have been conducted.

Several researches show that people access museums during their leisure time, for social occasions and to share an activity with family and friends (Yucelt, 2008). Often the exhibitions are visited casually, the average visit lasts less than 2.5 hours and after 30 minutes fatigue manifests. What people expect from the visit is to learn something important and unique, be entertained and stimulated on social aspects (Miles and Taut, 1991 in Yucelt, 2008). Though, these data may be outdated and new researches may reveal different evidence.

What people expect from the visit is to learn something important and unique, be entertained and stimulates on social aspects (Yucelt, 2008). More up-to-dated researches add that today visitors look for shared, user-friendly and interactive experiences enriched with sensory and emotional stimulation (Balloff et al., 2014). They expect playful and educative exhibitions, where they can play a relational and active role, co-producing the experience (ibid).

Section 3- Storytelling

Storytelling has flourished in the last decades. Increasingly, it is heard being mentioned in relation to many different disciplines, such as politics, marketing, management and science. However, frequently the term is used in a way that is inadequate and generic, and diminishes the vastness of its meaning and applications (Fontana, 2016).

Looking for the term "storytelling" in the dictionary, we would incur in this definition: "Storytelling is the activity of telling or writing stories". The literature on this topic helps us grasp that experts and professionals of storytelling attribute it a different meaning. As point of reference for this thesis, we will take the definition of Fontana, one of Italy's most relevant experts in Corporate Storytelling. He defines storytelling as the activity of creating representations that can be textual, visual, sonorous, and perceptual (ibid). Brands, products, services or people can create such representations in order to engage emotionally an audience and better relate to it. It follows that being a professional storyteller does not necessarily mean telling or writing stories, but rather give life to a fictional universe, in which a subject-author invites others subjects to participate. Moreover, it can be noticed that there is a significant difference between histories and stories. The former consist of a succession of chronologies that aim at objectivity. The latter, instead, are perceptual representation-systems that produce a reality containing fictional, emotional and symbolic elements (Fontana, 2016).

Storytelling can be applied as an analytical tool for sociological, anthropological and psychological studies, as well as a production device for creating content, tools and processes (ibid). This associates it with various other disciplines. For instance: increasingly it is employed in managerial relations, brand management, corporate strategy, internal and external communication, marketing, politics, medicine, psychology, and entertainment.

The increasing employment of storytelling may be due to the increasing complexity characterizing our society and the growing sophistication of the audience, which is also being attacked more and more aggressively by disordered information lacking in deep meaning (Carmagnola, 2006). In this scenario, the narrative becomes an effective communication system that is able to disseminate complex knowledge and manage the perception of the public (ibid).

Storytelling engineering

An effective storytelling project, regardless its application area, is made up of four macro-steps: reading of the readers, definition of a core-story, creation of a visual imaginary and individuation of a media habitat (Fontana, 2016).

The first step, reading the reader, refers to the activity of analysing the potential target of the storytelling project. The in-depth understanding of the targets is paramount because their needs, desires and characteristics are fundamental aspects that are to be satisfied and included within the story (ibid). Qualitative and quantitative studies, focus groups and interviews are the tools most suitable to this scope (ibid).

The second step consists in the definition of a core a story. The core-story is the synthesis of the overall story to be told, it is the narrative concept to be developed (ibid). Aristotle, in his Poetics, had already understood that there are many elements common to every story. He identified "Seven Golden Rules" of successful storytelling in relation to theatre, which are considered (with some adjustments) still valid: plot, character, theme, dialogue, chorus, décor and spectacle. Especially, he put great emphasis on the importance of the conflict. Stories, or at least good stories, are always about people with some sort of problems, related to their needs, will or impositions. Characters must flirt with obstacles and disasters to earn their good fortune (Gottshall, 2012). Indeed, the content of a story can be written following established formats. In order to write stories, there are many possible models that are acquirable by constant practice and exercise (Fontana, 2016). Many authors, by studying narratives, came up with models to write good stories. Some examples are:

- Lévi-Strauss' Binary Opposition: in an attempt to grasp the deep universal and timeless structures that are subjects to human thought, the anthropologist Claude Lévi-Strauss postulated the existence of a binary logic that, for the purpose of sorting and ordering the world, builds categories by means of a bipolar system of oppositions or contrasts (hot versus cold, raw versus cooked, right versus left, god versus evil etc.). According to him, all narratives can be reduced to binary opposites (Lévi-Strauss, 1964).

- - Propp's Scheme: it is the result of the study on fairy tales of the linguist and anthropologist Vladimir Propp. He studied the historical origins of the fairy tale in the tribal societies within their initiation rites and retrieved a structure that he also proposed as a model of all narratives. It consists in four phases: 1-Initial Balance-debut; 2-Balance breaking- motive or complication; 3-Adventures of the hero; 4-Restoring balance-conclusion (Propp, 1968).

- Marks' Transformational Arc: Dara Marks, Hollywood's first rated consultant, identified a deep relationship between the movement of the plot and the internal transformation of a character. In particular, she underlined a transformational arc made up of many phases that the character has to overcome in order to result in a great story (Marks, 2007).

Fontana (2016) summarised the main narrative theories on the topic at hand and suggested the following model to build interesting end emotionally engaging narrative contents: somebody has to do something in order to obtain something else, but there is a problem; thus, a transformation is needed in order to rise to that challenge and, somehow, succeed. Therefore, before writing a story, an author should have clear in mind a protagonist, a goal, an action and a resolution.

The third step of a storytelling project is the creation of a visual imaginary. In this phase, visual elements such as colours, contexts, psychological atmospheres, objects are identified because, after the planning phase, the established core-story will be translated and implemented into visual elements, such as images, videos, renderings, web-sites, boutiques etc. Thus, in the design phase, it is important to indicate the characteristics of the visual universe to be created, which has to be consistent with the core-story and the potential targets (ibid).

The fourth step is the individuation of a media habitat. In this phase the channels through which the story will be communicated are selected. The story needs instruments to be communicated and spread. Thus, choices have to be made regarding which instruments are more suitable to deliver the story. The choice of the instruments has to take into consideration the target audience and their level of usage of the instruments, their costs and the expected results (ibid).

Furthermore, when the habitat of a story is not a book, a play or a movie the story becomes an experience. In this case, there are at least five characteristics for a storytelling experience: -Self-detachment: a story-experience brings the individual in another reality, a fictional one. An efficient narration alters the space-time reality and temporarily leads to forgetting the actual surrounding reality. -Management perception: a story-experience makes one perceive different feelings activating visual, sonorous, kinaesthetic and emotional channels. -Control: a story experience lets the individual keep control of the situation and it gives him the power to interrupt the experience whenever the individual desires. This feeling of control allows the individual to feel free and facilitates his desire to lose himself in the story even more. -Coherence: all the elements have to be consistent with one another, from style to images to videos (Fontana, 2016).

The power of storytelling

A study by Sturm (2000) on participants of storytelling events reveals that many of them experience a qualitatively different state while listening to some stories that the author calls "storytelling trance". He identified six characteristics of it: - Realism: the impression that the story is very real; - Lack of awareness: decrease of consciousness of everything else except the story; - Engaged receptive channels: visual, auditory, kinaesthetic and emotional; - Control over the "trance" process; - "Placeness": the sense of being within the story; - Time distortion: lengthening or shortening of the perception of time (Sturm, 1999). Notably, these characteristics are very similar to the extraordinary experiences described in the previous section.

As a communication tool, storytelling goes well beyond the transfer of information and facts. It resonates on a deeply visceral level, by making people empathise and identify with the storyteller, connecting them to a larger vision and sense of purpose (Baker and Boyle, 2009; Fontana, 2016). Great leaders, such as Martin Luther King, Gandhi or Churchill are evident examples of the power of storytelling: it is through stories that they managed to commit people to their vision (Baker and Boyle, 2009). In fact, storytelling develops a sense of belonging and transports the audience to a higher degree of emotional engagement (Fontana, 2016). Furthermore, sharing stories allows one to be more easily understood and remembered and speeds up the transfer of information (Baddeley, 1999). Because of these characteristics storytelling also is considered to have a great potential for education (Salerno, 2013; Fontana, 2016).

All these characteristics are confirmed and explicated by recent studies in Neuroscience. Specifically, Italian neuroscientist Vittorio Gallese, among the discoverers of mirror neurons, found out that humans possess neuronal networks that get activated both when we do something and experience an emotion, as well as when we see somebody else doing something and experiencing an emotion. This implies that when we hear (or view or experience) somebody else's story, our brain activity is very similar to that of the characters of the said stories. This is what allows us to recognise and empathise with how other people feel and this is the reason why stories make people empathise and identify with the storyteller (Ramachandra, Deepalma and Lisiewski, 2009). The fact that we know that fiction is fiction does not pretend the brain to elaborate it as real, so that the recipient of a story turn it in its own ideas and experience, thanks to a process called neural coupling (Gottschall, 2012). In addition, emotional stories are able to trigger the neurotransmitter oxytocin, which increases empathy and cooperation and, consequently, leads to behaving more generously (Barraza and Zak, 2009). Furthermore, the brain releases dopamine when experiencing an emotional event making it easier to remember it. The emotions, in this

sense, signal to the brain which information needs to be remembered and storytelling, thus, speeds up the transfer of information (Baddeley, 1999).

All of these characteristics make storytelling a highly effective communication tool. It is able to impact upon, inspire and commit people, while also educating them thanks to its more understandable and memorable way of sharing knowledge. For these reasons, companies, managers and marketers employ it more and more as a method of communicating visions, shaping strategies and influencing behaviour (Baker and Boyle, 2009).

Storytelling as human activity

Storytelling is considered highly effective also because it appeals to a certain human trait that is universal across culture and history (Baker and Boyle, 2009). Humans have always felt the need of telling and listening to stories. A few obvious examples are the prehistoric paintings describing glorious hunts and the tribal gatherings around the fire to recount gestures of hunters and heroes (Fog, Budtz and Yakaboylu, 2004). Habits that are still perpetuated today by going to the cinema and theatre, reading books, watching TV, or sharing stories on social networks. Stories are so important for us because human knowledge is understood, recalled and shared through them, and they play a great role in the life of individuals and their society by evoking emotions, inspiring and strengthening their culture (ibid). Furthermore, stories are able to entertain and enlighten at the same time, as they teach morals and help people to interpret the values they live by (Baker and Boyle, 2009). As Baker and Boyle (2009, p.80) argue, "Indeed, storytelling is one of the most human of activities. In fact, an individual's history, their persona, their very identity is the sum of the stories they tell about themselves and others tell about them. Everyone, inherently, is a storyteller and there are few things people love more than to hear a great story and pass it on to others."

Narration, in fact, has always been a fundamental tool for humans. Its function is at least twofold: it allows resuming past experiences and contributing to the definition of the common feeling of a society, within the individual lives in and become integrated (Affede, 2011). Therefore, storytelling is first of all a cognitive and communicative act occurring in two moments. On the one hand, experiences can be recovered through the attribution of meaning to facts; on the other, the knowledge acquired can be shared (ibid). Moreover, both our memory and our making sense of life follow narrative processes. In this sense, storytelling corresponds to the way humans think and stories reflect our natural way of understanding events (Boyd, 2009; Fontana, 2016).

Consequently, it is often argued that the act of storytelling is the most natural and authentic mode of communication (e.g. ibid).

In the book "The Storytelling Animal- how stories make us human", Gottshall (2012) explores the enigma of fiction, meaning the mystery of the unexplained human instinct to tell stories. He investigates the reasons of the humanity's penchant for stories and reviews the most remarkable arguments on the topic available today. Some Darwinist researchers argue that the evolutionary source of story is sexual selection. According to this interpretation, the ability of telling story would be a way to display skills, intelligence, and creativity; in other words a way to get sex. Another evolutionary scholar, Brian Boyd, claims that" a work of art acts like a playground for the mind"; hence, according to him, telling stories would be a sort of mental work-out. Other explanations could be the instructional role of stories: they function as low-cost sources of information and indirect experiences. Also, they plausibly serve the purpose of bringing people together around shared values and they work as a social. Finally, other evolutionary thinkers argue that, even though stories can deepen our intellect, educate us and give us joy, mankind's aptitude for telling stories does not have a biological purpose (Gottshall, 2012). The author's argument is explicated in the statement: "Fiction is an ancient virtual reality technology that specializes in simulating human problems." For this reason, by watching a movie or reading a story, the same thing happens: empathy, which is the ability to identify the psychological states of others, is generated. Guttshall further arguments: "Fiction allows our brains to practice reacting to the kinds of challenges that are, and always were, most crucial to our success as a species." This is the reason why, according to the author, the experience offered by the narratives is destined to evolve and stories will never disappear from our lives.

Museum storytelling

Museums have changed significantly during their existence, both in terms of mission, contents and methodology. However, there is an aspect that is argued to be at the essence of museums and that is storytelling (Bedford, 2001). Their very foundation may be seen as the act of some person or group believing that there was a story worth telling, again and again, for the future generations (ibid).

Also, an exploration of the meaning of storytelling and its role in creating, interpreting and spreading human culture leads to finding many aspects directly related to museums. In the first place, humans have been defined as "storytelling animals" (Gottshall, 2012). Humans naturally tell stories and this relates to their way of making sense of the world and themselves (Bruner, 1990).

In this respect, fundamentally our learning takes place through stories and storytelling is the most essential form of human learning (Bedford, 2001). The most interesting characteristic of storytelling for museums is its educational role: it can teach without bothering, instead inspiring wonder, triggering the listener's imagination and empathy and encouraging personal reflection and public discussion (ibid). Storytelling is fundamentally more about the listener than the narrator (Keillor, 2000): stories open up a space for the listener's own thoughts, feelings and memories and thus inspire an internal dialogue and emotional connection with the contents.

Therefore, storytelling is an ideal strategy for those museums interested in encouraging visitors of all ages and backgrounds to learn spontaneously and to create their own interpretations (ibid).

Since the first museums opened to the public, museum storytelling has significantly evolved (Roussou, et al. 2015). While in the 19th century it was based on labelling and on the sequential disposition of objects, later on in the 20th century the exhibitions started being transformed into spatial narratives, with thematic arrangements and different points of view (ibid). The institutional voice of the museum was that of an authority speaking to the public through its exhibitions and publications (Wyman, Smith, Meyers and Godfrey, 2011). The beginning of the 21st century is characterised by many transformations. The influence of digital technologies and social media has led the information to become more important than the objects (Roussou et al., 2015). Also, the changes in visitor behaviours have pushed museums to offer exhibitions that are personalised, interactive and open to visitor's contributions (ibid). Therefore, museums evolved from a collection-driven approach, focused on the display and presentation of collections, to the creation of experiences that put the visitors at their centre, responding to their needs and expectations (Roussou et al., 2015).

Today, digital storytelling is one resource museums adopt for making their exhibitions appealing and engaging to an increasing variety of audiences (Roussou et al., 2015). It deals with turning the institutional knowledge of museums into meaningful, emotionally engaging experiences by leveraging the appropriate technological media in the context of the museum's physical space (ibid). In this regard, Roussou et al. (2015) analyse the emerging methodology for digital story creation in museums proposed by the CHESS project. It is similar to the method used for movies and it consists of four phases:

- Scripting: authors choose the main concepts, such as the exhibits and the narrative characters, make a draft of the plot and write the narrative text.

- Staging: authors check the associations of the script produced in the previous step with the physical elements of the museum space.

- Producing: the multimedia resources (such as audiovisual material, images, quizzes, or augmented reality applications) are chosen and produced.

- Editing: the multimedia digital resources are edited and ordered to host the final script and implement it into the storytelling experience.

Furthermore, in order to create interactive stories personalised to the different visitor profiles, this method suggests creating visitor "personas", which are constructed user models whose characteristics of which are described in details (ibid). They are helpful during the design process to understand which elements are interesting to the specific target, and in the final phase to match the multimedia resources to the target audience (ibid).

The research revealed that the design of the digital storytelling experience is a creative process that requires interdisciplinary authoring groups made up of internal museum experts (such as museologists and archaeologists), as well as external experts (storytellers and digital designers) (ibid).

However, digital storytelling constitutes only one part of the overall storytelling experience of museum exhibitions. The creation of holistic storytelling experiences for museum exhibitions indeed requires new methods of design (Roussou et al, 2015).

Chapter 3- Methodology

Research approach

The little research conducted so far at an academic level on the subject of this thesis determined my choice of qualitative methods. The methods used in qualitative studies are well suited to provide an interpretation of a phenomenon within the context, leading to a greater understanding of the phenomenon (Justesen and Mik-Meyer, 2012). On the other hand, quantitative studies would have presupposed that the phenomenon I wished to study had been defined and delineated relatively unambiguously (ibid), which was not the case, as previously explained.

Like many researchers, in this thesis I used a combination of inductive and deductive reasoning, meaning that I moved iteratively from the specificities observed to the theory and also the other way around (Erikkson and Kovalainen, 2008). This kind of process is called "abduction" and is considered as the logic of explorative data analysis (ibid). Specifically, it is used in research to generate new ideas and hypotheses, where deduction serves to evaluate the hypothesis and induction serves to justify the hypothesis with empirical data (ibid). Likewise, in this thesis I generate knowledge by collecting and analysing data moving from the general theory to the specific case study (deduction) and by relating my findings to the literature, attempting to generalise them and inferring explanations (induction).

The ontological and epistemological assumptions as well as the conceptual interest of my study are encapsulated in the perspective that has informed my research, namely phenomenology (Justesen and Mik-Meyer, 2012). It represents a break from the ideal of objectivity characterizing the realist perspective and, ontologically speaking, it assumes that there are multiple realities or "provinces of meaning" (ibid). Epistemologically, this perspective implies that there is no access to reality outside our interpretation of it as there is no phenomenon without subjects experiencing it (ibid). Thus phenomenology is about understanding a social phenomenon from the actors' points of view and describing it as experienced by the interviewees (ibid). According to phenomenology, it is more relevant to bring to light the subjective experience and the motives that lie behind actions than verifying if they are "true" in an objective sense (ibid).

Furthermore, I opted for a case study research method as it is appropriate to understand a complex issue and to extend the experience of what is already known through previous research (Yin, 2003). It consists in an empirical inquiry that investigates a phenomenon within its real-life

context, when the boundaries between the phenomenon and the context are not clearly discernable (ibid).

Choice of the case study

Using storytelling to design exhibition experiences is not a diffuse practice. Therefore, I chose as a case study the only company in Italy that is explicitly providing this service: Storyfactory. In particular, I had the opportunity to take part as an observer in Storyfactory's project for M9 Museum, which is also one of the first museums of which I have knowledge that adopted a narrative approach.

Therefore, the choice of a single-case study is justified because the case I chose represents a revelatory case, as I had the opportunity to observe and analyse a phenomenon previously inaccessible by social science (Yin, 2003). Furthermore, as this single-case study shows how museums can be turned in narrative experiences, it has the potential to stimulate further research on the topic (ibid).

Data Collection

Primary data collection

My research strategy consisted in using two different primary data collection techniques: interviews and participant observation. During the data collection I reflected deeply on my role as a researcher. Coherently with my phenomenological perspective, my ideal was not that of a "neutral researcher", but rather that of a researcher able to empathise with the interviewees' life-worlds (Justesen and Mik-Meyer, 2012). Also, it required on my behalf an unprejudiced approach towards the subject studied and I attempted to bracket my previous knowledge of the phenomenon to the maximum extent (ibid).

Semi-structured interviews

I conducted six interviews with the main actors involved in the project of designing the M9 Museum experience: Claudio Branca, Storyfactory's trans-media storyteller; Daniele Orzati, Storyfactory's storyteller designer; Sara Mazzocchi, Storyfactory's expert in art-based learning and people engagement; Elena Babini, Storyfactory's storyteller and art project manager; Guido Guerzoni, M9 Museum's head-curator and professor of Museum Management.

 I recorded, transcribed and then translated from Italian into English all of the interviews. I opted for semi-structured interviews, defined as those interviews where the interviewer follows a

guideline in which the themes and key issues are defined but he leaves room for deviations and improvisations (Justesen and Mik-Meyer, 2012). The reason why I chose this method was to get all the interviewees reflecting on the same topics, while at the same time allowing me to ask supplementary questions to attain deeper understanding of complex issues and then to outline aspects that I had not considered. My phenomenological perspective inspired me to have a helping role towards the interviewees in talking about their experiences without feeling inhibited or constrained to a particular interview's direction (ibid). Before any interview, I attempted to establish a climate of mutual disclosure through open-minded, friendly and free conversations in order to better empathise with the interviewees. As a result, I obtained a large number of spontaneous, specific and rich answers. After each interview, I sent to the interviewees the transcriptions to afford them the opportunity to discuss the contents and eliminate any potential misunderstandings.

Participant observation

I conducted a participant observation during the design of the M9 Museum exhibition by Storyfactory, lasting 12 days. Participant observation is defined by Goffman (1989 p. 125) as a technique of getting data "by subjecting yourself, your own body and your own personality, and your own social situation, to the set of contingencies that play upon a set of individuals, so that you can physically and ecologically penetrate their circle of response to their social situation, or their work situation, or their ethnic situation […]". It allowed me to observe what happened during the design phases, listening what it was said as well as posing questions whenever I could. Also, I acquired much more informal and "tacit" knowledge about the subject of the research, as many aspects were taken for granted by interviewees and thus went unmentioned in the interviewes (Justesen and Mik-Meyer, 2012). I found this method particularly suited to building knowledge about the methodical use of storytelling in designing the M9 Museum experience, as I gained knowledge about the practice, rather than the reported practice as it happens with the interviews (ibid). This was of particular relevance to answer the second research question, the aim of which was also to outline a method for the design of storytelling-based exhibition experiences. In this regard, I chose this data collection method to avoid the problem of attitudinal fallacy, consisting in "the error of inferring situated behaviour from verbal accounts" (Jerolmack and Khan, 2014 p.179). The negative aspect of this method consists in the fact that it is time-consuming. Not only it required my presence for 12 days, it also took a lot of time to produce the related document in

the appendix, as it is a combination of the notes taken during the observation and the summary of all the audios recorded during those days.

Secondary data collection

While my analysis is based on primary data, the collection of secondary data supported my research and it was particularly useful at the beginning of the research and at its end, when I had to write the case description presented in the introduction. This data consists in the websites of both M9 Museum and Storyfactory, as well as online articles from various websites talking about M9 Museum and Storyfactory's past exhibitions.

Data Analysis

The point of departure of the analysis consisted in building a theoretical framework based on the most accredited literature which provides the keys to understanding and conducting the empirical inquiry. Then, after the primary and secondary data collection described in the previous sections, I fully transcribed all of the six interviews and I summarised the audio records of the participant observation, combining them with the notes taken. Thus, I translated all the data from Italian to English. At this point, I started analysing them through a first-cycle coding. In order to be consistent with my phenomenological perspective, I coded the interviews with an unprejudiced approach towards the data (Justesen and Mik-Meyer, 2012), thus deriving the codes from the content of each sentence. By carefully reading and reflecting on the contents, I wrote the codes on the right-hand margin of the most significant sentences using descriptive codes, defined as labels summarising in a word or short sentences the basic content of a chunk of data (Miles, Huberman and Saldaa, 2013). During the second-cycle coding, I realized that many chunks of data were not significant to my research and I selected those more relevant, while also splitting the codes into more detailed ones (ibid). The list of the codes used is presented in the Appendix, Section 3. Thus, I collected the single coded sentences in an Excel document, where I had all the data divided into the identified key themes. Furthermore, during the data collection and analysis, I used analytical memo in order to capture my reflections on the data (ibid). Finally, the themes identified and my reflections were organized in a coherent discourse that is presented in the next chapter.

Quality criteria

Assessing the quality criteria in qualitative studies is a debated argument, mainly for two reasons. Firstly, traditional criteria such as validity and reliability originate from the natural science and consequently arise from positivist and realist positions. For this reason, researchers argue for

rethinking the criteria so that they can be applied to projects using different methodologies (Justesen and Mik-Meyer, 2012). Secondly, different perspectives emphasize different criteria and also attribute to the same criteria different interpretations (ibid).

However, there are some quality criteria that transcend perspectives. Coherence, consistency and transparency are essential criteria for of any research (ibid). My strategy to accomplish these criteria was to keep the component parts of my research coherent by deeply reflecting and clearly stating the correlation between the research questions, the theoretical background and the methodology. Also, I attempted to define clearly all the concepts involved in my research and apply them in a consistent manner. Furthermore, I made explicit and justified all my choices regarding the method, so that the reader can reconstruct them, relate to or criticise them.

Regarding the validity of my thesis, my findings answer the research question- although with some limitations, as discussed- and I used triangulation to increase their validity. Triangulation refers to the adoption of different data sources (interviews and observations) that I adopted to study the same object of analysis from more than one angle (ibid). Furthermore, to be consistent with my phenomenological perspective, I paid particular attention to the communicative validity, by giving to the interviewees the opportunity to comment and, if necessary, adjust the interpretation of their statements (ibid). Also, I addressed the reliability criteria by making explicit all my methodology choices, so that, in principle, the study could be repeated arriving at the same results (ibid). Generalizability is not a criterion widely adopted by phenomenological researchers, as they are not interested in the general patterns but rather in the rich description of specific cases (ibid). As such, I did not aim to accomplish any form of statistical generalisation, but I did address analytical generalisation, which is "a reasoned judgment about the extent to which the findings from one study can be used as a guide to what might occur in other situation" (Kvale, 1996 p.233).

Limitations

Although my phenomenological perspective does not hold as an ideal a neutral researcher, I acknowledge that I had an impact on the study and I might have influenced its findings to some extent. As explicitly stated in the premise of this elaborate, as a museum visitor I directly felt the need for a narrative and experiential approach and so I was convinced that the use of storytelling to design museum's exhibitions was a phenomenon worth studying. My personal curiosity

towards the meaning and the methods implied in the translation of the museum visit into a narrative experience has led my research, even though I found academic and applicative justifications to conduct it as well.

The choice of a single-case study might be criticised because it does not offer grounds for generalizing my findings (Yin, 2003). However, given the limited availability of professional storytellers designing exhibitions for museums with strong narrative vocations, I found the revelatory aspects of my case study sufficient to justify my choice.

Also, I could have extended the interviews' sample to other participants of the exhibition design. For example, I could have interviewed the other curators of the M9 Museum, as well as the representatives of the creative studios who received the briefs by Storyfactory. This would have allowed me to depict a more comprehensive picture of the project and other aspects could have emerged. The little availability of these actors and my time constraints resulted in the limited set of interviews collected, but I acknowledge that further interviews would have increased the validity of my findings.

Finally, a customer study regarding the effects of the storytelling design of the museum exhibition would have made my research more robust and complete. However, as M9 Museum has not opened yet, this determined the impossibility to make research on its customers. I considered conducting a customer researche in Moeesgard Museum in Denmark, as it also implements a narrative approach. As it was impossible for me to conduct my research in two different countries, this limit also has affected this thesis.

Chapter 4 - Analysis

In the following chapter, I lay the foundation to answer the research questions, by presenting and analysing the data collected. I divided the chapter into 4 sections: 1- The meaning that the actors involved in the design of the M9 permanent exhibition attribute to storytelling in museums; 2- The design of the M9 exhibition experience; 3- Limits and constraints of the storytelling exhibition design; 4- Potential developments.

The first section explores the meaning of storytelling within a museum context. Informed by a phenomenological perspective, in this section I focus on understanding the meaning actors involved in the museum storytelling phenomenon attribute to it, specifically in this case: Storyfactory's professional storytellers and the head-curator of M9 Museum. Given the limited knowledge about the phenomenon in question, according my phenomenological perspective, it is more relevant to cast light on their subjective experience than to attest if it is "true" in any objective sense. The second section analyses the process behind the design of M9 Museum's experience undertaken by Storyfactory's professional storytellers. This section addresses the quest for new methodologies to design holistic storytelling museum experiences and benefits from the data collected through interviews and participant observation. In the third and fourth sections, I outline the limits and constraints as well as the potential developments of using storytelling in museums as they emerged during the analysis of the case study.

Before the analysis begins, a clarification is needed. The term "reader", usually meaning "a person who reads", in storytelling jargon is extended to the recipient of any storytelling experience, such as a museum experience.

> *"In Anglo-Saxon literature they speak of "audience", but we speak of "the reader" even if the reader is someone who will see my ad, or my film, or will take part in my museum experience. Greimas [literary scientist] showed that all of experience can be analysed in narrative terms, just like a narration. Geerts [anthropologist] affirmed as much in anthropology as well, and truly the people we want to reach are the readers.*
>
> *Because our own experience can be re-interpreted by us as narration.*
>
> *And then passed on, and re-analysed."*
>
> Daniele Orzati, Storyfactory's storyteller designer

As discussed in the literature review, humans understand, recall and share knowledge through stories and this is a universal trait across culture and history (Gottshall, 2012; Baker and Boyle, 2009). In this sense, storytelling corresponds to the way humans think, understand events and

make sense of life and, thus, it is argued to be the most natural mode of communication (Bruner, 1990; Bedford, 2011). These form the generic premises for our discourse.

Section 1- The meaning that the actors involved in the design of the M9 permanent exhibition attribute to storytelling in museums

To understand what is the meaning attributed to storytelling in a museum context, the analysis starts with an exploration of the interviewees' understanding of museums and their current scenario.

> *"A museum for us at Storyfactory is a collection of stories, in the sense that any content of the museum should be thought of as a story.*
>
> *It's a text that is structured to produce an effect, a result on the reader, or those who access it, and not simply a message built to convey any specific content […].*
>
> *In my opinion, it is necessary to go beyond the logic of conveying a message in an optimal way and arrive to a wider logical strategy where the message becomes an experience.*
>
> *And every element of the experience affects us and every tiny bit of language must be synchronized to go in the right direction and aim for the right objective."*
>
> Claudio Branca, Storyfactory's transmedia storyteller

For a professional storyteller, the content of any museum can be regarded as a story.

The term story carries a particular meaning. Stories are perceptual representation-systems that produce a reality containing fictional, emotional and symbolic elements (Fontana, 2016). They differ from histories because the latter are a succession of chronologies that aim at objectivity (ibid). Moreover, according to Branca, the whole set of messages a museum wishes to communicate can be thought of as an experience.

In the literature review, we have explored the meaning of the tem experience and why it has become the new business imperative (Shmitt, 2009; Pine and Gilmore, 2009). We have identified different kinds of experience and the characteristics of those most desirable (Pine and Gilmore, 2209; Maslow, 1968; Csikszentmihalyi, 1997). Furthermore, we acknowledged that museums have become customer-centred and that customers in modern times are looking for experiences (Hoolbrook and Hirshmann, 1982). Subsequently, museums have focused on their customer experiences (Rowley, 1999). Particularly, increasingly they are offering "edutaining" experiences, consisting of a mix of educational and entertainment activities (Mencarelli et al., 2010). Also they are improving and enriching their supplementary services, such as bookshops and coffee shops

(Rowley, 1999). Instead, it is uncommon to hear of museums that have translated their entire content into an experience. Researchers have explored the role of digital storytelling in museums and they found that it is used for making the exhibitions more appealing and engaging to a variety of audiences through technological media (Roussou et al., 2005).

However, as Bracca's quotation lets us grasp, it is possible to use storytelling to create holistic storytelling experiences for museum exhibitions, wherein technology represents only one element. The phenomenon, though, is left unexplored by the literature. Therefore let us continue understanding more about it from those who participated in the creation of the M9 museum experience design.

> *"[Storytelling in museums] is a significant innovation, which however derives from a change of attitude by museums on the aim of exhibitions. [...] The nature and significance of exhibitions has changed. And the general attitude of museums towards audience expectations has changed. Museums are more and more audience-centred, so every museum has put the visitor at the centre of their strategies. Since the objective has become to meet the visitors' favours and interest by any means necessary, any product or activity dealing with such aspect is now central."*

Guido Guerzoni, M9 Museum's head-curator and professor of Museum Management

The employment of storytelling in museum experience design is a consequence to the changed attitude of museums towards audiences. We have discussed that nowadays museums are dealing with reductions both in budgets and public support, and consequently need more customers to survive (Garibaldi, 2011). This is true especially in Italy, where public funds to the cultural sector have steadily decreased in past years (Domenichini, 2013). On this regard, museums need to stay updated since the changes in their customers have been significant and traditional museum exhibitions are argued no longer being appealing. When asked about which audience changes the storytelling approach addresses, Branca answered:

> *"Certainly, the expectation for a dialogue. Meaning consumers no longer enjoy one-directional approaches, both in communication and in experiences. They want to feel the protagonists; more and more they want to feel like they are doing something.*
>
> *It might sound like a banal thing, but experience consumption and the expectation to feel immersed in exponentially richer experiences, of stimulation through different media, are ever stronger.*

On the other hand, culture is valued less, and especially the prestige of those involved in culture, so typically the charm of prestige and authority keeps diminishing and so it's less and less likely that a visitor or audiences in general will listen to someone speaking to them simply because he's knowledgeable.

We may say there's a shade of individualism in all this, an increasingly demanding mindset wherefore you constantly must prove to me that my time is well spent on you and if you don't give me what I need I'll leave, and if you're not putting me at the centre I'll leave. I refer to all those trends that are observable in relation to consumers, and include also customisation, pro-active consumption and prosuming, all of these are growing stronger.

Also the theme of finding a mood of participation and cooperation is another expectation, since people expect to understand, they want to be put in a position to understand, they want the remote in their hands…in a good way, meaning they want to hold the sceptre of the experience they're living, they want to feel in charge, and all these more recent trends connected to consumption must definitely be linked to cultural consumption at all levels."

Claudio Branca, Storyfactory's transmedia storyteller

Afterwards, when Branca was requested to explain what role storytelling could play for museums given these changes in the audience, he argued:

"[museums] need to know how to sell themselves to the public, they need to reaffirm the value they can offer to a potential visitor. If a museum is incapable of speaking to its audience, the audience ignores it. So above all, [I would advise museums to adopt storytelling] to keep being relevant in society. It's a matter of building a modernized role in order to survive; because museums need visitors and need all that the customers bring in economic terms. Visitors have evolved their taste and their critical thinking in regards to communication and the experiences they are offered, therefore the umpteenth didactic video won't be much of an attraction and rather risks boring them to death. Essentially storytelling allows museums to redefine their way of existing in the world, in a world that has changed plenty since museums were born, and sometimes museums have failed to change at the same pace."

Claudio Branca, Storyfactory's transmedia storyteller

According to the interviewees, storytelling is a powerful tool for museums. It is argued to be capable of reaffirming the value of museums in the eyes of customers because it takes into account

and adapts to audience evolutions. Branca's considerations about changes in customers correspond to those discussed in the literature. Today's customers are defined by their search for experiential contexts, their wish to immerge themselves, experience new emotions and find innovative meanings (Hirshmann, 1982; Carù and Cova, 2007). They are no longer passive recipients of standardized offerings but have become an entity engaged in the process of creating value (Prahald and Ramaswamy, 2004). This trend also is reflected in the cultural output; specifically, contemporary museum visitors look for shared, user-friendly and interactive experiences enriched with sensory and emotional stimulation (Balloff et al., 2014). They expect playful and educative exhibitions, where they can play a relational and active role, co-producing the experience (ibid). Branca adds that museums' authority is decreasing its relevance and appeal, because it is no longer sufficient to capture the attention of the customers. Instead, institutions such as museums need to prove to customers that the time spent there is valuable and that their offerings respond to the customers' needs.

However, one thing is being aware of the changes occurring in the customers, another is considering storytelling as the tool through which museums can effectively address these changes. Then, let us analyse specifically what are the meanings, roles and advantages of museum storytelling in the opinion of professional storytellers.

Fontana (2016) defines storytelling as the activity of creating representations that can be textual, visual, sonorous and perceptual and that are able to engage emotionally an audience. The interviewees extend this definition and define it as a communication device made up of a set of strategies, skills and techniques that allow communicating effectively through stories. Among its advantages, the interviewees stress its ability to engage and entertain the audience and to simplify contents and make them understandable. This definition complies with and can be explicated by the literature on the subject. Storytelling goes beyond the transfer of information to lead the audience to empathising with the story, feeling emotionally engaged and experiencing a qualitatively different state of mind called "storytelling trance" (Baker and Boyle, 2009; Fontana, 2016; Sturm, 1999). Furthermore, the emotional involvement that characterizes storytelling makes content more easily understandable and memorized (Baddeley, 1999). Stories open up space for the listener's thoughts, feeling and memories and thus inspire an internal dialogue and emotional connection with the contents (Bedford, 2001). According to the interviewees, storytelling also allows organizing the content in a solid and efficient manner and designing user experiences that are diversifiable depending on the needs of different targets. The former aspect results of particular

interest to museums, because they are facing increasingly wider audiences, composed of targets characterised by different backgrounds (Mencarelli et al., 2010).

The literature does not provide a definition for museum storytelling, nor is it clear how it can be used in this context. In order to cast light on the phenomenon of storytelling in the museum context, I investigated the definitions provided by Storyfactory's professional storytellers.

> *"[Museum storytelling] means transforming the visit into an immersive experience that keeps in the foreground the works or art that the museum exhibits, but at the same time creates around them –and through them- narrative paths that touch the heart, are memorable and resonate with visitors."*
>
> Sara Mazzocchi, Storyfactory's expert in art based learning and people engagement

> *"[Museum storytelling] is an instrument that allows us to orient ourselves within the content, to simplify it, to make it understandable without trivialising it. "*
>
> Elena Babini, Storyfactory's storyteller and art project manager

> *"[Museum storytelling] entails not to assume that your target or reader is of one kind only. Not taking that for granted means you don't assume that the narrative world you are building is known [to the user]."*
>
> Daniele Orzati, Storyfactory's storyteller designer

> *"[Museum storytelling] is a way of approaching the construction of the visiting experience. That means instead of putting the content at the centre, the intentions, merely the curatorial concept or the material available, we try putting the consumer at the centre. Therefore it's a way of systematizing the visit experience construction taking all that storytelling can offer to design experiences, and therefore making the museum an experience which places the visitor at its centre, which educates him, which transmits the necessary messages but entertaining him all the while, helping him build relations, furthermore helping the museum building its own role within the community it belongs to, thus managing fully to retrieve the role of a museum, without relegating it only to a cultured attendance."*
>
> Claudio Branca, Storyfactory's transmedia storyteller

Through the interviewees' insights, I developed a definition of museum storytelling valid, at least, in the context of the case studied. It is a tool for designing a museum visit experience that creates narrative paths around and through the content of the exhibitions. It aims to create experiences

that are immersive, emotional, memorable, educative, entertaining and more understandable, without trivialising the content. Furthermore, this approach puts the visitors at the centre of the experience.

Notably, this approach to the customer experience is consistent with that of "edutainment", the combination of education and entertainment that today forms the basis of many museums' strategies (Mencarelli at al., 2010). Moreover, storytelling aims at enhancing the role of museums within their community. Museums increasingly are invited to become more responsible for their community, encouraging access and participation within their facilities (Kotler and Kotler, 1999). As museum attendance is no longer restricted to specialists, if they aim at enhancing their role within their community, museums need to relate to all their targets and not only the cultured ones (Mencarelli et al., 2010). Accordingly, storytelling places the visitor at the centre of the experience, coherently with the shift in museums' attitude from being collection-driven to customer-centred (Chuan, 2009).

But what does it mean to put the customer at the centre of the exhibition design? According to the interviewees, it means building the museum experience considering all different audiences, which in turns means acknowledging that not all of them have the same knowledge of the cultural content the museum's offers.

> *"Each museum and each show must be accessible from various visitor target groups, and any visitor should be able to have a nice visit… an experience that allows him to absorb and benefit from the various messages. Storytelling can do both: build a beautiful experience and transmit the tour's key messages, while maintaining deeper levels of learning for those visitors who are more curious and experienced."*

> Elena Babini, Storyfactory's storyteller and art project manager

Designing the museum experience taking into consideration all audiences does not mean building a univocal experience expected to satisfy everybody, nor trivializing and simplifying its contents to the maximum extent. Rather, it means designing many paths of the same experience, addressing the needs of each specific target. For example, experts may need a museum environment that allows them contemplate the contents, while schoolchildren may need a lighter introductive approach to them.

> *"[…] this method still allows for contemplative environments, but without being limited to them, so experts are still able to enjoy the visit. At the same time it allows a visitor needing a bit of an introduction, a softer, lighter approach to the subject, to still take home the key*

elements the curator wanted to put forward, and all without getting deadly bored, without having to force oneself to be able to finish the tour.

The truth is a narrative museum is nothing like a vulgar version of a museum. A narrative museum is one that cares for all its readers, and where experts are a target just like any other, and they can experience the visit according to their standards without clashing with visiting schoolchildren who have the same right as them to be able to access the content."

Claudio Branca, Storyfactory's trans-media storyteller

Notably, the storytelling approach embodies a quest for a democratization of museums. Between the lines, it is easy to grasp the perceived necessity for an approach focused on social inclusion, which remarks the importance of the participation in cultural activities of those audiences that still have difficulties in accessing cultural heritage.

The accessibility to the content of the exhibitions that storytelling is expected to promote has been effectively enhanced in the design of the M9 Museum experience, according to the curator.

The application of this approach to the specific case of M9 Museum has met the curator's needs, consisting in approaching all the identified museum targets:

"As [M9 is] a multi-target museum, Storyfactory's approach allowed us to consider and satisfy expectations for all targets. It has been useful in verifying if the in-depth levels were too complicated, or rather too simple, if the museum met expectations for audiences who might not have the necessary knowledge to appreciate 20th century material, allowing them to enjoy the visit."

Guido Guerzoni, M9 Museum's head-curator and professor of Museum Management

However, I acknowledge that to validate the presumed effects of the storytelling design in the M9 museum experience, a quantitative and qualitative research over the visitors in attendance is needed.

So far, I analysed the meaning and the scope of storytelling for museums according to the actors involved in the design of the M9 Museum customer experience. I outlined that it aims at creating experiences that are immersive, emotional, memorable, educative, entertaining and more understandable, without trivialising the content. Moreover, storytelling experiences are argued to address the specific needs of all the potential museum targets. This analysis, as well as the literature, so far has not disclosed through which method the museum experience can be designed in order to pursue the aforementioned objectives. In the next session, I will analyse the

design process of the M9 Museum customer experience. The aim is to gather knowledge about the design of holistic storytelling experiences for museum exhibitions and to address the quests for new methods of design (Roussou et al, 2015).

Section 2- The M9 exhibition experience designed with storytelling

In this section the process of designing the M9 Museum customer experience is described in detail through the notes taken during the participant observation and the interviews with the actors involved in the design of the M9 Museum customer experience. The literature presented in the previous chapters will serve to deepen the process' analysis.

A general method to design storytelling experience is defined by Fontana (2016). It consists of four phases: 1-reading the reader; 2- identification of a core-story; 3- creation of a visual imaginary; 4- individuation of a media habitat. As I will examine throughout the analysis, the design of the M9 Museum customer experience was characterised by some extra phases. The team undertook the process without making explicit reference to the different steps of the method; hence the phases were not clearly discernable in an objective sense. However, I outlined seven phases, representing different moments of the project: 1- Receiving materials; 2- Reading the reader; 3- Looking for narrative cues; 4- Network analysis 5- Core-story identification; 6-Creation of a visual imaginary and individuation of a media habitat 7- Identification of different visit paths; 8- Project delivery. I identified these phases because I noticed a different focus in the activities undertaken by the team, as well as different outputs. Although, it is acknowledged that a different author might have interpreted the process differently. In order to facilitate the reader, this section is divided into the abovementioned steps.

Step 1- Receiving materials

The Storyfactory team assigned to the M9 Museum project was made up of Claudio Branca, trans-media storyteller; Daniele Orzati, storytelling designer; Sara Mazzocchi, expert in art based learning and people engagement; and Elena Babini, art project manager. They worked together in the realization of the project from beginning to end, integrating their abilities and constantly confronting with each other about the choices to be made.

The first step consisted in approaching the documentation provided by M9 Museum, composed of:

1- A 700 pages document containing the contents the museum wished to communicate: it was mainly textual and divided into eight thematic sections, corresponding to the eight thematic

rooms that would form the museum. The contents are purely academic and written by 8 different researchers.

2- A document called "storyboard": it contains a presentation of the museum, the curatorial principles and a basic draft of how the curators had imagined the thematic rooms, together with the technological installations they intended to include in them. Thanks to this document, Storyfactory's team learnt that the museum needed to involve subsections and installations, these latter being the only physical elements suggested by the curators. Furthermore, M9 Museum is focused on the Twentieth Century and has a strong narrative vocation. The museum aims to expose concepts, not objects; namely: the history and the changes that have characterized the Twentieth Century. The museum's mission is informative and educational.

> *"The goal is to build a museum that creates a sense of belonging to a community, where it is possible to learn information but also foster the development of critical thinking, social inclusion and dialogue. Furthermore the aim is to offer a pluralistic, multidisciplinary, multisensory and interactive approach to knowledge, stimulating critical capabilities, curiosity and a desire to learn. The museum wishes to do so by a combination of entertainment and educative activities." (Participant observation)*

3- A study conducted by the museum on its potential audience. It outlined three targets: schools, families and tourists.

M9 Museum chose a narrative approach, complemented with multisensory and interactive activities and hence combining education and entertainment. Clearly, such an approach corresponds to "edutainment", the combination of educational and entertainment aspects (Mencarelli et al., 2010). M9 Museum adheres to this trend and has appointed professional storytellers to pursue this objective.

The task of Storyfactory consists in designing a narrative, multidisciplinary, multisensory and interactive museum experience starting from the pure content provided by the museum, and to plot it into briefs for the creative studios that will translate it into physical form.

Step 2- Reading the reader

In the literature review, I mentioned several methods suggested by scholars to build customer experiences, although not relating strictly to museum customer experiences. The first step suggested by Shmitt (2009) to build customer experiences consists in analysing the experiential world of the customer. To do so, the experience designer is advised to conduct researches and analyses on consumption, usage patterns and the socio-cultural context of customers, in order to

understand their needs and desires. Similarly, Fontana (2016) identifies as any storytelling project's first step the activity of "reading the reader", which consists in the analysis of the potential target of the storytelling project. The in-depth understanding of the needs, desires and characteristics of the targets are fundamental aspects to satisfy and include in the story (ibid).

Coherently with the outlined methods, the design of the M9 customer experience started by deepening the study previously conducted by the museum on its potential audience. The outlined targets were three: schools, families and tourists. These visitor profiles were then reworked, gathering together all available information. Several aspects were cross-examined to start understanding the possible kinds of visit paths. As we will discover further on in the analysis, one of the final stages of the process consists in defining different visit paths according to the needs of each target. All the following audience variables were taken into consideration: age, ability to use technological devices, level of education, available time for visits, tour mode (either alone, in pairs, in groups), visit objectives, expected visit elements.

These elements were also taken into consideration in all the contents' review, when the team got a very general overview of how the museum had to appear overall, what kind of topics should be touched and how they should be divided.

Step 3- Looking for narrative cues

Once the team thoroughly studied potential audiences and their needs and understood how the museum and its sections had to appear overall, a stage followed where the core activity was to identify the key themes of each section. Particularly, the team brainstormed over each section to identify the narrative cues offered by the contents the museum wished to communicate, and list all the evocative elements and their possible physical translations.

"The team's work consists in re-reading and re-interpreting the existing material and trying to turn it into an environment where the customer experience takes place. […] The presence of the curatorial concepts outlined the narrative and thematic design beforehand, so it did not need to be created anew. […] All evocations emerging from the content provided by the museum were identified. The most interesting narrative ideas were selected and all scientific data, with particular attention to the more difficult concepts, was translated using a physical metaphor.

Also, physical elements supporting the metaphors and the content narration were designed, such as models, machinery, scientific instruments, everyday objects, animations and 3D renderings. At the end of this stage, each section and sub-section was translated into

narrative suggestions, possible physical translations and links among the contents."

(Participant observation)

Thus, in this phase, the team's main activity was to seek narrative cues to implement with physical elements and technologies. As suggested by Pine and Gilmore (1999), the customer experience has to be harmonized with positive cues. It must support the theme of the experience, as any inconsistency with it would ruin the customer's impressions and experience (ibid). The cues that will form the M9 museum customer experience derive directly from the contents the museum wished to communicate and therefore are certainly coherent with the customer experience's overall theme.

Step 4- Network analysis

Once all the narrative elements and the plausible content translations into physical elements were identified, the team began to investigate how to connect all these elements in a unified core-storyline. In order to identify the core-story, the team started a network analysis of all the cues previously outlined. Specifically, the team wrote down the content, the narrative concepts, the evocations, the ideas, the suggestions, the cross-references to other sections, the possibility of interactions, and the technologies potentially involved for each subsection of the museum. Thus, the team identified the subsections that had more connections and common elements better to understand in which settings to insert them. They began by making assumptions on where to place the various museum subsections, taking into account the associations and connections between the contents identified in the previous phase. Little by little, linking the common elements shared by the subsections, the exhibition about the 20th century started taking shape.

Step 5- Core-story identification

Once the overall exhibition's structure was established, the Storyfactory team had all the necessary elements to define what would have been the exhibition's core-storyline.

"Gradually the team realized that all sections and topics involved had a possible protagonist, namely a man immersed in his everyday life. An everyday life that mutates decade after decade. All the key academic contents the curators wished to communicate could be told through this framework of reference, i.e. demographic changes through a man's village, social changes through his family and the stages of his life, technological changes through his house, etc. The result is something like: "Once upon a time, there was a forest with a village inhabited by a certain people. In this forest there was a house, running with the everyday life

of their owners. But this everyday life was suddenly transformed…" Such a story allows talking about both public and private dimensions, which is one of the museum's aims. "

(Participant observation)

The identification of a core-story is a fundamental step in any project developed through the use of storytelling (Fontana, 2016). It is the synthesis of the story to be told and incorporates the narrative concepts to be developed (ibid). Notably, in the case at hand, the identification of the core-story did not correspond to actual content production, but rather it consisted of re-reading and re-interpreting the existing material in order to find the core-story precisely within the contents that needed communicating. The identification of the core-story was not driven by the artistic and creative expression of the participants; instead the team identified it after a systematic analysis of the contents conducted in the previous phases. Specifically, the study of the targets, the definition of the narrative cues emerging from the contents the museum wished to communicate and a network analysis on them led to the identification of the core-story. Whereas the choice of a man immersed in his everyday life as a protagonist is consistent with the study of the targets, because all the targets can easily identify themselves with this protagonist. The narrative cues and the corresponding network analysis are the essential elements leading to the choice of the core-story. The team looked for a core-story that would allow touching on all the narrative cues derived from the contents while upholding the links between them. An inverse method (i.e. identifying the core-story and aligning to it the narrative cues deriving from the contents) would have undermined inevitably the academic content's integrity and, in turn, the museum's intellectual credibility. For this reason, I argue that the method outlined by Fontana (2016), the first two steps of which involve "reading of the reader" and the identification of a core-story, is not comprehensive of the two other important steps involved in a museum experience's storytelling design: namely, the identification of narrative cues and a network analysis.

On the other hand, the core-story outlined by Storyfactory complies with the general format suggested by Fontana (2016). The latter suggested the following format for building interesting core-stories: somebody has to do something in order to obtain something else, but there is a problem; hence, a transformation is needed in order to rise to that challenge and, somehow, succeed. The core-story protagonist in the M9 Museum experience is a man, his objective consists in leaving his everyday life; the problem he faces is the set of transformations characterizing the 20th century; the resolution is the understanding of such events. In particular, Storyfactory follows

the transformational arc suggested by Marks (2007), a movement of the plot, corresponding to the internal transformation of the character, characterized by a transformation.

> "[…] the overall museum is designed following a transformational arc. In particular, the museum project is divided into two floors. The lower floor will consist of an entrance building up familiarity with the audience and working as an introduction. Successively, contrast elements are introduced relating to the most impactful changes that have occurred from the beginning of the century to its end. The top floor will show how these changes have transformed the pre-existing reality. So, reality as we live it today is explored and better understood because of the previous sections, which dealt with all the various micro and macro revolutions characterizing the '900s." (Participant observation)

Notably, the transformational arc is used not only in designing the exhibition's core-story, but also in the individual rooms composing it. Once the core-story was established, each section was designed according to this pattern: 1-Development of familiar elements aiming at provoking the visitor's immersion; 2-Emotional experiences, stimulated through the engagement of all senses; 3-Arrival to the core elements, the more substantial content, incorporating a transformation; 4-Referral to a new challenge leading onto the next section.

> *"We worked on translating a chronological sequence of facts and alternation of themes into an emotional score that would provoke swinging emotions building a crescendo towards the centre, and then leading to the resolution […]"*
>
> Claudio Branca, Storyfactory's transmedia storyteller

The overall experience, as well as each individual room experience, starts with introductive elements that aim at familiarising the visitors with the contents; this would allow the visitors to immerse in the experience, while their everyday reality slowly fades out. The immersion is then reinforced with emotional elements, stimulated through the engagement of all senses. Subsequently, more substantial contents are introduced, bringing contrasting elements to the story. Thus, the contrasting elements are confronted and deepened and this leads to a climax that causes a transformation. Finally, the transformed reality is explored and it either connects to the next session or represents the end of the visit. Notably, conflict is a fundamental element of the overall experience, as it is in narration (Gottshall, 2012). In the exhibition design the conflict is used to lead the visitors to a climax, which in turn leads them to a transformation.

> *"[…] The character basically starts his story in a given context, then something happens inside that context and he's called upon to act, refuses at first because of fear, doubt, resistance,*

then takes the challenge, tries himself, entering this amazing world where anything can happen, challenging himself and overcoming these tasks he arrives to a stage similar but different to the initial context. He's still himself, but he looks at things differently, the way he sees the world is different, he is transformed."

Daniele Orzati, Storyfactory's storyteller designer

The character Orzati refers to corresponds to both the protagonist of the core-story and the visitor. In this regard, the interviewees believe the visitors will experience a transformation thanks to the exhibition's narrative design. The recurring theme of transformation may remind us of the next shift towards a new economy as anticipated by Pine and Gilmore (1999). According to the authors, transformational experiences will be the new business imperative for companies. Transformative experiences are those responding to the customer's seeking for some form of change, personal mutation and growth (Pine and Gilmore, 1999; Mirmiri, 2009). In conclusion, further research on the transformational effects on the reader of a storytelling-designed experience is strongly recommended.

Step 6- Creation of a visual imaginary and individuation of a media habitat

According to Fontana (2016), the identification of the core-story is followed by two further steps: the creation of visual scenery and the individuation of media habitat. Respectively, these steps consist in imagining and describing the story's visual translation and in selecting the channels through which to communicate such story (ibid). Storyfactory did work through these phases, but since they merged together they cannot be discerned into two separate moments. Furthermore, while the final decisions regarding the visual scenery and the media habitat were taken after having identified the core-story, assumptions about them characterized the previous steps and influenced the identification of the core-story. Hence, it can be argued that when storytelling is used for a museum experience design, a storytelling project's process may become less linear and more iterative.

Once the team identified the core-story, they needed to formalise all visual and media elements previously hypothesised. Each installation's concept was developed and explained, in relation to all the contents. As a result each installation becomes an integrated part of a wider path, not disconnected from the others or from the overarching meaning of the visit. Furthermore, not only did the team make sure that all individual installations were interesting and significant experiences, but also that all were included in a larger design, part of a larger discourse and perfectly integrated with each other. During informal conversations, it was often noted how in

many museums the installations do not seem consistent with the museum's educational content and message, but rather seem like a way of making the visitors "play" at all costs, often trivializing the exhibition's content. Storyfactory boasts of helping the curators and the researchers to protect and preserve the message's coherence they want to communicate while, on the other hand, putting the creative studios in a position to produce playful, interesting and interactive experiences, maintaining full awareness of the message, without misinterpreting it or losing pieces of it.

As Fontana (2016) suggested, in this phase the team focused on guaranteeing the visual elements' consistency with the story's media habitat and the experience's leitmotif. The relevance of each installation is carefully attested with the objective of maintaining balance between educational and entertainment aspects in all installations. Otherwise, the risk would be to trivialise the experience, focusing excessively on the entertainment side. As Pine and Gilmore (2009) discussed, experiences can be sorted into four categories, according to their level of customer participation and connection: entertainment, educational, escapist and aesthetic. The authors suggest that the richest experiences are those encompassing aspects of all four realms. The experience Storyfactory designed focuses on the entertainment and educative realms of the experience, as M9 Museum's approach concerned edutainment. However, special attention was placed on preserving the educative role of the entertainment aspects because the main purpose of any museum, as defined by ICOM, is above all educational.

The choices regarding technologies and channels to convey the story were taken accordingly to the specific message characteristics to communicate. The team investigated what was the best media to convey each content; in the vast majority of cases, the content determined the technology and not the opposite.

> *[…]narrative projecting is trans-medial, it's predicated upon the possibility of mixing anything through narration, […] anything from a vase of flowers, a screen or a 3d projection, or a tablet or an app or a hologram… The point is through storytelling you give a specific function to each piece of technology, whereas often one just picks technology for its effect and its impact on the experience, but technology actually carries formats, different modalities for different experiences, and so it's not guaranteed that technology that works well in a didactic context will have the same effect in an art museum.*

> Claudio Branca, Storyfactory's transmedia storyteller

The overall objective is to arrange the same core-story through different media. But every media and each technology are characterized by different formats and uses. The presence of a trans-media storyteller allowed taking better informed decisions, not led by personal preferences but rather by systemic analysis of the pros and cons of each media.

The contents provided by the museum were adjusted and adapted to the media hosting them. The goal was to make the purely scientific and objective contents as understandable and memorable as possible. The inclusion of emotional elements allows the reader to remember the contents more easily (Baddeley, 1999). However, even though Storyfactory put great attention on preserving the scientific messages outlined by the curators, the risk of trivialising them at this stage is still significant. The curators' supervision at this step could decrease the risk of undermining the scientific contents.

During this phase, great attention was posed on the visitors' identification with the story and the integration of familiar objects within the experience. According to the interviewees, the immersion of the visitors can be pursued by including in the experience elements that are familiar to the visitors. They can be objects as well as feelings, such as fears, and the more the visitors can recognize themselves in the experience by identifying elements that belong to their own narrative world, the more they will immerse in the experience. Such elements can be extrapolated through qualitative research or can be found by intuition, as in the case at hand.

Subsequently, sensorial stimulations were defined for each section and subsection. Based on their relative contents, fragrances were suggested, along with visual and sonorous stimulations. Fragrances aim at stimulating the sense of taste, while visual stimulations aim to engage the sense of perception. Pine and Gilmore (2009) advise companies to engage all five of the customer's senses when staging an experience. The more senses stimulated, the more the experience can be effective and memorable. Storyfactory applies the same approach to museums, enriching the experience with olfactory, visual and sonorous stimulations that in turn may also stimulate the senses of taste and perception. These stimulations derive from the contents and are consistent with them.

Starting from the document containing all the museum contents, the team worked at the creation of a new document, explaining in detail, with the help of graphs, tables and rendering, the way each section and subsection could be translated into an experience, using physical objects and sensorial stimulations. This document constitutes a brief for the creative studios that are going to

build and realize the physical elements of the exhibition. The consistency of all the elements that will form the exhibition and their clear adherence to the core-theme are expected to provide the customers with a meaningful visit.   As Pine and Gilmore (2009) suggested, envisioning a well-defined theme of the experience and aligning all the design elements toward a unified storyline allow customers to organize the impressions they encounter, making sense of the experience and making learning more memorable.

Step 7- Identification of different visit paths

Finally, the team designed different itineraries targeted for: visitors who are not expected to have time or inclination to visit the entire exhibition; visitors who are expected to request a softer approach to the contents; visitors who are expected to be already familiar with the contents and thus interested in deepening the understanding of a theme. For this purpose, itineraries with varying duration and levels of detail were suggested to ensure, even to those with less time at their disposal, to have an experience that is still logical, educational and immersive, besides feeling pleasant and playful. Moreover, thematic itineraries were designed. This is a strategy to ensure that visitors will return: they may opt to visit only one path at a time so they can come back and follow a different path each time. This kind of approach responds to the changes characterizing museum attendance in past years and their need to align their offerings to the different background of their new audiences (Kotler and Kotler, 1998). Museums are advised to design their visitors-attracting strategy by appearing as familiar as possible, persuading people to visit museums more often by providing them with new and satisfactory offerings that compete with other leisure activities providers (ibid). In this regard, the design of the museum customer experience through storytelling results especially aligned with said suggestions. It creates familiar environments and offers different visit paths to different audiences, according to their backgrounds. It persuades people to visit the museum more often, by proposing different thematic itineraries, so that the visitors can opt to visit only one path at time. Finally, by combining education and entertainment, the museum can compete more effectively with other providers of leisure activities.

Step 8- Project delivery

The final step of the project was its delivery. During the meeting with the curators and the architects, the contribution of Storyfactory was described as a middle-step between the work of the curators and that of the creative studios physically realizing the exhibition.

"During the meeting with the curators, this metaphor was used: at the initial stage of the project, the museum's contents were in a gaseous state, Storyfactory made them liquid, meaning they strengthened the links between all the contents, leading to a final result that is fluid and malleable. Finally, the architects and the creative studios have the task of making these contents solid, and transporting them physically into the museum." (Participant observation)

This middle-step is added to the traditional realization of exhibitions. The participants believed it helped reduce the usual communication problems between curators and creative studios, concerning individual interpretations of scientific contents having to be translated systematically into an experiential context.

The meeting was essential to validate the project and make the necessary adjustments. The final document produced by Storyfactory will work as a brief for creative studios; it does not go into details on the actual creation of the environments, but in a more generic way it indicates the types of content manipulation the studios may perform, the way in which they can organize and present information, the physical and sensory elements to insert in each room and the manner in which the various experiences have to interact with each other.

Section 3- Limits and constraints of the storytelling exhibition design

While several advantages were encountered during the previous analysis, some problematic aspects exist that have not yet been discussed. If the literature offers few insights regarding the advantages of using storytelling in museums, its limits and constraints are left even more unexplored. Thus, in this section I will focus on the limits and constraints experienced by the participants involved in the M9 Museum experience design.

Before tackling the M9 Museum project, Storyfactory had worked mainly for art exhibitions revolving around objective physical artwork. The narration in that case was based on mute and inanimate objects, supported by some audio-visual contents and technologies. The work is much harder when the "objects" of the exhibition consist of abstract themes assembled through installations, which are themselves already narrating or speaking. That was the case for the design of the M9 Museum experience, where different narratives are superimposed. This implies considering the installations' own narrative elements, which must be kept intelligible, educative and playful, without any misleading or excessively complicated messages; at the same time, they must be kept coherent and integrated with the overall narration of the exhibition. This results in increased complexity, and, as a general rule of thumb, the more abstract the themes of the

exhibitions are, the more devices are required to support the content, the more complex the narrations design results.

The project design's intrinsic complexity requires a team of different skill-holders. In the previous process analysis of designing a digital storytelling experience, Roussou et al. (2015) had pointed out the need for interdisciplinary authoring groups made up of internal museum experts, as well as external experts. This elaborate analyses a storytelling exhibition experience project outsourced to an organization external to the museum. The curators did not take part in the design, although they were fundamental in the beginning and final phases of the project. I noticed that the lack of curatorial supervision all throughout the project has increased the risk on the professional storytellers' part of trivialising the scientific content. Furthermore, the project could not count on the presence of experts familiar with the content. Therefore, as noticed by Mazzocchi, the ideal team is made up of all the actors involved in the exhibition experience's design.

> *"The optimal scenario is one in which the pivotal figures in the organization of an exhibition or a museum - the curator or curators, the architect who takes care of the construction, the interaction design labs, etc. - spouse the narrative approach and are willing to work in a team with this new figure, the storytelling designer, who acts as a liaison-device and reference figure in the creation of a narrative experience."*
>
> Sara Mazzocchi, Storyfactory's expert in art based learning and people engagement

However, I acknowledge that the absence of curators and creative studios during the design phases accelerated the process, avoiding the common communication problems that may arise when specialists with different backgrounds work together.

Indeed, even though the interaction with curators and creative studios was restricted to the initial and final stages of the process, their communication with the professional storytellers implied some difficulties. Specifically, the curators are researchers and possess a scientific mind-set that is significantly different to those whose job consists in communicating in a narrative and emotional manner.

> *"So that's another level of difficulty: managing to have a dialogue with [professionals having] very different mind-sets and attitudes in order to produce shared content. With experts who normally study loads of essays no museum visitor would ever read."*
>
> Claudio Branca, Storyfactory's transmedia storyteller

Working with a storytelling method breaks down the classic procedures of structuring a museum and adds a significant new phase to the traditional curatorial production process. It represents a

middle-step between the work of the curators and that of the creative studios physically realizing the exhibition. Therefore one must schedule working times and integrate inputs and outputs for all designing stages. The deadlines of the museum production life cycle have to coincide with the production times of the narration.

Furthermore, a storytelling method replaces what traditionally used to be the curators' own visions with a systematic and rational method for the strategic pursuit of an objective. Besides requiring time, this method has also a price, which is added to the standard opening expenditures. From a managerial point of view this is an obstacle, especially because the mechanisms behind the success of an exhibition are not clearly dissectible; thus, the sole positive incidence of storytelling cannot be quantified without an in-depth analysis on visitor satisfaction.

Moreover, when a storytelling method is applied, the role of the curator is affected. He still keeps his role as head director, having the last word on all choices. However he also becomes the working process referent for the storytelling team. This requires open-mindedness on the curator's part in delegating what traditionally were his choices.

" You may say it's a bit like passing from an absolute monarchy to a parliamentary monarchy."

Claudio Branca, Storyfactory's transmedia storyteller

Finally, working with a storytelling method implies a risk of incurring in the distrust of more specialised audiences. As experienced in the past by Storyfactory, among museum experts there is a fear that storytelling trivializes and distorts the visitor's experience, making it unidirectional and distracting from the museum's core-content. Resistance in the world of culture to any marketing activity is not an unknown phenomenon (see Carù and Salvemini, 2012). Anything that is added to the mere artwork and to a museum's academic content may be seen with suspicion by an influential part of the audience.

The fact that museums are multi-targeted determines the co-existence of different visit paths. This is an effective design approach to address all targets' needs, but it is also a constraint because it prevents the design from focusing on the specific needs of a single target, which could vary significantly from those of another. This leads to the consideration that possibly in the future some museums may opt for a target-centred strategy rather than a generic customer-centred one. By doing so, they could address the needs of a selected specific target, without constantly worrying about how the design choices will impact the satisfaction of targets with completely different needs.

Section 4- Potential developments

Besides the contribution storytelling ensured during the M9 Museum project, the storytelling professionals outlined cues for potential further contributions storytelling could offer museums. In this section I present and analyse the potential further development of museum storytelling.

Firstly, in order to make a museum design even more customer-centred, the audience might be included in the visit's design. For example school students, as well as any other target group, could be involved to test the museum's prototype. For instance, they may give feedback on the waiting and fruition times for each installation, the visit paths, the position of the relaxation areas or how to evolve the digital interfaces. Such approach on one hand would help refine the museum's settings; on the other, it could strengthen community involvement, which, as discussed, is a desirable outcome for museums (Kotler and Kotler, 1999).

As storytelling represents an effective marketing and public relations tool (Fontana, 2016), storytelling in museums could also redefine the relationship between a museum and its community. Specifically, it could help imagining new ways to engage people and to put them in constant relation with the museum's activities, giving it a new role and identity within its community. Such activities could vary from workshops, to events, to social network initiatives and could help crossing the museum's boundaries, attracting new audiences while nursing the existing ones.

Furthermore, museum contents could be kept updated constantly through a content management system, which allows adding new content. This would permit the museum to constantly evolve its offerings, which is a strongly recommended strategy to keep a faithful audience and to incentivise repeated visits (Kotler and Kotler, 1999).

Finally, since multisensory stimulation has such great impact on how memorable and rich an experience feels (Pinje and Gilmore, 1999), it would be interesting to explore new stimulations. For example, taste is not directly stimulated in this case study's exhibition design, nor is it known of other exhibitions experimenting with it. It may appear sacrilegious to those seeing any elements added to the core-content of the museum as unnecessary and undesirable. Nonetheless, if consistent with the exhibition's core-theme, taste stimulation in a cultural setting could prove to enrich the experience, making it more memorable and enjoyable.

Chapter 5- Discussion and conclusion

This chapter concludes the elaborate by discussing the answer to the research question outlined at the beginning of the thesis. In order to shed light on the implementation of storytelling in museums, the first step was an investigation on the meaning of storytelling in the museum context. In fact, it was necessary to define a clear concept of what was the object of my research to further answer my research question. Thus, in the first section of this chapter I explain that this phase of the research revealed an existent confusion revolving around the meaning of storytelling in museums. On the one hand, it is meant as a constitutive element of museums, in the sense that storytelling is the essential act they perform. On the other hand, as my research reveals, museum storytelling can also be meant as a tool to design the exhibition experiences and, as such, it constitutes a cultural innovation. In the second section of this chapter I discuss how this innovative way of using storytelling in museums can be implemented; besides, I outline a method made up of eight steps. In the third section, I summarise the pros and cons of this method. To better answer the research question, in the fourth section I identify the potential further developments of implementing storytelling in museums. Finally, in the last two sections, I present the managerial implications and my suggestions for further research.

Storytelling as an innovative tool for museums

Museums have changed significantly during their existence; however, there is an aspect that is argued to be the essence of museums and that is storytelling (Bedford, 2001). The very foundation of museums may be seen as the act of some person or group believing that there was a story worth telling, again and again, for the future generations (ibid). According to Bedford (2001), storytelling is the "real work" of museums. In this sense, museum storytelling has evolved alongside museums themselves (Roussou et al., 2015). In the 19th century it was based on labelling and on the sequential disposition of objects. In the 20th century the exhibitions started being transformed into spatial narratives, with thematic arrangements and different points of view (ibid). Today digital storytelling is one resource museums adopt to leverage the appropriate technological media in the context of the museum's physical space (ibid).

However, the actors involved in the design of the M9 Museum customer experience consider storytelling as a significant innovation. This is true both for Storyfactory's professional storytellers and for the head-curator of M9 Museum, who is also a professor of Museum Management at Bocconi University. The reason of this incongruence, meaning the perception that museum

storytelling is either a constitutive or innovative presence for museums, may derive from the confusion revolving around the term "storytelling" (Fontana, 2016). If we look for its meaning in a dictionary, we would incur in this definition: "storytelling is the act of telling stories". Reasonably this activity is intrinsic to the essence of museums. Whereas, in subject literature, storytelling is defined as the activity of creating representations that can be textual, visual, sonorous and perceptual and that are able to engage emotionally an audience (Fontana, 2016). The latter definition differs significantly from the former because it involves the act of creating representations and aims to engage emotionally an audience. The interviewees comply with the latter definition and further elaborate it: storytelling is, according to them, a communication device made up of a set of strategies, skills and techniques that allow communicating effectively through stories. Stories, let us remember it once again, in storytelling jargon are perceptual representation-systems that produce a reality containing fictional, emotional and symbolic elements (Fontana, 2016). The literature does not provide a definition for museum storytelling, nor it is clear on its role, scope and methods; this thesis attempts to move a first step to fill this gap. Thus, through the experience and insights of the Storyfactory's professional storytellers, I defined museum storytelling as a tool for designing the museum visitor experiences. Specifically, it consists in creating narrative paths around and through the content of the exhibitions. It aims at creating experiences that are immersive, emotional, memorable, educative, entertaining and more understandable, without trivialising the content. Furthermore, this approach puts the visitors at the centre of the experience, in the sense that all narrative elements are decided taking into consideration the visitors' characteristics and different narrative paths are designed to respond to their specificities. In this regard, storytelling in museum can be identified as an innovation, specifically a cultural innovation, which is defined as "an organization's capability to design, implement, and distribute products that support new aesthetic and symbolic propositions" (Coblence and Sabatier, 2014, p. 14). In the specific context of museums, a cultural innovation is one that renews the way of displaying and interpreting the collections (ibid). Consequently, storytelling, as a tool to design museum experiences, represents a cultural innovation within the museum context, as it radically changes the way of displaying and interpreting the museum's collection as well as implementing new aesthetic and symbolic propositions.

Both the professional storytellers and the head-curator of M9 Museum's choice to apply storytelling to museums originates in the perception that museums must be renewed. Museums

are perceived by the interviewees as institutions in need of being reinvented essentially for two reasons: one economic, the other social.

The economic reason consists in the museums' need to be financially independent, which is also the case for M9 Museum. Traditionally, museums were public institutions financed by public funds, for the purpose of advancing knowledge (Vergo, 1989). As a consequence to the financial crisis of 2008, governments have increasingly reduced the subsidies they provide to museums (Garibaldi, 2011). Thus, today museums need to attract and nurture new audiences in order to survive. It is to pursue this objective and respond to this scenario that M9 Museum has formed its strategy. Let us consider, for instance, that within the M9 Museum facilities there will be an innovative shopping mall, which is an unusual element to be found in such spaces. The economic need to attract more visitors is also a driver that has led M9 Museum to reinvent the exhibition in a narrative and immersive way.

The social reason pertains to the role of museums within the society. Museums are perceived as institutions still addressing only one part of the population, namely those with a strong knowledge of Arts and culture. The cognitive accessibility of a wider audience to the museum 's content is considered paramount for museums to keep a relevant role in the society. Among M9 Museum's missions there is strengthening the museum's role within the community and this is also a generalised objective that governments increasingly have invited museums to pursue (Kotler and Kotler, 1999).

Both economic and social reasons for reinventing the museum's role lead to the need of increasing museum attendance. This, in turn, has brought to the implementation of a customer-oriented strategy, which takes into consideration the changes occurring in customer behaviour in past years. Storyfactory's professional storytellers argue that museums must learn how to communicate with an audience that no longer enjoys one-directional approaches and wants to feel like the protagonists of immersive experiences, enriched with multisensory stimulations through different media. Moreover, the effects of authority and prestige traditionally characterising museums are argued to have diminished, not appealing to the public any longer. Customers are perceived as individuals that want to be put in the position of understanding. Most of these perceptions of the customers are validated by the literature. As already discussed, today customers are no longer passive recipients of standardised offering, but rather entities engaged in exercising their influence in every part of the business system (Prahalad and Ramaswamy, 2004) and constantly seeking for experiential contexts, where they can immerge themselves and find

innovative meanings (Carù and Cova, 2007). These trends are reflected also in the cultural outgoing and, specifically, museum visitors look for shared, user-friendly and interactive experiences, enriched with sensory and emotional stimulations (Balloff et al., 2014).

Storytelling for museums arises precisely from the need of modernizing museums to meet contemoprary visitors' needs. To do so, storytelling, as applied by Storyfactoy's team, creates narrative paths around and through the exhibitions' content. It considers museum contents as translatable into stories, which can be told holistically through all elements present in a museum's exhibition. A museum's messages are translatable into experiences, which, thanks to the use of storytelling, are expected to be immersive, emotional, memorable, educative, entertaining and more understandable, without implying the trivialization of the content. The visitors are put at the centre of the experience, in the sense that all narrative elements are decided by systematically taking into considerations the visitors' characteristics and different narrative paths are designed in order to address the visitors' different specificities.

This elaborate does not aim to test whether or not the museum experiences designed with storytelling actually leads the visitors to being more immersed and to make the exhibition to be more memorable, educative, entertaining, understandable and emotionally engaging; further research is strongly recommended to disclose these aspects. However, the literature on the effects of storytelling over individuals gives ground for hope. Studies reveal that the participants to storytelling events experience a qualitatively different state while listening to stories, whose characteristics, summarily characterised by a sense of immersion (Sturm, 1999). The involvement of all senses increases the remembering of an experience (Pine and Gilmore, 1999). Also, when an event is accompanied by emotions it is more easily remembered (Baddeley, 1999). The fact that storytelling experiences are emotionally engaging is intrinsic in the definition of storytelling and is confirmed by many authors (e.g.: Fontana, 2016 and Baker and Boyle, 2009). The educative effects of storytelling and its ability to make contents more understandable are also acknowledged in the literature. Humans make sense of the world and themselves through narratives (Bruner, 1990) and learn more thoroughly through stories, which therefore are the most essential form of human learning (Bedford, 2001; Gottshall, 2012). Stories can teach without boring, but rather inspiring wonder, triggering the listener's imagination and empathy and encouraging personal reflection and public discussion (Bedford, 2001).

The knowledge of storytelling's power of is reasonably what leads the interviewees to believe in its ability to reaffirm the value of museums to customers. However, the need of research on the effects of storytelling applied to museums' exhibitions is apparent.

Implementing storytelling in museums: methods to design exhibition with storytelling

The quest for new methods to create holistic storytelling experiences for museums is apparent in the literature (e.g. Roussou et al., 2015). The CHESS Project proposed a method to leverage the appropriate technological media in the context of the museum's physical space through digital storytelling (ibid). This method consists of four phases: scripting of the narrative text; staging the script, by checking its association with the physical elements of the museum space; producing the chosen multimedia resources; editing the initial script and the multimedia digital resources. This method differs significantly to that applied by Storyfactory, especially for one reason: while the goal of the CHESS Project method is to leverage technological media, for Storyfactory this aspect is only one part of the task. The overall goal of Storyfactory consisted instead in designing a holistic storytelling experience, meaning that technological media are only one channel through which the narrative takes place. Furthermore, Storyfactory does not produce the final elements composing the overall museum experience as its work precedes that of the creative studios and does not go into details on the actual creation of the environments. Instead, it indicates the type of content manipulation the creative studios may perform, the way in which they can organize and present information, the physical and sensory elements (among which technological media) to be inserted in each room and the manner in which the various experiences have to interact with each other. This all translates into a brief for the creative studios that then will realize the final project. For these reasons, the two final phases- producing and editing- outlined by the CHESS Project method are not part of Storyfactory's method, while the first two phases- scripting and staging- are performed through a process more complex and made up of different stages.

The method defined by Fontana (2016) to design storytelling experience, although not specifically referred to museum experiences matches to a greater extent the one applied by Storyfactory. Specifically, all its steps - reading the reader; identification of a core-story; creation of a visual imaginary; and individuation of a media habitat- are found in the method applied by Storyfactory. However, the design of the M9 Museum customer experience has been characterised by further phases. This is probably due to the higher complexity involved in designing an exhibition for a

museum compared to marketing and organizational purposes. Particularly, the risk of trivializing the museum content when translating it into a storytelling experience requires a method that infers all the narrative elements directly from the content and checks their coherence and adherence at all stages of the process.

The method applied by Storyfactory complies also with the suggestions proposed by Pine and Gilmore (1999) to stage effective customer experiences and extends them to the case of a museum experience. All the elements of the experience are "thematised" through a unified story-line, which is the core-story of the exhibition. Positive cues (such as elements familiar to the visitors) are inserted in the experience, supporting the theme and being consistent with the core-story. Negative cues (such as extremely difficult content) are turned into metaphors or simplified. Finally, the engagement of all five senses is pursued through the inclusion of fragrances and visual, sonorous and tactile stimulations. Furthermore, the case study may also be viewed as an example of experiential marketing applied to museums. The Strategic Experiential Modules suggested by Shmitt (1999) are integrated in the museum experience designed by Storyfactory, the focus of which lies on the five senses of the individual -also known as Sense Marketing-, on its emotions and feelings -Feel Marketing-, on delivering knowledge -Think Marketing-, and on the combination of the previous aspects - Relate Marketing. Also, the first steps suggested by Shmitt (2011) for the customer experience management are the analysis of the experiential world of the customer and the creation of an experience platform the core-experience concept of which is clearly formulized and it is able to resonate with customers. These steps complied with the method followed by Storyfactory and the case studied provides an example of how these steps can be implemented in the museum context.

Given the elements of novelty characterizing the process of Storyfactory to design storytelling exhibition experiences, I attempted to deduce a generalizable method starting from the design of M9 Museum experience (which is summarised in the Appendix, Section 4). Specifically, it can be applied in the case of museums aiming at exposing concepts more than objects and when the experience design is outsourced to professionals external to the museum. However, the following framework can be relevant for any museum wishing to adopt a narrative approach, as it constitutes the first attempt to define a method for the design of holistic storytelling experiences in museums.

PHASE	CORE-ACTIVITY	OUTPUTS	FACTORS TO TAKE INTO CONSIDERATION
1-Receiving materials	Study of the material provided by the museum.	Understanding of the museum's academic content and curatorial principles	Familiarising with the museum academic content is time-consuming for professionals external to the museum. Internal museum experts could participate in this phase in order to speed and guarantee the understanding of all the academic contents.
2-Reading the reader	In-depth study of the characteristics and needs of the museum target audiences.	Identification of different visitor profiles.	Information regarding the audience can be obtained through both qualitative (i.e. focus groups) and quantitative methods (i.e. surveys), but the intuition of the experience designers can also play a role.
3-Looking for narrative cues	Retrieving the narrative cues offered by the museum's academic content.	List of the narrative concepts, evocations, ideas, suggestions, cross-references and possible physical translations emerging from each content subsection.	All the cues have to be derived directly from the museum content in order to guarantee their coherence with the theme of the exhibition.
4-Network analysis	Analysis of the connections between the subsections and guesses of how to position them in the museum physical environment.	Map of the museum where all the content subsections are arranged.	This phase can benefit from the use of post-it notes and billboards.
5-Core-story identification	Finding a core-story able to link and unify the content subsections and	Core-story of the exhibition and narrative format; the	Example of an effective narrative format applicable in the museum context:

	translate the chronological sequence of facts and alternation of themes into emotional scores.	latter can be repeated in each room.	1- Development of introductive and familiar elements aiming at provoking the visitor's immersion. 2- Reinforcing the immersion with emotional elements, stimulated through the engagement of all senses. 3- Introducing the more substantial contents, bringing contrasting element to the story. 4- Leading to a climax by confronting and deepening the contrasting elements. 5- Exploring the transformed reality and lead to a resolution of the conflict.
6-Creation of a visual imaginary and individuation of a media habitat	Definition of all the elements that will physically form the exhibition and embody the core-story (such as sensory stimulations, installations and technologies); content adjustment to the media hosting it and to the core-story.	Document explaining in detail how each content subsection can be translated into an experience.	Each element composing the exhibition has to result integrated to the general path, not disconnected from the overarching meaning of the visit. Entertaining aspects have to be balanced with their expected educative role. The inclusion of elements that are familiar to the visitors (i.e. emotions, fears, objects, themes) can help him to identify with the exhibition and immerse in it.
7-Identification	Design of different	Different visit paths.	Besides visit paths tailored for

of different visit paths	narrative paths within the same exhibition in order to meet the needs and characteristics of all the visitor profiles.		each visitor profiles, thematic itineraries can be designed in order to encourage the customers to visit the museum more than once.
8-Project delivery	Check of the experience design with the curators and the creative studios.	Adjustments to the experience design.	Meetings with the curators and the creative studios could be planned at different phases of the project in order to verify the adherence to the contents and the feasibility of the physical translation of the experience.

The pros and cons of using storytelling in the design of museum experiences

As emerged from Chapter 4, using storytelling to design the exhibition experience implies a set of pros and cons. I used the following framework to summarize them.

PROS	CONS
• It helps reducing the communication problems usually arising between curators and creative studios. • The characteristics and needs of the customers are central elements in the design. This increases the possibility of meeting the customers' satisfaction. • The cues inserted in the exhibition are derived directly from the content, thus they support the team of the experience. This might have a positive effect on the customer's impressions and experience (Pine and Gilmore, 1999). • All the choices related to the experience design are not driven by the artistic and creative expressions of the participants; instead, they	• It adds a middle-step to the traditional realization of an exhibition to be inserted between the curators' and creative studios' work. Thus, it increases the standard opening expenditures and it requires more resources both in terms of money and time. Also, it requires strictly scheduled working times and the integration of inputs and outputs. • The more abstract the themes of the exhibition are, the more devices are required to support the content, the more complex the narration design result. • The lack of the curatorial supervision throughout all phases of the project increases the risk on the professional storytellers' part of

are taken as a consequence of systematic analysis.	trivialising the academic content. Furthermore, the project cannot count on the presence of experts mastering the museum content.
• All elements forming the exhibition are part of a larger discourse and integrated with each other. They are consistent with the museum's educational content and message and not a way to make the visitors "play" at all costs.	• Communication problems may arise between the curator of the museum and the professional storyteller because the former possesses a scientific mind-set to present content while the latter's job consists in communicating in a narrative and emotional manner.
• As each media and each technology are characterized by different formats and uses, the presence of trans-media storytellers allows taking better-informed decisions, not led by personal preferences.	• The role of the curators is affected as they delegate many of those that traditionally were their choices. Although ultimately the last choices are still in their hands, the artistic aspects of their role might diminish in favour of the managerial ones, such as the orchestration of all the different actors involved in the design of the exhibition. By time, this might implies the advent of curators with a managerial background rather than classical scholars.
• The inclusion of emotional elements and multisensory stimulation allows the visitors to remember the content more easily (Baddeley, 1999; Pine and Gilmore, 1999).	
• By identifying different thematic paths within the same exhibition, the visitors are provided with a reason to come back to the museum and repeat the visit.	• The risk of incurring in the distrust of the more specialised audience. Anything that Is added to the mere artworks and to a museum's academic content may be looked at with suspicion by an influential part of the audience and considered trivializing and as distorting the visitor's experience.

In order to reduce the cons of using storytelling to design the exhibition experiences, some improvements could be made. By including to a greater extent the curators in the design of the exhibition experience, many different negative aspects can be reduced. Firstly, their supervision would diminish the risk of trivializing the contents, in turn reducing the risk of incurring in the distrust of the audience. Secondly, the role of the curators would not be undermined, as they can actively participate in designing the experience, rather than just approve them. In this case, however, the curators must adopt an open-mind approach, learn to open up to a different communication style and respect the systematic approach of the storytellers.

Storytelling in museums: rooms for development

In the specific case of storytelling used as a tool to design the exhibition experience, a potential development is represented by the inclusion of a part of the audience in the visit design. Specifically, audience members may be included in the phase called "reading the reader", where the needs and characteristics of the different target audiences are outlined. Also, they may be involved in an additional phase consisting in testing the museum's prototype, which could benefit from the audience's feedbacks. Secondly, regarding the multisensory elements included in the exhibition, given their great impact on the remembering of an experience (Pine and Gilmore, 1999), they could be extended to the sense of taste, which is not stimulated in the exhibitions discussed so far.

Generally speaking, storytelling can be implemented also besides the design of the exhibitions too. For example, it can be used in marketing, improving the museum's communication at all levels, including through social networks. Furthermore, storytelling can be used to strengthen the community involvement through workshops and events focused on the stories embodied by the museums and the visitors' interpretations of them, enhancing the dialogue between the museum and its community.

Managerial implications

Museum managers in the process of organizing a museum exhibition can choose a narrative approach for designing the visitor experience. If they opt for it, there are many aspects to take into considerations. Firstly, they can decide to realize the design internally or externally the museum. In both cases, the presence of professional storytellers must be considered because they possess the specific theoretical background to translate the content into an experience where many narratives are superimposed. It requires familiarity with all the media technologies and their specificities, narrative formats, and systematic approach to the design. Such competencies are not easily found among museum's employees and recurring to professionals implies taking decisions as a consequence of informed judgments, rather than individual preferences. It also implies on behalf of the curators the willingness to delegate a significant part of their decisions, even though the final choices still rests on them. Secondly, the storytelling design of the exhibition requires resources both in terms of money and time. As it adds a middle-step to the traditional realization of an exhibition, time must be scheduled to integrate the input of the curators and the output for the creative studios. Thirdly, the narrative cues must be derived directly from the museum's

content, which need to be protected from any form of trivialisation. Otherwise, the museum can easily incurs in negative feedbacks from the more specialised audiences that is inclined to look askance any supplement to the museum's mere artworks and academic content.

Further research

Being the subject of this elaborate highly unexplored and given its consistency with customers and museums' current needs, I recommend further researches on storytelling within museums. Particularly, it would be relevant to disclose the effects of a storytelling museum experience design on the customers. For instance, a research could focus on testing these hypotheses: a museum experience designed with storytelling results to be more memorable, understandable, immersive and emotionally engaging, as argued by Storyfactory's professional storytellers.

Also, methods for designing the museum experience with storytelling can be explored in relation to art museums. Comparisons with other methods of exhibition design can better disclose the innovative contribute of storytelling. Furthermore, additional studies might be done considering larger samples and countries, comparing for instance the method used by Storyfactory with those used by other organizations.

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Appendix

Section 1- Interviews

Claudio Branca, Storyfactory's transmedia storyteller

Date: 07/06/2016
Length: [01:48]
Interviewee: Claudio Branca
Interviewer: Giorgia Vitiello
Transcriber: Giorgia Vitiello
Translator: Giorgia Vitiello
Note: CB= Interviewee's initials; GV= Interviewer's initials

GV: Vorrei iniziare chiedendoti qual è la tua interpretazione di museo… Cioè, che cos'è per te un museo?

CB: Cos'è per me il museo…Si tratta di un'esperienza di scoperta prima di tutto, che ha dei percorsi da esplorare che non sono necessariamente lineari, anzi.

Poi è costituito da ambienti narrativi nel senso che ogni stanza è un ambiente, è uno spazio che esploro, ha una chiave di lettura che è data anche dal modo in cui l'esperienza che io sto vivendo mi influenza, da cosa evocano gli ambienti, cosa dicono, che profumi hanno, che colori hanno etc etc, non solo strettamente dal punto di vista artistico.

Un museo per noi di Storyfactory è una raccolta di storie, nel senso che ogni contenuto del museo deve essere pensato come una storia E' come un testo che però è orientato a produrre un effetto, un risultato su chi lo legge o chi lo fruisce e non è semplicemente un messaggio che è costruito per veicolare un contenuto (che è questo se vuoi lo scarto tra un approccio di comunicazione classica ed un approccio di tipo narrativo). Secondo me, bisogna passare un po' oltre la logica del veicolare un messaggio in modo ottimale e arrivare a una logica strategica un po' più ampia in cui il messaggio diventa un'esperienza. E ogni elemento dell'esperienza ci influenza e ogni pezzettino di linguaggio tirato in campo dev'essere sincronizzato per andare nella direzione giusta e l'obiettivo

GV: I would like to start the interview by asking you what your interpretation of a museum is. I mean, what is a museum according to you?

CB: What is a museum according to me.. Well, It is an experience of discovery, first of all. Exploring its paths is not necessarily a linear process… rather the opposite.

It consists of narrative environments, meaning that each room is an environment, it is a space that I explore, it has a key that is given also by the way in which the experience that I am living influences me, what the spaces evoke, what they smell like, what their colours are, not just strictly from the artistic point of view

A museum for us at Storyfactory is a collection of stories, in the sense that any content of the museum should be thought of as a story. It's a text which is structured to produce an effect, a result on the reader, or those who access it, and not simply a message built to convey a specific content (that is the difference between a classical approach and a narrative approach). In my opinion, it is necessary to go beyond the logic of conveying a message in an optimal way and arrive to a wider logical strategy where the message becomes an experience. And every element of the experience affects us and every tiny bit of language must be synchronized to go in the right direction and aim for the right objective, which in some cases might be wanting the visitor not to understand, bizarrely enough… If communication does not allow you

giusto, che in alcuni casi può essere anche quello di non far capire per assurdo… Se una comunicazione non ti fa capire fallisce i parametri classici della comunicazione da quello che ci insegnano a scuola… invece una narrazione può essere fatta apposta per non far capire l'argomento, così che le persone siano disorientate e poi tu fai succedere qualcosa per farglielo capire. Se vuoi questo è un po' lo scarto che c'è tra un approccio strettamente comunicativo e un approccio un po' più moderno.

GV: E a questo tipo di approccio e a questo modo di concepire un museo corrisponde una progettazione diversa?

CB: Certo, a questo tipo di percorsi corrispondono delle fasi di progettazione in cui viene definita quella che noi chiamiamo core story, che è se vuoi quello che leggi sull'aletta di una copertina di un libro, piuttosto che la sintesi del film o un trailer; è una microstoria, un super sunto del concetto fondamentale. E' il concept dal punto di vista narrativo, e infatti l'output di questa fase è per l'appunto il concept.

Dopo di che questa core story sviluppa delle linee narrative, suggerisce dei percorsi possibili di senso, dei modi di inanellare il contenuto e metterlo in fila per cui ne emerge una definizione delle trame possibili, di percorsi che si possono seguire. Queste linee narrative che sono delle prospettive di narrazione del contenuto che sta diventando pian piano spazio portano a fare un'attività di world-building, cioè costruzione di un mondo narrativo, non soltanto riferendosi al contenuto in senso stretto, ma immaginando termini di evocazione, l'atmosfera ed altri elementi. Nel caso della mostra di Monet questo ha voluto dire anche ricostruire profumi, colori, odori, luci, etc etc, suggestioni di vario tipo. Abbiamo costruito in quel caso una sorta di mood-board sensoriale, senza dire ''qua ci deve essere una fragranza di miele'' o "le pareti devono essere gialle''; noi abbiamo detto ''questi elementi devono rievocare un'atmosfera ad esempio della biblioteca, perché è riferita al personaggio

to understand, it fails in its traditional parameters, from what we're taught at school… Instead a narrative can be conceived precisely to impair the understanding of a subject, so that people are disoriented and you can then make something happen to make them realize what is happening. If you wish, this is the difference between a classic communication approach and a more modern one.

GV: And does this kind of approach and this way of conceiving a museum require a different design?

CB: Of course, to this type of paths correspond designing phases in which is defined what we call the core story, something like what you'd find on the flap cover of a book, like the synopsis of a film or a trailer. It is a micro-story, a super summary of the fundamental concepts. It is the concept from a narrative point of view, and actually the concept is this phase's output.

After that, this core story develops in narrative lines, it suggests some possible paths of meaning, of the ways to put together the content and put it in a line from which emerges a definition of the possible plots, the routes that you can follow. These narrative lines, which are the prospects for the narrative content that gradually is becoming physical space, lead to an activity of world-building, which means building a narrative world, not only referring strictly to the content, but imagining evoking terms, atmosphere and other elements. In the case of the Monet exhibition this has also meant rebuilding scents, colors, smells, lights, etc, suggestions of various kinds. In that instance we built a sort of sensory mood-board, instead of saying '' there must be a honey fragrance her '' or "the walls have to be yellow", we said: "these elements must evoke the atmosphere of a library, because that relates to the character of Monet's father, and thus to the atmosphere of the library he possessed in his own house… we imagined a fireplace, leather armchairs,

del padre di Monet, quindi l'atmosfera della sua biblioteca che era in casa… immaginiamo il camino, le poltrone di cuoio, immaginiamo l'odore del legno, del fumo, immaginiamo l'odore del tabacco da pipa… lasciando però poi a chi ha costruito le fragranze di selezionare delle note che ricreassero questo tipo di ambiente, quindi un ambiente intimo, caldo, raccolto di una biblioteca di casa, di una libreria. Quindi in questo caso world-building è stato suggerire delle suggestioni olfattive, visive, uditive, etc.

In termini di output, questa fase noi l'abbiamo chiamata "definizione di spazi e confini" però in realtà vuol dire tutti quegli elementi che possono dare spunto a una nuova diramazione del racconto, tutti quegli elementi che possono dare una nuova suggestione.

Alla fine si arriva al design e produzione, che vuol dire pianificare e strutturare uno schema che struttura i contenuti in tutti i sensi e per tutti i sensi, che stimolino il visitatore a 360°, non forzosamente però… perché comunque facciamo sì che ogni cosa che c'è abbia un senso, e che ogni elemento che tu incontri sia sincronizzato con il punto di partenza della mostra. Questo è un po' il metodo.

Nell'esempio della mostra di Pissarro siamo partiti appunto da una selezione delle opere realizzata già dal curatore, sapendo anche di avere a disposizione delle lettere autografe del pittore e la stessa cosa valeva anche per Monet. Abbiamo iniziato individuando i concetti chiave del curatore e trasformandoli in una sequenza narrativa. Per cui noi abbiamo iniziato partendo dall'elemento della gioventù come ambiente, atmosfera e riferimento chiave, spostandoci poi al tema dell'ispirazione, quindi esplorando un po' gli elementi cui ha attinto l'artista che poi ha trasformato in arte; poi abbiamo proposto il tema della luce, essendoci proprio un momento storico cronologico nella vita dell'artista in cui Pissarro va a Londra, incontra appunto tecniche diverse, fa scoperte e si innamora, si lancia nell'esplorazione della luce. Dopo di che, anche qui, momento della guerra, del contrasto e del conflitto nel senso della guerra subita

imagine the smell of wood, of smoke, the smell of a tobacco pipe… but we then left to those creating the fragrances the task to select the right nuance to recreate such an environment, so an intimate, warm, cosy home library. So in this case world-building meant suggesting olfactory, visual, auditory, suggestions etc… In terms of output, we named this phase "definition of spaces and borders" but actually it means all those elements that can stem a new branch of the story, all those elements that can provide some new suggestion.

Finally, we arrive at design & production, which consists of planning and structuring a scheme functional in all senses and for all senses, stimulating the visitor at 360 degrees, but not in a forceful manner…we must by all accounts ensure that everything is there for a reason, and that every element you encounter is linked with the exhibition's starting point. That is more or less the method.

In the instance of our Pissarro exhibitions, we started off specifically from a selection of works the curator had already compiled, besides having at our disposal some autographed letters belonging to the painter, as we did in Monet's case. We started off by isolating the key concepts provided by the curator and turning them into a narrative sequence. As such, we began from the element of youth as a key referent for environment and atmosphere, then we moved to the theme of inspiration, and to exploring the elements that inspired the artist to produce art; furthermore we suggested the theme of light. Indeed there is a moment in the Pissarro's life when he travels to London and meets new techniques, makes great discoveries and falls in love, throws himself in the exploration of light. After that, again, this is during wartime, a period of conflict and contrast for the artist, a truly traumatic experience in his life: his atelier was destroyed, his paintings were disfigured by the soldiers and then scattered in the countryside where he found them as he was coming home. It marked a rebirth, a new search, more mature, leading to a final stage of his life where the key theme was "from above". Our idea was

dall'artista che è stato un momento molto traumatico della sua vita perché ha distrutto tutto il suo atelier e si è ritrovato ad avere le sue tele trasformate in giardino per i soldati e a doverle ritrovare sparse per la campagna una volta ritornato poi in casa sua. Poi per segnare un momento di rinascita, una nuova ricerca, in questo caso più matura, e poi un periodo finale della vita in cui il tema chiave era 'dall'alto' perché da un lato l'idea era di portare il visitatore dopo un'immersione nella vita dell'artista ed un contatto diretto con lui ad allontanarsi un secondo e guardarlo da lontano; dall'altra parte perché lo stesso artista in quel momento della sua vita dipingeva opere sostanzialmente guardando fuori dalle camere degli alberghi, ritraendo proprio dall'alto la città. Quindi questo tipo di percorso ha tradotto delle sequenze cronologiche, in questo caso della vita dell'artista, in tematiche drammatiche.

GV: Deduco che l'esempio che mi hai fatto di Pissarro segue uno schema narrativo ben preciso, come un arco… o delle fasi. Ci sono dei modelli narrativi di riferimento? E se sì, quali sono?

CB: Per quanto riguarda i modelli di riferimento della narrazione, noi tendiamo a contaminare e sintetizzare tra loro vari modelli, però i punti di riferimento dal punto di vista dei modelli narrativi sono la trasformazione del personaggio, il viaggio dell'eroe e la trance narrativa da ascolto. Sono tre modelli in realtà perfettamente sovrapponibili in termini logici. Quello della trance narrativa da ascolto sostanzialmente racconta quali fasi io come ascoltatore vivo nell'ascoltare una storia:

-primo contatto, familiarizzazione con lo strumento e l'ambiente;

-immersione, cioè quando pian piano il mondo attorno scompare;

-trasformazione, nel momento in cui questa immersione fa cambiare qualcosa in me;

-riemersione;

-e distanziazione.

Poi l'arco di trasformazione del personaggio, che fa riferimento a un testo di Dara Marks che

to bring the visitor to immerse into the artist's life, to have a direct contact with him, and then have him step back and take a look at him from a distance. The artist himself in his later life would paint his works looking outside hotel windows, looking down on the rooftops of the city, "from above". So a path where chronological periods of the artist's life were translated into dramatic themes.

GV: I'm deducing your example with Pissarro follows a precise narrative pattern, like an arc…or some phases. Are there narrative models you use as reference? If so, what are they?

CB: As far as a reference for the narrative models, we tend to contaminate and synthesise different models together, but the points of reference for any narrative model are the character's transformation, the hero's journey and the narrative trance of listening. There three models are actually perfectly super imposable in logical terms. The one concerning the narrative trance of listening basically recounts the phases I'm going through as a listener of a story:

-first contact, familiarisation with the craft and the environment;

-immersion, as the surrounding world slowly fades out;

-transformation, the moment in which such immersion provokes a change in me; -re-emersion;

-and detachment.

Regarding the character's transformation arc, which refers to a text by Dara Marks essentially

sostanzialmente ci dice che una storia è una storia solo se ha una trasformazione in sé. Se noi seguiamo il modo in cui il personaggio si evolve e passa da un evento a un momento decisivo e traumatico in cui lui scegli sostanzialmente se è cambiato o no, momento a cui si fa precedere tutta una preparazione, un accumulo di tensione che porta il personaggio ad essere costretto ad abbandonare un po' i suoi modelli del passato, maturare l'esigenza di una trasformazione, per poi viverla e, man mano che esce dalla propria storia, maturare un distacco, una comprensione interiore, quindi far arrivare a livello più profondo la comprensione del cambiamento.

Per il viaggio dell'eroe il riferimento è Cristopher Volger ed è una prospettiva più da ''c'era una volta'' e ricostruisce le tappe che all'interno delle narrazioni eroiche tradizionali nella cultura occidentale ci sono sempre. Per esempio dal varco della prima soglia, la resistenza alla chiamata all'avventura, l'intervento del mentore che indica la strada, lo scontro con il primo guardiano della soglia... tutte queste tappe che hanno a che vedere anche con la ricerca di Vladimir Propp che hanno una prospettiva più da ''c'era una volta'', più ancorata alla funzionalità del personaggio e alle azioni che lui compie. Comunque sono una serie di step che si ritrovano sempre.

Se prendiamo questi tre modelli e li mescoliamo e li proviamo a sintetizzare emergono per chiarezza espositiva:
-Il contesto: i primo momento di approccio e di avvicinamento del visitatore. In questo caso si cerca di creare una connessione emotiva.
-Il conflitto: in cui si sviluppa un contrasto forte. Per esempio nel caso di Pissarro tra lo stimolo della pittura e della ricerca sulla luce e dell'incontro con altre tecniche a Londra e poi le ombre che arrivano dall'incontro e dallo scontro con il tema della guerra e la devastazione che questa ha portato. Quindi in un certo senso è stata una falsa partenza mettendo nel percorso narrativo questo incontro con la luce come tema, una falsa partenza che però è anche in questo caso una forma archetipale perché in ogni storia c'è una

telling us that a story is a story only if it contains a transformation. If we follow the way a character evolves and moves from an event to a decisive and traumatic moment where essentially he decides whether he has changed or he hasn't, a moment anticipated by careful preparation, tension accumulates leading the character in a position where he's forced to abandon his old ways, develop a need for change and then live it, and as he little by little moves away from his own story, what he develops is detachment, insight, which brings his transformation into deeper focus.

As for the hero's journey, the reference comes from Christopher Volger, it's a perspective defined by the "once upon a time", it recounts the stages that are always present in heroic tales of the Western tradition.

For instance the crossing of the first bridge, the resistance to the call of adventure, the mentor's intervention to show the way, the clash with the gatekeeper...all these stages have to do with the Vladimir Propp's research, the "once upon a time" perspective, anchored to a character's functionality and the actions he performs. Anyway, they are a series of steps that are always found.

If we take these three models, mash them and try to summarise them,   in terms of expositional clarity we have:
-context: the first moment of approach and accosting by the visitor. Here we try to create an emotional connection.
-conflict: where strong contrast emerges. For instance in Pissarro's case, between the stimulus of painting, the research on light, his meeting with exciting techniques in London, followed by the shadows coming with the advent of war and its devastation. So in a way there is a false start at the beginning of the narrative path where light is focal, but even such false start belongs to the archetypal form: in every story there is a first stage where the hero believes he is gathering all the skills he will need but then later clashes with reality, with a more impellent need or necessity compelling him to change. See, we tried to give our exhibition a scenery, in this case we tried to

prima partenza in cui l'eroe crede di stare acquisendo le competenze di cui ha bisogno ma poi si deve scontrare con la realtà, con un bisogno e una necessità forte di cambiare. Quindi abbiamo cercato di dare una scenografia alla mostra, abbiamo cercato di portare il visitatore in questo caso nel conflitto centrale tra lo studio della luce e guerra, tra un primo slancio di ricerca, il trauma potente vissuto dal pittore. Questo è seguito poi da una rinascita nel momento in cui emotivamente il visitatore, proprio in questo momento centrale molto forte, con delle immagini abbastanza violente e secche passa da un immaginario legato all'ambiente en plein air, dalla natura, dall'acqua, dalle foglie, dal verde a paesaggi devastati, cupi, neri, fumi grigi, buio proprio per creare un clima emotivo che poi predispone il visitatore ad accogliere la rinascita come una logica conseguenza emotiva di quello che aveva appreso. Quindi questa è la core story se vogliamo, il concept fondamentale della mostra.

Noi abbiamo immaginato come tradurre una sequenza cronologica di fatti ed un'alternanza di temi in una partitura emotiva che potesse dare un'alternanza di emozioni con un crescendo verso il centro per poi portare alla risoluzione in modo che il percorso fosse costruito come un'autobiografia del moto interiore dello stesso pittore che in questo caso, utilizzando le lettere che lui rivolge a suo figlio, Lettere a Luisienne, una raccolta piccola piccola ma molto bella ed emozionante perché molto trasparente, autentica del padre che scrive al figlio artista a sua volta, e abbiamo attinto a tutti i temi che lui stesso ha tirato fuori in queste lettere, a cavallo tra la parte più emotiva e l'impegno politico visto che lui era fortemente anarchico come carattere e come attitudine.. Tutte queste cose mescolate assieme hanno portato a costruire una sceneggiatura, che poi è diventata sequenza di spazi. Abbiamo immaginato un macro format per ogni stanza che è dato dalla chiave di colore… per cui c'erano ambienti immersivi, in cui era particolarmente forte la presenza dell'istallazione visiva e olfattiva, che si

bring the visitor at the centre of the conflict between the study of light and war, between an early leap in research, and the potent trauma experienced by the painter. This is then followed by a moment of rebirth in which the visitor, right at the middle of this powerful central moment, moves from some rather violent and dry imagery to images of open air spaces, nature, water, leaves, from green environments to devastated sights, grim, blackened, smoky-greyed and dark, with the purpose of creating an emotional climate which will then prepare the visitor to welcome rebirth as a logical emotional consequence of what he has learnt. So that is the core story, as we call it, the fundamental concept of an exhibition.

We worked on translating a chronological sequence of facts and alternation of themes into an emotional score that would provoke swinging emotions in a crescendo towards the centre, and then lead to the resolution, in a way that was similar to an autobiography of the internal moods of the painter, in this instance by using the letters he wrote to his son, Letters to Luisienne, a short but very pretty collection, very honest, authentic, as the father writes to his son, an artist himself, we drew from all those themes he himself brought out in these letters, halfway between his emotional side and his political activism as he was a convinced anarchist both in character and attitude. All these things mixed together led to the creation of a script, which then became a sequence of spaces. We thought of a macro format for each room, signalled by the colour theme…therefore some environments were immersive, with particularly strong presence of visual and olfactory installations, alternated with flatter environments, she semi-classical expositional types where routinely you would have multimedia installations; you would have time to immerge through the multimedia installations, which would then disappear leaving the space to your fruition of the work of art itself, in the same room.

The idea is an art exposition with an happening…the happening really means giving the visitor time to pull away from the narrative

alternavano a degli ambienti più piani che sono quelli semiclassici espositivi in cui ciclicamente partivano delle istallazioni multimediali; quindi si aveva il tempo di immergersi nelle istallazioni multimediali, però poi questa scompariva e lasciava spazio alla fruizione delle opere nella stessa stanza. Quindi l'idea è quella di un'esposizione di opere d'arte con happening…l'happening è in realtà dare al visitatore il tempo di tirare il fiato rispettivamente dalla cornice narrativa e tutta la fruizione delle opere cercando di ricreare uno spazio congeniale per entrambe le cose. per cui, per esempio, le luci si abbassavano quando partiva la parte multimediale, ma ritornando poi ad essere ottimale per la fruizione delle opere. Tra l'altro la durata media delle istallazioni era di tre minuti abbondanti proprio per dare un pochino l'input narrativo ed emotivo al visitatore, non tirarlo troppo alla lunga e poi permettere al momento della visita di finire in tranquillità.

GV: Ma voi realizzare anche il contenuto multimediale?

CB: Al contenuto multimediale talvolta pensiamo noi, altre volte come in questo caso ci affidiamo a studi creativi che lavorano sulla nostra sceneggiatura. Noi abbiamo analizzato i testi integralmente ed erano pensati per la lettura ad alta voce quindi già sceneggiati, anche se senza l'effetto sonoro, sia dal punto di vista delle pause all'alternarsi del cambio di immagini. Gli studi creativi avevano quindi questo crossover definito, indicazioni di ispirazione rispetto alle atmosfere da evocare, il tipo di ambiente da ricreare e le suggestioni, dopo di che sono stati loro però a fare la ricerca delle immagini, le riprese, etc.. tutto ciò è stato opera loro.

In generale questa è una cifra stilistica del nostro metodo cioè definire in prima istanza una partitura che funziona sia che siamo noi a portare a termine la realizzazione artigianale dell'output finale, sia che se ne prenda cura qualcun altro, quindi mettere in condizione il fornitore che arriva dopo di avere un brief sul lavoro. Quindi in questo caso c'è stato un

frame and the fruition of the works respectively, trying to recreate a congenial space for both things. Thus, for example, the lights would fade during the multimedia section, but then would come back on to optimise the fruition of the works. Besides, the average length of the installations was three minutes, enough time to give provide the visitor with an emotional input, without dragging, and then allow for the visit to end in a relaxed manner.

GV: Are you the ones producing the multimedia content?

CB: We sometimes take care of the content, other times like in this case we delegate creative studios to work on our script. We analysed the texts fully, they were already conceived for being read out loud and scripted, though without any sound effects, both considering pauses and the switching of the images. Creative studios therefore had a defined crossover, directions regarding the atmospheres and suggestions to evoke… Other than that they were the ones doing all the research for images, shots, etc. all of that came from them.

In general, this is a stylistic template of our method, meaning first we decide a functional direction, whether we'll be the ones taking care of the production of the final output, or whether it'll be someone else, then we allow the supplier, who comes in later, to get a briefing of our work. In this instance one supplier worked on creating the fragrances, another took care of set ups and multimedia installations. We don't normally produce videos

fornitore che si è occupato della costruzione delle fragranze, uno per gli allestimenti e della parte delle istallazioni multimediali. Noi non produciamo internamente video se non piccole cosine che facciamo qui. Tendenzialmente, nel nostro modello di business c'è la scelta di concentrarci sulla strategia, sull'ambientazione, sulla costruzione delle sceneggiature, possiamo arrivare anche alla struttura della sceneggiatura ma tendiamo a passare la palla al fornitore creativo, all'artista più adatto per ottenere il risultato migliore per il caso specifico. Quindi questo è un po' il modo in cui lavoriamo. In alcuni casi realizziamo anche noi la parte di produzione multimediale e fotografica e video però con l'umiltà di non fare male tutto ma di fare quello che sappiamo di far bene fin dove arriviamo noi, dopo di che abbiamo una rete di fornitori ormai consolidata che ci permettono di essere sereni che poi il testimone che passiamo viene portato avanti in modo efficace.

GV: E che limiti avete incontrato in questo genere di progettazione?

CB: Be' un limite è che la maggior parte delle volte bisogna ragionare in funzione dei limiti dello spazio. Le Scuderie del Castello di Pavia hanno degli ambienti molto stretti e lunghi, in alcuni casi di passaggio, c'era il bisogno di poter immaginare un ritorno per cui la sala finale era anche la terzultima e si usciva di nuovo da lì quindi nella costruzione del percorso abbiamo fatto in modo che avesse un senso tornare indietro dalla città vista dall'alto nella parte dedicata alla ricerca e alla famiglia perché diciamo che il finale che era in quella stanza permetteva un po' di ridare una nuova prospettiva a quello che poi era il tema della sua ricerca e del rapporto con la famiglia e per poi uscire nel fossato del castello. Quindi ci confrontiamo con i limiti che a volte sono molto importanti per le soluzioni allestitive. Da quel lavoro fatto prima è emersa una collaborazione con lo studio con la disposizione delle opere che abbiamo indicato noi in realtà (il curatore ci ha dato la possibilità di riallocare le opere al di là del criterio cronologico in modo

ourselves safe for very small projects.

Usually, our business model focuses on strategy, setting, script building, we can even take on scriptwriting but we tend to leave that for the creative supplier, picking the best artist for the job.

So that's about how we work. In some cases we may take care of the multimedia production, photos and videos, but we have enough humility not to do too many things and do them poorly, but rather doing what we know we are good at, for the rest we have a consolidated network of suppliers we trust will take our vision to completion.

GV: What kind of limits have you faced with this style of designing?

CB: Well, one limit is most of the times we need to work within time and space constraints. The Castle of Pavia's Stables are long and narrow spaces, we needed to figure a way to make the final room what was also the third to last room, because you could only get out from there. Therefore in designing a path we had to include a reason to go back, looking over the city from high up, which came together with the theme of his searching for a relationship with his family, before exiting across the moat.

We confront with limits that are often extremely important in suggesting set ups. From that job, we established a collaboration with the studio, which would set up the works under our suggestion (the curator allowed us to relocate the works in a non-chronological order to fit our narration), indications of olfactory stimulations, of the rooms to use, and also the presence of small wall monitors. Practically building up the exhibition on various levels. That work was translated into designing narrative environments.

che fosse coerente con la narrazione), l'indicazione della stimolazione olfattive, quindi delle stanze e poi la presenza di wall o di piccoli monitor arrivando a costruire sostanzialmente la mostra anche a livelli allestitivi. Quindi quel lavoro si è tradotto nella progettazione di ambienti narrativi. Dal punto di vista del worldbuilding per concretizzarlo un po' le indicazioni per esempio sono le indicazioni olfattive, legandoci alla frutta, piuttosto che all'odore della pittura, del profumo di lavanda, al gusto suggerendo il gusto delle ciliegie, il miele, la frutta secca piuttosto che nell'udito il fruscio del vento nell'erba, il rumore dell'acqua, il gracidare delle rane. Per la vista abbiamo dato delle immagini come un moodboard che si fa normalmente nella costruzione di un'immagine di un brand e anche per il tatto l'idea di poter sfiorare l'erba oppure il contatto ruvido con la corteccia piuttosto che con la pietra. Quindi abbiamo dato queste suggestioni, poi l'elemento tattile ad esempio non è stato utilizzato ma è stato recuperato come sinestesia come suggestione visiva cioè con delle immagini fortemente tattili in cui la grana era molto percepibile soprattutto nel passaggio dedicato alla guerra la scelta di paesaggi di scenari post apocalittici dava una sensazione di ruvidità attraverso le immagini. Il gusto è passato attraverso l'olfatto e la vista. Perciò insomma questo è un po' il lavoro fatto in quel caso.

Un altro limite è costituito dagli orientamenti scientifici, i principi curatoriali, tutto ciò che doveva essere preso come paletto. Nella fase di costruzione noi abbiamo provato a sviluppare questi spunti e a trovare quale era il centro di gravitazione più funzionale in termini tematici arrivando a definire quindi un soggetto, temi generali e una strategia di costruzione dell'esperienza. Nel caso di questa esperienza era quella partitura emotiva, seguire contemporaneamente la biografia del pittore ma da una prospettiva puramente emotiva a base autobiografica con un forte elemento di suggestione emotiva per dare un'alternanza patemica all'esperienza che è stata progettata. Fatto ciò abbiamo redatto un concept e draft

From a world-building standpoint, to try and give you concrete notions, for example some suggestions: olfactory ones like fruit, the smell of lavender, a taste of cherry, of honey, of dry fruit, sounds like wind swishing through grass, the noise of water, the croaking of frogs. For sight we have provided images like a sort of moodboard normally used in brand building. Even for the sense of touch, the idea of caressing grass or the coarse feel of bark or stone. We gave these suggestions, the tactile example by the way was not used but has been recycled as synaesthesia, like a visual suggestions, meaning through strongly tactile images the texture of which was very evocative. Especially in the space concerning wartime, the post-apocalyptic settings we chose contributed to creating a coarse atmosphere thanks to visuals. Taste was dealt through taste and sight. So, roughly, that is the sort of process that was done for that work.

Another limit has to do with scientific orientations, curatorial principles, all those things you must take as pickets. In the building phase we tried to develop such hints and find a functional gravity centre in terms of theme, arriving at a subject, general themes and a strategy for building the experience. In the instance of this experience that meant creating an emotional score, following the painter's biography from a purely emotional perspective with a strong element of emotional suggestion, to give the experience alternating moods, the way it was designed to do. We compiled a draft and a concept for the project, meaning the first documents, types of text and environment, to support the visitor in his interaction with the suggestions in the various spaces. After that, you have a core story to develop as soon as the clearer elements are defined.   Then, a development of narrative lines: we take the most promising narrative line and split it into segments which in this case later became spaces, we project every block so it has its own development, so it has a start and finish, we decide which themes we want to address, what kind of dramatic development to implement (should the visitor feel good or bad

del progetto cioè i primi documenti che ipotizzassero il percorso di vita, le tipologie di testi, tipologia ambienti e supporti in termini di quali suggestioni in modo che il visitatore poteva interagire eventualmente con gli ambienti. Dopo di che core story da sviluppare nel momento in cui si individuavano gli elementi più chiari. Poi sviluppo delle linee narrative: prendiamo la linea narrativa più promettente, dividiamola in segmenti che poi in questo caso sono diventati gli spazi, progettiamo relativamente ogni blocco in modo che abbia un suo sviluppo, che si apra e si chiuda, decidiamo quali sono i temi che vengono affrontati, che tipo di sviluppo drammatico deve avere, (il visitatore deve uscire bene o male? Deve farmi uscire felice entusiasta e spensierato ispirato innamorato etc.) quali personaggi e quali ambienti ne fanno parte, e poi una sceneggiatura vera e propria, nel senso che lo svolgimento dei diversi percorsi diventa una linearità del percorso perché tutti gli spazi lo suggerivano, però diventa una sceneggiatura di esperienza.

Fatto ciò, abbiamo i capitoli e li trasformiamo in ambienti, quindi tutte le suggestioni diventano anche mappatura dei percorsi possibili o degli elementi di ispirazione, dagli elementi olfattivi alle suggestioni visive che possono essere aggiunte. E poi quest'azione di worldbuilding da un punto di vista dell'immaginazione, di creazione dell'immaginario, che diventa poi stesura e diventano delle linee guida, delle schede operative per diversi professionisti coinvolti.

A questo punto prende avvio la fase di design e progettazione. Altri si sono occupati del design specifico dei supporti, della parte più artigianale se vogliamo, noi siamo andati più in profondità nella forma del contenuto, abbiamo prodotto i testi e le sceneggiature, coordinato e verificato la coerenza degli elementi che man mano costruiva lo studio creativo. Quindi oltre che scrivere i testi in questa fase siamo diventati anche noi artigiani dal punto di vista dei testi, ma siamo rimasti comunque anche a livello di supervisione strategica valutando e aiutando lo studio che si è occupato delle

at the exit? Should it make me leave happy and excited, inspired, in love, etc..?) which characters and which environments belong to it, and then an actual plot, in the sense that the unravelling of the various path forms a linear path, that all the different spaces contribute to shape, but it also becomes the script of an experience.

Once that's done, we have chapters we can transform into environments, by then all the suggestions become a map for the possible paths and inspirational elements, ranging from olfactory elements to visual suggestions, may be added. This worldbuilding action from an imagination standpoint, of imagery creation, later becomes a collection of guidelines, information cards for all the different professionals involved. This is when planning and designing begin. Others have looked after the specific design of the set ups, from craft to content, while we would go deeper, producing texts and scripts, verifying and coordinating so that all the elements provided by the suppliers would fit together. We became artisans in our own right, as far as texts are concerned, while still maintaining our role of strategic supervisors looking at visual and audio installations, checking their quality, smelling the fragrance test samples to ensure they would fit the project.

istallazioni visive e video, verificando che effettivamente fossero corrette, abbiamo annusato i test delle fragranze per capire se erano effettivamente coerenti con il progetto.

GV: Questa modello di progettazione credi valga anche per M9?
CB: Per M9 il progetto è molto più impegnativo, trattandosi di un intero museo e non di una singola esposizione.

Per ora abbiamo fatto prima un test, ci è stato chiesto di fare un test su una sola sezione. Quindi abbiamo fatto il lavoro che avremmo fatto sull'intero museo, solo su una sezione, quella dedicata alla demografia, che era quella più ostica perché la demografia è una delle cose più difficili da capire per il visitatore medio, è più lontana da una qualunque cosa che io mi andrei a cercare e più muta se non si è guidati nella comprensione in modo molto forte perché per comprendere dati antropometrici e statistici ci vuole tanta motivazione alla base che il visitatore di suo non ha e quindi bisogna fargliela trovare. Perciò siamo partiti dalle 700 pagine realizzate dal curatore della sezione, cioè il ricercatore che ha curato la parte scientifica dell'esposizione e ha definito le aree tematiche, l'indice di questa sezione. Da lì ci siamo mossi seguendo lo stesso tipo di processo, cioè andando ad analizzare i materiali, mappare le suggestioni narrative possibili.

Abbiamo analizzato il materiale pertinente alla parte demografia e abbiamo tirato fuori delle ispirazioni in termini di chiavi di approccio narrativo ed emotivo ai temi della sezione. Quindi abbiamo cercato una chiave di vago interesse, un tasto su cui poter andare a solleticare il visitatore, poi abbiamo messo in fila le suggestioni, abbiamo individuato la metafora guida e l'ambiente è diventato un ambiente ispirato al tema della crescita, della vegetazione, ed era diventato un bosco. Quindi l'idea è che in termini metaforici l'idea principale è il bosco perché osservando la piramide dell'età, se uno guarda il grafico dell'età normalmente è presentata come una piramide che ha una base larga e man mano si

GV: Would you say this design model is equally valid for M9?
CB: M9 is a very challenging project, as it involves an entire museum, not simply an exhibition.
For now, all we did was testing, we were asked to test for a single section. So implemented the work we would do for the entire museum only on one section, the one pertaining to demography, which was also the toughest one since demography is one of the hardest things to understand for an average visitor, further than anything they would ever look for, unless they were led to it, since understanding anthropometric and statistic data takes a lot of motivation to begin with that visitors normally don't possess, so you have to instil it in them. Therefore we started from the 700 pages the section curator had produced; he was the one supervising the scientific aspects of the exhibition, defining the thematic areas, an index for the section. We moved from there following the same process, analysing materials, mapping possible narrative suggestions.

We analysed the material concerning the demographic aspects and we drew inspiration regarding tools for approaching the section's themes both through narration and emotion. Thus we looked for a compelling key, something to tickle the visitor's interest; we then lined up suggestions, isolated a main metaphor consisting of growth and vegetation, and what emerged was a forest.

The forest works in metaphorical term. If you look at the age pyramid, it's a graph usually represented with a large base that becomes smaller as it rises, ranging from younger generations to, say, octogenarians. When we flip said pyramid, we get a forest, meaning if we turn every line into a tree what we have is a wood. The idea was: a wood with few smaller , greener trees, followed by young trees trying to

va a stringere dalle fasce di popolazioni più giovani fino agli ultra ottantenni novantenni. Girando la piramide, otteniamo un bosco, nel senso che se trasformiamo ogni lineetta in un albero otteniamo un bosco. Questa era l'idea: sostanzialmente un bosco in cui gli alberi più piccoli, sono pochi e sono verdi, poi ci sono gli alberi più giovani che stanno colonizzando, più si sale più si raggiunge la fascia di maturità in cu i ci sono tanti alberi robusti, man mano che si sale gli alberi magari sono più vecchi, le condizioni sono un poco più avverse e poi si arriva pian piano all'albero avvizzito. Quindi al di là della suggestione è diventata anche un suggerimento per le presentazioni delle infografiche dei dati. Quindi il primo output è la sezione narrativa per la prima sezione della demografia. Quindi abbiamo preso l'indice di sezione, con un museo che aveva già come mandato un tema emozionale con delle istallazioni a forte impatto emotivo, delle istallazioni con un impianto narrativo ma certi contenuti venivano decorati in modo un po' più piano e meno coinvolgente. Ciò detto noi abbiamo raccontato come una società che cresce è come un bosco in cui piante nuove arrivano, colonizzano l'ecosistema, si estendono, crescono, e poi pian piano muoiono. Che le dinamiche dell'ecosistema sono simili a quelle della popolazione italiana del 900 quindi immaginiamo di poter incontrare e vedere rappresentata la popolazione del 900 come un bosco che cresce, quindi la suggestione in termini allestitivi e ambientali era quella di richiamare degli ambienti che mettessero a proprio agio il visitatore, tra l'altro con un effetto straniamento anche significativo: nel senso che se entro nella sezione demografia mi aspetto tutt'altro fuorchè di sentirmi rilassato e a mio agio. E invece ci sono gli uccellini che cinguettano e i dati vengono raccontati anche in maniera dinamica, cioè trasmettendo la chiave della crescita proprio come sensazione emotiva. L'idea è di non trasmettere qualcosa di vivo attraverso qualcosa di morto come un grafico di Excel. Perciò noi abbiamo spiegato un pochino per ogni sezione cosa avremmo offerto

colonise, to then reach a mature section with many robust trees, and as one keeps climbing he finds older trees, all the way to shrivelled up trees.

So a suggestion also becomes an infographics presentation for the data.

Therefore the first output is the narrative section for the demographic section. We then took the section index, together with another museum that had already provided highly emotional installations, installations with a narrative scheme, but some of the contents had been decorated in a calmer and less engaging manner. Basically we wanted to narrate how a society growing is like a forest where new plants arrive, colonise the ecosystem, expand, grow, and then slowly fade. Such dynamics are similar to those of the Italian population in the XX century, thus we may imagine such population being represented as a growing wood, meaning the suggestion, in terms of set ups, aims to put the visitors at ease, with a meaningful estranging effect: what I mean is if I step into the demographic section, I would expect anything but feeling relaxed and at ease. Instead what I find are birds chirping, and the data is presented in a dynamic manner, communicating growth as an emotion.

We don't want to use something dead (say, an excel graph) to transmit something that's full of life. Therefore we explained what we would have offered the visitor for each section, what sort of narrative concept we had in mind; in terms of world building, which objects and symbols could be used for evocative purposes to allow the visitor to immerse in the atmosphere; moreover, what type of contents, type of fruition channels, media, then the required tools and a proposition for interaction, meaning we imagined the shapes of the installations and how to assemble them, stepping even further and proposing a way for the creative studio to work beyond the suggestion, beyond the wider script of the experience, rather a method to make it come to life.

This has all been done strictly under a

al visitatore, che tipo di concept narrativo immaginavamo; in termini di world building, quali oggetti e simboli potevano essere la chiave di evocazione per fare entrare il visitatore in sintonia con un'atmosfera; e poi, che tipologia di contenuti, tipologia di canali di fruizione, media quindi strumenti anche richiesti e una proposta di interazione, cioè abbiamo immaginato un po' la forma dell'installazione in termini allestitivi, facendo un passettino in più e proponendo poi quello su cui lo studio creativo avrebbe potuto lavorare al di là della suggestione, al di là della sceneggiatura macro dell'esperienza, un modo di tradurla in pratica. Questa cosa è stata fatta per tutta la sezione con una mappa narrativa, abbiamo iniziato un lavoro di immaginazione del bosco da un punto di vista strettamente demografico che dopo di che si spostasse in un cerchio esterno attorno a questo giardino che nell'evolversi della progettazione è divenuto sempre più una casa e quindi il bosco è diventato giardino.. perché? Perché subito di fianco c'era la sezione dedicata agli stili di vita.

Il concept si è evoluto man mano che ha dialogato sempre di più con le altre installazioni, con le altre sezioni. Allora il bosco è diventato il bosco fuori città, appena fuori il paese, perché un tipico espediente retorico dei demografi è ''immaginate di incontrare un villaggio di mille abitanti'' nel 1920. Allora abbiam detto va bene, noi stiamo entrando nel villaggio dei mille abitanti e perciò ci avviciniamo al paese, il paese è circondato da un bosco perciò iniziamo a scoprire l'andamento, la crescita, della popolazione attraverso la metafora del bosco, ma questa cosa ci porta poi ad essere invitati nelle case delle persone. Entriamo nelle case delle persone, scopriamo il loro stile di vita, cioè come vivono la quotidianità, cioè cos'era per loro casa. Perciò si entrava in casa delle persone, dopo di che c'era l'ingresso, dopo di che c'era la sala da pranzo, la camera da letto, per poi uscire di nuovo.

Questo è stato un primo testing che poi riproporremo in scala all'intero museo. I principi narrativi sono quelli del conflitto e della

demographic perspective, which could then lead to a garden which as the project evolved became a house, so in other words the wood became a garden…why? Because it happened to be placed right next to the lifestyles section. The concept evolved more and more as it interacted with different installations, different sections. So the forest became a wood just outside the city, right outside the village, since a common rhetoric tool for demographers is "imagine a village with a 1000 inhabitants" in 1920. So we said: alright we're entering in a 1000 people village and we are getting close to the country, the country is surrounded by a forest and thus we start discovering the progressione, the growth, the population through the metaphor of a forest, but this takes us to being invited inside people's homes. We enter people's homes, we discover their lifestyle, how they live daily, what their home means to them. So you would enter people's homes, then you had the entrance, followed by the living room, the bedroom, and then you'd exit again. This first test was replicated on a larger scale for the whole museum. The narrative principles are conflict, and trans-medial narration , so the theme of contradiction, held dearly by the curators, naturally becomes a theme of conflict, which is the guiding element of any narration. The museum's intention to mash various channels and media and modes of communicational fruition becomes trans-media storytelling, meaning the construction of multiple entangled paths, open ended ones, where every medium essentially becomes a palette colour, not just a frame, not a rigidly defined channel but precisely something contaminated with others.

narrazione trance mediale per cui il tema della contraddizione che i curatori vogliono che sia preponderante diventa naturalmente quello del conflitto , che per la narrazione è l'elemento guida sostanziale. L'intenzione del museo di essere fortemente orientato alla mescolanza tra i vari canali media e modalità di fruizione comunicative diverse diventa trans-media storytelling, cioè la costruzione di percorsi multipli intrecciati, aperti in cui ogni medium diventa sostanzialmente un colore della tavolozza, non è più soltanto una cornice, non è un canale rigidamente definito ma che appunto si contamina con gli altri.

GV: Stiamo parlando di media all'interno del museo, non fuori?
CB: Sì all'interno del museo. Però stiamo ragionando in modo che possa uscire ancora di più, invadere la comunicazione del museo, gli eventi che possono essere organizzati, e quindi tra varie cose superare i limiti delle pareti del museo.. una cosa che però sarà portata avanti ulteriormente in futuro.

GV: Ho capito, scusami ti ho interrotto, parlavamo della progettazione di M9..
CB: Allora.. noi abbiamo presentato all'advisory board la progettazione della singola sezione demografia, il test realizzato completamente e l'idea core che viene usata per affrontare le varie sezioni. Abbiamo presentato lo storytelling come un approccio per risolvere i problemi. Quindi la progettazione strategica di un'esperienza partendo dagli elementi significativi di trama che emergevano dagli stessi contenuti forniti da loro. Quindi far leva su delle dinamiche di immersione per potenziare la fruizione dei contenuti .
Come procederemo? Il punto di partenza è potenziare i concept curatoriali, cioè cerchiamo un modo di far esprimere le potenzialità narrative del concept curatoriale già definito. Prima di tutto segmentiamo le unità di contenuto, individuiamo per ogni segmento quelli che sono gli spunti narrativi che ne possono emergere. Fatto questo lavoro poi si va a vedere qual è l'assonanza generale, quale

GV: Are we only talking about the media within the museum, and not outside?
CB: Yes, within the museum. Although we are still working out ways to bring it outside, scouting for new ways to communicate and possible events that would allow us to cross the boundaries of the museum itself…it's something to work on for the future.

GV: Got it, sorry for interrupting, we were discussing the projecting of M9…
CB: Right…we presented to the advisory board the project for the single demographic section, the fully rendered test sample and the core idea we planned to use for each section. We offered storytelling as a problem-solving strategy. Basically the strategic designing of an experience stemming from the significant plot elements that had emerged from the contents they had provided. So, exploiting immersion dynamics to enhance contents fruition. How do we proceed? The starting point is enhancing the curatorial concepts, meaning finding a way to express the narrative potential of the pre-defined curatorial concept. First of all we separate content units, isolating all the various narrative cues that might emerge from each segment. When that's done, we check what the general tone is, what theme might emerge as a common thread, what could be the narrative key linking thematically all contents and the narrative suggestions extrapolated from such

può essere il tema che emerge come filo conduttore, quale può essere una chiave narrativa che tematicamente aggrega tutti i contenuti e le suggestioni narrative estrapolate dai contenuti. La prospettiva è proprio quella di trovare delle metafore, delle analogie o degli elementi di ispirazione e di suggestione.

Prendiamo i modelli della trance narrativa di ascolto, e dobbiamo immaginare il visitatore che esplora il museo dal momento in cui crea un contatto, costruisce una familiarità, un'intesa; poi questa familiarità è il presupposto perché possa immergersi con serenità nella narrazione, identificarsi e riconoscere quello che vede come reale, come appartenente alla sua storia, come rilevante per lui stesso, lo fruisca; a un certo punto si ha un'indicazione per come emergere dalla narrazione, una porta di uscita che si vede, e poi dopo essere emersi una trasformazione che è avvenuta, un modo diverso di vivere, di sentirsi, di intendere i contenuti.

Passo successivo per ognuno dei segmenti di contenuto è immaginare un ambiente narrativo, cioè immaginiamo che quelle singole ispirazioni non siano dei frammenti sparsi ma siano tutti pezzi di un mondo unico, che siano tutti all'interno di uno stesso ambiente e che costruiscano assieme un ecosistema e allora immaginiamo cosa c'è attorno, cosa c'è in mezzo tra l'una e l'altra, cosa li può collegare.

Fatto ciò immaginiamo degli universi narrativi.. questi sono i pezzetti sparsi, però poi come si possono collegare tra di loro? Traduciamo queste ispirazioni in un brief operativo, in indicazioni utili pensate per i professionisti che prenderanno in mano il lavoro da che noi passiamo la palla.

Quindi l'idea è che partendo dall'organizzazione dell'indice, bisogna tradurre ogni elemento dell'indice in un'istallazione, cioè un'idea di fruizione, fuori dalla carta. E poi queste idee di fruizione, quali dialogano tra di loro? Bisogna creare dei collegamenti, va fatto un lavoro di convergenza contenuto per contenuto. Questa non è una forma originale, il motivo per cui usiamo questa sorta di strumento è che dal momento in cui usiamo la

contents. We refer to the models for the narrative trance of listening, and have to imagine the visitor as he explores the museum, performing a first contact, building familiarity, understanding; this familiarity is the prerequisite for a serene immersion in the narration, to identifying and interpreting what he sees as real, belonging to his own story, relevant to him, so he can enjoy it; at some point you would get a cue to emerge from the narration, for example the appearance of an exit door, and after having emerged they'd feel some transformation has taken place, like a different way of living, of intending contents.

The next step is imagining a narrative environment for each content segment, that means we have to make sense of all those single pieces of inspirations to form a single world, they all belong to the same environment, and together can form an ecosystem, we then wonder what surrounds it, what to have in between one element and the next, what may link them.

When that's done we need to imagine narrative universes…we have all these scattered pieces but how do we link them together? Our inspirations are translated into an operational brief, useful tips we write having in mind those professionals that will later have to develop them. So the idea is from an index organisation we have to translate each element from the index into an installation, a physical fruition concept.

Now, these fruition concepts, how do they communicate with one another? We need to create links; all content has to converge into one vision.

This is not an original form, the reason why we use this tool is that once we select a hierarchic formulation, it can work out through certain connections different models depending on what you select, in this case it's radial. Therefore starting from the proximity and affinity of content it can suggest you how to organize the spaces, meaning it is no longer a logical structure built as a treatment index, but it becomes an organization of communicating systems which attract each other. This allows

formulazione gerarchica in automatico lui ti sa individuare sulla base di connessioni dei modelli a seconda di quello che tu scegli, in questo caso radiale. Quindi partendo dalle prossimità e le affinità di contenuti si può suggerire un'organizzazione degli spazi che non è più la struttura logica fatta come un indice di trattazione ma diventa un'organizzazione di sistemi che tra di loro dialogano e si attraggono. Questa cosa permette di suggerire un percorso standard, come dire, la dorsale perché nella comunicazione transmediale ci sono tanti percorsi narrativi che si intrecciano, comunque c'è una linea principale, una strada maestra.. tu puoi esplorare ma c'è comunque una strada maestra a cui tu poi ritorni dall'inizio alla fine.

Detto ciò si entra nel dettaglio, si definisce per ogni sezione un ambiente, e si descrive esattamente come ti dicevo.. cioè immaginiamo di poter trovare in un solo paese tutti gli abitanti dell'Italia 30, 40 o 50 anni fa piuttosto che immaginiamo di entrare nella casa degli italiani. Alla fine mappiamo nello spazio un'allocazione indicativa delle istallazioni in funzione delle loro intersezioni. Si costruisce una mappa logica, senza dare troppe indicazioni di volumetria e disposizioni esatte, una suggestione per ogni istallazione e indicazioni vicino a cosa e lontano da cosa dovrebbe esser messa per rispecchiare la prossimità dei contenuti.

Poi vanno definiti dei percorsi di visita per ogni profilazione dello studio dei pubblici, legato a uno studio già fatto fornito dal museo, sulla base delle capacità di livello tecnologico, livello di istruzione del visitatore, la durata media totale della visita, e la modalità di fruizione – gruppo, singola, famiglia- e il tipo di interesse che hanno, quante e quali istallazioni visiteranno e quali lasceranno da parte. Quindi ipotizzare anche che cosa andrà a vedere ciascun tipo di visitatore, che cosa gli interessa e cosa no, su che cosa va veloce, che cosa salta in toto. Questo è un po' il processo di lavoro.

GV: Grazie mille Claudio. Per oggi possiamo interrompere qui. Sei stato veramente esaustivo.

us to suggest a standard route, in a manner of speaking the spinal chord, because in trans-medial communication many different narrative paths do intersect, yet there is always a main line, a main road….you may wander but there will always be a main road you can go back to from start to end.

Next we get into details, defining an environment for each section, describing just like I was telling you…so, let's imagine a single village containing the whole Italian population, 30, 40, or 50 years ago, or rather let's imagine entering every Italian home. At the end we map an ultimate placement for each installation which functions according to their intersections. We build a logical map, no need to give too many volumetric indications or exact directions, just one suggestion relating to each installation and tips on what it should be near to and what it should be far from so as to reflect the proximity of contents.

What is left to be defined is the visit's itinerary in accordance to each audience profile, which is research the museum will have previously done, based on what technology is available, the education level of the public, the mean duration of the visit and the fruition mode – group, single, family- and the type of interests they have, which installations they are likely to visit and to overlook. And then we make hypotheses on what each visitor type will be likely to attend , what he is and is not interested in, what he certainly would skip. This is more or less our process.

GV: Thank you very much, Claudio. We may stop here for the day. You have been most thorough.

Claudio Branca, Storyfactory's transmedia storyteller

Date: 04.07.2016
Length: [01:22]
Interviewee: Claudio Branca
Interviewer: Giorgia Vitiello
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Note: CB= Interviewee's initials; GV= Interviewer's initials

GV: Per cominciare ti chiederei brevemente qual è il tuo background e di cosa ti occupi in Storyfactory.
CB: Il mio background è vario, nel senso che in termini di titoli di studi ho una Laurea in Comunicazione Interculturale e Multimediale, poi ho una laurea in Editoria e Comunicazione Mediale, unendo trasversalmente diversi tipi di competenze e diversi ambiti di studio. Ho unito un percorso di studio molto vario e l'attenzione ai pubblici, la curiosità e l'interesse personale per le storie in varie forme sono tutti gli ingredienti che casualmente mi sono stati molto utili quando ho scoperto la posizione professionale dello storyteller.

GV: Quindi ti si può inquadrare come uno storyteller?
CB: Sì, diciamo che potrei definirmi un transmedia storyteller, nel senso che il mio ambito di attitudine e preparazione è proprio quello non solo di costruire delle narrazioni strategiche, di identificare i temi e studiare i lettori etc, ma soprattutto di immaginare a livello creativo gli intrecci che possono avere tra di loro diversi canali, diversi strumenti per creare una narrazione.

GV:How would you define storytelling?
CB: Allora, ci sono diverse scuole di pensiero… io personalmente, ma in realtà è una definizione che condividiamo a Storyfactory, definirei lo storytelling quell'insieme di strategie, di competenze, di strumenti che permettono di scrivere una narrazione che sia efficace… cioè sostanzialmente che abbia un obiettivo, che sappia concorrere a questo

GV: To get us started I would like to ask you about your background and what your role is here at Storyfactory.
CB: My background is quite varied, as for academic titles I have a degree in Intercultural and Multimedia Communication, then another degree in Publishing and Medial Communication, so it's a mix of different skills and different aspects within the same field of study. I've put my diversified academic preparation at the service of audience care, of curiosity and my personal interest in all forms of stories; these are all ingredients that have come in handy when I discovered the job of a professional storyteller.

GV: We may call you a storyteller?

CB: Yes, let's say I could describe myself as a trans-medial storyteller, in the sense that my attitude and preparation consists not only of creating strategic narratives, identifying themes, studying readers etc., but especially it involves imagining on a creative level how plots can link together, and providing different tools to build a narrative.

GV: How would you define storytelling?
CB: Well, there are different schools of thought…personally, but actually this is a shared definition at Storyfactory, I would define storytelling as that merging of strategies, skills and tools that allow you to write an effective narration…meaning essentially one that has an objective, and knows how to pursue it in a pragmatic manner and therefore is able

obiettivo, che lo faccia in modo pragmatico e che quindi in un certo senso prescinda dal puro desiderio di espressione di sè e dal livello artistico ma che sappia eventualmente coinvolgere, intrattenere, narrare in modo efficace. Quindi l'idea è che la narrazione è lo studio delle tecniche, delle conoscenze e delle competenze che servono per costruire delle narrazioni efficaci.

in a sense to divert from a pure artistic desire for expression but is capable to engage, entertain, narrate effectively.
So the idea is that narration is the study of techniques, notions and skills that are useful to build effective narratives.

GV: Quando parli di narrazioni cosa intendi?
CB: La narrazione è un atto umano, forse uno dei più umani degli atti che esistono, ed è l'atto di raccontare qualcosa a qualcuno per una determinate ragione. Se non c'è scopo non c'è narrazione, se non c'è un racconto, una storia da trasmettere non c'è narrazione.

GV: What do you mean by narratives?
CB: Narrating is a human activity, perhaps one of the most human that exist, and it consists of the act to tell something to someone for a definite reason. If there is no point there is no narration. If there is no narrative, some story to transmit, there is no narration.

GV: Si potrebbe intendere che la narrazione è qualcosa di scritto…
CB: Sì tra i vari equivoci comuni per chi fa storytelling c'è quello di confondere lo storytelling con il lavoro del romanziere. Però se ci pensi anche l'esperienza della lettura si compone di quello che leggi, quello che c'è in copertina, quello che vai a vedere al cinema, il modo in cui il libro è stampato, quello che dice il negoziante… cioè è inserito in un flusso.. quindi non è vero che chi scrive romanzi non fa storytelling.. ne fa un pezzetto. Oppure l'equivoco è che molti sovrappongono lo storytelling con l'attività del cantastorie, cioè chi performativamente sta in piedi davanti a un pubblico e verbalmente racconta una storia a un pubblico che ha davanti. E' un tipo di storytelling, è una tecnica quello dello storytelling performativo… si concentra soprattutto sulla delivery ma non esaurisce l'essere storyteller.. D'altro canto, tutti i diversi linguaggi narrativi possono avere una matrice comune che è la strategia di narrazione.. e quindi diciamo che il tipo di attitudine che deve avere lo storyteller è cercare di guardare a tutti i possibili linguaggi, non fossilizzarsi su uno, guardare a tutte le possibili esperienze per riuscire a capire quali sono le strategie trasversali, che valgono se sto scrivendo un libro, se sto scrivendo una pubblicità o se sto

GV: One might think narrative is something that gets written down…
CB: Yes, among many common misconceptions for those involved in storytelling, there is confusing storytelling with the job of a novel writer.
But if you think about it, even your experience as a reader depends on what you read, what you find on the cover, what you go see at the theatre, the way the books is printed, what the seller tells you…it's all a flux…so it's not true that novel writers are not storytellers. I mean those who perform standing on a stage verbally recounting a story to an audience in front of them, that's one type of storytelling, one technique: that of performance storytelling… It focuses above all on the delivery but still means being a storyteller… On the other hand, all the various narrative languages can have a common matrix which is the narration strategy…so we may say the kind of attitude a storyteller needs to have is to look at all possible languages, not getting stuck with one, to look at all possible experiences to figure out what the transversal strategies might be, those that are valid whether I'm writing a book, writing for advertisement or doing a marketing campaign or some internal communication.

facendo una campagna di marketing o comunicazione interna.

GV: Which are the advantages of using storytelling? Why a brand, a person, or a product should choose storytelling as a strategy?
CB: Allora, dovrebbe essere scelta come strategia perchè un livello di narrazione è presente in tutte le azioni che si portano avanti quindi qualunque tipo di sfida aziendale ha almeno un pezzo di problema che riguarda anche il modo di raccontare e di raccontarsi. Quindi prima di tutto bisogna cercare di mettere ordine ed agire in modo professionale e strategico. Se un'azienda non lo fa si sta perdendo un pezzo del suo lavoro, del suo business e sta andando avanti magari a braccio magari di pancia, a sentimento su un ambito che però andrebbe gestito con la stessa serietà che si ha nelle gestione delle risorse umane, piuttosto che nell'allocazione di un budget. In questo momento, nonostante ci sia una consapevolezza crescente dell'importanza dello storytelling, è che non tutti lo fanno ancora, non tutti sono sistematici e attenti nell'analizzare il modo in cui agiscono dal punto di vista narrativo e quindi questo può creare un forte vantaggio competitivo a chi invece lo adotta. Da un lato perchè c'è chi non lo sta facendo bene tra i competitors, dall'altro perchè il modo più funzionale e sistematico di costruire valore in quell'ambito consiste nel creare valore aggiunto ad un prodotto che non è il suo valore di uso diretto. Cioè tutto ciò che supera il materiale e finisce nella parte simbolica e immateriale di valori e significati che si possono attribuire a un prodotto attiene anche alla progettazione di un'identità narrativa e nella modalità di costruire, codificare sistematizzare questo valore per un brand o un prodotto. Se noi pensiamo ai prodotti che consumiamo sono ben pochi quelli il cui valore monetario corrisponde esattamente al valore d'uso: quel valore aggiunto che siamo disposti a pagare molte volte è dato dalla storia o dal modo in cui l'identità che noi costruiamo è narrativamente

GV: What are the advantages of storytelling? Why would a brand, person or product choose storytelling as a strategy?
CB: Right, it should be their strategic choice because the narrative level is ever present in all activities we carry out so any kind of company difficulty involves in some way a problem with their way of communicating themselves and their brand. So above all
one needs to order things up and act professionally and strategically. If a company does not do that, it is losing a piece of its work, of its business and is possibly sailing by guts, or by intuition in a field that should be handled as carefully as one does for human resources or budget allocations. Right now, even though there is a growing consciousness on the importance of storytelling, not everyone does it, not everyone acts systematically and carefully analyses the way they act from a narrative standpoint and this can comport a great advantage for those who do.
On one hand because some of their competitors are not doing it well, on the other because the most functional and systematic way of building value in this sector consists in creating added value for a product beyond its direct use. Meaning everything beyond materiality, concerning the symbolism and immaterial value and meanings that can be attributed to a product, which also pertains to a narrative identity and a building mode, to codify and systematize such value for a brand or a product. If we think of consumption products , for very few of them their monetary value corresponds to their exact use value: that added value we are willing to pay is often procured by the story or by the way the identity we are building is effective narrative wise.

efficace.

GV: Nella letteratura esistente sullo storytelling, un punto molto importante emerge essere la capacità che lo storytelling ha di risuonare emotivamente con il pubblico.. fare sì cioè che gli elementi selezionati per il racconto siano proprio quelli che interessano al pubblico. Io mi chiedevo innanzitutto se avviene questo studio sui pubblici e, se sì, come avviene.

CB: Allora, è uno studio che avviene sempre perchè se nella progettazione non avviene un'analisi non si sta facendo un terzo del lavoro. Bisogna sapere a chi ci si sta rivolgendo e non è opportuno andare di pancia dicendo "secondo me i miei consumatori vogliono questo, io so che vogliono questo perchè gliel'ho sempre dato''. Se non si fa un'analisi non si sa da che parte andare, si può provare a navigare senza la bussola e senza la mappa, si va a casaccio, magari ti va bene, magari no. Si sono fatte tante scoperte navigando a casaccio in una direzione o andando in una direzione sbagliata senza saperlo però non è un buon motivo per cui uno si metta in mare senza una carta nautica o un gps. Diciamo che esistono a livello narrativo degli strumenti equivalenti al gps o alla carta nautica. C'è tutta una gradazione di possibilità, di dettaglio, di precisione, di tempo e risorse dedicate a questo lavoro di analisi. Si può fare uno studio di profilazione narrativa fatta a livello desk, modalità simile all'analisi di persone che si fa nel design dell'esperienza per esempio quindi andando a profilare profili tipici e personalità tipiche dei consumatori… però ovviamente questo tipo di azione più istintiva basata sull'esperienza è sempre meglio che sia integrata con altri materiali, quindi un'analisi qualitativa ad esempio. Si possono analizzare le narrazioni già prodotte dagli utenti, la cosa più semplice e più banale sono delle analisi a livello qualitativo sul modo in cui si racconta un brand o gli utenti raccontano un brand sui social, quindi molto banalmente andando ad utilizzare i commenti, i tag, le referenze del brand per andare a capire come lo vivono i suoi consumatori, andando ad analizzare quindi

GV: In the existing literature on storytelling, a very important point emerges about the storyteller's ability to connect emotionally with the audience…capturing the elements for his tale that will best resonate with the public. Above all I was wondering whether this audience research actually takes place and, if so, how.

CB: Well, research always takes place because if you are projecting without any analyses, you are skipping one third of the job. You must know who you are speaking to, and it's not a good idea to follow your guts by guessing "my customers will probably want this, I know they do because it's what I always gave them". If you don't make an analysis you may try sailing at random and without any compass or map, and perhaps it will go well for you, perhaps not. Many discoveries have been made sailing at random or going in the wrong direction without knowing it, but that's not a good reason to take the sea without a nautical chart or gps. Let's just say there are certain tools which on a narrative level are the same as a gps or a nautical chart.

There's a whole scale of possibilities, of detail, of precision, of time and resources that go into this work of analysis. You can do a desk-level study of narrative profiling , a mode similar to the people analysis you do in experience designing, for instance, therefore you'll make profiles of typical consumer personalities…but obviously this more instinctive type of action, more experience-based, is always better integrated with other material, such as qualitative analyses for instance.

One can analyse narrations already produced by the users. The simplest and most banal things you can do are qualitative analyses on the way the brand communicates itself or what users say about the brand on social networks, simply going through comments, tags, references to the brand , and finding out what consumers think of it, analysing what they say, what sort of issues they raise, what sort of essential narrative conflicts the products present. Above all when talking about

cosa ne dicono, che tipo di temi affrontano, che tipi di conflitti narrativi fondamentali vengono inseriti nei prodotti. Soprattutto quando si parla di brand particolarmente iconici e rappresentativi per i consumatori è utile andare a vedere tutti quei materiali che producono i consumatori, quali i video su youtube, le video recensioni, piuttosto che le dichiarazioni dei fan, le pagine fan non ufficiali.. tutto quello che gli utenti producono spontaneamente può essere utilizzato per posizionare la percezione del brand andandolo a studiare nel suo habitat. La stessa cosa può essere fatta in situazioni più sistematiche, come con focus group, coinvolgendo direttamente i potenziali clienti, con l'idea di raccontare diversi aspetti della loro esperienza di consumatore, della loro relazione con il brand e poi fare un'analisi. Andando sempre più in là si possono utilizzare strumenti che si avvicinano di più a metodi quantitativi e sotto questo aspetto c'è poco di già costruito.. noi adesso abbiamo una partnership con IBM per creare uno strumento che riesca ad analizzare tutto quello che si può trovare online su un brand, una profilazione che sia però caratterizzata narrativamente quindi non secondo classici parametri di analisi della comunicazione vecchio stampo. Ma si va a profilare le personalità, le caratteristiche, i tipi di conflitti cui il brand è posizionato. Diciamo che questo è futuro prossimo, sembra quasi fantascienza, però ci stiamo lavorando, e non siamo i soli a cercare di superare le analisi classiche semantiche delle analisi web.

GV: Passiamo allo storytelling applicato al contesto museale… Che cosa significa fare storytelling per i musei?
CB: E' un modo per approcciarsi alla costruzione dell'esperienza di visita… cioè invece che mettere al centro i contenuti, l'intenzione, il solo concept curatoriale o il materiale presente, cerca di mettere al centro il destinatario del museo. Quindi è un modo di sistematizzare la costruzione dell'esperienza di visita prendendo tutto quello che lo storytelling ci può offrire per il design delle esperienze, quindi rendere il museo un'esperienza che

particularly iconic brands which consumers strongly relate to, it's useful to check all those materials said consumers produce and upload, like youtube videos, video reviews, or even fan comments, non-official fan pages…anything the users spontaneously produce may be utilised to understand the perception of the brand, studying how it functions in its habitat.
The same thing can be applied in more systematic situations, like in focus groups, to involve the potential customers directly, asking them to recount their experience as consumers and their relationship with the brand, and then make an analysis. Going even further you can use tools closer to quantitative methods, and there you must work from scratch…Right now we are in a partnership with IBM to produce an instrument capable of analysing everything you can find online related to a brand, a profiling that is specifically calibrated on narratives, so not according to classical parameters of analysis like in the old school of communication. What you do is profiling personalities, characteristics, the types of conflicts related to the brand.
This is the near future, it almost sounds like science-fiction, but we are working on it, and we are not the only ones trying to overcome the classic semantics of web analysis.

GV: Let's move on to storytelling as applied to museums…What does making museum storytelling entail?
CB: It's a way of approaching the construction of the visiting experience. That means instead of putting the content at the centre, the intentions, merely the curatorial concept or the material available, we try putting the consumer at the centre. Therefore it's a way of systematizing the visit experience construction taking all that storytelling can offer us to design experiences, and therefore making the museum an experience which places the visitor

metta al centro il visitatore, che lo educhi, che trasmetta i messaggi necessari, ma in più lo intrattenga, in più lo aiuti a costruire delle relazioni, che in più aiuti anche il museo a costruire il suo ruolo nella comunità a cui appartiene, quindi che riesca a recuperare a 360° il ruolo di un museo e che riesca un po' a farlo uscire da qualcosa detto da chi ne sa a chi già ne sa. E quindi riuscire a costruire un ponte tra chi ne sa e chi ne vorrebbe o ne potrebbe voler sapere.

at its centre, which educates him, which transmits the necessary messages but entertaining him all the while, helping him build relations, furthermore helping the museum building its own role within the community it belongs to, thus managing fully to retrieve the role of a museum, without relegating it only to a cultured attendance.

It's basically bridge building between those who know and those who might wish to know.

GV: Quindi cos'è il museo nella prospettiva storytelling?

CB: E' un'esperienza che permette al visitatore di entrare in contatto con un mondo straordinario, un mondo che deve sorprenderlo, affascinarlo e che riesca a raggiungere gli stessi risultati di efficacia didattica che può raggiungere un museo classico con li plus di non annoiare e di coinvolgere,. Però l'idea è proprio quella che un museo che dialoghi con lo storytelling si prenda cura dell'esperienza che propone e cerca di farla calzare al meglio alle esigenze e alle aspettative del visitatore.

GV: So what is a museum under a storytelling perspective?

CB: it's an experience that allows the visitor to get in contact with an extraordinary world, a world that must surprise him, charm him and that is able to reach the same results in terms of teaching effectiveness that a classical museum can have, but with the addition that instead of being boring it can entertain. The idea however is that a museum working through storytelling takes care of the experience it's offering and tries to fit it as well as possible to the visitor's needs and expectations.

GV: Perchè tu suggeriresti ai musei di adottare lo storytelling?

CB: Allora, prima di tutto perchè hanno bisogno di sapersi vendere al pubblico, hanno bisogno di riaffermare il valore che loro possono offrire al potenziale visitatore. Se un museo non sa parlare ai propri pubblici, i pubblici lo ignorano. Quindi prima di tutto è per continuare ad avere un ruolo rilevante nella società, è un modo di costruirsi un ruolo che sia attuale per riuscire a sopravvivere perchè i musei hanno bisogno di visitatori e hanno bisogno di tutto quello che economicamente muove il visitatore. I visitatori si sono sempre più evoluti in termini di gusti e spirito critico nei confronti della comunicazione e delle esperienze che gli vengono proposte per cui l'ennesimo video didattico per loro non è più una cosa eccezionale ma rischia di annoiare a morte. Sostanzialmente lo storytelling per i musei serve a trovare e ridefinire un nuovo

GV: Why would you advice museums to adopt storytelling?

CB: Well, first of all because they need to know how to sell themselves to the public, they need to reaffirm the value they can offer to a potential visitor. If a museum is incapable of speaking to its audience, the audience ignores it. So above all, to keep being relevant in society. It's a matter of building a role that is modern in order to survive, because museums need visitors and need all that the customers bring in economic terms.

Visitors have evolved their taste and their critical thinking towards communication and the experiences they are offered, therefore the umpteenth didactic video won't be much of an attraction for them and risks boring them to death. Essentially storytelling allows museum to redefine their way of being in the world, in a world that has changed plenty since museums

modo di stare al mondo in un mondo che è cambiato in abbondanza, da che i musei esistono e forse rispetto al quale i musei non sempre si sono evoluti di pari passo.

GV: Quali sono questi cambiamenti avvenuti nella domanda?

CB: Sicuramente l'aspettativa di dialogo nel senso che il monodirezionale non piace più ai consumatori, sia nella comunicazione che nell'esperienze. Vogliono sentirsi sempre più protagonisti, vogliono sentire sempre di più di star facendo qualcosa. Un orientamento forte all'esperienza che può sembrare banale ma il tipo di consumo esperienziale e l'aspettativa di essere immersi in esperienze sempre più ricche, sempre più sfaccettate, di sollecitazione attraverso diversi media è sempre più forte. Dall'altra parte è sempre meno dato per scontato il valore della cultura e soprattutto il valore e l'autorevolezza di chi fa cultura e quindi tendenzialmente l'effetto autorità e autorevolezza viene sempre meno quindi è sempre meno probabile che un visitatore e dei pubblici stanno a sentire perchè sta parlando qualcuno che ne sa.

Se vogliamo c'è anche una vena di individualismo sempre più spinto in cui in ogni momento tu mi devi star dimostrando che il tempo che mi chiedi vale il tempo che ti dedico e quindi se non mi stai dando qualcosa io me ne vado, se non mi stai mettendo al centro io me ne vado. Sto facendo riferimento a tutti quei trend che si vedono nell'ambito del consumatore, parlando anche di customizzazione e di consumo proattivo e di prosumer, tutto questo discorso diventa sempre più forte. Anche il tema della cultura partecipativa e collaborativa è sempre più un'aspettativa perchè le persone si aspettano di poter capire, vogliono essere messe in condizione di capire, vogliono essere messe in condizione di avere il telecomando in mano.. nel senso buono, cioè di avere in mano lo scettro dell'esperienza che stanno vivendo, vogliono sentirsi padroni dell'esperienza nel museo e tutti questi trend più recenti legati ai consumo vanno sicuramente anche legati ai

were born, and sometimes museums have failed to change at the same pace.

GV: What have been these changes in the demand?

CB: Certainly the expectation for a dialogue, meaning consumers no longer enjoy one-directional approaches, both in communication and
in experiences. They want to feel like protagonists, they want more and more to feel like they are doing something.
It might sound like a banal thing, but experience consumption and the expectation of feeling immersed in exponentially richer experiences, of stimulation through different media, are ever stronger.
On the other hand the value of culture is less taken for granted and especially the prestige of those involved in culture, so typically the effects of prestige and authority keep diminishing and so it's less and less likely that a visitor or audiences in general will listen to someone speaking to them simply because he's knowledgeable.
We may say there's a shade of individualism in all this, an increasingly demanding mindset wherefore you constantly must prove to me that my time is well spent on you and if you don't give me what I need I'll leave, and if you're not putting me at the centre I'll leave. I refer to all those trends that are observable in relation to consumers, and include also customisation, pro-active consumption and prosumering, all of these are growing stronger.
Also the theme of a culture of participation and cooperation is another expectation, since people expect to understand, they want to be put in a position to understand, they want the remote in their hands…in a good way, meaning they want to hold the sceptre of the experience they're living, they want to feel in charge, and all these more recent trends connected to consumption must definitely be linked to cultural consumption at all levels.

consumi culturali e a tutti gli aspetti che ad esso sono legati.

GV: E quindi credi che lo storytelling sia uno strumento che risponde a questi cambiamenti?

CB: Sì lo è e oltre a quello che può offrire in termini di costruzione del prodotto museo, può anche essere molto utile per riuscire a costruire relazioni con il pubblico. Può riuscire a definire la sceneggiatura tra il museo e le comunità a cui si rivolge, aiutare ad immaginare modi di coinvolgere le persone e di farle entrare in relazione col museo in modo costante; costruire un ruolo, un'identità nuova per il museo all'interno delle comunità cui appartiene.

GV: In che modo?

CB: Con lo stesso processo con cui noi pianifichiamo il percorso di visita, si può pianificare l'esperienza di engagement da parte dei pubblici. Così come si può costruire una campagna di marketing o di lancio di un prodotto, può essere allo stesso modo costruito quello che è il modo in cui il museo propone delle esperienze altre ai pubblici… banalmente costruendo eventi, format narrativi che permettano alle persone di contribuire continuamente in qualcosa che ha esito nel museo. Lo storytelling può mettere a disposizione del museo degli strumenti che possono servire sia per gli allestimenti, sia per i contenuti, sia per il modo in cui le persone possono interagire, per il modo in cui il museo può dare visibilità al coinvolgimento dellle comunità. Al di là di dire semplicemente "porta le tue foto al museo che le mettiamo in mostra", i musei possono costruire delle storytelling room per esempio in cui il visitatore può entrare in una specie di laboratorio e costruire pezzi di contenuto a sua volta e questa è un'aspettativa forte nei consumatori attuali che è quella di costruire parte dei contenuti e non soltanto fruirli. Anche la relazione costruita sui social network ancora più facilmente può essere strutturata e migliorata costruendo progettazioni e tecniche

GV: And do you believe storytelling is the tool to face these changes?

CB: Yes, it is and besides it's the tool that can offer tips and help with public relations in terms of marketing the product.

It can define the script between the museum and its community, help it imagine new ways to engage people and put them in constant relation with the museum's activity, build a role, a new identity for the museum within its community.

GV: How so?

Through the same process used to plan the paths of the visit, one can also plan an engaging experience for different audiences. In the same way you may build a marketing campaign for the launch of a product, you can also build a museum's diversified offer of experiences…basically creating events, narrative formats that allow people to contribute consistently with the museum's offerings. Storytelling can grant a museum the instruments it may need both for the set ups, and for the contents, or to help people interaction, or to give the museum more visibility and connect it to the community.

Other than the simple "bring your pictures at the museum and we'll hang them up for everyone to see", museums for instance can create a storytelling room where the visitor enters a sort of laboratory and may himself build up pieces of content, that's a strong expectation in today's consumers: that of not only receiving but also contributing to the content. Even the relationship built on a social network may be structured and enhanced building projects and narrative techniques.

narrative.

GV: Trovo sia una prospettiva davvero interessante. Allo stesso modo, mi interesserebbe sapere com'è nata l'idea di applicare lo storytelling ai musei…
CB: Da un lato nelle origini di Storyfactory c'è il mondo delle mostre, dei musei, dell'arte contemporanea e arte performativa. Due soci fondatori su tre provengono da quell'ambito. L'attenzione nei confronti degli spazi dei musei e degli spazi dell'arte e della cultura appartiene a una contaminazione originaria che a ha dato vita a Storyfactory. Dall'altro però noi abbiamo provato a sondare il terreno continuamente con possibili referenti però a un certo punto è maturata da parte dei musei e dei mediatori della cultura un po' più di consapevolezza del valore che lo storytelling può portare nel museo. C'è stato un incontro in particolare con Guido Guerzoni di recente sull'ambito dei musei che ha portato alla possibilità di progettare assieme l'esperienza di visita del Museo M9 che è data da un incontro dal fatto che noi abbiamo tenuto aperta questa porta, continuando a parlare delle opportunità che lo st avrebbe creato per i musei, dall'altra abbiamo trovato una persona che si è sentita, si è ritrovata nell'esigenza a cui noi potevamo dare una risposta. Prima ancora le esperienze delle mostre d'arte di Monet e Pissarro, frutto di un incontro tra gli operatori del settore, nato dai continui stimoli che noi lanciavamo in quella direzione. Quindi da un lato è una porta che abbiamo sempre tenuta socchiusa su cui abbiamo cercato di spingere continuamente dall'altra si sono create delle occasioni in cui abbiamo trovato un operatore pronto ad ascoltare e che sentiva l'esigenza di fare qualcosa in più.

GV: E nel caso dello storytelling applicato ai musei, come si studia il pubblico? Come si fa a progettare diverse esperienze per diversi target?
CB: Come sempre in un progetto di storytelling il tipo di analisi fatta dipende dalle intenzioni, dall'effort che si vuole investire e dai materiali

GV: I find that a very interesting perspective. I'd also like to hear about how the idea of applying storytelling to museums was born…
CB: On one side, Storyfactory has its origins in expositions, museums, in contemporary art and performing arts. Two out of three of the founding partners come from that field.
The attention to spaces in museums and artistic and cultural settings is what gave life to Storyfactory. On another side however we continuously kept testing the ground with possible referents but at a certain point curators and cultural mediators eventually realized the value that storytelling can bring to a museum. In particular there was a meeting with Guido Garzoni recently to discuss museums and which led to the opportunity to program a visit experience for the M9 Museum . That was thanks to the fact we had kept that door open and kept speaking of the opportunities storytelling would open up for museums, besides we found a person who recognized us a solution for his needs. Before, we built experiences for the art exhibitions of Monet and Pissarro, which came about thanks to our contacts with operators in the field, and thanks to our persistence in promoting our methods.
So in a way it was always a half-open door and we kept pushing through. On the other hand it was also a matter of opportunities, since we found an operator who was ready to listen and was in need of something extra.

**GV: And in the case of museum storytelling, how is audience research performed?
How do you plan different experiences for different targets?**
CB: As always in a storytelling project, the type of analysis depends on the intentions, on the effort you wish to invest and on the pre-

preesistenti. Le fonti possono essere quelle tradizionalmente usate per studiare i target, quindi nel caso di M9 noi ci siamo trovati davanti a una ricerca già effettuata sui potenziali target, segmentati in termini socio-demografici, di interessi, di inclinazioni, di attitudini alla visita, la classica analisi e studio di fattibilità che un museo normalmente fa per aprire I battenti. E questo è un aspetto. Dall'altro quello che suggeriamo e vorremmo implementare è che una volta arrrivati ad avere in mano una prima progettazione sarebbe interessante aprire una fase di co-progettazione. Cioè non solo andando a fare i focus group come nell'ambito corporate, ma sarebbe bello coinvolgere nella progettazione i pubblici, quindi banalmente coinvolgere una scolaresca, chiedere a loro, portarli in una prima versione anche virtualmente e riuscire a capire con loro quanto la parte progettata piace. Quindi arrivare a un livello di prototipo per fare un test del museo e cercare di co-progettare elementi del museo quali per esempio gli stili, i tempi di attesa, i tempi di fruizione delle impostazioni, la scelta di un linguaggio, la definizione del percorso, come e quando posizionare aree relax, oppure come evolvere le interfacce delle strumentazioni digitali…con la progettazione si può fare tanto sia per coinvolgere il pubblico da un lato che per raffinare il museo dall'altro. In un museo più che in altri ambiti è molto produttivo ed utile integrare una logica di analisi anche in una fase di progettazione ex post, in modo che sia il pubblico a dirci quali sono i suoi bisogni.

existing materials. We may use traditional sources of target research, so in the case of M9 we found ourselves dealing with previously done research on potential targets, split in socio-demographic terms, by interests, inclinations, visiting attitude. The typical functionality analysis any museum would carry out before opening.
So that's one aspect. On the other, what we would suggest and wish to implement is for a co-planning phase to follow the initial planning we provide. Meaning not just working with focus groups like in a corporate setting, but also to include audiences in the planning, like involving school students and asking them what they think of the first draft, even if it's virtual, and if they like it.
Arriving from that to a prototype for a test of the museum and then co-plan museum elements like for instance style, waiting times, fruition times for each instalment, language selection, definition of a tour, how and when to position relaxation areas, or how to evolve the digital interfaces…there's a lot that can be done through planning both to engage the public and especially to refine the museum. In a museum more than in other settings it's especially productive and useful to integrate an analytical mentality even in a follow-up projecting phase, so the public may tell us what its needs are.

GV: Claudio, sapresti dirmi qual è la differenza tra un museo tradizionale ed uno progettato con lo storytelling?
CB: Allora, per assurdo potrebbe anche non vedersi dall'esterno, intendo dire che non è che un museo narrativo deve iniziare con "c'era una volta", anzi. La differenza è che un museo progettato narrativamente riesce ad avere sicuramente un fil-rouge, un filo conduttore in termini di senso molto forte e quindi una coerenza globale dell'esperienza del consumatore molto marcata, che cerca in ogni

GV: Claudio, could you tell me the difference between a traditional museum and one that was planned focusing on storytelling?
CB: Sure, weirdly enough, it might not even be visible on the exterior, I mean it's not like a narrative museum starts off with "once upon a time", not at all. The difference is a museum that followed a narrative project can definitely maintain a fil-rouge, a very strong common thread in terms of meaning and therefore a solidly coherent global experience for the consumer, one that attempts with every aspect

sua sfaccettatura di declinare l'esperienza migliore per ciascun visitatore. Quello che vediamo non è n museo con una copertina diversa, però nel risultato finale diventa un museo nel quale il visitatore riesce ad avere un'esperienza più ricca, più profonda, in cui riesce ad avere un livello di accesso diversificato, tutti coerenti tra di loro e si riescono a sfruttare tutte le possibilità di comunicazione e di trasmissione dell'esperienza nel modo più efficace. Soprattutto in un modo in cui le varie scelte narrative non sono date da una scelta stilistica autoriale del curatore o dell'allestitore o dell'architetto, ma tutte le scelte di design sono orientate ad un senso e ad un'intenzione comune. Per cui, anche se intervengono autorità diverse, comunque rimarrà una coerenza tra gli stili che porta il visitatore a vivere un'esperienza più immersiva, piacevole, di intrattenimento e più efficace in termini di apprendimento.

to make the experience as good as can be for each single visitor. We don't see a different cover on the museum, but in the final result the museum becomes a place where the visitor can have a richer experience, a deeper one, and can obtain a diversified level of access, and all aspects are coherent with each other and all possibilities of communication and transmission of the experience are exploited in the most effective manner.

Above all it's a way to coordinate all the design choices towards a single end, without being limited to a single stylistic choice by the curator or the architect or the set designer. Hence even if different figures take part, a stylistic coherence can be maintained which allows the visitor to live a more immersive, pleasant and entertaining experience and also more effective in terms of learning.

GV: Quali sono invece gli ostacoli nell'implementare lo storytelling? Ci sono per esempio degli ostacoli a livello ideologico o in termini pratici?

CB: In termini pratici lavorare in questo modo smonta i procedimenti classici della costruzione di un museo e aggiunge qualcosa al processo di produzione curatoriale tradizionale…Cioè tutte quelle che in buona parte sono scelte che vengono fatte molte volte in funzione del gusto, dell'intenzione, della voglia di esprimersi di un curatore e che talvolta fanno anche il valore aggiunto di un museo; tutte queste fasi che normalmente sono fatte da una sola persona e a gusto personale vengono sistematizzate. Quindi bisogna prevedere dei tempi di lavoro, bisogna integrare gli input e output per ogni fase di progettazione, un macro processo di lavoro che per quanto sia stato progettato specularmente a quel percorso dà dei vincoli. Per esempio bisogna aver chiuso la progettazione narrativa di primo livello prima di dare il bando di gara per gli studi creativi. Bisogna quindi tenere a mente delle scadenze nel ciclo di vita del museo che

GV: What are the obstacles to implementing storytelling? Are there any ideological or practical obstacles?

CB: In practical terms working this way breaks down the classic procedures of structuring a museum and adds something to the traditional curatorial production process… That is , all those choices that often come from a curator's personal taste or desire for self expression and that are often a museum's added value; all phases normally are followed by a single individual and are ordered according to his taste.

Therefore one must schedule working times, integrate inputs and outputs in all designing stages , an ample working process that though specifically targeted to a certain path still can provide you with some cornerstones.

For instance you should have closed your narrative project before giving the tender notice for creative studios.

Therefore one must bear in mind there are deadlines in a museum's life cycles and they have to coincide with the producing times of the narrations. It's an organic working process.

devono andare in parallelo con le possibilità produttive della narrazione. È un processo di lavoro che deve essere integrato. Richiede senz'altro delle risorse in più. Quello che faceva prima una persona di testa sua, viene fatto in modo sistematico e razionale orientato in modo strategico a un obiettivo. Quindi li tempo di lavoro dev'essere ben scandito. Ci sono dei costi, perchè ovviamente se la progettazione ha un suo valore ha anche un costo che si aggiunge ai costi classici di apertura e questi sono gli ostacoli principali dal punto di vista concreto e manageriale. D'altra parte non è che chiedere a uno studio creativo di realizzare un'istallazione che abbia un brief che integra elementi narrativi costa di più che se fargliela fare a loro come gli gira, non è che realizzare degli eventi di lancio che abbiano un senso dal punto di vista narrativo costi di più che fare eventi in altro modo.

Inoltre il curatore, pur rimanendo fondamentale, vitale per l'avvio del processo, diciamo che deve imparare a dialogare con un altro tipo di ruolo e di pensiero, diciamo che è come se si passasse dalla monarchia assoluta a una monarchia parlamentare.

GV: in effetti che cosa rimane del ruolo del curatore?

CB: Ci possono essere diversi livelli. Il curatore può mantenere il suo ruolo di regista complessivo, e quindi avere l'ultima parola su tutte le scelte fatte, però diciamo che non è più lui che decide autonomamente ma lui è il referente di una macchina di progettazione che è la macchina della realtà narrativa. Diventa il cliente interno e non l'unico referente e unico decisore. Il curatore può scegliere di delegare diversi gradi di autonomia. Nel caso delle mostre di Monet e Pisarro il nostro livello di autonomia è stato molto alto ad è arrivato a poter decidere la disposizione delle opere in maniera funzionale a un percorso narrativo e che quindi ha in parte forzato o modificato dialogicamente con il curatore quelle che erano delle ipotesi iniziali di distribuzione delle opere. Quindi in un certo senso il curatore può avere l'ultima parola sulla disposizione di ogni

It certainly requires more resources. What one person used to do according to his own vision, is now made systematically and rationally for the strategic pursuit of an objective.

Hence time needs to be well organized.

There are costs, because obviously planning has its value but also its price which is added to the standard opening expenditures and these are truly the greatest obstacles from a managerial point of view.

On the other hand it's not like asking a creative studio to make an installation which involves narrative elements and a brief is that much more expensive than doing it on the spur of the moment, it's not like creating an event that has meaning from a narrative standpoint is more expensive than doing it in any other way.

Besides, a curator, though vital, let's just say…should learn to open up to a new type of professional figure and way of thinking. You may say it's a bit like passing from an absolute monarchy to a parliamentary monarchy.

GV: What actually still remains of the role of the curator?

CB: There can be different levels. The curator can keep his role as head director, and therefore have the last word on all choices, but let's say he's not singlehandedly deciding everything anymore but he becomes the referent for a working process, for the narrative creative team. He becomes an internal client and not the one referent and executor. A curator may choose to delegate to different degrees of autonomy. In the case of the Monet and Pissarro exhibitions, our degree of autonomy was quite high and the curator still had access to have his say and change some of the original hypothesis we provided for the disposition of the artworks. So if in a sense the curator still has the last word on every single detail of the museum, he can also delegate a good chunk of his

choices to a collective strategy. There are also

dettaglio del museo ma può anche delegare una buona parte delle scelte nella strategia condivisa. Poi ci sono anche i ricercatori, quella parte di persone che ne sa, il team di ricerca che supporta il curatore, anche loro hanno la loro mentalità. La mentalità delle persone che conoscono molto bene la materia ma non sempre sono dei buoni divulgatori e se lo sono sono dei divulgatori scolastici e non dei divulgatori in senso più narrativo, più ricco, più immersivo ed esperenziale. Quindi questo è un altro livello di difficoltà: riuscire a dialogare tra formamentis e attitudini diverse per produrre degli output in termini di contenuti degli esperti che normalmente studiano saggi, saggi che nessuno dei visitatori di un museo andrebbe mai a leggere. Bisonga riuscire quindi a interagire con la mentalità di chi scrive un saggio, si aspetta lo stesso livello di coerenza scientifica di un saggio, ma allo stesso tempo deve riuscire ad accettare una decostruzione e ricostruzione del contenuto che risponde ad altre logiche che sono quelle di un pubblico che abbiamo analizzato a parte, che è molto diverso dagli esperti.. questa è una difficoltà molto forte. C'è da dire che questa difficoltà è data dal dialogo tra professionalità con background diversi e questo riguarda qualsiasi tipo di consulenza, vale anche quando si parla con un responsabile marketing piuttosto che con il manager della comunicazione di una grande azienda. Il lato positivo è che a differenza di altre realtà e di altri approcci, avendo noi un approccio molto sistematico e strategico, noi facciamo in modo che il processo scientifico dal punto di vista della narrazione sia perfettamente trasparente per i ricercatori e quindi loro capiscano dove si va a finire, loro possono seguire com'è stato modificato e qual è il nostro algoritmo che porta a costruire il contenuto in modo diverso. E questo è stato un nostro punto forte: far ragionare narrativamente delle persone che ragionano in modo totalmente non narrativo nella loro professionalità. Se si riesce ad essere precisi, sistematici e scientifici e coerenti e le scelte di design sono veramente fatte sulla base di una creatività educata e gestita attraverso

researchers, very knowledgeable fellows , the researching team behind the curator, they have their own mentality too.

It's the mentality of those who know a lot about their subject but are not that good at communicating it in a narrative, immersive way and as an experience. So that's another level of difficulty: managing to have a dialogue with very different mindsets and attitudes to produce shared content. With experts who are normally studying loads of essays no museum visitor would ever read.

So you have to be able to interact with the mentality of an essayist, of someone who expects the scientific precision of an essay, but also you have to accept the public's logics are very different to those of the experts…so it's a hard task.

To be fair this is communication problems between professionals from different backgrounds is common in counselling, it's just as valid when speaking to a marketing executive or a communication managed from a big company. The positive thing is since we have a very systematic approach we manage to give a perfectly transparent transcript of our intentions where we show how our algorithm assembles content in a different way, this scientific approach appeals to researchers who can clearly see what our final product will be. That has been a big point in our favour: managing we managed to get people thinking in narrative terms when they normally never do in their profession.

If you manage to be precise, systematic and scientifically accurate, design choices can really be obtained through educated creativity, managed strategically and not simply based on creative whims like a 90s style publicist company, then you can really break through to them. Obviously it's a process that involves resistance, small battles of negotiation.

una strategia e non da semplice estro creativo di un'agenzia di comunicazione stile anni 90, allora si riesce a dialogare con loro. Ovvio che tutto quel processo è fatto di resistenze, di piccole battaglie, di piccole negoziazioni.

GV: e invece a livello ideologico avete trovato degli ostacoli, delle opposizioni?

CB: Nella pratica no. Nella teoria sì. Come dicevo, queste esperienze che stiamo portando avanti stanno incontrando degli interlocutori molto intelligenti, molto preparati e molto aperti per cui pur avendo ognuno la sua formazione e mentalità e deontologia professionale, tutti erano ben disposti a dialogare con qualcosa di diverso perché si rendevano conto di avere la necessità di qualcosa di diverso. Però se dobbiamo parlare a 360° del mondo della cultura, e più specificamente del mondo dell'arte, lì le difficoltà ideologiche ci sono. Nel momento in cui noi abbiamo iniziato a progettare narrativamente le mostre di Pisarro e Monet la più ovvia critica è stata che tutto quello che in più si faceva oltre all'appendere un'opera alla parete, minava l'esperienza di fruizione dell'opera stessa in quanto portatrice di senso a livello massimo in sé e per sé, che non deve avere nient'altro che la disturbi. Qualunque cosa che è all'interno della stanza che ospita l'opera dev'essere solo funzionale alla purezza della sua fruizione. E questa è una posizione molto ideologica per quanto molto anche rigida e chiusa in un certo senso, purtroppo è molto diffusa nell'ambito degli esperti di arte. C'è da dire che nel caso specifico di Monet non abbiamo avuto significative obiezioni da chi ha visto la mostra tra gli esperti, in questo senso. Non è mai stata fatta questo tipo di osservazione una volta che uno ha visto effettivamente la mostra. Perché noi l'abbiamo progettata in modo che il livello narrativo non disturbasse la fruizione dell'opera. Dall'altro nei fatti si vede che non c'è nessun disturbo, ma anzi c'è un di più che può essere fruito da chi lo desidera e che può portare valore aggiunto. Nello specifico una recensione che pareva essere critica e che poi sostanzialmente verteva

GV: And have you found ideological obstacles or opposition?

CB: Not in practice. But in theory. Like I said,

currently we're meeting highly intelligent, highly prepared professionals who are willing to have a conversation because they realize they need something new. But on a general level in the world of culture, especially in the world of fine arts, one may find some ideological opposition. Working on the Monet and Pissarro exhibitions, the main critique was always that anything that's added to the simple work of art is a distraction, because the piece should be appreciated by itself. Everything in the room should contribute purely to exalt the artwork. That's an ideological and rather stubborn position, which unfortunately is quite widespread among art experts. In the case of Monet those experts who saw the exhibition expressed no objections on this matter. Once you actually see the exhibition, this type of criticism fades.

Because the way our projects aim to enhance the fruition of the artwork, not hinder it.

Specifically this one critic raised an issue, or rather some doubts, about the choice of decorating the space surrounding the artwork to make it more appealing to a mainstream public.

But even this critic came to the conclusion that perhaps this is a necessity, though one that he as an expert does not agree with nor shares. But even so he recognized the audience might need it.

This was the most negative type of criticism we received, to be honest.

alla perplessità da parte di questo critico sul bisogno di costruire orpelli attorno all'opera d'arte perché fosse accessibile, bella e fruibile dal pubblico generalista. La cosa però si è conclusa con un'osservazione dello stesso critico: probabilmente per un tipo di pubblico questo tipo di progettazione risponde ad un'esigenza, che l'autore della critica riconosce ma in quanto esperto non condivide e non sente. Pur dicendo di non sentire alcun bisogno di aggiungere la narrazione alla mostra, dall'altra parte riconosceva egli stesso che il pubblico forse ne ha bisogno. Questa è stata la critica più negativa che abbiamo ricevuto in realtà. Dimostra che quando ci si mette davanti al prodotto se non è un prodotto alla "c'era una volta Van Gogh" ma è una mostra d'arte che come esperienza è potenziata, è migliorata, è arricchita da un livello di progettazione narrativa, poi alla fine nessuno ha concretamente nulla da obiettare. Perché non è un'imbiancata che si dà, o una copertina che gli si butta sopra.

It shows that a product no longer merely communicates "once upon a time there was Van Gogh", it's an enhanced and improved experience, enriched by narrative project, and in the end no one really has anything to object. It's not some shallow gimmick.

GV: Ma tu credi che una mostra fatta così sia prevalentemente indirizzata ad un pubblico generalista o può funzionare bene anche con uno più di nicchia?
CB: Può funzionare molto bene anche con un pubblico di esperti perché siamo tutti persone e in quanto persone non siamo solo esseri noiosi e topi da biblioteca. Poi come ti dicevo il tipo di progettazione stratificata e targetizzata in modo diverso per diversi pubblici offre ampi spazi di approfondimento però messi a parte, in luogo, nel contesto, nella cornice che permette all'esperto di fruirsi l'approfondimento nel modo ideale per un esperto. Parimenti, permette a un visitatore che ha bisogno di un'introduzione, di un ingresso più soft, più leggero, più progressivo nella materia, di portarsi a casa quei messaggi e argomenti chiave che col curatore si è definiti come fondamentali, senza annoiarsi a morte, senza dover fare violenza su se stesso per riuscire ad arrivare alla fine del percorso. Quindi la realtà è che non è una versione trash del museo fare un museo narrativo. Un museo narrativo è un

GV: But in your opinion, is this type of exhibition mostly meant to appeal to mainstream audiences or can experts rejoice in it as well?
CB: It works well with experts too because we are all people, and as such we're not just boring bookworms. Besides, as I was telling you this method still allows for contemplative environments, but without being limited to them, so experts are still able to enjoy themselves. At the same time it allows a visitor needing a bit of an introduction, a softer, lighter approach to the subject, to still take home the key elements the curator wanted to put forward, and all without getting deadly bored, without having to force oneself to be able to finish the tour.
The truth is a narrative museum is nothing like a vulgar version of a museum. A narrative museum is one that cares for all its readers, and where experts are a target

museo che tiene conto di tutti i suoi lettori in cui gli esperti sono un target in mezzo a tanti altri, e avranno il loro pezzo di livello e di esperienza dedicato efficace per loro, e che loro possono andare a scegliersi serenamente senza disturbare loro le scolaresche dei bambini delle elementari che hanno lo stesso diritto di entrare in un museo e portarsi a casa una parte di contenuto.

just like any other, and they can experience the visit according to their standards without clashing with visiting schoolchildren who have their same right to be able to access the content.

GV: Una democratizzazione del museo, insomma. E qual è il legame tra lo storytelling e le esperienze immersive? Che ruolo può avere lo storytelling nella progettazione di esperienze immersive?
CB: Piccola premessa per poter dare una risposta: qualunque esperienza è immersiva a un certo livello, qualunque esperienza è un flusso nel quale noi ci immergiamo, che noi percepiamo, capiamo, decodifichiamo… In parte noi pensiamo narrativamente, il modo in cui noi ci raccontiamo la storia di quello che abbiamo fatto durante il corso della giornata è appunto costruire un racconto che avrà dei personaggi, dei protagonisti, degli antagonisti, un conflitto in atto, diverse strutture o modifiche di quella che è la percezione della realtà che ci circonda. Quindi, per far entrare un'esperienza dentro a delle caselle narrative che abbiamo mentalmente, bene allora progettare un'esperienza vuol dire anche progettare quella sceneggiatura implicita che l'esperienza compone. Perciò il ruolo dello storytelling nella progettazione di esperienze immersive è quella di dare una matrice se vogliamo di codifica, di studio, di analisi e di costruzione ingegneristica dell'esperienze che permetta di farlo in modo sistematico. Quindi il ruolo dello storytelling è proprio quello di riuscire a immaginare strategicamente una sceneggiatura per le esperienze immersive. Questo dal lato strategico, come svolgimento… Allo stesso tempo lo storytelling è in grado di declinare gli obiettivi in brief specifici operativi per chi deve realizzarli. Costruisce e mantiene una sorta di fil-rouge tra tutti i pezzi che compongono l'esperienza ma riesce anche ad essere il modo di dare mandato a tutti quei

GV: A democratization of museums, in substance. And what's the link between storytelling and immersive experiences?
What role does storytelling play in shaping immersive experiences?
CB: Just a little premise before I answer: any experience is immersive on some level, any experience happens inside the flux of what we perceive, understand, decode… In part we all think in narrative terms, we tell ourselves the story of our day, like a tale with its characters, protagonists, antagonists, conflict, different structures or slight alterations to factual reality.
So to fit an experience to our mindsets entails writing the script for that experience. Therefore the role of storytelling is to create a systematic way of codifying and thus engineering experiences.
To create a script strategically conceived to induce immersive experiences. This as far as strategy and development…
At the same time storytelling is able to link and coordinate all the different subjects contributing to the experience.
By putting everyone's experience and skills to the service of a global, coherent experience.
Creating an immersive experience requires the collaboration of many different types of professionals and the brief functions to coordinate all their different jobs, just like a film director coordinates all his creative contributors on the set as well as behind the curtains.

diversi soggetti che costruiscono i vari tasselli che compongono l'esperienza. Mettendo tutti in condizione di esprimere il meglio della loro creatività e della loro competenza, mettendole a servizio di un'esperienza globale che complessivamente si tiene assieme ed è coerente. Questo semplicemente perché quando si crea un'esperienza immersiva sono talmente trasversali le competenze per realizzarla, per creare ogni piccolo pezzettino che la compone, che servono necessariamente professionalità diverse, serve necessariamente un metodo, un brief degli strumenti per coordinare il lavoro di queste persone così come un regista coordina alla fine la parte creativa delle diverse professionalità che sono coinvolte sul set e dietro le quinte.

GV:E ci sono dei musei che sono più adatti all'applicazione dello st piuttosto che dei musei meno adatti?

CB: Secondo me non ci sono musei più o meno adatti, nel senso che comunque tutti i musei possono trarre vantaggio dalla costruzione di un'esperienza narrativa. Certamente chi può trarne più vantaggio sono i musei più poveri.. più poveri nel senso che hanno a disposizione magari una collezione minore. O i musei che non hanno nessuna collezione. Il successo di qualche esperienza del passato quale per esempio la mostra "Van Gogh Alive" dimostra che un museo o una mostra possono essere costruiti anche senza la presenza di nessuna opera, di nessun oggetto. Quindi sicuramente è un vantaggio per i musei d'impresa, i musei etnografici, i musei delle culture.. sicuramente è un grosso valore aggiunto. In realtà, siccome la narrazione è uno strumento, può essere messa al servizio di diverse missioni, di diversi musei. Può funzionare molto bene all'interno di un museo didattico perché riesce a costruire delle modalità e dei formati di apprendimento che, coinvolgendo ed intrattenendo, attraverso lo studio di specifici target riesce ad essere più efficace nella costruzione dell'apprendimento. Può anche essere molto utile nei musei d'arte contemporanei perché permette di tradurre quello che è un filo logico, un tema, un

GV: And   are   some   museums   more appropriate   than   others   to   implement   a storytelling approach?

CB: In my view it's not a question of being appropriate, I mean all museums can gain benefits   from   the   construction   of   a narrative   experience.   Certainly   poorer museums have the most to gain…by poorer I mean they have lesser collections.   Or even museums which own no collections.

The success of a past exhibition "Van Gogh Alive" proves a museum or a gallery can be built up even without any artwork or object. That is definitely an advantage for enterprising   museums,   ethnographic museums,   multicultural   museums…a   big added value.

A narrative approach is functional and effective especially in didactic museums as it allows for diverse learning paths created for the engagement of specific targets.

It can be very useful in contemporary arts museums as well since it provides the visitor with a logical thread, a theme that can help him better assimilate the work.

It's useful generally to build a relation with visitors, to understand how to get them involved,   so   it   can   be   applied   in   all

contenuto, magari scientifico che può essere trasmesso a un visitatore in modo molto più assimilabile in modo da riuscire in modo più facile a diffondere cultura e comprensione delle opere che vengono mostrate. In generale può essere utile per costruire la relazione coi visitatori, quindi per capire in che modo coinvolgerli e dialogare con loro e… quindi a 360° può essere applicato senza controindicazioni specifiche, cioè non mi viene in mente alcuna difficoltà nell'applicare lo storytelling in diversi ambiti soprattutto considerando che le tecnologie oggi offrono possibilità di costruire esperienze con oggetti che non ci sono e quindi la mancanza della parte fisica che sovverte l'immagine banale di un museo considerato come un posto che contiene cose che vado a vedere. Con la narrazione, l'uso delle tecnologie intelligenti, abbinato alla presenza di altri elementi, si possono costruire dei musei che non hanno nessun oggetto a disposizione.

directions and I can't really think of single disadvantage to applying storytelling in different contexts , especially since technology today allows you to build experiences through non-physical objects, thus subverting the notion that a museum is a place where you go stare at physical things.

Through narration and the use of technology, combined with other elements, we can create museums without any physical object.

GV: Quante tecnologie coinvolge lo storytelling? In quanti canali si dipana il messaggio?

Tutte, quasi tutte le tecnologie nel senso che la progettazione narrativa trasnmediale è fondata sulla possibilità di intrecciare qualunque cosa con una narrazione, quindi sia le tecnologie digitali che quelle non digitali, quindi attraverso una narrazione digitale un vaso di fiori quanto un monitor, o una proiezione 3d o un tablet o un app o un ologramma. La logica è che con la narrazione si dà una funzione ben precisa all'uso delle diverse tecnologie mentre in molti casi la tecnologia viene scelta in funzione dell'effetto che può produrre e ci si ferma poi a livello di impatto esperienziale. Mentre la tecnologia porta dietro di sé dei format, delle modalità di costruzione dell'esperienze diverse, quindi non è detto che una tecnologia che sorprende da un punto di vista didattico poi se viene messa dentro a un percorso di un museo d'arte abbia lo stesso effetto. In alcuni casi può essere disfunzionale. Con la narrazione si può scegliere la tipologia più adatta e il linguaggio più adatt, mentre con le scelte puramente

GV: How many types of technology are involved in storytelling? How many channels can you use to convey your message?

CB: All of them. Almost all types of technologies. Meaning narrative projecting is trans-medial, it's predicated upon the possibility of mixing anything through narration, so thanks to digital technology…anything from a vase of flowers, a screen or a 3d projection, or a tablet or an app or an ologram…the point is through storytelling you give a specific function to each piece of technology , while in many cases one just picks technology for its effect and its impact on the experience, but technology actually carries formats, different

modalities for different experiences, and so it's not guaranteed that a technology that works well in a didactic context will have the same effect in an art museum.

Through storytelling one can pick the most appropriate type of technology and language, while with curatorial choices based on the taste and style of one person, some things might get forced. Like saying "I really enjoyed virtual

autoriali e dettate dalla personalità o dallo stile e dai gusti di una singola persona, bene lì possono sorgere delle forzature nel dire "mi ha molto suggestionato la realtà virtuale, voglio avere i loculus nella mia mostra''.. aspetta! Bisogna sapere che è una forma di fruizione in cui c'è una persona che vede delle robe straordinarie e cento persone attorno che vedono un cretino che gesticola, quindi non dappertutto la stessa cosa funziona sempre bene.

reality, I want it in my exposition" …hold it! You have to realize it's a form of fruition involving one person seeing really cool things while a hundred more people are queuing around some fool gesticulating, so it's not like the same thing can work in every context.

GV: Passiamo alle mostre. Come sarebbero state le mostre senza lo storytelling?
CB: Quelle specifiche mostre di Monet e Pissarro con ogni probabilità sarebbero state meno coerenti. La cosa osservata da tutti i visitatori con cui abbiamo avuto modo di confrontarci è che tutto si teneva, tutto stava assieme dall'inizio alla fine. Questa è una cosa che qualche volta non succede nelle mostre. È un rischio molto facile e una progettazione narrativa ben fatta fa sì che l'impressione che si ha prima di tutto e prima di qualsiasi altro giudizio che si può dare sul mi è piaciuto o meno, è che tutto abbia un senso. E questo sicuramente è l'obiettivo primario a cui si deve puntare usando la narrazione come strategia.

GV: Let's move on to the exhibitions. What would they have been like without any storytelling?
CB: Those Monet and Pissarro exhibitions specifically would have been less coherent.
What all visitors appreciated was that they were cohesive from beginning to end. And that's rare for an exhibition. That's a very common risk. A well realized narrative project, whether you like it or don't like it, still creates the impression that everything is there for a reason. And that definitely must be the primary objective of any narrative strategy.

GV: Con quali scopi vi era stato chiesto di progettare queste mostre?
CB: Lo scopo primario era di marketing, cioè attrarre più visitatori. Le mostre sono state realizzate su una piazza che è poco trafficata o che comunque è una città poco centrale per le mostre. Pavia ha uno storico di mostre e di autori abbastanza importanti con opere abbastanza poco importanti. Sostanzialmente l'esigenza primaria era quella di costruire un prodotto che, in mancanza dei super capolavori dell'artista in mostra, comunque avesse qualcosa di valore da dire, e ti dicesse qualcosa per cui aveva senso spostarsi da altre città o da altre ragioni e visitare la mostra. Quindi l'obiettivo era costruire un prodotto culturale di valore partendo da una materia prima che classicamente poteva essere di serie b.

GV: What goals did they set for you in designing these exhibitions?
CB: Primarily marketing goals, attracting audiences. These exhibitions were put together in a city which is not very well known for this sort of things. Historically, Pavia has important assets of valuable artwork and authors. Essentially the primary need was creating a product that, even without great masterpieces, would still offer enough value to attract visitors from other cities.
So the objective was creating a valid cultural product while working with second rate materials.

GV: e che cosa vi chiesero?
CB: Ci hanno richiesto di immaginare il futuro delle mostre d'arte. Quindi inventare un format che potesse anche essere replicabile che potesse diventare un nuovo modo di fare mostre d'arte, un modo diverso di esporre le opere d'arte, che utilizzasse la narrazione per costruire un tipo di esperienza nuova, di valore e che potenziasse la fruizione delle opere e permettesse di trasmettere un senso.

GV: Parliamo di costi. Quanto costa ad un museo progettare tramite lo storytelling?
CB: Dipende dall'entità della progettazione richiesta. Cifre possono essere abbastanza contenute nel caso in cu il concept museale sia molto semplice, dipende anche dal livello di dettaglio a cui si arriva. Può esserci un caso in cui la progettazione può riguardare solo la definizione di un concept, senza entrare nel merito della costruzione degli spazi, né brief operativi. In un altro caso il livello di dettaglio è medio. Si arriva a costi più alti quando si tratta di progettare da zero un intero museo di grandi dimensioni con una quantità di contenuti molto alti. Possono essere richiesti anche due mesi di lavoro che coinvolgono due o più persone, quindi fa molta differenza la quantità di materiale da utilizzare, lo stato di costruzione da cui si parte, il punto del processo a cui si arriva.

GV:I costi tendono ad influire sul costo del biglietto però, giusto?
CB: Be', il costo delle mostre a Pavia era leggermente più alto di una normale mostra tenuta in quel luogo. Però no, non è necessario. Abbiamo ottenuto il triplo di visitatori di una mostra equivalente impressionista nello stesso luogo. Sono costi che ripagano anche in termini di visitatori che portano.

GV: Avete notato disponibilità a pagare di più nel pubblico?
CB: Sì. Questa è stata una sorpresa nel senso che noi a differenza degli organizzatori eravamo stati molto critici sul prezzo del

GV: And what did they ask you?
CB: They asked us to imagine the future of art exhibitions. To invent a format that could be replicated and become a model for a new way of interpreting art galleries, one that used narration to build a new type of experience, that would enhance the artworks' value and communicate a message.

GV: Let's talk about costs. What's a museum's expenditure for a storytelling project?
CB: It depends on the entity of the project.
They can be rather contained costs if the concept is simple; it also depends on the level of detail. There might be instances where all you are asked is a concept and you're not being commissioned to build spaces or operational briefs. Other times the level of detail is more average. You get to higher prices in the case of full projects for big museums with prestigious collections.
It can take up to two months of work, from two people or more, so the materials, the construction stage, the state of the process, it all has an influence on the cost.

CV: Costs tend to affect ticket prices, though, do they not?
CB: Well the ticket price for the Pavia exhibitions was slightly higher than usual for the setting. But to answer your question, not necessarily. We welcomed three times as many visitors as another impressionist exhibition happening in the same venue.
The costs are paid back by the visitors' affluence.

GV: Have you noticed a willingness to spend more on the audience's part?
CB: Yes. That was a surprise, meaning unlike the organizers we had been quite sceptical on

biglietto. È un prezzo che uno potrebbe pagare per uno spettacolo teatrale ad esempio. Quindi da un lato c'è stato un ottimo riscontro da parte del pubblico. E' stata una sorpresa veder pagare tutte queste persone, è stato toccante. Ma col senno del poi comunque avrebbe senso renderlo più accessibile, perché i costi aggiuntivi non sono significativamente più alti di quelli di una mostra tradizionale. Impatta sicuramente in percentuale molto bassa rispetto agli altri costi che si sostengono per fare una mostra, come per esempio l'assicurazione delle opere.

GV: In generale il marketing ed i social media a che livello sono coinvolti nella vostra progettazione per mostre e musei?
CB: Nel caso delle mostre di Monet e Pissarro non ce ne siamo occupati noi. Nel caso invece di M9 stiamo già iniziando a ragionare sulle strategie di mediazione lato social. E' già prevista una fase importante del coinvolgimento del quartiere, della città, della comunità di riferimento del museo per costruire un ruolo del museo nella presenza cittadina, nel dialogo tra e con i cittadini.
Ci sarà in più il coinvolgimento del pubblico del territorio e di sicuro la continuazione della strategia sui social.
La progettazione interna è già pensata per essere orientata e molto aperta all'esterno. Sicuramente si può già dire che per M9 ci sarà un content management system che permetterà di aggiungere nuovi contenuti. Questa parte dialogherà sicuramente con la parte digitale, e ulteriormente si penserà a delle attività digitali e non che dall'esterno del museo potranno essere portate all'esperienza interna. Può anche interagire con il marketing e la comunicazione degli eventi, ovviamente.
E' arrivato purtroppo il momento di salutarci per me…

GV: Grazie mille Claudio.

the ticket price. It's the kind of price you'd pay for a theatre show. Yet the public responded well. It was surprising to see all those people willing to pay to see our project, it was touching. But in hindsight, it would still be worth it just to make it more accessible, because the added costs are not significantly higher than a traditional exhibition. It's definitely a small percentage in respect to the total expenditures of an exhibition: insuring the artwork is very expensive for example.

GV: Generally speaking, how are marketing and social media involved in creating projects for galleries and museums?
CB: In the case of the Monet and Pissarro exhibitions, we took care of it ourselves.
In the case of M9 however we are already thinking about mediation strategies on a social networking level. We have already planned a large involvement of the neighbourhood, the city and the community to create a dialogue between citizens about and with their museum. Furthermore we will be involving audiences from the whole area and will keep pushing our social network strategies.
Our internal planning directly looks for an external reception.
We can definitely say that in M9 there's going to be a content management system which will allow adding new content.
It will be connected to digital assets, plus we'll also think of digital activities to bring into the museum. Naturally this will all combine with marketing and communication events.
It's time for me to say goodbye, I'm afraid…

GV: Thank you so much, Claudio.

Daniele Orzati, Storyfactory's storytelling designer

Date: 10.07.2016
Length: [01:22]
Interviewee: Daniele Orzati
Interviewer: Giorgia Vitiello
Transcriber: Giorgia Vitiello
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Note: DO= Interviewee's initials; GV= Interviewer's initials

GV: Innanzitutto ti chiederei qual è il tuo background e di cosa ti occupi in Storyfactory.
DO:Il mio background è abbastanza variegato. Io ho iniziato studiando al DAMS, dove ho incontrato per la prima volta le tecniche di scrittura.. Ho studiato scrittura per teatro, cinema e a volte anche per aziende ma in maniera molto blanda. Ho approfondito questi temi facendo un master in Tecniche di Scrittura allo Ied a Roma, che invece era più sbilanciato su output comunicazionali che fossero effettivamente di brand o corporate. Poi ho fatto una specialistica in Editoria e Comunicazione Multimediale a Pavia. A Pavia c'erano docenti che avevano un forte orientamento verso lo storytelling in ambito di comunicazione interna o nel management delle risorse umane. Così ho raccolto tutta una serie di strutture narrative…

GV: E come definiresti una struttura narrativa?
DO: In una struttura narrativa ci sono degli elementi che sono portanti a prescindere da come la narrazione si svolga e quindi del suo intreccio effettivo; questi elementi sono quelli che vanno a creare l'architettura, l'ossatura di tutta la narrazione. C'è anche da dire che un elemento forte arriva dal capostipite degli studi di narratologia che è Propp. Propp nelle strutture della fiaba aveva individuato queste 33 funzioni, che sono cioè dei passaggi che non variavano in un corpus di 200 fiabe russe di magia… aveva notato cioè delle invarianze strutturali, quelli che erano i passaggi ricorrenti in ognuna di queste fiabe. Ha trovato 33 passaggi che erano presenti in ognuna delle fiabe. Per esempio il fatto che il personaggio debba sempre avere una perdita per

GV: Let me start off asking you about your background and what you do here at Storyfacotry.
DO: My background is pretty varied. I started off by studying at DAMS, that's where I first got in touch with writing techniques. …I studied film and theatre writing, a little something about corporate, rather blandly. I then went on doing a master in Writing Techniques at the IED in Rome, which privileged communication outputs relating to branding and corporate. Later I took an MA in Publishing and Multimedia Communication at Pavia. There in Pavia our teachers were strongly oriented towards storytelling in terms of internal communication and the management of human resources. So my background is a mix of narrative structures…

GV: And how would you define a narrative structure?
DO: In a narrative structure there are fixed elements which don't depend on how the narration develops, meaning its actual plot; these elements are the ones the shape the architecture, the backbone of the entire narration. I should say that a strong element derives from one of the founders of the study of narration: Propp. Propp isolated 33 functions within the structure of fairytale, meaning there were passages which would not vary across 200 Russian fairytales dealing with magic…he had noticed such structural consistencies, which passages would recur in each of those fables. What he found were 33 passages present within each fairytale. For example, the fact that the character must always go through a loss in

compensare una risalita, poter trovare un oggetto che lo aiuta, una serie di attanti che in ogni singolo passaggio gli permettono di arrivare a compiere un compimento, etc. Però Propp aveva preso come corpo di analisi le fiabe, che non sono narrazioni complesse perché sostanzialmente lo svolgimento ha sempre dei nessi causali cronologici. Le narrazioni complesse invece derivano da una fabula ma hanno proprio un intreccio che può essere per esempio la partenza dalla fine o la presenza di flashback. Questi elementi complicano l'architettura della narrazione. E poi ci sono tutta una serie di elementi che Propp non teneva in considerazione, e che invece secondo Levis-strauss erano assolutamente imprescindibili, e cioè il fatto che alcune coloriture, alcuni aspetti, il fatto che un personaggio si chiamasse in un modo invece che in un altro, in realtà aveva una concatenazione per così dire con altre coloriture e altri elementi che erano parte della forma del racconto stesso. E quindi erano struttura e non più format. Cioè c'erano delle ricorrenze tra come un personaggio si presentava e la rete di relazione con i personaggi, diciamo che l'antropologia strutturale si basa un po' su queste cose, cioè cerca delle invarianze di tipo strutturale e sono molto più complesse anche da operativizzare. Perché un conto è dire "prendo le funzioni di Propp e sarò sicuro seguendo le sue funzioni che verrà fuori effettivamente una fiaba molto ben scritta''. Altro conto è dire "prendo gli studi strutturalisti di Levis-strauss e lì mi invento un mito. Abbiam fatto degli studi anche sui miti, sul teatro greco.. là è molto più complesso, là c'è lo scarto tra l'analisi rispetto alla progettazione, che è molto più complessa da fare. Se pensiamo all'arco di trasformazione del personaggio, cioè il fatto che il personaggio sostanzialmente parta con la sua storia immerso in un determinato contesto, che accada qualcosa in questo contesto per cui lui è chiamato ad agire e lui rifiuti sulle prime quest'azione perché ha paura, dubbi e resistenze, poi accetti la sfida, si metta in gioco, ed entri in questo mondo straordinario dove

order to compensate for his later rising, finding a helpful object, a series of acts that in every single passage allow him to achieve something, etc. However for his analyses Propp only used fairytales, which are not complex narrations since essentially the development always depends on chronological causal links. Complex narrations on the other hand though deriving from a fable have a plot which can involve, for instance, beginning at the end, or the use of flashbacks. Such elements complicate the narrative architecture. Besides there are a series of elements Propp did not consider, and which were crucial according to Levi-Strauss. Like the fact that certain nuances, shades, the name of a character, in fact represented links with other nuances and elements which produced the shape of the tale itself. They were therefore structure, no longer format. So there were recurring themes concerning the way a character was introduced and his networking with other characters. Structural anthropology is based on such things, in the sense it looks for structural non-variances, which are also a lot harder to operate. It's one thing to say "Using Propp's functions I'm positive I'll obtain a well-written fairytale". Another matter is saying "Using Levi-Strauss' structural research I can invent a myth." We were studying myths as well, Greek theatre…that's way more complex, there's a gap between analysis and projecting, the latter is much harder. Considering a character's transformational arc, meaning the fact the character basically starts his story in a certain context, then something happens inside that context and he's called upon to act, refuses at first because of fear, doubt, resistance, then takes the challenge, tries himself, entering this amazing world where anything can happen, challenging himself and overcoming these challenges he arrives to a stage similar but different to the initial context. He's still himself, but he looks at things differently, the way he sees the world is different, he is transformed.

A great difference with the past is that Levi-Strauss as well as Propp were not interested in making these discoveries operational, their aim

tutto può accadere, mettendosi in gioco superando queste sfide e arrivi a tornare a uno stato di contesto iniziale ma diverso, cioè è sempre lui ma i suoi occhi sono diversi, come vede il mondo è diverso, è trasformato.

Una grande differenza rispetto al passato è che Levi-strauss ma anche Propp non erano interessati a rendere operative queste scoperte, cioè a far sì che io potessi inventarmi e scrivere 10000 fiabe, né al fatto che io potessi inventarmi un mito che all'interno del mio contesto fosse strutturalmente coerente con le strutture di rilevazioni, culturali, tutte le strutture che lui prende in campo.. cioè non era previsto che la cosa diventasse operativizzabile. Loro erano interessati alla ricerca antropologica da un lato e la ricerca formale e letteraria dall'altro. Accade una cosa a un certo punto della storia, ad Hollywood in realtà, per cui tutte queste ricerche, e non soltanto in ambito narrativo, ma anche in ambito di mitologia comparata, in ambito di psicologia. Accade che, tra gli sceneggiatori americani, si prendono queste ricerche e le si rendono operative per facilitarli nella scrittura di copioni cinematografici. E da lì nascono una serie di testi a livello di pubblicistica editoriale che non era più analitica ma era prescrittiva. È un passaggio epocale e tutt'ora convivono queste due dimensioni, perché da un alto hai gli studi, grandi libri di analisi e di ricerca, possono essere di semiotica, possono essere di narratologia pura, di neuro-narratologia, di psicologia cognitiva, che ti offrono un'analisi molto dettagliata anche di narrazioni, però non ti dicono poi da queste come puoi utilizzarle. Per esempio ci sono dei bellissimi testi su come è stato sviluppato il sistema dei personaggi nei Promessi Sposi, però non viene detto come svilupparne per ulteriori libri. Dall'altra parte ha cominciato a proliferare la parte prescrittiva e cioè testi come "ti dico come fare corporate storytelling in 4 passaggi", o "ti dico diventare il numero 1 e acquisire più autostima con 5 regole"… Fondamentalmente la pubblicistica di studi prescrittivi si basano su delle analisi e sulla parte analitica. I libri di storytelling si basano sugli studi di narratologia,

wasn't allowing me to write 10000 fairytales, nor was it for me to invent a myth that would be coherent with all the cultural and relevance structures he takes into consideration…his work was not meant to become operational. What they were interested in was the anthropological research on one side, on the other the literary one. Something happens at one point in history, in Hollywood, to be exact, to these researches (not just under a narrative spectrum, but also under a spectrum of compared mythology, and psychology). What happens is, among American screenwriters, these researches are studied and turned operational to facilitate the production of their film scripts.

From that was born a series of texts made through mainstream publications which were no longer analytical, but prescriptive.

It's a defining switch and these two dimensions still coexist now, since you have academia on one side, great books of analysis and research, about semiotics, pure narratology, neuro-narratology, cognitive psychology, these offer a very detailed analysis of narrations as well, but they will not tell you how to utilise the information. For example there are some gorgeous texts on the character system in The Betrothed, but no mention on how to create new books in a similar manner. On the other hand the prescriptive side has begun to proliferate, I'm talking about texts like "corporate storytelling done in 4 easy steps", or "here's how you can become #1 and gain self-confidence through 5 basic rules"…

Essentially publications of prescriptive studies are based on analysis and all analytical aspects. Storytelling books are based on studies of narratology, neuroscience, psychology, compared mythology, but the analytical aspects are thinly tackled. So if you only draw from analytical books you have to figure out ways to make them operational. If you only take prescriptive books, you need to evaluate them in analytical terms or do your own research to perfect what you've found. That's bibliographic complexity. Then again, there's also another kind of difficulty: scientific

neuroscienza, psicologia, mitologia comparata, però la parte analitica è presa alla leggera. Quindi se prendi solo i libri analitici devi inventare tu come renderli operativi. Se tu prendi libri solo prescrittivi devi o valutare tu il substrato in termini analitici o devi rifarti tu una ricerca e perfezionare quello che hai trovato. Questa è la complessità bibliografica. Poi in realtà c'è un'altra difficoltà che un po' è di leggerezza scientifica, un po' è disonestà epistemologica per cui negli studi prescrittivi vengono dette delle cose che sono assolutamente inutilizzabili. Per esempio, ci sono tanti libri su come fare narrazioni virali per il web. Tutti i libri che ho visto a riguardo prendono venti video che hanno milioni di views, dicono cosa c'è in questi video e poi alla fine ti fanno la lista. E' una fallacia dal punto di vista scientifico, non è detto che se io riprendo questi ingredienti li metto tutti insieme faccio li video più virale del mondo, sono degli elementi che io devo concertare nella mia narrazione. Quindi non viene dato in realtà nessun consiglio effettivo.

Detto questo io mi occupo di progettazione narrativa.

GV: Progettazione narrativa…
DO: La narrazione è una sistema che tiene insieme una serie di parametri fissi e una serie di elementi variabili ed essendo un sistema ha bisogno di avere una visione metodologica molto forte e puntuale. E cioè se tu non parti da un corpus di dati ad esempio sul pubblico a cui ti vuoi rivolgere, se tu narri in maniera naif, in termini sistemici non hai tenuto conto di una serie di elementi che sono gli unici che possono dare solidità alla tua progettazione. La progettazione si regge sostanzialmente su una parte di analisi, una parte di progettazione pura e una parte di delivery, cioè esecuzione e produzione degli output. E questi sono elementi strutturali imprescindibili. All'interno di questi elementi ci sono degli elementi di analisi di progettazione e di delivery che possono esserci a seconda del contesto. E i contesti sono diversissimi. Per esempio nel contesto museale hai già un curatore, quindi

inaccuracy and a bit of epistemological dishonesty, so that in prescriptive studies some of the things that are said are completely unusable. For instance, there are plenty of books on how to make viral web narratives. All the books I have seen on the topic take some twenty videos which had millions of views; they explain what's in these videos and then give you a list. That's a scientific fallacy, there's nothing suggesting that if I take all these ingredients and throw them in a video I'll get the greatest viral video ever, these are just elements that I'm supposed to insert in my narration. So, in fact, no real advice is given.

For my part, I deal in narrative projecting.

GV: Narrative designing…
DO: Narration is a system keeping together a series of fixed parameters and a series of variable elements, and since it's a system it needs a very strong and punctual methodological vision. What I mean Is if you don't start from a body of data on the audience you aim to reach, if your storytelling is naïve, truly in systemic terms you are overlooking a sum of elements which you desperately need to give your project some stability. Fundamentally our programming relies in part on analysis, in part of pure designing and in part on delivery, meaning the execution and production of your outputs. Within these elements there are elements of analysis and designing and delivery which differ depending on the context. And contexts themselves vary enormously. For example, in the context of a museum you already have a curator, so a very precise direction would already exist so you

c'è già un indirizzo molto preciso, quindi hai dei parametri di cui devi per forza tenere conto. Questo si complica nell'ambito marketing perché rispetto agli altri contesti si basa molto più sul dato. Tutto quello che tu fai dev'essere frutto di un dato di partenza consolidato da ricerche.

Nel marketing hai una parte di analisi, poi una parte di progettazione, una serie di protagonisti ipotetici di un mondo narrativo ipotetico coerenti con i dati che hai acquisito e i dati non sono solo quelli che scegli ma sono anche quelli che stabilisce la funzione marketing. La brand essence è definita, è pregressa a tutta una serie di sistematizzazioni che tu devi far rientrare nella narrazione. Una volta che tu dici che verrà fatto lo spot o il palinsesto media o i social tu devi indicare a quel punto una serie di indicatori di perfomance per cui tempo sei mesi, tempo un anno dovrai rimisurare e rileggere quello che è il dato di partenza. Quindi in questo caso la creatività è molto poca, si danno dei parametri fissi sui personaggi, sulle sfide, sugli spazi. Poi tutti questi elementi sistemici lo studio creativo li interpreta e avvia la produzione.

GV: Daniele ma cosa vuol dire fare storytelling per te?
DO: Significa entrare nella grammatica profonda del pensiero dell'uomo. C'è un'unica distinzione provata sperimentalmente in linguistica. Umberto Eco la chiamava la personificazione dell'assenza: l'uomo riesce a presentificare ciò che non c'è. In ambito di linguistica è semplicemente chiamata sintassi: cioè se io metto in fila due parole diverse, creo un senso terzo che non esisteva prima. Ti faccio un esempio di un caso da cui derivano questi assunti, anzi queste prove scientifiche. Insegnando delle parole a uno scimpanzè e ad un bambino piccolo le prime parole vengono imparate nello stesso tempo, ma il bambino dopo un po' prende la parola cappello riferita all'oggetto cappello, prende la parola papà riferita all'oggetto papà.. dice cappello papà per esprimere il concetto di proprietà. Il

need to adapt your parameters to that. This all gets more complicated in marketing since compared to other contexts it's much more data-reliant.
Everything you do has to be the product of a starting point that is consolidated by research.
In marketing what you have is an analysis part, a designing part, a series of hypothetical protagonists for your hypothetical narrative world which must be coherent with the data you gathered. And the data are not just the ones you select, but also those supplied by the marketing function. The brand essence gets defined, anticipated by a long series of systematizations that you need to insert in your narration. Once you decide you're working for an ad, or a media schedule, or a social network, you must then indicate a series of performance indicators so that in six months time to a year you will have to re-measure and re-interpret the original data.
So in this field creativity is quite limited, what you get is fixed parameters for characters, challenges, spaces. Later a creative studio will interpret all these systemic elements and start production.

GV: And to you, Daniele, what does dealing in storytelling mean?
DO: It means diving into the deeper grammar of human thought. There is only one distinction in linguistics that was proven experimentally. Umberto Eco called it the essence personification: man manages to give a present to things that don't exist. In linguistics it is simply called syntax: which is if I put two words one next to each other, I get a third meaning that did not exist before. I'll give you an example of where I'm getting these assertions, this scientific evidence from. Teaching words to a chimp and to a small child the first few words will be learnt in the same time, but after a while the child takes the word "hat" he uses for a hat, he takes the word "dad" he uses for his dad, and says "hat-dad" to express the concept of property. The hat belongs to dad. The chimp is unable to perform this syntactic trick to

cappello è di papà. Lo scimpanzè non è in grado di fare questo gioco sintattico che crea un senso ulteriore rispetto a degli oggetti parole, a dei significanti dati. Cosa vuol dire? Non soltanto che la sintassi è effettivamente ciò che ci distingue come uomini, e ciò che permette che ci siano 250 lingue che io posso imparare per esprimere le stesse cose, ma che io possa effettivamente indicarti anche qualcosa che non è in questo momento qui e possa indicarti la luna per raccontarti una storia sulla luna. Anche la filosofia indiana ne parla, noi nel momento in cui ci svegliamo e prendiamo coscienza di noi stessi acquisiamo un io che è protagonista di una giornata, che ha una serie di sfide da affrontare… affronto queste sfide grazie a collaboratori ed oggetti magici, ottengo il risultato e compio la mia impresa. Quindi l'arco temporale è contenuto in una giornata ma io tutto questo lo vivo contemporaneamente nell'ambito della vita. Convivono diverse dimensioni temporali… questo è lo schema narrativo canonico. Sono i quattro passaggi di Greimas che fanno parte di qualsiasi narrazione.. è da lui che traiamo anche il significato di lettore, nella letteratura anglosassone parlano di "audience", noi parliamo di "lettore" anche se il lettore sarà quello che vedrà il mio spot, o vedrà il mio film, o vivrà la mia esperienza al museo perché Greimas ha dimostrato che tutta la sua esperienza può essere analizzata in termini narrativi, come una narrazione. Questo è stato detto anche in antropologia da Geertz e effettivamente le persone che vogliamo raggiungere sono dei lettori, la nostra esperienza potrebbe essere reinterpretata da noi stessi narrativamente. E raccontata e rianalizzata.

GV: E quali sono i vantaggi di usare lo storytelling?
DO: Decodifica del mondo e della comunicazione. Per cui una volta che padroneggi i termini di struttura di una narrazione, ogni volta che senti un politico in tv, ogni volta che visiti un museo, ogni volta che vedi uno spot, o leggi una brochure riesci a

create ulterior meaning from object-words, from given meanings. What does this mean? Not only is syntax what in fact defines us as humans, and what allows us to express ourselves through 250 languages that we are able to learn to describe the same things, but also that I can actually address to you something that is not presently here. I can address the moon and tell you a story about the moon. Indian philosophy talks about this too, the moment we wake up and regain consciousness, we acquire an ego who is the protagonist of that day, he has a series of challenges to face…I'll deal with these challenges thanks to collaborators and magical objects, I'll achieve my goal and carry out my venture. So the temporal arc is contained within a day but I'm living it simultaneously throughout my life. Different time dimensions coexist…that's the canonical narrative scheme. The four passages by Greimas which are included in any narration…it's from him we also derive the meaning of "reader," in Anglo-Saxon literature they speak of "audience", but we speak of "the reader" even if the reader is someone who will see my ad, or my film, or will partake in my museum experience, because Greimas showed that all of experience can be analysed in narrative terms, just like a narration. Geerts affirmed this in anthropology as well, and truly the people we want to reach are the readers, our own experience may be re-interpreted by us as narration. And passed on, and re-analysed.

GV: And what are the advantages of using storytelling?
DO: It deciphers the world and our communication. So once you master the terms and structure of narration, anytime you hear a politician on tv, any time you visit a museum, watch an ad, or read a pamphlet you know how to decode properly what is there and what is

decodificare bene cosa c'è o cosa non c'è, cosa funziona o cosa non funziona in termini puramente narratologici.

L'altro vantaggio è anche di codifica della comunicazione, e cioè, anche quando non siamo in ambiti prettamente narrativi, in ogni caso le strutture del racconto aiutano anche ad organizzare i contenuti o una serie molteplice di temi o di variabili o parametri che devono essere messi in gioco. O che si parta da n dati che dovranno comporre uno spot o che si parta da n dati che dovranno comporre un museo, il mindset narrativo aiuta ad organizzare questi contenuti in maniera molto solida ed efficace.

GV: Abbiamo inquadrato lo storytelling in termini generali. Concentriamoci adesso sullo storytelling museale. Che significato attribuisci a questo? Cosa vuol dire fare storytelling per i musei?

DO: Vuol dire non dar per scontato il fatto che ci sia una sola tipologia di target, o di lettore. E non dare per scontato questo vuol dire che non dai per scontato che il mondo narrativo che tu stai allestendo sia un mondo narrativo conosciuto, per cui se io creo un percorso per le opere di Monet o Pissarro e io do per scontato che ci siano dei nessi cronologici o relazionali sulle persone che hanno influito sulla vita e sull'opera dell'artista o che ci siano degli altri tipi di nessi.. devi chiederti: "ma sono scontati questi nessi per chi viene a visitare il museo?" Se non sono scontati in qualche modo devi comunicarli all'interno dell'esperienza e della visione del mondo che il museo in piccolo espone. Questo può essere fatto con diversi strumenti, tecnologici o meno, e con diversi interventi, però questo vuol dire avere un mindset narativo nel progettare un'esposizione o un museo.

GV: e quindi secondo te un museo o una mostra che vantaggi ha nell'adottare lo storytelling?

DO: Quella di offrire un'esperienza reale a tutte le persone a cui il museo vuole proporsi. Di un mondo oltre che di un'opera. Su un'opera si può speculare all'infinito, ci sono però degli

missing, what works and what doesn't purely in narrative terms.

The other advantage is that of codifying communication, so even when we are not in strictly narrative settings, storytelling structures still help us organize content or a series of multiple themes or variables or parameters which come into play. Whether you start from the data you need to make an ad or from the data you need to create a museum, a narrative mindset helps you organize your content in a solid and efficient manner.

GV: We spoke about storytelling in general. Now let's focus on museum storytelling. What significance do you give it? What does making storytelling for a museum entail?

DO: It entails not to take for granted that your target or reader is only of one kind. Not taking that for granted means you don't take for granted that the narrative world you are building is known, meaning if I'm creating a tour for the works of Monet or Pissarro and I know for a fact that there are chronological links and common relationships which have shaped these two artists' life, I must ask myself: "would the visiting public take these links for granted?" If they are not common knowledge you must find a way to communicate them within the experience and world vision the museum is trying to recreate. This can be done with various tools, both technological and not, and with different interventions, however this all means you need a narrative mindset if you're designing a museum exhibition.

GV: so what type of advantages do you think storytelling brings to a museum or to an exhibition?

DO: It offers a truthful experience to all the people the museum is trying to reach. It offers a world beyond the works. One can speculate on a piece of art forever, however some of the

elementi in cui l'opera nasce e si pone in termini di allestimento che non sono scontati e che sono molto memorabili per chi visita se sono inseriti in una logica complessiva e questo te lo dico anche per esperienza personale. Se penso ai musei più belli che ho visto, sono quelli che sono riusciti non soltanto a comunicarmi, a posizionarmi in termini logici o cronologici le opere, ma sono quelli che hanno posto anche dei nessi rispetto al mondo in cui in quel momento sto vivendo. Che può essere il mondo di un autore, o può essere il mondo del vaticano se sono i musei vaticani. Ci sono diversi mondi che si sovrappongono e sono sovrapponibili. Se c'è un momento di contatto con l'esposizione vuol dire che il museo è riuscito ad attrarti, e questo è avvenuto furi dallo spazio museale. E poi c'è un momento che è esterno dopo, quando torno a casa e ripenso al museo.

constituent settings from which a piece of art is born result striking and memorable to those visiting if they are inserted within a comprehensive context, and I can say that by experience.

Thinking about the best museums I have seen, they stand out because not only have they managed to present and place chronologically and logically the artworks, but especially because they managed to create links to the world I was experiencing at that moment. A world which can be the author's or it can be the Vatican world if I'm visiting the Vatican Museums. There exist different worlds which are superimposed or may be superimposed. If you have a contact with an exhibition, that means the museum managed to appeal to you, and that is something that has happened outside the museum walls. And then there is another external moment, that of when you go home and gather your thoughts about that museum.

GV: In che termini si potrebbe definire attuale l'applicazione dello st al contesto museale?
DO: E' un antico sempre nuovo. Il mindset narrativo applicato ai musei si rifonda perché diventano nuovi i media di contatto, ad esempio gli strumenti tecnologici applicabili all'interno di un'esposizione, ma la logica sotanzialmente si basa sempre sul nostro pensiero. E su quello che è più memorabile per noi, che genera più significato per noi e quindi genera più soddisfazione.

GV: In what terms could we defined the current application of storytelling in the context of museums?
DO: It's something old but always new.
The narrative mindset that is applied to museums is constantly updated because the media evolve, for instance the technology you are able to apply to an exhibition, but everything is still based on our thinking logic. On what is more memorable to us, what produces the greatest meaning for us and thus gives us the most satisfaction.

GV: quindi lo st museale è un modo per generare più soddisfazione e consolidare il significato?
DO: E' un modo per esplicitare i nessi tra gli elementi che compongono quel mondo e per renderlo più memorabile, comprensibile e quindi memorabile, ecco.

GV: Therefore museum storytelling is a way to produce more satisfaction and to consolidate significance?
DO: It's a way to express the links between the links that shape that world and make it more memorable. Understandable and therefore memorable, so to speak.

GV: Che relazione ha lo storytelling con la creazione di esperienze immersive?
DO: Sostanzialmente in termini di progettazione narrativa, quando si definisce chi

GV: How does storytelling relate to the creation of immersive experiences?
DO: Essentially in terms of narrative projecting, when you define who will visit the space you

visiterà lo spazio ci si chiede anche quali sono gli spazi in cui questa persona si muoverà. E cioè io entro in un mondo, in cui mi immergo, che è un ambiente espositivo. Io però come persona vivo in un mondo che è mio solo, che ha dei significati diversi da quelli degli altri, che ha dei contenuti diversi, dei tempi diversi.. se io nel mondo diverso e magico in esposizione riconosco degli elementi che fanno parte del mio mondo narrativo, più mi riconosco in Monet e Pissarro, nelle loro paure le mie paure, più mi riconosco nei loro spazi e lo riconosco anche in quella che è la percezione del mondo mia, più questo crea un'immersione ed anche un'immedesimazione con quella che è l'esperienza.

GV: e come si fa a realizzare questo? Cioè, come si fa ad individuare quegli elementi per far sì che poi il pubblico avverta delle risonanze in quello che io gli propongo?
DO: Questi elementi si possono rilevare in diversi modi, non ultimo quello di fare delle selezioni sulle tipologie di visitatori che potrei avere, fare con loro delle ricerche qualitative per capire cosa, nel mondo che loro stanno vivendo adesso, possono ritrovare nel mondo che io sto allestendo. Questo è molto importante perché se la mia più grande paura è quella dell'incertezza economica, se io pongo durante il percorso museale questo elemento, anche se riferito a un contesto spazio-temporale diverso, se riconosco gli stessi elementi e meccanismi che fanno scattare il dubbio e la paura e la stessa modalità di possibile soluzione, io riconosco me stesso nella narrazione esposta. Quindi le risposte sarebbero focus group o interviste in profondità o ricerche qualitative, altrimenti si rimane in un contesto speculativo. Nella mia esperienza non c'è questo corpus di dati, non lo si può attuare per motivi di budget, e quindi ci si rifa o a a ricerche di altri di studi analoghi, o si va ad intuito.

GV: Per concludere, ti chiederei se puoi descrivermi il processo per fare storytelling per i musei.. ed anche quindi se riesci ad

also ask yourself what the spaces in which this person is going to move are. Meaning: I enter and immerge in a world that is an exhibiting environment. I am however as a person still living in a world that is exclusively my own, and whose significances differ from those of others, it carries different content, different reaction times…the more I can recognize in this wild and magical exhibition elements which belong to my own narrative world, the more I am able to relate with Monet and Pissarro, their fears are my fears. And the more I recognize myself in their spaces which I can link to my own perception, the more this creates an immersion and my identification with the experience.

GV: and how do you achieve that? I mean, how do you isolate those elements you need to resonate with the public?
DO: Such elements can be extrapolated in various ways, not least selecting some audience samples and run qualitative research with them, to understand what they might be able to find from their own world in the world I am going to create.
This is very important, because if your greatest fear is financial instability, and I'm putting this element in the museum tour, even if it pertains to a different time and space, if I'm able to recognize the elements and mechanisms that trigger an audience into doubt and fear and the same approach to a possible solution, then you would recognize yourself in the narration.
So my answers would be focus groups or through interviews or qualitative research, otherwise you get stuck with speculations.
In my personal experience we don't have access to specific data, for budget reasons; therefore we look at analogous studies, or work by intuition.

GV: Now to end our interview, I'd like to ask you to describe the process involved in museum storytelling…and to express its

individuare delle fasi.

DO: Allora ti dico già che la mia risposta è un po' speculativa perché sono ormai orientato a un approccio marketing e mass-market e quindi molto complesso e molto organizzato. In ogni caso sono le tappe di ogni progettazione narrativa, che sono quelle di:

-lettura del contesto dei propri lettori desiderati o conosciuti;

-messa a sistema di tutti i parametri dati che io ho, che possono essere le opere selezionate o tutte le tematiche che devono essere espresse tramite un museo;

-poi c'è la parte di progettazione pura, di design, che deve ricostruire un concept narrativo di base che sia il cuore effettivamente di quello che è il racconto che si vuole offrire tramite quell'esperienza;

-e poi c'è la fase di delivery, o di esecuzione o di allestimento .. cioè dove posiziono cosa, e perché.. cosa aggiungo e come lo descrivo in termini didascalici, come lo amplio in termini esperienziali e tecnologici, quali altri luoghi di interazione metto a disposizione per aiutare la memorizzazione di alcuni passaggi logici del museo.

Questi sono i macro step.

GV: In termini di output qual è la differenza tra un museo tradizionale ed uno invece progettato usando lo storytelling?

DO: In termini di output potrebbero non esserci differenze, materialmente.. ma in un museo progettato con lo storytelling ci sono dei nessi logici.. cioè se io creo nessi di percorso narrativamente convincenti in realtà potrei fare un'operazione narrativa senza che le persone la colgano come un output diverso rispetto ad un altro allestimento, che sarà sempre una sequenza di opere in degli spazi.. però probabilmente avrebbe un impatto in termini di soddisfazione, di immersione, in termini esperienziali. Quando riconosco degli elementi riconducibili al mio mondo, come delle paure, un sistema di conflitti, di valori, etc. torno a casa con una risposta o con una

phases, if you may.

DO: I'll start off by saying my answer is rather a guess since I'm mostly operating within a marketing and mass-marketing approach nowadays, so quite complex and very organized.

However the stages for any narrative project are:

- a read of the context and of the desired or known readers;

-systemization of all data parameters available, which could entail a selection of artworks or themes which must be expressed by the museum;

-then there's the pure projecting phase, the designing phase, which has to recreate a basic narrative concept at the heart of the story you want to tell through the experience;

-and finally there is delivery, or execution or set up…meaning where to put what, and why…what to add and how to describe it in a caption, how to amplify it in terms of the experience and of the technology, what other points of interaction to provide to make some logical passages of the museum memorable.

These are the macro-steps.

GV: In terms of output, what is the difference between a traditional museum and one that is projected according to storytelling?

DO: In terms of output there might not be any physical differences.. but in a museum that is projected through storytelling there are logical links.. meaning if I create a pathway of convincing narrative links I might be able to perform a narrative operation without people realizing how the output differs from another type of set up, where there would still be a sequence of artworks through different spaces…but probably it would have an impact in terms of satisfaction, of immersion, in terms of the experience.

When I recognize elements that are relatable to my world, like certain fears, a system of conflicts and values, etc.. as I return home I will

visione più ampia rispetto al mio mondo. Questo in termini narrativi è già trasformativo perché quegli elementi di contesto li porto con me nella lettura del mio mondo, te li cito due mesi dopo o me li appendo comprando un poster e così via… Ho dato un senso a quello che ho visto, e il senso che ho dato a quello che ho visto mi rimane e mi rimane a diversi livelli, fino a spingermi a comprare il catalogo, a comprarmi il poster, un libro che parla di… , etc.

GV: …o a raccontare a tutti che sono stato a questa fantastica mostra, andateci anche voi.
DO: Esattamente.

GV: Bene. Grazie mille Daniele, è stato un piacere confrontarmi con te.

have gained a bigger answer or vision for my own world. In narrative terms this is already a transformation since I'm bringing elements from a separate context into the reading of my own world, I might quote them two months later or I might place them on my wall as a poster, and so on…
I'm the one giving sense to what I have seen, and the sense I gave it sticks with me on many levels, until it leads me into buying a poster, a book on the topic…etc…

GV: …or into telling everybody I have been to this fantastic exhibition , and they should go too.
DO: Exactly.

GV: Great. Thank you so much, Daniele, it was a pleasure chatting with you.

Sara Mazzocchi, Storyfactory's expert in art based learning and people engagement

Date: 11.07.2016
Length: [45:00]
Interviewee: Sara Mazzocchi
Interviewer: Giorgia Vitiello
Transcriber: Giorgia Vitiello
Translator: Giorgia Vitiello
Note: CB= Interviewee's initials; GV= Interviewer's initials

GV: Come definiresti lo storytelling? SM: Lo storytelling è un approccio teorico e un insieme di tecniche per comunicare attraverso i racconti.	**GV: How would you define storytelling?** SM: Storytelling is a theoretical approach and a set of techniques that allow communicating through stories.
GV: Quali sono i suoi vantaggi e perché una persona, un brand o un prodotto dovrebbero sceglierlo come strategia? SM: La ragione principale è perché "funziona", nel senso che la nostra memoria e il nostro modo di dare senso alla vita seguono processi narrativi, di conseguenza è il modo più naturale e autentico che abbiamo per comunicare noi stessi. E visto che oggi non è più il tempo per "colpire il target" ma per entrare in risonanza ed empatia con i propri pubblici, lo storytelling è diventato estremamente attuale anche per le aziende e per la comunicazione di brand.	**GV: What are the advantages and why should a person, a brand or a product choose it as a strategy?** SM: The main reason is because it "works" in the sense that our memory and our way of giving meaning to life follow narrative processes. Therefore it is the most natural and authentic way for us to express ourselves. And, given that today the priority is no longer "hitting the target" but rather resonating and creating empathy with your audiences, storytelling has become extremely relevant also for companies and for brand communication.
GV: Come definiresti lo storytelling per musei e mostre? SM: Lo storytelling è un dispositivo di guida all'esperienza di visita per una mostra o per un museo.	**GV: How would you define storytelling for museums and exhibitions?** SM: Storytelling is a guiding device for the experience of visiting an exhibition or a museum.
GV: Cosa vuol dire per te fare storytelling per i musei? SM: Significa trasformare la visita in un'esperienza immersiva che mantiene in primo piano le opere o gli artefatti che il museo espone, ma crea al contempo attorno ad essi – e attraverso di essi – percorsi narrativi che emozionano, che creano memorabilità e che entrano in risonanza con i visitatori.	**GV: What does museum storytelling mean to you?** SM: It means transforming the visit into an immersive experience that keeps in the foreground the works or art that the museum exhibits, but at the same time creates around them –and through them- narrative paths that touch the heart, are memorable and resonate with visitors.
GV: Quali sono gli obiettivi di applicare lo	

storytelling ai musei?

SM:L'obiettivo principale è rendere la visita emozionante e memorabile, e al contempo creare un legame, far nascere il desiderio di ripetere di nuovo l'esperienza perché ne siamo usciti trasformati, arricchiti.

GV: Perché consiglieresti di usare lo storytelling a musei e mostre?

SM: Perché l'approccio narrativo e le tecniche ad esso correlato consentono di rendere la visita più "contemporanea", cioè più in linea con le aspettative e il mindset dei pubblici che oggi visitano il museo.

GV: In che modo secondo te lo storytelling si relaziona dirispettivamente con la dimensione estetica, escapista, educativa, e d'intrattenimento dell'esperienza museale?

SM: Direi che lo storytelling potenzia in modo particolare le ultime due dimensioni – educativa e d'intrattenimento – senza svilire la dimensione estetica, di fondamentale importanza soprattutto nei musei d'arte.

GV: In che senso lo storytelling rende più accessibile ed assimilabile la diffusione della cultura?

SM: Attraverso la creazione di percorsi di senso, narrativi appunto, che creano un "filo rosso" tra le opere o le esperienze proposte.

GV: In che senso lo storytelling contribuisce a rendere le esperienze museali più immersive?

SM: L'idea di fondo è quella di rendere la visita ad una mostra o ad un museo avvincente come la lettura di un libro o la visione di un film… non un procedere elencatorio tra opere o artefatti ma l'immersione in un'esperienza unitaria, seppur molteplice e sfaccettata, che ci coinvolgere e ci fare vivere una trasformazione.

GV: Quante e quali professionalità concorrono alla progettazione e realizzazione dell'esperienza museale?

GV: What are the purposes of applying storytelling to museums?

SM: The main objective is to make the visits exciting and memorable, and at the same time to create a bond, stimulate the desire to repeat the experience again because we emerged transformed, enriched.

GV: Why would you recommend museums and exhibitions to use storytelling?

SM: Because the narrative approach and the techniques related to it allow you to make the visit more "contemporary", that is more in line with expectations and the mindset of the public who visits museums today.

GV: How do you think storytelling relates to the aesthetic, escapist, educational, and entertainment dimensions of a museum experience?

SM: I would say that storytelling especially boosts the last two dimensions - educational and entertainment - without debasing the aesthetic dimension, which is of fundamental importance especially in art museums.

GV: How does storytelling make spreading culture more accessible and effective?

SM: Through the creation of meaningful paths, narrative ones to be precise, creating a thread between the artworks and the experiences offered.

GV: In what sense does storytelling help making museum experiences more immersive?

SM: The basic idea is to make a museum exhibition visit as thrilling as reading a book or watching a movie ... not a procession of works of art or artifacts but an immersion into a unified experience, albeit diverse and multifaceted, that we engage with, living a transformation through it.

GV: How many and which professional figures contribute to the design and construction of a museum experience?

SM: Lo scenario ottimale è quello in cui le figure-cardine nell'organizzazione di una mostra o di un museo – il curatore o i curatori, l'architetto che cura l'allestimento, gli studi di interaction design, etc - sposino l'approccio narrativo e siano disposti a lavorare in team con una figura nuova, quella dello storytelling designer, che fa da trait d'union e da figura-guida nella creazione di un'esperienza narrativa.

GV: In che modo lo storytelling può essere utile a costruire relazioni con i visitatori?
SM: Usare lo storytelling nella progettazione di una mostra o di un museo significata considerare i visitatori come dei lettori, o meglio, come dei co-autori con cui condividere e co-creare un'esperienza. Da questa convinzione di fondo nascono poi molte possibilità per creare relazioni di valore con i visitatori, e tra i visitatori.

GV: Qual è la differenza tra un museo tradizionale ed uno progettato con lo storytelling? E tra una mostra tradizionale e una progettata con lo storytelling?
SM: Mi permetto di dire che una mostra o un museo progettati con un approccio narrativo hanno semplicemente una marcia in più rispetto ad una mostra o un museo tradizionale, nel senso che la fruizione delle opere o delle esperienze è rispettata nella sua dimensione estetica o contenutistica ma la visita è "aumentata" attraverso la narrazione.

GV: Quali sono le opposizioni ideologiche e pratiche incontrate nel fare storytelling per i musei?
SM: La diffidenza di fondo che abbiamo incontrato lavorando in Italia è la paura che lo storytelling banalizzi e snaturi l'esperienza di visita, che la renda povera e unidirezionale.

GV: Come viene studiato il pubblico dei musei? Quanta importanza ha lo studio dei pubblici sulla progettazione dell'esperienza?
SM: La conoscenza dei pubblici è fondamentale

SM: The optimal scenario is one in which the pivotal figures in the organization of an exhibition or a museum - the curator or curators, the architect who takes care of the construction, the interaction design labs, etc - spouse the narrative approach and are willing to work in a team with this new figure, the storytelling designer, who acts as a liaison-device and reference figure in the creation of a narrative experience.

GV: How can storytelling be useful in building relationships with museum visitors?
SV: Using storytelling in the design of an exhibition or a museum means considering the visitors as readers, or rather, as the co-authors to share and co-create an experience with. From this basic belief follow many possibilities to create valuable relationships with visitors and between visitors.

GV: What is the difference between a traditional museum and one designed with storytelling? And between a traditional exhibition and one designed with storytelling?
SM: I'll venture to say that an exhibition or a museum designed with a narrative approach simply has an edge over a traditional exhibition or museum, in the sense that the visit still respects the aesthetic aspects but it's also "augmented" by the narration.

GV: What are the ideological and practical opposition you encounter in making storytelling for museums?
SM: The main distrust we met working in Italy consists in the fear that storytelling trivializes and distorts the visitor experience, making it weak and unidirectional.

GV: How is the museum audience studied? How important in planning an experience is the study of the public?
SM: The knowledge of the public is paramount

e purtroppo ancora poco praticata dai musei, soprattutto in Italia. Noi usiamo alcune tecniche di "lettura del lettore" che prevedono la mappatura narrativa dei pubblici attuali o potenziali di una mostra o di un museo, da cui poi deriva l'intera architettura narrativa.

GV: Com'è stata accolta dalla critica la mostra su Monet? E quella su Pissarro?

SM: Entrambe le mostre hanno avuto una buona accoglienza di pubblico e devo dire anche di critica. Si trattava in fondo di due esperimenti "prudenti" in cui alla fruizione tradizionale – comunque possibile e rispettata - se ne affiancava un'altra più narrativa e immersiva, quindi nessuno ne usciva scontento.

GV: In che cosa è consistito il contributo di Storyfactory per queste mostre?

SM: Storyfactory si è occupata dello storytelling design dell'esperienza e della scrittura dei testi delle produzioni audiovisive. Il nostro ruolo è stato quello di suggerire il percorso di visita a valle del concept curatoriale e della selezione delle opere, fornendo indicazioni e linee-guida per la creazione del progetto di allestimento e delle produzioni audiovisive.

GV: Gli step per progettare la user experience per musei e mostre possono essere definiti:
- **dalla *mind map* al *conceptual model*;**
- **l'*interaction design*;**
- **l'architettura dei contenuti**
- **l'*user interface design*.**
Sei d'accordo con questa divisione? Come descriveresti brevemente ognuno di questi passaggi?

SM: Credo si tratti di un possibile approccio alla questione, di un approccio metodologico che stiamo testando ma non dell'unica risposta possibile.
Le quattro fasi elencate, sono i passaggi logici che ci permettono di creare un terreno di lavoro comune con tutte le professionalità museali coinvolte e di non perdere mai l'orientamento, di non dimenticarci mai che il

and unfortunately still little practiced by museums, especially in Italy. We use some "read the reader" techniques that provide narrative mapping of the current or potential public of an exhibition or museum, from which we derive the entire narrative architecture.

GV: How was the Monet exhibition met by critics? And the Pissarro one?

SM: Both exhibitions were well received by the public and critically as well, I have to say. They were after all two "cautious" experiments where the traditional fruition - whenever possible– was supplemented with another more narrative and immersive one, so nobody left unhappy.

GV: How did Storyfactory contribute to these exhibitions ?

SM: Storyfactory was responsible for the storytelling experience design and for the writing of texts for audiovisual productions. Our role was to suggest a tour that was in accordance with the curatorial concept and the works selection, providing directions and guidelines for the creation of a set up design and of audiovisual productions.

GV: We can defines the steps for designing a museum user experience as:
- **From the mental map to the conceptual model;**
- **Interaction design;**
- **architecture of contents**
- **user interface design.**
Do you agree with this division? How would you briefly describe each of these steps?

SM: I think this is a possible approach to methodological approach we are testing but not the only possible answer.
The four listed steps are the logical steps that allow us to create a common ground for working with all museum professionals involved without ever losing direction, never forgetting that our main role is to create a shared experience that is immersive and

nostro principale ruolo è quello di regalare un'esperienza immersive e di valore per i pubblici che visiteranno il museo.	valuable for the public visiting the museum.
GV: Bene, grazie mille Sara.	**GV: Very good, thank you very much Sara.**

Elena Babini, Storyfactory's storytelling and art project manager

Date: 25.07.2016
Length: [00.57]
Interviewee: Elena Babini
Interviewer: Giorgia Vitiello
Transcriber: Giorgia Vitiello
Translator: Giorgia Vitiello
Note: EB= Interviewee's initials; GV= Interviewer's initials

GV: Come definiresti lo storytelling?	**GV: How would you define storytelling?**
EB: Credo sia innanzitutto utile precisare che, nel mio percorso formativo e lavorativo, lo storytelling è stato prima di tutto una scoperta. Non è stato un punto di partenza dei miei studi e nemmeno un punto di arrivo. L'ho incontrato un po' per caso e un po' per curiosità, ma ha saputo rivelarsi uno dei migliori compagni di viaggio che potessi immaginare.	EB: First of all, I think it is useful to state that, in my educational and career path, storytelling has been first and foremost a discovery. It was not a starting point of my studies and not a point of arrival. I came in touch with it by chance, out of curiosity, but it soon became one of the best travel companions I could ask for.
Partendo da questa premessa, credo che lo storytelling sia un dispositivo fondamentale per la comunicazione, in qualsiasi ambito la si voglia declinare, sia che si tratti di una comunicazione di impresa, di brand, sia che si tratti della comunicazione museale per citare due esempi con i quali mi trovo a contatto tutti i giorni.	Starting from this premise, I believe that storytelling is a basic device for communication, in any field one wants to apply it, whether it be corporate communication, a brand, or a museum.. to cite a few examples which I'm in contact with every day.
GV: Quali sono i vantaggi e perché una persona, un brand o un prodotto dovrebbero sceglierlo come strategia?	**GV: What are the advantages of storytelling and why should a person, a brand or a product select it as a strategy?**
EB: Lo storytelling come dicevo, è un dispositivo fondamentale ma soprattutto *fondante* della comunicazione, perché il pensiero narrativo è alla base del nostro stesso modo di pensare.	EB: Storytelling, as I said, is a fundamental cornerstone of communication but, above all, narrative thinking is the basis of our own way of thinking.
Lo storytelling permette non solo di scrivere un racconto di prodotto o di brand, ma di progettarlo e renderlo efficace. Padroneggiare un dispositivo così prezioso permette di modulare un racconto e poterlo gestire sia a livello crossmediale che transmediale, garantendo comprensibilità anche a livelli di comunicazione complessi.	Storytelling not only allows writing a story for a product or a brand, but to design it and make it effective. Mastering such a precious device allows you to modulate a story and to be able to operate both on cross-media and trans-media levels, ensuring understanding even at a level of complex communication.
GV: Come definiresti lo storytelling per musei	**GV: How would you define storytelling for**

e mostre?

EB: Nel caso di applicazione dello storytelling nell'ambito specifico di mostre e musei non ci discostiamo poi molto da quella che è la funzione più generale dello storytelling, ovvero uno strumento che ci permette di orientarci all'interno dei contenuti, di semplificarli per renderli comprensibili senza banalizzarli.

Lo storytelling permette inoltre di creare linee guida solide per una user experience efficace e diversificabile a seconda delle esigenze di ogni tipologia di visitatore potenziale, garantendo la fruibilità del racconto/esperienza a tutti i livelli.

GV: Cosa vuol dire per te fare *storytelling* per i musei?

EB: Lo storytelling è un po' una chiave di volta della creazione di percorsi esperienziali, una base solida su cui poter lavorare con la creatività, componente essenziale nella strutturazione delle esperienze di visita.

Creare una fruizione "sicura e efficace" per il visitatore è quello che ogni curatore dovrebbe porsi come obiettivo principale, perché prima di tutto credo sia essenziale garantire la comprensione dei messaggi se vogliamo avventurarci nel complesso mondo della diffusione culturale.

GV: Quali sono i suoi obiettivi?

EB: Obiettivo principale è creare un'esperienza di visita efficace e allo stesso tempo coinvolgente, piacevole e suggestiva.

GV: Perché consiglieresti di usare lo *storytelling* a musei e mostre?

EB: Perché si tratta di uno strumento che permette di tracciare un design dell'esperienza e delle esperienze. Ogni museo ed ogni mostra devono poter essere accessibili da diversi target di visitatori, e ogni visitatore deve poter vivere un'esperienza di visita piacevole ma che gli permetta di assimilare e fruire i diversi messaggi. Lo storytelling può fare entrambe le cose: costruire una bella esperienza e trasmettere i messaggi chiave del percorso di visita, mantenendo, per i visitatori più curiosi o

museums and exhibitions?

EB: As far as application of storytelling in the specific field of exhibitions and museums we do not deviate much from that which is the most general function of storytelling, which is an instrument that allows us to orient ourselves within the content, to simplify it, to make it understandable without trivialising it.

Storytelling also allows you to create guidelines for an effective user experience, which can be diversifiable depending on the needs of each type of potential visitor, ensuring the usability of the story / experience at all levels.

GV: In your words, what does making storytelling for museums mean?

EB: Storytelling is a cornerstone for creating experiential paths, a solid basis on which to work through creativity, an essential component in the structuring of the visit experience.

Creating a "safe and effective" visit is what every curator should set as a main goal, because first of all I think it is essential to ensure the understanding of the messages if you want to venture into the complex world of cultural diffusion.

GV: What are the goals of museum storytelling?

EB: The main objective is to create an effective and simultaneously an engaging, pleasant and charming experience.

GV: Why would you recommend museums and exhibitions to use storytelling?

EB: Because it is a tool that allows you to design an experience. Each museum and each show must be accessible from various visitor target groups, and any visitor should be able to have a nice visit… an experience that allows him to absorb and benefit from the various messages. Storytelling can do both: build a beautiful experience and transmit the tour's key messages, while maintaining deeper levels of learning for those visitors who are more curious and experienced.

esperti, livelli di approfondimento.

GV: In che modo secondo te lo storytelling si relaziona rispettivamente con la dimensione estetica, escapista, educativa, e d'intrattenimento dell'esperienza museale?

EB: Per quanto riguarda le dimensione estetica credo che lo storytelling abbia soprattutto un ruolo di supporto e possa fornire e suggerire spunti per quella parte di lavoro che invece rimane pertinenza degli studi creativi e di design. Il ruolo dello storytelling diventa invece fondamentale una volta che si cerca di creare esperienze educative e di intrattenimento.

GV: In che senso lo storytelling rende più accessibile ed assimilabile la diffusione della cultura?

EB: Come già detto lo storytelling permette di rendere leggibile la complessità. Un racconto accessibile è più facilmente assimilabile, inoltre permette di trasformare un'esposizione didascalica di contenuti in un'esperienza di visita memorabile e ripetibile.

GV: In che senso lo *storytelling* contribuisce a rendere le esperienze museali più immersive?

EB: Lo storytelling è il valore aggiunto, l'ingrediente segreto della pozione, quello che fa sì che i contenuti diventino coinvolgenti. Crea una traccia sottostante che ci permette di spaziare tra l'utilizzo di diversi media, creando per il visitatore esperienze ludiche e interattive.

GV: Quante e quali professionalità concorrono alla progettazione e realizzazione dell'esperienza museale?

EB: Tre sono le figure fondamentali per una progettazione e la realizzazione di un'esperienza museale: Curatore, Storytelling designer, Architetto e studi creativi.

Queste figure hanno ruoli diversificati all'interno del processo di lavoro ma essenziale è il lavoro in team e l'aspetto di condivisione. Non si tratta di passare il processo di lavoro da un ruolo all'altro, ma di potenziare le competenze del curatore e degli studi

GV: How do you think storytelling relates to the aesthetic, escapist, educational, and entertainment dimensions of a museum experience?

EB: With regard to the aesthetic dimension, I believe that storytelling has mostly a supporting role, and it may provide and suggest ideas for that part of the work which is in the hands of creative and design studios. The role of storytelling becomes rather important when you are trying to create educational experiences and entertainment.

GV: How does storytelling makes spreading culture more accessible and effective?

EB: As previously said, storytelling allows us to make complexity readable. An accessible story is more easily digested, also it allows you to transform didactic exposition of content into an memorable experience and a repeatable visit.

GV: In what sense does storytelling help making museum experiences more immersive?

EB: Storytelling is the added value, the secret ingredient of the potion, the one that makes the content compelling. It creates an underlying track that allows us to use different media, creating entertaining and interactive experiences for the visitor.

GV: How many and which professional figures contribute to the design and construction of the museum experience?

EB: There are three key figures for the design and implementation of a museum experience: Curator, Storytelling designers, Architect and creative studios.

These figures have different roles within the work process, but team work and cooperation are essential. Work is not passed from one role to another, and the goal is to strengthen the skills of the curator and the creative studios through the common core that is the

attraverso il cardine comune dello storytelling design.

GV: In che modo lo *storytelling* può essere utile a costruire relazioni con i visitatori?
EB: Quando si utilizza lo storytelling nella creazione di un percorso di visita è proprio dal visitatore che parte la costruzione del processo di lavoro, perché è lui il protagonista dell'esperienza che si andrà a costruire, è lui il nostro lettore. Lo storytelling designer deve saper lavorare come un sarto che cuce un abito sul proprio modello.

GV: Qual è la differenza tra un museo tradizionale ed uno progettato con lo *storytelling*? E tra una mostra tradizionale e una progettata con lo *storytelling*?
EB: Soprattutto il livello di coinvolgimento del visitatore nell'esperienza di visita, perché lo storytelling garantisce quel "qualcosa in più": fornisce linee guida per lo sviluppo estetico, semplifica e allo stesso tempo arricchisce l'aspetto contenutistico aggiungendo al museo tradizionale l'approccio narrativo.

GV: Quali sono le opposizioni ideologiche e pratiche incontrate nel fare *storytelling* per i musei?
EB: L'ambiente italiano è sempre piuttosto timoroso/prevenuto verso ciò che non è sufficientemente conosciuto. Fidarsi e affidarsi ad una figura "nuova" come lo storytelling designer suscita spesso diffidenza.

GV: Come viene studiato il pubblico dei musei? Quanta importanza ha lo studio dei pubblici sulla progettazione dell'esperienza?
EB: Lo studio dei pubblici è fondamentale e imprescindibile. È quella che in gergo chiamiamo "lettura del lettore", uno degli step principali prima di poter passare alla costruzione di un percorso di visita e prima di tutto di costruzione di senso.

GV: Gli step per progettare la *user experience*

storytelling design.

GV: How can storytelling help building relationships with museum visitors?
EB: When using storytelling for the creation of a visit itinerary, it is precisely from the visitor that the construction of the work process starts, because he is the protagonist of the experience that you are going to build, he is our player. Storytelling designers must know how to work as a tailor sawing up a dress on his model.

GV: What is the difference between a traditional museum and one that has a storytelling design? And between a traditional exhibition and one designed through storytelling?
EB: Especially the visitor's level of involvement in the experience of the visit, because storytelling guarantees "something more": it provides guidelines for aesthetic development, simplifies the content and at the same time enhances it by adding a narrative to the traditional museum approach .

GV: What are the ideological and practical oppositions encountered in making storytelling for museums?
EB: In Italy there is always quite an air of fear and bias towards what is not sufficiently known. Trusting and relying in a new figure such as the storytelling designer often raises suspicion.

GV: How is the museum audience studied? How important is the study of the public when designing experiences?
EB: The study of the public is vital and indispensable. It is what we call in jargon "reading the reader", a major step before moving to the construction of an experience, and paramount to the construction of meaning.

GV: The steps for designing the user

per musei e mostre possono essere definiti:
- dalla *mind map* al *conceptual model*;
- l'*interaction design*;
- l'architettura dei contenuti
- l'*user interface design*.

Sei d'accordo con questa divisione? Come descriveresti brevemente ognuno di questi passaggi?

EB: Credo che non esista un solo approccio o per lo meno che non ne esista uno solo corretto, l'esperienza e il lavoro sul campo probabilmente ci porteranno ad affinare anche questo metodo che finora si è dimostrato efficace.

Descrivendo brevemente questi step direi che il passaggio dalla mappa mentale del visitatore al modello concettuale è la base di partenza dello storytelling designer: il sarto inizia a disegnare l'abito.

L'interaction design è invece la creazione del punto di contatto tra il modello concettuale e il fruitore. La fruizione sarà poi possibile solo attraverso una adeguata architettura dei contenuti, è in questo step che i contenuti vengono organizzati, connessi, se necessario semplificati e resi facilmente ed efficacemente accessibili.

Tutto ciò che è stato fino a qui progettato viene messo a sistema nella costruzione finale dell'esperienza di visita, è a questo punto che viene messa in gioco la creatività (senza mai perdere di vista la progettualità).

experience for museums and exhibitions can be defined as:
- From the mind map to the conceptual model;
- Interaction design;
- architecture of the contents
- user interface design.

Do you agree with this division? How would you briefly describe each of these steps?

EB: I believe that there isn't just one approach or at least that there is not a single correct one… experience and field work will probably lead us to refine this method even if so far it has proved to be effective.

A brief description of these steps… I would say that the passage from the mental map of the visitor to the conceptual model is the point of departure for storytelling designers: the tailor begins to design the dress.

Interaction design instead is the creation of the contact point between the conceptual model and the viewer. The use will only be possible through proper content architecture, it is in this step that the contents are organized, connected, if necessary simplified and made easily and easily accessible.

Everything that is designed has to be integrated in the system, in the final construction of the visiting experience… it is at this point that creativity comes into play (without ever losing sight of the planning).

Guido Guerzoni, M9 Museum's head-curator and professor of Museum Management in Bocconi University

Date: 05.12.2016
Length: 00.45.00
Interviewee: Guido Guerzoni
Interviewer: Giorgia Vitiello
Transcriber: Giorgia Vitiello
Translator: Giorgia Vitiello
Note: GG= Interviewee's initials; GV= Interviewer's initials

GV: Nel caso di M9, da quali considerazioni è nata la scelta di rivolgersi a degli storyteller professionisti per progettare il museo? GG: E' nata dal fatto che trattandosi di un modello museografico e museologico inedito, e avendo scelto per altro di tenere separata la progettazione architettonica da quella allestitiva, abbiamo ritenuto opportuno avvalerci di competenze di natura integrativa che garantissero una maggiore adesione tra lo story-board definito dagli advisory board che hanno sviluppato il progetto curatoriale e il brief da consegnare agli studi creativi che avevano il mandato. Nel caso specifico, tra l'altro la progettazione era con molti studi creativi e non soltanto uno, perciò era importante che il brief fosse chiarissimo. Allora per evitare incomprensioni abbiamo scelto di prendere lo story-board (che era stato per altro lavorato da due diversi gruppi di curatori: uno senior che ha definito le linee guida, ed uno più junior che ha lavorato più nel dettaglio), e di processarlo dialogando con la società di sotrytelling professionale. Questa è stata la ratio della nostra scelta.	**GV: In the case of M9, what considerations led to consulting professional storytellers for the museum design?** GG: It all came from the fact that since we were dealing with an inedited museological and museographical approach, and had already decided to keep the architectural design separate from the settings design, we thought it was opportune to employ complementary specialists who could guarantee stronger linking between the curatorial project's storyboard developed by the advisory board and the brief to hand the creative studios we had commissioned. In this specific case, incidentally, it was a collaborative design between many studios so it was crucial for the brief to be crystal clear. Therefore in order to avoid misunderstandings, we chose to take the storyboard (on which two different groups of curators had worked: a senior curator for the main guidelines, and a junior curator overlooking the fine lines), and have it processed by the professional storytelling company. That was our rationale.
GV: Ok. Quindi a questo punto le chiederei: Qual è stata la sua esperienza nell'adottare lo storytelling per progettare l'esperienza museale? GG: Il fatto che sia stata un'esperienza positiva non è un giudizio che riporto solo a titolo di un'esperienza professionale, ma è il giudizio che ho ottenuto verificando le impressioni che ne hanno tratto gli studi di exhibition design che avevamo invitato a partecipato alla gara.	**GV: Ok. My question for you now would be: how was your experience with the adoption of storytelling for the design of a museum experience?** GG: That it was a positive one is not only my professional judgement but it's the shared judgement I gathered from the impressions by exhibition design studios we had invited to participate in the contest. Since these are 8 of the most important studios

Trattandosi di 8 studi, tra i più importanti d'Italia il loro è un giudizio qualificato ed hanno riconosciuto che quello che ha fatto Storyfactory è stato comunque utile ed ha consentito loro di fare delle proposte progettuali mirate, in cui tutti gli elementi erano assolutamente attinenti. E quindi il giudizio è stato positivo nella sua utilità, cioè è stato un lavoro che è servito.

GV: In particolare che benefici ne ha tratto lei come curatore, e che benefici crede ne trarrà il museo?

GG: Da una parte la validazione e l'integrazione. La società di storytelling consente di capire se l'impianto curatoriale definito da specialisti (in questo caso prevalentemente storici) abbia delle lacune, è troppo complicato, si presta ad essere facilmente compreso da chi deve tradurre in simboli ed installazioni i contenuti, e se può funzionare per tutti i target.. quindi la validazione è stata utile per capire se le ipotesi assunte nel momento in cui è stato redatto lo storyboard erano valide. Al tempo stesso il lavoro fatto da Storyfactory rende più veloce i lavori degli studi di exhibition design, che trovano già affrontati e risolti alcuni problemi che sarebbero potuti emergere col dialogo con la committenza. E' un'attività quella di Storyfactory che fluidifica e semplifica alcuni processi di carattere progettuale.

GV: E per quanto riguarda invece i benefici dei visitatori finali, che benefici ne possono trarre?

GG: Trattandosi di un museo multi-target, l'approccio di Storyfactory fa sì che vengano rispettati i requisiti minimi per poter soddisfare le aspettative di tutti i target. E' stato utile per verificare se i livelli di approfondimento erano troppo complicati o al contrario eccessivamente semplificanti, se le esigenze dei pubblici non dotati delle competenze specifiche per comprendere un museo del '900 potessero essere attese, se tutti i pubblici potevano trovare una risposta che garantisse una visita soddisfacente. Trattandosi di target molto

in Italy, theirs is a qualitatively informed judgement; they appreciated Storyfactory's work for being useful and for being able to offer specific design propositions where all elements fell in place. Therefore it was a positive judgement in terms of functionality, it was a useful addition.

GV: What valuable benefits have you, as curator, gained and what benefits do you imagine the museum may gain?

GG: On one hand, validation and integration. The storytelling company allows us to understand if the curatorial set up designed by specialists (specifically historians, in this case) has any flaws, if it's too complicated, if it's easily readable to those who will have to transform symbols and contents in installations, and if it's usable for all targets…so validation has been useful to understand if our hypotheses when making the storyboard were valid.
At the same time the work done by Storyfactory helps the exhibition design studios to work faster, since many of the communication issues that may arise with the suppliers are worked out and solved beforehand. Storyfactory's activity is able to smoothen out and simplify some aspects of the design process.

GV: And as far as benefits for the visitors, what would you say they may gain?

GG: As a multi-target museum, Storyfactory's approach allows us to consider and satisfy expectations for all targets. It has been useful in verifying if the in-depth levels were too complicated, or rather too simple, if the museum met expectations for audiences who might not have the necessary knowledge to appreciate 20th century artwork, allowing them to enjoy the visit.
Having very diversified targets and wishing to appease to all of them, Storyfactory's approach helps us make a pre-test on the level of requests from the various different targets and

diversi e volendo soddisfarli tutti, l'approccio di Storyfactory consente di fare un pre-test sul livello di adesione alle richieste dei target diversi e quindi un'analisi sugli allestimenti prima che vengano realizzati. E questa è una funzione di verifica molto utile.

then make an analysis for the set-ups before they are created. And this is a very useful verification instrument.

GV: Quali difficoltà invece ha incontrato e quali problematiche crede che questo approccio possa determinare?

GG: Il problema è che lo storytelling è nato soprattutto per mostre d'arte con contenuti di natura fisica oggettiva, e in questo caso la narrazione è tiene insieme l'attrattività di oggetti inanimati che non parlano. Nel momento in cui invece si applica a progetti espositivi che hanno anche un'interfaccia di contenuti è evidente che sorgono anche altri problemi: cioè è molto più complicato cercare di narrare una concatenazione di materiali audiovisivi rispetto a dare un ordine logico con la narrazione che tenga insieme opere di un medesimo autore. Se fai una mostra su Cezanne o Monet, è infinitamente più facile rispetto alla trattazione di temi astratti e che vengono allestiti utilizzando materiali che a loro volta narrano o parlano. Si ha a che fare con materiali molto più parlanti di una scultura o di un oggetto archeologico. Quindi c'è un problema di sovrapposizioni di narrazioni diverse. Lo storytelling quando è fatto su istallazioni multimediali deve considerare il fatto che le istallazioni contengono già degli elementi narrativi molto forti e quindi bisogna garantirne la coerenza, l'intellegibilità, l'assenza di messaggi fuorvianti o eccessivamente complicati. E' molto diverso ma non di meno utile. Però anche per loro è stato uno sforzo per cui si sono dovuti confrontare con una complessità diversa dal solito.

GV: What difficulties have you met and what issues would you say are involved in this approach?

GG: The problem is storytelling was mainly aimed for art exhibitions revolving around objective physical artwork, wherein narration links the inherent attractiveness of mute and inanimate objects. But when it's applied to expositive projects having content interfaces as well, naturally some issues arise: meaning it's much harder to narrate a chain of audio-visual installations, compared to when narration is used to link together logically a single author's work. It's hugely easier if you are doing a Cezanne or Monet exhibition rather than treating abstract themes assembled through installations which are themselves narrating or speaking. You are dealing with pieces that are a lot more communicative than a sculpture or an archaeological relic. It's an issue of superimposing different narratives.

When storytelling is treating multimedia installations it needs considering the installations' own narrative elements which are already quite strong and must be kept coherent, intelligible, without any misleading or excessively complicated messages. It's very different but no less useful.

It was an effort on their part too since they had to confront an unfamiliar type of complexity.

GV: L'opposizione più ovvia che si può avere nei confronti di mostre che adottino un approccio narrativo è quella che si corre il rischio di filtrare ed influenzarne il contenuto, a maggior ragione se questo approccio viene utilizzato in mostre d'arte. Quali sono le sue idee a riguardo?

GG: la mia idea a riguardo è che da una parte

GV: The most natural objection one might raise about narration-based exhibitions is of filtering and influencing content, especially with regard to art exhibitions. What are your ideas on the topic?

GG: My opinion about it is on the one hand you cannot overvalue the input to the exhibition that the storytelling component provides, even

non si può sovrastimare la componente che l'agenzia di storytelling ha all'interno di una mostra, sebbene questa dimensione sia stata per lungo tempo trascurata è indubbio. Però sul fatto che sia in grado da sola di risolvere i problemi intrinseci di una mostra mal progettata a livello contenutistico, io su questo sono molto scettico. D'altra parte, spesso si usa il termine "narrazione" a sproposito, la narratologia è una scienza secolare che però oggi viene applicata in contesti nuovi ma ha delle leggi interne che vanno rispettate. Molto spesso oggi si attribuisce allo storytelling una capacità miracolosa di risolvere i problemi, che in realtà non ha da sola. Lo storytelling da solo non regge se il progetto è monco o scadente. Questo perché per funzionare deve presupporre un'adesione e di collaborazione e di condivisione ai principi curatoriali, che è una condizione essenziale affinchè funzioni. Se si sovrappone o lo castra si rischia di avere dei messaggi bicefali: gli oggetti scelti vanno in una direzione e lo storytelling racconta un'altra storia. Il problema semmai è che oggi i termini narrativi sono diversi; cioè, lo storytelling è plurale, deve riuscire a raccontare più storie adatte a pubblici diversi, cosa che non è facile da tradurre in termini pratici. Noi non siamo abituati, a parte nei videogame, ad avere a che fare con dei fili narrativi diversi, mentre invece di solito lo storytelling porta a semplificare l'interpretazione e fornirne una più o meno convincente a cui le altre storie si accodano. Quindi il rischio che dicevi tu c'è, cioè il rischio che lo storytelling fornisca in qualche modo una prospettiva unica, un'interpretazione che non è necessariamente valida per tutti ma che è sicuramente quella che consente di fare meno fatica. La logica è comunque che ai tuoi visitatori devi offrire più chiavi di lettura, più percorsi interpretativi. Non è sempre facile farlo, c'è il rischio che poi le varie narrazioni vadano in conflitto le une con le altre. E' molto difficile riuscire a tarare delle narrazioni che siano allo stesso tempo rispettose dei principi curatoriali e che al tempo stesso accolgano le esigenze di pubblici molto diversi. Il livello di narrazione che può accogliere un bambino di 9

though undoubtedly its potential has long been overlooked. But in regard to its ability of solving the intrinsic problems of a poorly designed exhibition with poor contents, I would be sceptical.

In fact, the term "narration" is often misused, narratology is a secular science which today is being applied to new contexts, but still holds some internal rules that need to be respected. Often today storytelling is invested of some supposedly miraculous property to solve problems, which it really does not have on its own. Storytelling cannot work if the project itself is shallow or lacking. That is because in order to work it requires adhering, both in terms of collaboration and vision, to the curatorial principles; that is an essential condition to its success.

If it overwhelms or suffocates the vision, one risks sending two-headed messages: the objects exposed point to one direction but the storytelling is telling a different story.

The problem, if anything, is that today's narrative terms are different: meaning contemporary storytelling is plural, it has to tell adequate stories to different audiences, something not easy to do in practice.

We are not used to having to deal with different narrative threads, with the exception of videogames, while usually storytelling leads to simplifying, extracting one interpretation that is more or less convincing and which other stories have to follow.

This is the risk you were mentioning, the risk that storytelling might somehow force a single perspective, an interpretation that is not necessarily valid for everyone but is more convenient. The driving logic still is you must give visitors multiple interpretations, different lenses. It's not always easy to do, there's a risk that the various narratives might clash with each other. It's very hard to calibrate narratives simultaneously to be respectful of the curatorial principles and welcoming to the needs of many different types of audience.

The level of narration a 9 years old may respond to is different to that of a 65 years old

anni è diverso da quello di un 65enne con la terza elementare, che è diverso da quello di una professoressa di storia dell'arte di 50 anni, che è diverso da quello di un universitario che studia lettere e filosofia. E' evidente che è uno sforzo creare dei percorsi multipli che convivano, questa è la sfida.

GV: Che considerazioni possono essere fatte in termini economici? Per esempio, una progettazione che usi lo storytelling aggiunge dei costi alla realizzazione del museo… Crede che questo investimento possa essere redditizio in termini di numero di visitatori?

GG: Allora non è così scontato… lo storytelling è un elemento che aumenta le possibilità di successo, però i meccanismi che determinano il successo di una mostra non sono disaggregabili ipotizzando di comprendere qual è l'incidenza positiva di usare lo storytelling. Anche perché è un'attività nascosta, e non viene dichiarato che la mostra è stata progettata usando lo storytelling, semplicemente la progettazione è stata valida e quindi c'è maggiore probabilità che la mostra incontri il favore del pubblico. Però, come dicevo prima, una mostra difficile con dei contenuti scadenti comunque non funziona, nonostante si usi lo storytelling. Forse lo storytelling può ridurre il rischio di un fallimento clamoroso, ma il successo della mostra dipende poi da elementi che sfuggono allo storytelling. Poi c'è da considerare che mostre con un contenuto scadente hanno comunque incontrato un successo in termini di affluenza di pubblico… per esempio se adotti una strategia di marketing ultra-push e faccio accordi con chi mi porta greggi e greggi di visitatori, alla fine ho numeri esorbitanti con esperienze modeste o pubblici che non ne conservano un ricordo memorabile. Bisogna sempre fare attenzione ai parametri che utilizziamo per definire il successo di una mostra. Molto dipende anche dalle politiche del soggetto che le produce. Per esempio un museo che vuole raggiungere target disagiati può accontentarsi di avere un numero di visitatori molto più basso ma magari ha attratto per la prima volta persone che non sono mai

with basic education, which is different yet to that of a 50 years old History of Art professor, which is different to that of a philosophy and literature graduate student.

Naturally creating multiple coexisting paths in this sense is a difficult task, that's the challenge.

GV: What considerations can be made in economic terms? For instance, a design involving storytelling adds extra costs for the museum…Do you think this investment can be fruitful in terms of number of visitors?

GG: Well, it's not guaranteed…storytelling is one element improving the chances of success, but the mechanisms behind the success of an exhibition are not dissectible so as to isolate what the sole positive incidence of storytelling was. This is also due to the fact it's a hidden work, we don't declare the exhibition has been designed through storytelling, it's just a matter of the design being valid that increases the chance to meet the audience's appreciation. But like I said, an exhibition with poor material will not work in any case, storytelling is not enough. Possibly storytelling might reduce the chance of a colossal failure, but the actual success of the exhibition revolves around elements that go beyond storytelling. One should also consider that exhibitions with poor material still may have success with the public…for instance if they are adopting an ultra-push marketing strategy, where I'd make deals with those bringing me packs of visitors: I'm getting great numbers even with mediocre experiences and unimpressed audiences. One must be careful about the parameters we use to define the success of an exhibition. A lot depends on the expositor's policies. For example a museum aiming to reach lower income classes may be content having lower numbers but having attracted for the first time people who had never come to a museum before. In this instance if we looked at the absolute numerical facts we would say the exhibition was a failure; but if the museum's mission involves incrementing the accessibility of non educated or disadvantaged audiences,

state in un museo. In questo caso, se guardiamo il dato assoluto dei numeri diremmo che la mostra rispetto al costo è un fallimento; ma se nella mission del museo c'è l'obiettivo di incrementare l'accessibilità di pubblici privi di esperienza museali o che sono in condizioni svantaggiate allora quel caso sarà un successo. Dipende sempre da quelle che sono le finalità della mostra. E' evidente che un buono storytelling ti aiuta, ma non è una leva che ti garantisce l'ottenimento di un successo. E' uno dei fattori che contribuisce, ma sono tanti ed il successo è imprevedibile.

Detto ciò, qualunque intervento che avvicini il pubblico, lo renda partecipe, gli semplifichi il messaggio e gli consenta di coglierlo è senza dubbio un fattore a favore del successo della mostra. Questo è assolutamente inconfutabile. Non è detto che basti da solo. E tutto dipende dai parametri che adottiamo per valutare il successo della mostra.

GV: Ho capito. A questo punto terminerei l'intervista facendole una domanda che tiene conto della sua duplice veste di curatore e docente di Museum Management. Lei come considera lo storytelling per i musei?

GG: Dunque, è un'innovazione significativa, che però deriva da un mutato atteggiamento dei musei rispetto alla funzione delle mostre. Cioè oggi da una parte un museo senza mostre non sopravvive, salvo rarissimi casi. E' cambiata la natura ed il significato delle mostre. Ed è cambiato anche in generale l'atteggiamento dei musei rispetto alle esigenze del pubblico. I musei sono sempre di più audience-centered, quindi tutti i musei hanno posto il visitatore al centro delle proprie strategie. Da quando l'obiettivo è stato incontrare il favore e l'interesse del visitatore in tutti i modi, qualunque prodotto o qualunque attività avesse a che fare con questo è diventata centrale. E' evidente che, quando le mostre venivano fatte per rivelare le attività scientifiche dei curatori, comunicare nuove acquisizioni, o ribadire l'interesse per alcuni temi emergenti, lo storytelling veniva fatto

then that example would be considered a success. It's all about the exhibition's finalities. Storytelling is definitely a good and helpful element but it's no lever to guaranteeing success. It's one of the contributing factors, but there are many of them; success is always unpredictable.

Having said that, any interventions to attract the public, to have it participate, to simplify the message and allow people to receive it is undoubtedly a factor towards the success of an exhibition. There is no question about that. But it might not be enough on its own.

And it all depends on our parameters for defining an exhibition as a success.

GV: I see. I would then like to finish the interview by asking you a question related to your double role as a curator and Museum Management professor. What is your personal view of museum storytelling?

GG: Well, it's a significant innovation, which however derives from a change of attitude by museums on the aim of exhibitions.

Today a museum cannot survive without exhibitions, safe for extremely rare cases. The nature and significance of exhibitions has changed. And the general attitude of museums towards audience expectations has changed. Museums are more and more audience-centred, so all museums have put the visitor at the centre of their strategies. Since the objective has become to meet the visitors' favours and interest by any means necessary, any product or activity dealing with such aspect is now central. When exhibitions were done to reveal a curator's scientific activity, communicate new acquisitions, or raise interest on certain emerging trends, storytelling was an artisanal product self contained in the museum's structures. Also

artigianalmente dentro le strutture del museo. E non scordiamoci che all'estero questo avviene quasi sempre all'interno del museo, cioè solo in Italia le mostre vengono fatte da soggetti esterni; e qui c'è anche un'anomalia del contesto italiano, cioè da 20 anni le mostre sono progettate, concepite e realizzate da professionisti esterni al museo. Magari avviene un dialogo tra un direttore e un capo-curatore, però è evidente che in questo contesto lo storytelling era un lusso che pochi musei erano disposti a pagare, preferendo farlo un po' in casa. Cioè alcuni meccanismi narrativi erano noti anche prima, cioè si sa benissimo che se non sono chiari, lineari e logici il pubblico non farà un passaparola positivo. Quindi da una parte lo storytellling è un'attività che si è affermata sfruttando la moda del momento, e io sono convinto che lo storytelling rimarrà anche quando la moda passerà. Lo storytelling è in questo momento una parola magica di cui tutti si riempiono la bocca ma spesso senza significare assolutamente nulla; ma in fondo consiste nel capire come fare un deliverable dei vari messaggi che un'azienda o un produttore dei contenuti deve fare. Tutti quelli che producono dei contenuti oggi hanno dei temi legati al fatto che hai più target, che usi più canali di comunicazione e di delivery del prodotto… ed è evidente che a seconda del target o del canale devi adottare delle soluzioni diverse. Cioè dovrai ridurre, banalizzare o approfondire molto, fare un uso più o meno consistente della tecnologia… E' anche difficile far previsioni, a volte degli storytelling molto semplici funzionano meglio di grandi investimenti in tecnologie che complicano, innervosiscono. Quando si parla di digital storytelling si fa a volte confusione, si confondono i messaggi con i diversi mezzi con cui i messaggi vengono trasmessi. Lo storytelling è un elemento di progettazione molto utile se inserito all'interno di un processo di co-progettazione della mostra, in cui tutti i soggetti diversi partecipano; per soggetti diversi si intende chi si occupa di tecnologie, di contenuti, traduzioni, di target, di marketing… Cioè la vera novità è che le mostre di successo

let's not forget this happens exclusively in Italy, meaning abroad this process mostly takes place within the museum, only in Italy are exhibitions produced by external entities; and this is a certainly an anomaly in the Italian system, I mean that for 20 years now exhibitions have been designed, conceived and produced for the museum by external professionals.

Maybe a dialogue takes place between a director and a head-curator, but evidently storytelling was a luxury few museums were willing to pay for, they would rather do it themselves. Some narrative mechanisms were already known, they understood that if they were not clear, linear and logical audiences would not be spreading a positive buzz. So in a way storytelling is an activity that has emerged on the push of an historical trend, and I am convinced storytelling will last even after that trend has faded. Storytelling right now is some magical word everyone blabbers about often without any merit; in the end it comes down to understanding how to make various messages deliverable to a company or supplier that needs to produce them. Everyone producing content today is concerned with using more targets, more channels of communication and of delivery of the product…and it's obvious that depending on the target or the channel you have to adopt different solutions. Meaning you'll have to reduce, trivialise, or thoroughly analyse, make a certain use of technology…It's difficult to make predictions, sometimes very simple storytelling will work better than any grand investment on technology that's complicated or irritating. When talking about digital storytelling there is often a misunderstanding, one confuses messages with the different means to transmit those messages. Storytelling is a very useful element for planning if it's integrated within a co-designing process with the different participating subjects; by different subjects I mean suppliers of technology, contents, translations, targeting, marketing… The true novelty is that successful exhibitions are designed by work groups with many different competences, who have to find a synthesis, a

sono progettate da gruppi di lavoro con tante competenze diverse, che poi devono trovare una sintesi, devono trovare dei compromessi.. perché tendono tutte ad adottare un loro linguaggio, e la vera difficoltà oggi è farle coesistere perché i tecnologi vanno da una parte, il marketing va da una parte opposta, chi fa comunicazione digitale in un'altra ancora. Quindi all'interno di questo allargamento della compagine di progettisti, sicuramente lo storytelling aggiunge delle competenze utili, ma che non sono da sole sufficienti. Se si fa un buon storytelling e poi il marketing è carente, il risultato è un flop; o se faccio uno storytelling affascinante e poi riempio la mostra di tecnologie inutili che mi fanno perdere tempo o perdere l'attenzione sono punto e da capo. Quindi bisogna proprio trovare un equilibrio tra le esigenze di tutti gli specialisti: tutti vorrebbero portare la mostra da una parte, il marketing vuole andare sui grandi numeri di visitatori, i tecnologi vogliono riempire la mostra di interazione… Una mostra di successo è il risultato di un bilanciamento tra istanze che a volte sono in conflitto.

GV: quindi c'è bisogno di armonizzarle… e in questo senso lo storytelling aiuta ad armonizzarle, a trovare un linguaggio e degli obiettivi comuni?
GG: Assolutamente sì, e serve da supporto allo stesso curatore che oggi assolve una funzione di coordinamento illuminato. Cioè bisogna avere chiaro qual è l'obiettivo finale e chiedere a tutti i membri di questi team allargati con 8, 9 ambiti di competenze diverse di fare uno sforzo, di rinunciare a un pezzo del loro progetto con l'obiettivo di ottenere il miglior prodotto finale.

GV: Ho capito. Direi a questo punto che possiamo concludere l'intervista. Grazie mille.

compromise…as they will all have their own language, the real difficulty is to make them coexist: tech guys will push in one direction, marketing in another, digital communication yet in another one…
So inside this prospect of expanding the design team, certainly storytelling adds some useful competences, but alone they are not enough. If storytelling works well but marketing flops, the result is a flop; or if I put enchanting storytelling next to a bunch of useless and distracting tech installations, I get nothing out of it. It's critical to find a balance between all the specialists' needs: everyone would want to pull the exhibition to their side, marketing wants big numbers, the tech guys want an interactive exhibition…
A successful exhibition comes from balancing different and sometimes conflicting stands.

GV: Therefore one needs to harmonise them…does storytelling help in this sense, to harmonise and find a common language and common objectives?
GG: Absolutely yes, and it's especially a good support for the curator who nowadays takes the role of illumined supervisor and coordinator. One must have a very clear vision of the objectives and ask all members from these 8 or 9 teams all having different skills to make an effort and push together for the best final product.

GV: Got it. I'd say we can end our interview here. Thank you so much.

Section 2- Participant observation

Date: 01-08-09-10-13-14-15-16-17-20-21-22.06.2016
Location: Storyfactory, Via Ampère 61/A, Milan – Italy
Observer: Giorgia Vitiello
Translator: Giorgia Vitiello

PREAMBLE

I got to know through informal conversations8 that the first contact between the curator of the Museum M9 and Storyfactory took place on Twitter. The curator, already determined to design the museum in a narrative and experiential key, read a tweet written by Sara Mazzocchi, storyteller of Storyfactory. The message talked about the potential of storytelling in the museum sector, so he became curious and contacted the company.

After a few preliminary meetings, Storyfactory was asked to design one of the eight thematic rooms that will make up the M9 museum, to check if the company was going to be able to meet the museum's needs.
The curator appreciated the pilot project and subsequently delivered the material processed until then and delegated Storyfactory to design the museum experience.

THE PROJECT

The Storyfactory team is made up of Claudio Branca, transmedia storyteller; Daniele Orzati, storytelling designer; Sara Mazzocchi, expert in art based learning and people engagement; and Elena Babini, art project manager. One of them, Claudio, had already realized the pivotal project. The others approach the project at hand for the first time and need to familiarize with the task required.

Thus, the first step was to accept the documentation provided by M9 museum, composed of:
- A document with all the contents the museum wished to communicate;
- A storyboard, containing the presentation of the museum concept;
- A study of the audience.

The document containing the contents the museum wishes to communicate is soon nicknamed "malloppone", which in Italian refers to an extremely huge document, because of the important number of pages. The document is mainly textual and it is divided into eight thematic sections, corresponding to the eight thematic rooms that will form the museum. The contents are purely academic and written by 8 different researchers, one for each room.

The document called storyboard contains a presentation of the museum, the curatorial principles and a basic draft of how the curators had imagined the thematic rooms, together with the technological installations they intended to include in the rooms. There are three types of installation: emotional (called "wow"), narrative (narrative of facts and events) and educational (didactic).
The curatorial principles are:

1. Micro and macro polarities: alternation between super micro and macro points of view; a narrative perspective alternating community and subjectivity, individual and mass; objective and subjective stories. Polarity has to be transmitted through events, personalities, institutions and memories, minding not to lean on nostalgia.
2. Contradiction: the conflict ambivalence.
3. Mix the media: integrating sensory, physical and digital elements within a unique experience that allows the visitor to immerse himself.
4. The museum's message has to be neutral: the museum does not have to give an interpretation of the facts, but leave the visitor to do so. Rather, the museum aims to develop a critical mind-set in his audience.

Besides the 8 sections, the museum will have to be made up of subsections and installations, and the latter are the only physical elements determined by the curators. Then, Storyfactory team learns that the M9 Museum focused on the Twentieth Century has a strong narrative vocation. What the museum aims to expose are not objects, but concepts; particularly, the history and the changes that have characterized the Twentieth Century. The mission of the museum is informative and educational. The goal is to be able to build a museum that creates a sense of belonging to a community, where you can learn information but also foster the development of critical thinking, social inclusion and dialogue. Furthermore the aim is to offer a pluralistic, multidisciplinary, multisensorial and interactive approach to knowledge, stimulating critical capabilities, curiosity and a desire to learn. The museum wishes to to do so by a combination of entertainment and educative activities.

The study conducted by the museum on its potential audience outlined three targets:
-schools;
-families;
-tourists.

At the time of writing and of the project taking place, the museum has not yet been built. Notably, the physical elements of the museum, except for the installations, have not yet been decided. The task of Storyfactory is to design the museum experience starting from the pure content provided by the museum and detail it into briefs for the creative studios that will translate them into physical form.

At this stage, a study of the documents was conducted. After one week, the team met again.

First of all, the study conducted by the museum on its potential audience was examined in depth. Visitor profiles were then reworked, gathering together all available information. Several aspects were cross-examined to understand the possible kinds of visit paths. All following elements were taken into consideration:
- age;
- ability to use technological devices;
- level of education;
- available time for visits;
- tour mode (either alone, in pairs, in groups);

- visit objectives;
- expected visit elements .

Furthermore, visiting times were estimated to define how long each different visitor profile would spend in each section.

I find out, during an informal conversation, that normally, during their projects, Storyfactory makes a study of the visitors' narrative needs. The "readers" are characterized by their seek for specific "resources" within a story, such as care, exploration and power. Thus, once a storyteller knows which kinds of resources the "reader" is looking for, he can write a story containing them in order to generate satisfaction in the "reader". Instead, in this case this was not due. Partly because there will be a selection at the entrance: reasonably, it is expected that a person choosing to visit a museum about the Twentieth Century does so because he is interested in knowing more about the '900s; and secondly, because museums are geared towards a general audience. Choosing a style and a single narrative genre could prove too restrictive. Instead, the museum must be open to all its audiences. Also, in every exhibition the choice of narrative style is dictated by the contents: clearly, you cannot invent stories or works contrasting with the existing ones. Therefore, being the content quite bounded, positioning narrative according to the user is less necessary.

Compared with the traditional method followed by Storyfactory to apply storytelling, here there was a difference: Storyfactory came into possession of a large amount of documentation produced by the museum. The main activity was not, unlike other times, to invent a story, but rather to transform a chronological history of events into a narrative. It is a relevant characteristic of this museum that there are no objects to be exhibited, there is not a collection. The objects are concepts. The starting point, therefore, consists purely of contents. The work of Storyfactory is to imagine metaphors and narrative grafts, visual translations of content to build a narrative world and a common thread among various experiences.

Section after section, the contents and intentions prefigured by the curators were understood and analysed. The output of this stage is a general overview of all the contents, a more or less clear vision of how the museum has to appear overall, what kind of topics should be touched and how they should be divided.

Once all the participants got an overview of how the museum has to appear overall and which topic should be touched, a new phase started. At this stage, the core activity was to identify the key themes of each section. Particularly, for each section a brainstorming was conducted and the output was a list of all the evocative elements and their possible physical translation.

The team work consists in re-reading and re-interpreting the existing material and try to turn it into an environment where the customer experience takes place. There was no actual content production but rather a reordering and reformulation of the contents. The presence of the curatorial concepts already directed the narrative and thematic design, thus it did not need to be created anew. Storyfactory's role is to build a narrative space in which visitors can get to know different contents and different element, interpreting and making sense of them and drawing their own judgments.

All evocations emerging from the content provided by the museum were identified. The most interesting narrative ideas were selected and each scientific data, with particular attention to the difficult concepts, was translated using a physical metaphor.

Also, physical elements supporting the metaphors and the content narration were supposed, such as models, machinery, scientific instruments, everyday objects, animated and 3D renderings.

At the end of this stage, each section and sub-section was translated into narrative suggestions, possible physical translations and links among the contents.

Once the narrative elements and the plausible content translations were identified, the team began to investigate how to connect all these things.

"What is the leitmotif between all the outlined evocative elements?"; "which narrative environment can I see this content in?", questions like these defined this phase.

Particularly, for each section and subsection were established the content, the narrative concepts, the evocations, the ideas, the suggestions, the cross-references to other sections, the possibility of interactions, and the technologies involved.

All these elements were written down on paper sheets. At the end, the team had a sheet for each subsection.

Each sheet was than summarised on post-it notes and used by the team to brainstorm once again. At this point, a network analysis of the contents was made. It was noted that, beyond the specificities, some elements were repeated or were similar among the subsections, such as their physical elements and narrative concepts.

Thus, the team analysed the contents that had more connections and common elements to better understand in which settings to insert them. They began by making assumptions on how to place the various post-it notes on the white billboard representing the whole museum, taking into account the associations and connections between the content that were identified in the previous phase. Little by little, each post-it note representing the subsections was located in the billboard and the exhibition about the 20th century started taking shape.

Once the overall exhibition's structure was established, gradually the team realized that all sections and topics involved had a possible protagonist, namely a man immersed in his everyday life. An everyday life mutating decade after decade. All key academic contents the curators wished to communicate can be told through this framework of reference, ie demographic changes through a man's village, social changes through his family and the stages of his life, technological changes through his house, etc. The result is something like: "Once upon a time, there was a forest with a village inhabited by a population. In this forest there was a house, running with the everyday life of their owners. But this everyday life was suddenly transformed…". Such a story allows talking about both public and private dimensions, which is one of the museum's aims.

Thus, the overall museum is designed following a transformational arc. In particular, the museum project is divided into two floors. The lower floor will consist of an entrance creating familiarity for the audience and working as an introduction. Successively, are introduced contrast elements related to the most impacting changes that have occurred from the beginning of the century to its end. The top floor will show how these changes have transformed the previous reality. So, reality

as we live it today is explored and can be understood because of the previous sections, which dealt with the various micro and macro revolutions characterizing the '900s.

Not only the overall experience designed follows a transformational arc, but also each section. Particularly, once the core-story was established, each section was designed according to this pattern:
-Development of familiar elements that cause the immersion of the visitor;
-Emotional experience,
-Arrival to the core elements, the more substantial content;
-Elements of transformation;
-Referral to a new challenge and then to the next section.

The concept of each installation was developed and explained, in relation to all the contents revolving around them. The result is that each installation is an integrated part of a general path, not disconnected from the others or disconnected from the overarching meaning of the visit. Also, redundant and less relevant information was eliminated from the contents.
Furthermore, the team made sure not only that all individual installations were interesting and significant experiences, but also that all were included in a larger design, part of a larger speech and perfectly integrated to each other. A general rule is that the installation must not result unjustified. During informal conversations, it was often noted how in many museums the installations do not seem consistent with the educational content and the museum's message, but rather they seem to be a way of making the visitors "play" at all costs, often trivializing the exhibition content. Storyfactory boasts of helping the curators and the researchers to protect and preserve the coherence of the message they want to communicate and, on the other hand, to put the creative studios in a position to produce playful, interesting and active experiences, being fully aware of the message, without misinterpreting it and without losing pieces of it.

The full contents' order as enlisted in the document provided by the museum was changed to follow the sequence of a story. This way the story rearranged the contents and gave them logic.
Therefore, the team worked out what to communicate through the installations, videos, screens and image and what kind of experiences to create in relation to the contents; that is, an experiential translation of the purely scientific and objective contents from the initial document. The information, variables, data, content, were converted and made less formal to produce a more understandable, educative and enjoyable experience for visitors.
Throughout the process, attention was put on trying to incorporate elements that would result familiar to the visitor. Many everyday objects were introduced within cosy and domestic environments to tell complex stories. The interaction with the objects and the visitors' identification with the stories' protagonists are two other goals having guided all design choices. Overall, the main challenge was to make sure that the contents were as accessible and understandable as possible to the various visitor profiles.
For each installation what is offered to the visitor in terms of experience was defined. That is, the experience was outlined in a script for each installation, detailing the installation's whole interactive process.

Sensorial stimulations were defined for each section and subsection. Based on each of their contents, fragrances were suggested, together with visual and sonorous stimulations. Notably,

fragrances aim at stimulating also the sense of taste, while visual stimulations aim to engage also the sense of perception. Locations, technological elements and media to be inserted were identified. All these elements were then placed in the museum space through a rendering, which represented Storyfactory's suggestions for the space distribution to be delivered to the architects and creative studios.

Starting from the document containing all the museum contents, the team worked at the creation of a new document. The new document explains in detail, with the help of graphs, tables and rendering, the way each section and subsection could be translated into experience, physical forms and sensory stimulations.

The set of all micro-experiences forms a macro experience, conceived in such a way that people enter the experience immerging themselves in a familiar and friendly environment where to familiarise with the contents; then they are challenged with the substantial part of the contents, ie the micro- and macro-transformations occurring in the '900s; and finally exit the museum having learnt some kind of moral from the story. The visitor, having had the possibility of creating a personal relationship with the contents, is expected to exit the museum enriched and aware of the motifs lying behind the reality he witnessed, because connections between acts were clearly shown to him and the visitor was provided with the tools to decode such reality.

Finally, different itineraries were designed. The team identified different itineraries targeted for:
-visitors who are not expected to have time or inclination to visit it the entire exhibition;
-visitors who are expected to need a soft approach to the contents;
-visitors who are expected to be already familiar with the contents and thus interested in deepening them.
For this purpose, itineraries of varying duration and level of details were suggested to ensure, even to those having less time, to have an experience that is still logical, educational and immersive, besides feeling pleasant and playful.
Moreover, thematic itineraries were designed. This is a strategy to ensure that visitors will return: they may opt to visit only one path at a time so they can come back and follow a different path each time.
In relation to the previously conducted audience study, a document integrated with a map was produced summarizing how long it is assumed each visitor would devote to each room and what he will presumably pursue. This document was named "visit journey".

The realization of all the elements composing the overall museum experience designed by Storyfactory will rest on the creative studios, but Storyfactory provides them with the brief and an explanation of objectives, of the reference framework and other guidelines on how to achieve them. Storyfactory's work precedes that of the creative studios and does not go into details on the actual creation of the environments, but in a more generic way it indicates the type of content manipulation the studios may perform, the way in which they can organize and present information, the physical and sensory elements to be inserted in each room and the manner in which the various experiences have to interact with each other. This all translates into a brief for the creative studios that then will realize the final project.

At this stage, Storyfactory organized a meeting with the curators and the architects to validate the project. Thus, the project was presented, with particular attention on space distribution in order to verify its feasibility. Also, issues inherent to the digital installations were analysed with the architects. Examples of the issues at hand are: how to isolate the installations in order to avoid

affecting the enjoyment of other contents; how to set up the light-technical part to make it consistent with Storyfacotry's project.

During the meeting with the curators, this metaphor was used: at the initial stage of the project, the museum's contents were in a gaseous state, Storyfactory made them liquid, meaning they strengthened the links between all the contents, leading to a final result that is fluid and malleable. Finally, the architects and the creative studios have the task of making these contents solid, and transporting them physically in the museum. Normally, it is argued, creative studios have a creative vision inspired by aesthetic values. The systematic study of contents and of their possible narrative cues normally is not conducted. Usually, what leads is the curator's vision, a vision in abstract and conceptual terms, which is general and comes from his interpretation of the content. Creative studios then interpret this vision in their own way and add their own interpretation, which is more the result of inspiration rather than of analysis. In the best case scenario, there is a close collaboration between the curator and a representative of the creative studios. In this case more consistent projects arise; however, it is always a difficult comparison, characterized by friction and clashes between the subjective interpretations of the curator and of the creative studios.

The curators were very satisfied with Storyfactory's work, appreciating in particular their ability to coordinate the various actors involved in the creation of the museum, solving communication problems normally found in the design phase.

As a result of the meeting with curators and architects, small adjustments were made, mostly to strengthen the links between the contents. The creative studios are going to use Storyfactory's finalised project to produce a concrete museum experience. The creative studios' choices can rely on an overarching logic and all their actions will be coherently integrated in a well-defined overall design.

Section 3- Codes

Fist Cycle Codes	Second Cycle Codes
- Interpretation of museums - Process of applying storytelling to museums - Past examples of the process of applying storytelling to museums - Theoretical background - Constraints/difficulties/oppositions - Museum M9 - Potential development of storytelling in museums - Definition of storytelling for museums - Advantages of storytelling - Definition of storytelling - Advantages of storytelling for museums - Differences between traditional exhibitions and exhibitions designed with storytelling - Relation with creative studios - Objectives of storytelling for museums - Team work - Reasons why the curator of museum M9 chose Storyfactory - Judgments and considerations on the work done - Process of the project for Museum M9 - Economic ocnsiderations	- Interpretation of museums - Definition of storytelling - Advantages of storytelling - Definition of museum storytelling - Advantages of museum storytelling - Implementation of storytelling in the museum experience: - Step 1 - Step 2 - Step 3 - Step 4 - Step 5 - Step 6 - Step 7 - Step 8 - Pros - Cons - Potential developments

Section 4- Sum up of the process to design M9 exhibition experience

The overall process of designing M9 Museum's customer experience by Storyfactory can be divided into eight steps:

1- **Receiving the material:** The design of the M9 Museum customer experience was outsourced to Storyfactory, an organization made up of professional storytellers. Notably, the storytellers designing the experience were external to M9 Museum. In this scenario, the first necessary step consists in providing the experience designers with all the necessary information. In the case at hand, these elements were: a document containing the contents M9 Museum wished to communicate; a storyboard containing a presentation of the museum, the curatorial principles and a basic draft of how the curators had imagined the museum; a study conducted by M9 Museum on its potential audience outlining three targets - schools, families and tourists. The study of the documentation provided by the museum was conducted both individually and in a team. The core-activity of this stage was the study of the material provided by the museum and its output was the comprehension of the museum's academic contents, curatorial principles and target audiences.

2- **Read the reader:** Storyfactory's team deepened the study previously conducted by the museum on its potential audiences. By taking into considerations the age, ability to use technological devices, level of education, available time for visits, tour mode (either alone, in pairs, in groups), visit objectives and expected visit elements, different visitor profiles were outlined. The core-activity at this stage was the analyses of consumption, usage patterns and socio-cultural context of potential visitors in order to understand their needs and desires. The output was the identification of different visitor profiles.

3- **Looking for narrative cues:** M9 Museum focuses on the Twentieth Century and has a strong narrative vocation. The museum aims to expose concepts, not objects, particularly, the history and the changes that have characterized the Twentieth Century. Thus, Storyfactory's team started to analyse the purely academic content contained in the document provided by the museum. The team conducted a brainstorming for each document section with the aim of extracting the narrative cues offered by the contents and to imagine their possible physical translations. Notably, the cues that will form the exhibition's visitor experience derive directly from the contents. This guarantees the cues' coherence and avoids the inclusion of unnecessary elements irrelevant to the transmission of the academic content. This stage's output was a set of sheets, one for each

section, containing the narrative concepts, the evocations, the ideas, the suggestions, the cross-references to other sections, the possibility of interactions and their possible physical translation.

4- **Network analysis:** The team conducted a network analysis of the narrative cues emerging from each section and subsection. Beyond the content's specificities, some elements of the section and subsections were repetitive, similar or linked. Based on their shared network, sections and subsections were reordered. The core-activity was to position the subsections in the museum's physical environment basing the choices on the disclosed connections between the contents. The output was a map of the museum where all the subsections were arranged.

5- **Core-story identification:** The identification of the core-story occurred only after the contents to communicate were logically and coherently deployed within the museum space. This way, the core-story functions as emotional linking to the academic content. It is the core-story that adapts to and derives form the content, and not the content that is altered to suit the story. This is an important aspect in the design of a museum experience, as otherwise the museum content's objectivity would be sacrificed and trivialised. The team identified the core-story of the exhibition: a man whose objective consists in leaving his everyday life; the problems he faces are the set of transformations characterizing the 20th century; the resolution is the understanding of these events. In order to lead the visitors to immerse and emotionally engage, the chronological sequence of facts and alternation of themes were translated into an emotional score made up of introductive and familiarizing elements, a crescendo towards the centre of the plot and a resolution at the end of the visit. The same emotional score is then applied also to the single room experiences, which start with introductive elements aiming at familiarising the visitors with the contents; emotional elements are then introduced, and reinforced through the engagement of all senses; subsequently, more substantial contents are included, bringing contrasting elements to the story; thus, the contrasting elements are confronted and deepened, leading to a climax that causes a transformation. Finally, the transformed reality is explored and it either connects to the next session or represents the end of the visit. This phase's core-activity was the identification of a core-story emotionally linking all the content of the exhibition. The output is the exhibition's core-story and the consequent editing of the content arrangement into an emotional score.

6- **Creation of a visual unconscious and individuation of a media habitat:**

After the identification of the core-story, the team adjusted and then formalised all the visual and media elements hypothesised in the phase we called "Looking for narrative cues". The overall objective is to deploy the core-story through different media and physical elements. The choices

regarding the technologies and the channels to convey the story were taken according to the specific characteristics of the messages to be communicated, as well as the different format and use characterizing each media and technology. Also, the sensorial stimulations were defined for each subsection, still extrapolating them from the content and the core-story. The contents provided by the museum were adjusted and adapted to the media hosting them. The output was a document explaining in detail, with the help of graphs, tables and renderings, the way each section and subsection could be translated into an experience, into physical forms and sensory stimulations. This document is a brief for the creative studios that are going to build and realize the physical elements of the exhibition. The concept for each installation is developed and explained in the document, so that the creative studios can realize it in a way that appears integrated to the general path, not disconnected from the overarching meaning of the visit. The relevance of each element composing the exhibition is carefully attested and the aim is to maintain a balance between the education and entertainment aspects of each installations.

7- **Identification of different visit paths:** The team designed different itineraries targeted specifically for the previously identified visitor profiles. The visit paths differ to each other for their duration, level of content analysis and technologies involved. The goal is to provide all kinds of visitors with a visit path that preserves the logic of the exhibition and results in an experience that is immersive, educational and pleasant. Moreover, thematic itineraries were designed to encourage the customers to visit the exhibition more than once.

8- **Project delivery:** At the end of the project, Storyfactory's team met with the M9 Museums curators and the representatives of the creative studios that will realize the elements of the exhibition. This meeting was necessary to validate the project, checking that the content had not been trivialised and that the physical elements were all feasible. The output was the adjustment of the experience designed to meet the criticism pointed out by the curators and the creative studios.