

MUSEUM.
THE
POWER
OF PLACE

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WORDS OF WELCOME

Oksana Oracheva

How to make culture a driving force behind territorial development?

Today culture and cultural projects are the focus of public attention. And it's for a good reason, because culture creates conditions for creative development, stimulates learning, offers innovative solutions to traditional problems, for example, new approaches to presenting museum collections.

There is no doubt about the importance of cultural institutions' social functions. The museum today is not just an institution conserving heritage for future generations. It's a platform combining a variety of resources and able to extend its impact to small and medium-sized businesses, stimulate crafts development, provide unique knowledge forming regional identity, develop communities and contribute to the solution of social problems – from inclusion to environment protection.

In 2017 the Vladimir Potanin Foundation launched a new initiative: "Museum. The Power of Place", aimed at the long-term support of the museum as a driver of socio-economic development. Its components include a large-scale study, a foresight session and a special educational program for museum experts, as a result of which they should present socio-cultural partnerships aimed at territorial development. The best projects, integrating the efforts of professionals in the social sphere, education, culture and cultural management, received grants from the Vladimir Potanin Foundation for implementation.

An expert study "Russian regional capitals: culture based development"¹, conducted by The Moscow School of Social and Economic Sciences ("Shaninka") and commissioned by the Vladimir Potanin Foundation, became the first step of the initiative "Museum. The Power of Place." Its goal was to identify the potential of Russian regions, where culture could act as development driver and to understand how exactly this potential can be used. Researchers focused on the latest changes in the cities' cultural strategies, the activities of the main players – institutions of culture and education, businesses, NGOs. The first sample included 55 cities, of which 20 were then selected for conducting in-depth qualitative research.

The research design included several key points. First of all, the methodology was built on qualitative methods, where the opinions of local professionals, their strategic vision and specific projects were crucial. Secondly, culture in these cities was not analyzed on its own, but as part of a larger socio-economic context, as one of the elements of a possible partnership. Thirdly, the managerial focus of the research led to attention to administrative barriers and managerial risks, as well as to the presence or absence of clear strategies for working with or through culture in these regions. Fourthly, in addition to leading projects and institutional

and infrastructure development, the study focused on various cooperation links, possible partnerships of cultural institutions, educational institutions and businesses, as well as active local communities.

Several research groups worked in the cities, there were expert round tables, focus groups, and interviews with a wide range of practitioners, both with professionals in the field of culture and with entrepreneurs, university presidents, municipal managers, members of local legislatures, scientists, employees of non-profit organizations, activists of local communities, etc. (more than 280 interviews were conducted in total). The main question concerned the role of key cultural institutions today, in particular, museums.

There are very few studies that put culture at the core of regional development strategies in Russia. One of the conclusions of our study is that culture today has not yet become a new economic driver of Russian regional capitals. At best, it's an attractive feature, an environment, a catalyst, and at worst, costs and expenses for the local budget. However, culture could become a resource that attracts modern businesses, generates jobs, creates income and a comfortable environment, and enhances the attractiveness of the region. But how to achieve this?

To answer this question, we invited heads of museums and cultural projects that took part in the study, as well as representatives of the regional government and local community leaders to participate in the foresight session "Museum. The Power of Place.»

In June 2018, 96 experts gathered in Moscow to work on a vision of a future socio-cultural environment for their territories and for the country in general. They also had to determine the role of their organizations in transforming this environment. Foresight results are shown in this brochure. They may be useful, first of all, to regional leaders, culture and education managers, as well as museum and creative specialists.



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¹ Russian regional capitals: Development based on culture. Expert research // The Moscow School of Social and Economic Sciences (Shaninka), Vladimir Potanin Foundation
URL: https://www.fondpotanin.ru/library/analytics/Исследование_Российские%20региональные%20столицы_МВШСЭН_ФОНД.pdf

METHODOLOGY

Project team of The Moscow School of Management SKOLKOVO

Foresight Methodology

Before we present the foresight session results, it is worth saying a few words about the methodology that we used, its specifics, capabilities and limitations.

Foresight is a social technology and communication format that allows participants to find and describe the desired future image in their professional field and then develop a plan for its implementation¹. For the first time, the foresight was tested as part of the educational program by the Moscow School of Management SKOLKOVO in May 2011 during the Youth Program of JSC Rosset.

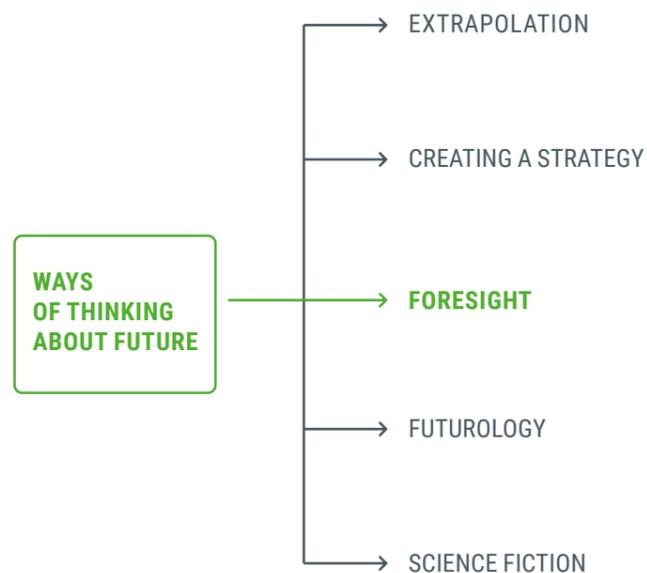
The foresight methodology is the result of many years of work of a whole team of developers, who are constantly improving it. Over the past eight years it's been significantly transformed and advanced. But the basic principles that we consider important to talk about remain unchanged. The most significant of them are:

- the future depends on the efforts made; it can be created;
- the future is variable-based, it does not stem from the past, but depends on the decisions of participants and stakeholders;
- forecasts can be made about some areas, but in general, the future cannot be reliably predicted, it is possible to get ready for it or to shape the future ourselves.

The results of a foresight session (documents, ideas) depend on the structure of the expert team that works together to build a "map of the future".

The participants in the foresight session "Museum. The Power of Place" were representatives of regional institutions. This largely determined the type of map we got as a result, it turned out to be not so much technologically innovative and visionary (which is understandable: the nature of innovative activity has a clear center-peripheral gradient), but rather reflecting the "average" image of the future from a regional industry specialist's point of view.

In addition, it is important to separate the results obtained during the foresight session from an organized analytical study, supported by numerical data. Foresight is not analytics; rather, it is a way of thinking about the future combining both analytical and visionary approach.



Theses important for understanding the results of the foresight

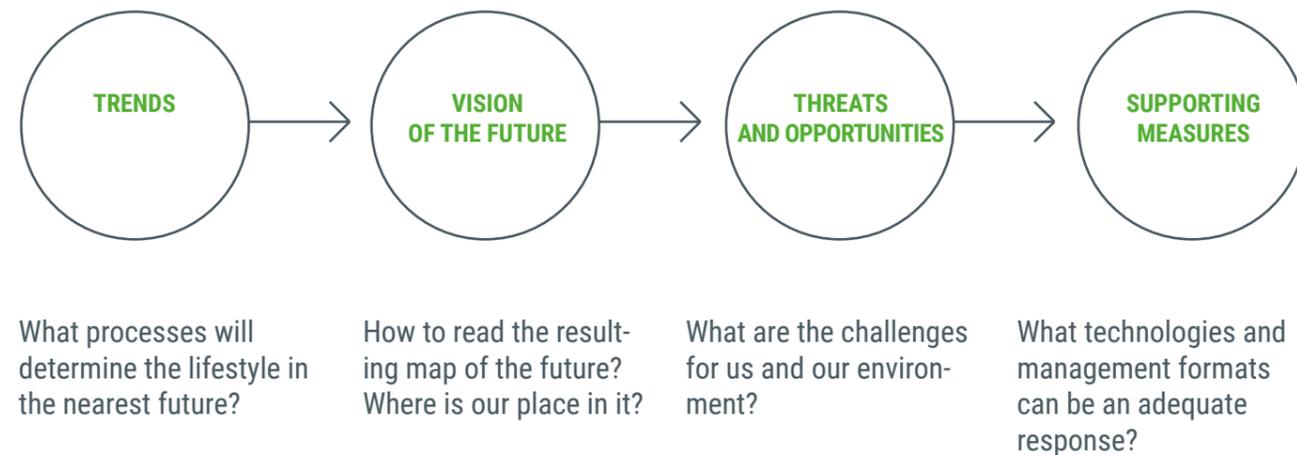
- Foresight results are the results of a discussion, not a scientific research or consulting project. Therefore, they do not claim universality, objectivity, or inevitability.
- The foresight results give an understanding of the expert community views, but they are also relevant to the situation. Both of these contexts are equivalent, so the results, on the one hand, are objective, timeless, and on the other hand, should be considered taking into account the place and the time.
- Statements recorded by groups can be contradictory and this is normal: the methodology does not give answers that resolve contradictions, but illustrates the polarity of opinions in a certain community and reflects on the grounds from which these positions are based.
- We preserve the author's style in many of the statements, since the principles of the foresight are reflected in style as well – time pressure does not always contribute to the choice of smooth wording. The lack of time, on the one hand, is caused by organizational reasons, and on the other, by our belief that the most important and valuable is often expressed under time pressure.

¹Rapid Foresight 0.4 Methodology // Agency for Strategic Initiatives, April 10, 2017. URL: <https://asi.ru/reports/67656>

Foresight Session Technology

Technologically, the foresight session process looks like this: all participants are divided into thematic groups. Then a moderator, who facilitates communication, and a registrar, who records the participants' ideas, start to work in each of the groups. These ideas are then divided into four thematic blocks: trends; vision of the future; threats and opportunities; supporting measures. Let's talk a bit more about each of them:

Stages of the Foresight Session



1

Trends

It's the most important and difficult stage of a foresight session. Trends form the basis for the map of the future, set the framework and direction of all work.

Trend is a significant process for foresight, which affects the experts' interests and is considered objective and natural.

For example, "increase in the number of mobile devices connected to the Internet" is a trend. We consider the massive increase in demand as natural, although it consists of independent actions and choices of many people. The trend description formula used by the participants is as follows:

"WHAT EXACTLY AND ON WHAT SCALE HAS BEEN INCREASING/DECREASING OVER A SIGNIFICANT PERIOD OF TIME?"

A quantitative data is needed here for a more accurate process description, as well as for excluding judgment-based characteristics, for example, "improvement/deterioration."

2

Image of the future

Summarizing the entire set of trends identified in the previous step. The image of the future is a qualitative generalization, formulating several key points that describe the scenario proposed by the group. As a rule, the image of the future is an extrapolation of trends, it describes a world in which the identified processes have reached their logical development and full formation.

3

Threats and opportunities

This stage is largely based on trends but at the same time serves as its logical opposite. If working with trends is meant to objectify the situation, the threats and opportunities are introduced by actors – professionals, customers, competitors, regulators, global players.

Each subject has a different attitude to trends. The same process can be extremely positive and promising to one, but to another subject it means losses, troubles and even a threat to his very existence. There can be a lot of such subjects, and for each of them we articulate threats and opportunities "attached" to a particular trend or a group of trends.

4

Supporting measures

During the previous stage the groups worked with subjects that enjoy certain authority and are not willing to easily accept losses or lost profits. Supporting measures are a response to trends. They may be technological, organizational or regulatory. Supporting measures may include technologies or techniques developed within the industry or participants' assumptions about the unexpected use of new technologies and formats from related industries.

The specifics of the foresight session “Museum. The Power of Place”

The above described format of a conversation about the future turned out to be more than relevant for the museum community.

In the 21st century, museums, like other cultural institutions, face many challenges. First of all, there's an ever-increasing competition of “analog values” in relation to digital reality and the struggle for developing “cultural agenda” in various regions. These challenges are especially relevant for provincial museums, which don't have either a large and unique collection or a significant funding for development.

How can museums transform in given realities? Can they turn from a space of preserving the past into a space of shaping the future? Will museums become the center of our communities, agents of transforming the urban environment and urban life?

Participants of the foresight session “Museum. The Power of Place,” divided into six different groups (the list is below), looked for answers to these and other questions. This division is rather arbitrary, since the content of thematic blocks overlaps in many respects.

For instance, it is difficult to avoid the topic of entrepreneurship while discussing possible museum cooperative models or draw a clear line between urban communities and urban culture. At the same time, the division allowed groups to maintain a semantic outline, thanks to which the results of the session turned out to be more extensive and inclusive.

Thematic division into groups:

- Museum and Entrepreneurship
- Museum and Cooperation
- Museum and Urban Culture
- Museum and Education
- Museum and Urban Communities
- Museum in the Digital Age

The results of their work is a common image of the future and development of possible activity areas for creating promising projects for developing museum management in the regions.

We grouped the results of the session according to the order in which the groups worked: from analyzing the museum environment we moved to articulating key challenges and then possible answers to these challenges.

FORESIGHT SESSION IN NUMBERS

21

CITIES

80,4%

OF ALL OPPORTUNITIES
IN THE NEAR FUTURE

96

ACTIVE
MEMBERS

68/84

THREATS / OPPORTUNITIES

6

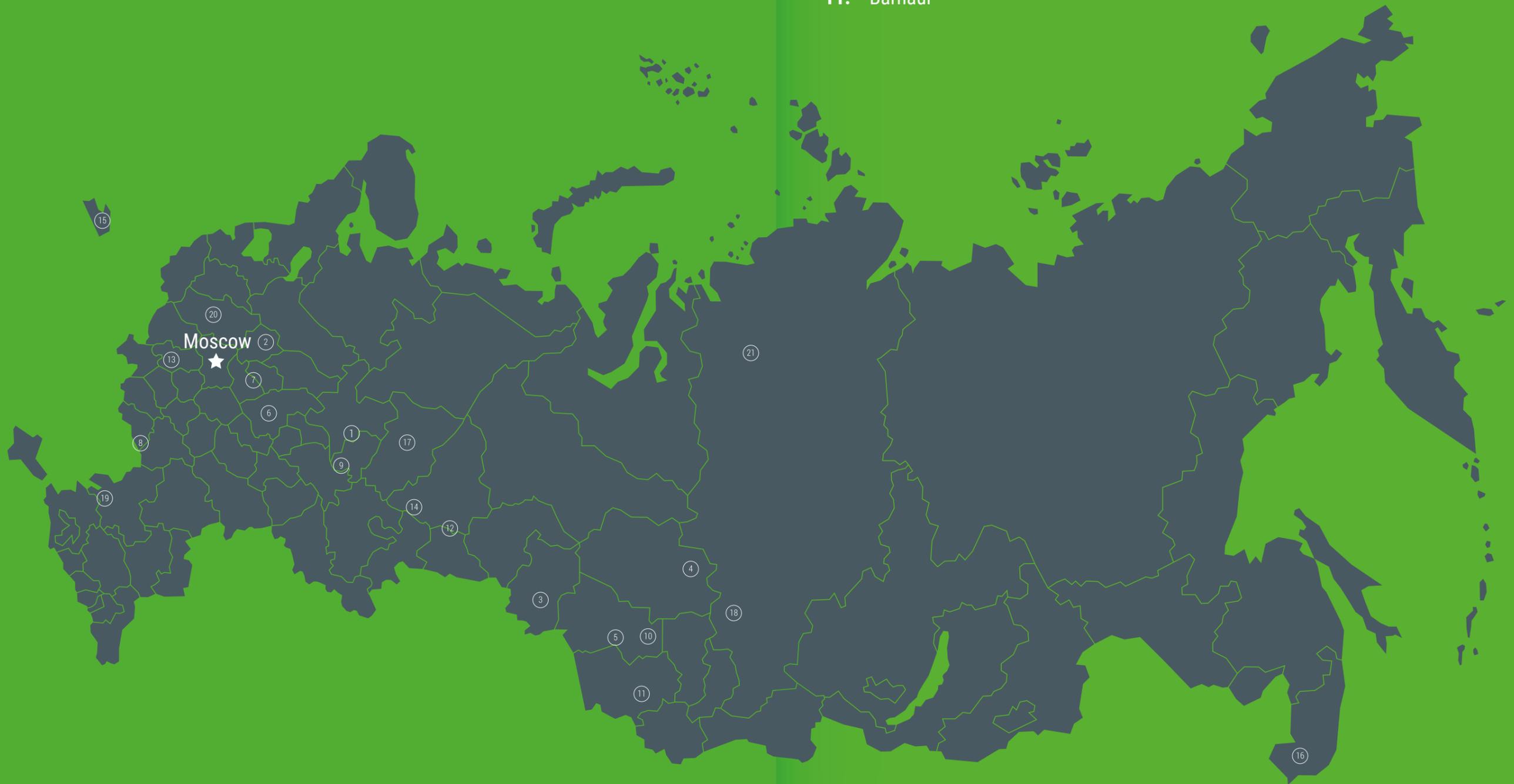
GROUPS

>100

TRENDS

GEOGRAPHY OF FORESIGHT SESSION PARTICIPANTS

- | | |
|--------------------|-------------------|
| 1. Kazan | 12. Tyumen |
| 2. Yaroslavl | 13. Kaluga |
| 3. Omsk | 14. Ekaterinburg |
| 4. Tomsk | 15. Kaliningrad |
| 5. Kemerovo | 16. Vladivostok |
| 6. Cheboksary | 17. Perm |
| 7. Nizhny Novgorod | 18. Krasnoyarsk |
| 8. Voronezh | 19. Rostov-on-Don |
| 9. Izhevsk | 20. Tver |
| 10. Novosibirsk | 21. Norilsk |
| 11. Barnaul | |

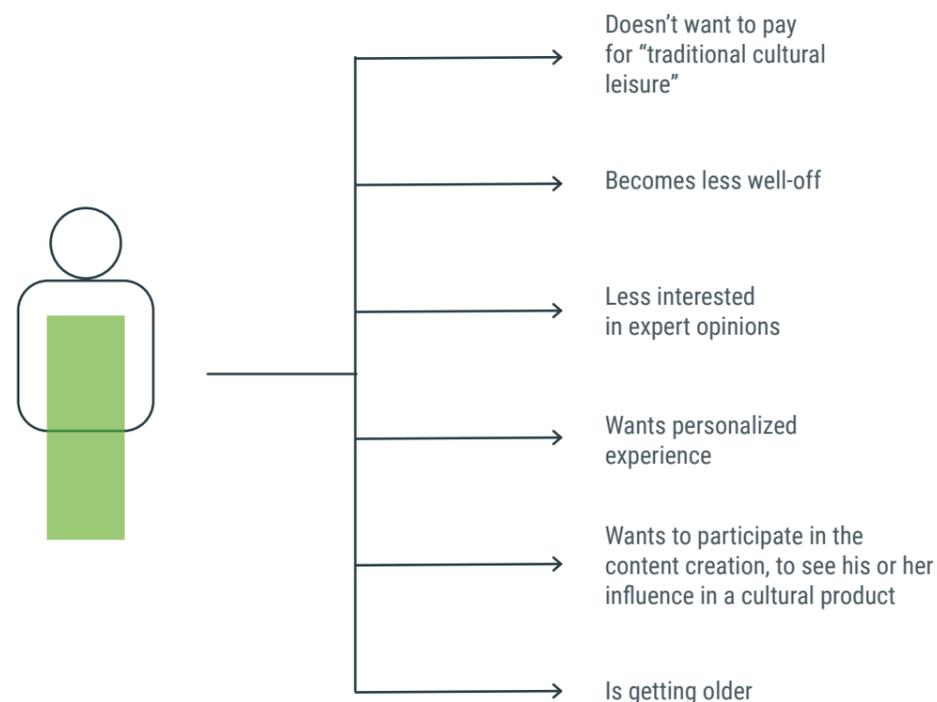


ENVIRONMENTAL ANALYSIS

“The situation is rapidly and radically changing,” noted members of all the groups. The social and economic landscape is changing, and this directly affects various aspects of Russian reality – from the nature of doing business and production processes to principles of organizing social life and even our day-to-day life.

All of the above causes emergence of new areas of activities and new types of partnerships. The modern museum has enough potential and freedom of action to integrate into these new realities and respond to them. The key to success is to adequately analyze the environment in real time, and for this you need to analyze the key trends in the field of museum business. There are many of these trends, and it is most reasonable to group them according to different types of stakeholders.

Visitor



Typical Visitor Features

Clip thinking:

he or she ceases to comprehend distant time horizons and is ready to perceive only compressed and processed information;

the "bit" of such information decreases, while the frequency of the image rotation increases.

The narrowing of the non-digitized space

as everything "is digitized," including content and events.

The growing need for events:

the visitors prefer those museums that have more events with more resonance.

People are not interested in "merely a museum"; they want unique experiences and new approaches.

The growing demand for instant feedback from the museum.

Visitors expect the quick feedback for their requests and are becoming more and more intolerant to any delay and even more to its absence.

Reduction of the number of face-to-face encounters,

people are looking for new spaces and tools for dialogue, because traditional communication satisfies them less and less.

Citizens and urban communities

1

Developing of local communities

City residents are more and more attuned to cooperation and interaction among themselves and this is a certain challenge for museums.

Common types of identity (territorial, ethnic) become less important because of different types of migration, but micro-identities take their place – for example, urban communities – they become more dynamic and their number is increasing. This is especially important for museums: the more different these communities are, the more different are their demands, which means more types of target audiences. целевых аудиторий.

2

City residents don't want to be passive consumers

They seek to participate in urban cultural processes and in creating events. And the term "participation" can be found more and more often outside the professional community. Moreover, for active city residents it becomes a new form of identity.

3

The growing role of nonprofit organizations

There are more and more NGOs in the regions, and they are ready to become a public platform for support and development of social entrepreneurship and public-private partnership. New formats appear – creative spaces for work, which are also suitable for a wide variety of creative and cultural activities. Moreover, new regional NGOs form their own development vector within the museum sphere.

4

Urbanization and globalization erode set routines

The urban space is changing under their influence, though often not in the way we'd like. It's not only about architectural monuments, which give way to modern buildings, but also about the history associated with them – memory spaces, emotional attachments and associations, personal stories are becoming a thing of the past. It's often difficult to influence these processes, but they should at least be taken into account.

Business

1

Standards and tools for interacting with business

Each type of business – large, medium and small – has its own interest in working with museums. Often, business considers and uses the museum simply as a space for promoting its goods and services, ignoring or underestimating its activities. On the other hand, an adequate response of the museum community to business inquiries and offers has not been developed either.

2

Is the museum a partner or an advertising platform?

The interest of business (especially large businesses and large corporations) in a museum as a channel for promoting services is growing. Unfortunately, there are few cases when the museum acts not only as a platform, but as a self-sufficient media partner, but they exist.

3

Ethical issue of interaction with business

The businesses seek to work directly with the museum audience – for example, they participate in museum programs as a customer of educational and entertainment services. Moreover, businesses use museums to increase profit, of course.

The Government

Founder and Regulator of Museums

1

The government seeks to strengthen control over the museum sphere, mainly through bureaucratization

It is interesting (although expected) that the number of requirements and levels of control is growing, meanwhile the amount of money invested in museum development is decreasing. However, today you can say it not only about museums, but about culture and art sphere as a whole.

2

Museums are looking for new sources of funding

The lack of government support means that many museums operate at the expense of private philanthropists, foundations and sponsors.

3

Increased requirements for performance indicators

Modern museums face both the growth in regulation and bureaucracy, as well as unclear legislation and increase in the number of KPIs used in assessing their work.

Museum industry

Museum staff, infrastructure

1

High competition for qualified professionals

Valuable staff members leave museums (including retirement), while new specialists are not available, they prefer more interesting work (in their opinion).

2

Digitalization

Digitalization is changing the nature of museum work. The collections are being digitized and interactive formats are carefully tried. This process takes place simultaneously with the museums' modernization, which is a difficult and dramatic process as the funds that could be used for development are needed to replenish the resources and infrastructure.

3

Feedback

Everyone now has the opportunity to leave feedback and comments online. Museums are literally forced to pay attention to the opinions and respond to inquiries, which also requires a resource.

4

The quality and features of museum staff education

The quality of museum workers' education is decreasing: university departments are closing, there are fewer classes at school, competencies are eroding.

Museum industry (interaction within the industry)

1

Interaction with each other

Museums are interacting with each other in an increasingly active and creative way and they are faced with the need to expand the range of services and engage in non-core activities. The museum environment is included in a variety of discourses, often new to it: social, entrepreneurial, urban, international.

2

Cultural and event space

A contemporary museum serves as a cultural and event space. The more diverse functions it has, the more it is interested in cooperating and experimenting with various formats.

3

Technology and new ideas lead to disappearance of functional boundaries

By the increase in joint projects one can notice how all borders are erased: institutional (for example, between the library and the museum), territorial, mental. Thanks to digital technology, museums interact faster and more efficiently, both among themselves and with other institutions.

Competitors

1

The competition factor is becoming more and more important

The erosion of borders and formats leads to museums having a variety of competitors – for example, shopping centers. The modern museum has no choice but to increase competitiveness: to become brighter, more interesting, more dynamic, more authentic. Museums are forced to fight for the budget and resources of the city residents, time being the most scarce among them today, because there is a great choice of places of leisure (especially in large cities).

2

Field of cultural and educational services

The situation is similar in the field of cultural and educational services. Different cultural institutions use new venues to interact with modern audiences and museums face an ever-increasing competition, especially since in this area the competition has always been the most uncompromising.

3

Marketing tools

Different cultural institutions use new platforms to interact with contemporary audiences. Museums expect an ever-increasing competition, especially given that many cultural formats go digital and this transfers competition from a local plane to a global one.

CONCLUSION

Despite the variety of factors that influence the current situation in the museum sphere, it's quite easy to single out the main challenge highlighted by almost all the groups. This challenge is a widening gap between the main stakeholders' demands to the museum and resources that would allow to answer them.

On the one hand, it is becoming increasingly difficult for a museum to compete with cinemas, festivals, parks and Internet resources, while the attention and trust of potential visitors, the reputation and even the mission of the museum itself become a part of this competition.

On the other hand, demand and interest in museums is constantly growing both among the institutional players (authorities and large businesses) and among dynamic "fast" entities (city and network communities, small and medium-sized businesses).

So in order to respond to increasing demands from communities, businesses and government, the museum must have a set of opportunities and ideas that would qualitatively differ not only from the sets of the past, but also from those sets that the museum has today. Simply put, the presence of a clear image of the future and the pathway to it is an urgent need, and in some cases, perhaps, a survival factor.

THREATS AND OPPORTUNITIES

SEARCH FOR IDENTITY

In a world that's rapidly changing and becoming increasingly complex, the most important thing is to understand your own condition, to assess threats sensibly and to invest in key areas of potential breakthrough. Having done all this, participants put forward hypotheses regarding the risks and resources of modern museums. It is true that this was mainly about different current issues and threats of "today," but the way in which the groups reflected on these issues showed their willingness to think and plan a few steps ahead. Most of the ideas came from "today's

agenda," without much ambition for the long term, but the very willingness to think about the future is beyond doubt. The discussion of threats has led us to what can hardly be called sensational results: museums lack human and financial resources; they emphasize the preservation of cultural heritage and don't have time to respond to the challenges of our time; they lack the flexibility to quickly adapt and work with different audiences; they don't cooperate enough with stakeholders. A separate problem is the limited horizon of the planning (discussed above).

THREATS

1

The more digital exhibits there are, the faster the visitors lose interest in physical exhibits.

2

Museums may lose their educational function if they become too passionate about entertainment; they will become more primitive and no one will take them seriously and expect profound content.

3

Corporations give museums more income, which means that they may take priority over ordinary visitors.

4

In a changing world, flexible and young become leaders, and rigid structures don't keep pace with change. At the same time, competition and confrontation between "classical" and "modernist" museums is growing.

5

Students go online, and the reality around them (including museums) may not be of interest to them anymore.

6

The museum will become an event agency and a place to hang out, and the functions of historical memory preservation, education and display of authentic objects will be relegated to the background.

7

More and more festivals and events are taking place outside of the museum and the visitor stays outside without going inside the museum building.

Therefore, in the worst case scenario and in the absence of a clear answer to the challenges, a museum can be completely eliminated as a cultural institution in the foreseeable future. Or at the very least, its erosion will occur, a complete substitution of the original meaning and content. Therefore, today it's crucial to preserve the institutional sovereignty of the museum and support it with new social formats.

OPPORTUNITIES

Fortunately, the museum community is quite ready for cooperation – maybe this readiness is not yet supported by the required tools, but at least the understanding of this demand has already taken hold, and this can be clearly seen in many personal initiatives. Cultural heritage and social capital of museums can be considered the main source of development with great potential.

As for the interest, requests and pressure from businesses, it should be seen first of all as an opportunity rather than an irritant. The same is true for different types of communities.

And here's more ideas that might help answer potential challenges and threats:

1

The new conditions open up opportunities for creative services, for inter-museum cooperation and for the formation of package offers.

2

Digital capabilities allow to increase the audience, including by remote participation of museum visitors.

3

More and more different organizations – public and private – are interested in museum development. This will allow building a mutually beneficial network of partners for cooperation and pooling resources together.

4

Communities can become a resource for promoting museum interests if you work with them competently.

5

The museum increases the value of the territory, so developers may become partners and even investors.

6

As museum activities go beyond the walls of the museum, it is possible to integrate into the urban environment and promote museum's values and ideas externally, expanding the audience at the same time.

7

The museum will begin to actively interact with the elderly, inventing new formats specifically for them. Different age categories (from 0 to infinity) can enjoy access to educational services in the museum.

8

Private funds can be a guarantee of freedom and independence for museums, as well as provide opportunities for development, not just stability.

The museum community is ready to explore new types of work and target audiences. In terms of development, digitalization is the best hope. It's an important source of new opportunities, but unfortunately for many museums digitalization is just an intention, not a set of concrete actions.

WHO TO BECOME: POSSIBLE SCENARIOS FOR THE FUTURE

SCENARIOS FOR THE FUTURE

Taking into account all trends, risks and opportunities, participants proposed different forms of change that could improve the situation in the museum sphere, reveal its potential and prevent emerging threats (or at least mitigate and level out their consequences). As a result, we obtained not just a list of forms, but several different scenarios of museum development and transformation into a new type of social and cultural phenomenon.

Let's take a closer look at these scenarios.

MUSEUM AS A POINT OF DEVELOPMENT AND COOPERATION OF COMMUNITIES

“City Coworking”

In this case, the museum becomes a space for interaction between urban communities, a platform for discussion, a place where communities create and record their history, meet, solve pressing issues, design urban development. The museum becomes a point of concentration of intellectual and social capital, which allows investing in the active development of urban culture, preserving and multiplying the available assets.

The above mentioned changes are:

1

A city intellectual cultural networking platform

that serves to promote the brand of the territory and the image of the place, so that identity is recognized not through geography, but through an idea. This platform can exist both offline and online.

2

Preservation of urban landscape

Cultural exploration of urban daily life and creation of markers of urban space, each of which shows the context of an object. This helps to recognize the city, restore its identity and promote its image.

3

Accelerator of urban initiatives based at the museum

Supporting the growth of initiatives from below, identifying and developing active creative community development formats.

MUSEUM AS A COMMUNICATION PLATFORM, A SPACE FOR DIALOGUE AND DECISION MAKING

Discussion Centre

By virtue of its authority and position in society, the museum becomes the place where it is acceptable to listen to public opinion. The Museum of Tomorrow is a space where the government or business representatives can communicate with the public and the public can express their position. In this scenario, the “museum as a forum” model is most fully revealed. This is what it suggests:

1

The museum is a window to the human world

It is thanks to the museum that representatives of government, business and development have the opportunity to receive information about the needs and interests of residents, to form and determine the agenda.

2

Amendments to the law on the development of the institution of public hearings

Museum as an operator and space for public hearings. It is essential to strengthen the need for participation of city residents in making decisions important for urban development, to expand the powers of informal communities, to make discussions (and mechanisms of invitation to participate in hearings) more open and efficient, to designate the participation of museums in these processes.

3

The museum becomes a space for forming an «alternative opinion»

The museum is a legitimate platform for statements, including those that protest against various representatives of city businesses and authorities.

MUSEUM AS AN EDUCATIONAL AND ENTERTAINMENT CENTER

“Amusement Park”

The main value of the museum is in creating conditions for a memorable personal experiences, impressions and emotions. The museum competes with other forms of leisure activities and captures the attention and time of visitors by providing meaningful and informative content. In this scenario, the museum acts as a producer of the “experience economy” – a new economic model in which impressions (rather than raw materials, goods or services as it used to be) are considered the main form of supply. In practice, this may mean:

1

Creation and promotion of new versions of historical museum products

For example, an industrial-type museum with reconstruction of industrial technologies and a significant share of interactive exhibits.

2

The production residence

The museum provides a platform for business to develop a product with added cultural value.

3

Creation of joint complex proposals with competitors

Visit the museum through virtual or augmented reality. Creating remote access points to the museum.

4

Museum virtual teleport

Visit the museum through virtual or augmented reality. Creating remote access points to the museum.

5

Mobile modular technology

For example, “museum in your pocket” and “self-extracting museum”. Technologies that allow you to quickly move your exhibitions.

MUSEUM AS AN EXPERT CENTER

“Verifier”

The museum “unpacks” its cultural and social expertise and acts as a carrier of knowledge about the identity of the territory, the peculiarities of human behaviour and traditions, historical events. It takes on the usual functions of storing authentic historical objects, digitized objects of history and art, social artifacts. But the functions of research and broadcasting are added to the function of storage. This position of the museum can be described as a “verifier” – the keeper of the standard of genuineness and authenticity, with which the museum itself verifies contemporary events and phenomena, providing stakeholders with analytics and expertise. In other words:

1

Museum as a carrier of territorial expertise and the custodian of social capital

The museum analyses history, gives recommendations to the authorities, advises the government and communities on problems of social development, conducts historical expertise.

2

The museum as a center of verification of urban expertise

The museum provides an alternative to the unverified information from the Internet and open sources and becomes a place where you can get a qualified expert's answer to a particular question.

MUSEUM AS A PLACE OF PRESERVATION AND RESEARCH OF CULTURAL HERITAGE

“Digital Temple”

The museum continues to perform traditional functions, research and preservation of the heritage, but increasingly does so using digital formats and tools, which provide greater accessibility and openness. The museum becomes a “digital temple”, which in practice means:

1

Open museum content for online promotion

More products and services can be realized by digitization.

2

The Museum Trust

Creation of a large museum association that can provide the most efficient solutions to technical issues, the necessary conditions for preservation and restoration. This will free museum staff from fear for the safety of exhibits and allow them to fully switch to development issues.

3

A museum within the «Smart City» system

Museums are integrated into the digital ecosystems of their own cities, providing maximum barrier-free and accessible services and products.

P.S.

Of course, these scenarios are “maximized” in each case: in real conditions, museums can (and will) combine the options presented. But to define the space of self-determination, to describe each scenario and its inherent type of identity is an important step towards the development of forms, means and concepts of museum management.

WHAT NEXT: AREAS OF CHANGE

PRELIMINARY CONCLUSIONS

The conclusions that can be made as a result of the foresight session concern those areas of museum activity, in which changes will naturally occur and the most interesting and promising project initiatives can be built.

WORKING WITH HERITAGE

The museum remains an important point of preservation, conservation and strengthening of cultural-historical meanings. The participants of the session interpret the museum not only as an object, but also as the subject of maintaining social and cultural identity and broadcasting it outwardly.

Summarizing considerably, we can say that for a long time the museum was a place where either a certain cultural layer was documented or scientific discourse was structured. The search for new formats of preservation and storage, as well as interpretation of heritage, combined with the intensification of work with the consumer, with communities, with urban space is one of the main directions of development and transformation of museums.

BROADCASTING KNOWLEDGE AND MEANINGS

New technologies dictate their own rules: museums are moving away from traditional forms of broadcasting, combining different forms of visitor involvement. Museums are actively working with alternative functions, experimenting with the formats of concert halls, educational institutions and other public spaces.

The most important trend in terms of broadcasting of a new type is the digitization of museum activities. The problem is that digitalization is often understood as digitizing museum collections or creating interactive expositions using computer technologies. But the most fundamental thing about digitalization is that it leads to changes in the type of activity and organizational model, which is not always understood by industry specialists.

This hides both understandable problems as well as possibilities for development of new competences, for creation of new promising ideas and formation of mechanisms for their realization.

MUSEUM INVOLVEMENT IN TERRITORIAL DEVELOPMENT

The museum becomes not only an important object of the urban environment, but also an additional factor in the attractiveness of the place. The museum space expands and integrates into its surroundings. We can say that the museum is one of the public spaces forming the urban environment, working to improve quality and to capitalize on the territory. Moreover, the area of influence of a museum can significantly exceed its surroundings, becoming important for the perception of the city/region as a whole. Today, this trend is not quite uniformly developed, and the relationship between the museum and the territory where it is located is not always sufficiently understood.

SOCIAL CAPITAL AND VISITORS INVOLVEMENT IN MUSEUM ENVIRONMENT

One of the main functions of museums is to work with personal development. That is why it is important to evaluate the impact of a museum on social capital, but so far this evaluation has been done only by "quantitative method," by counting the number of visitors to an exhibition or lecture. The transition from quantitative to qualitative criteria is one of the possible areas of museum transformation.

One of the noticeable trends is that museum visitors cease to be passive observers and willingly assume the role of a practical researchers, collaborators and creators. Therefore, there is a need not only for the interactivity of the exposition, but also for the possibility of direct contact with the object of museum storage or the logical structure of the exposition. Such involvement can take the following forms:



Immersion:

the visitor is directly involved in the atmosphere of a particular period.



Empirical involvement:

at the sensory level a person associates himself or herself with a certain time or object.



Experiment and simulation:

an ability to influence events or processes yourself.

MUSEUM ACTIVITY REPRODUCTION

A museum is a complex organizational mechanism in which constant internal work should be carried out. All participants in the session identified a serious internal gap between the goals and values of staff responsible for preservation and analysis of the collection and those engaged in marketing, communication and customer experience. This gap is sometimes visible even in the age structure of the team. In many regional museums, the balance is in favor of preservation. The work aimed at balance and understanding the productive interaction of these areas is one of the most important areas of search and development.

Today's visitor to a Russian museum has the opportunity to remotely study the best examples of world museum practice. This trend sets new requirements for the museum staff qualifications. In this regard, a museum must have mechanisms to train its own staff and to increase its competence not only and not so much in classical museum activities, but also in very quickly emerging new specialties and meta-disciplines. This will strengthen its position and enable it to meet the requirements and spirit of the times.

COOPERATION AND COMMUNICATION

Building a mutually interesting model of cooperation is an extremely important issue for museum development. The type and subject of cooperation can vary. It is common to distinguish classical partners: businesses, city administration, urban communities, public and educational organizations with which regional museums most often interact.

At the same time, today the list of potential partnerships can be extended to virtual infinity. In today's world Instagram-blogger can be much more influential than a federal TV channel, and an event with a cute pet can be more efficient than a multimillion dollar advertising campaign.

It was noted by participants that one of the most pressing issues was that of maintaining one's own position in the course of implementation of partnership projects. How not to turn into a "place for advertising" during cooperation with businesses and maintain political neutrality and

remain a real civil society institution while working with the government is a topic for further discussion.

Another important aspect of cooperation is the division of labor and specialization. Should a museum develop into a "museum factory"? Or is it possible (and sometimes even more efficient) to outsource some tasks to external organizations or specialists?

The considerable social capital and public weight of museum organizations, embedded in the very public perception of the word "museum" is both a significant resource and a serious limitation.

The balance in this matter is also a subject for search and discussion.

CONCLUSION

ACTIVITIES AND NOTIONS

Notions and activities are closely linked. The former is our understanding of norms, meanings and values, and the latter is the positions of actors, their projects, resources and tools.

But this relationship is not a given. One of the most important tasks of any socio-cultural activity is to identify it and take it into account in the process of work.

IN SEARCH OF A FUTURE IMAGE

A well-asked question is as important as a set of answers to it. The conceptual field that the participants in the session formed in the course of joint work can be outlined with a number of key questions:

What's to be?

To remain devoted to the "classical" mission of the museum and to lose an audience or to engage in edutainment, entertainment, losing your identity and at the risk of losing yourself?

Who to be friends with?

With the government, city administration, communities, large corporations, medium and small businesses, developers? Whose truth should we subscribe to? Who should we look up to and be guided by? With whom it is worth to enter into long-term relations, if everyone has their own interests at heart? Can we be an "independent platform for dialogue" in defining key partnerships?

What do we do?

If we don't just keep the heritage, what else? What formats of work are acceptable to a museum, and what formats are beyond acceptable? Can a museum be a coworking space? A communication platform? A communication platform? Could it be that "otherness and self sufficiency" are no longer affordable for us?

What is the status of the museum in the new urban structure?

What functions does the museum take on in this context? Can a museum take on any functions at all, or is it just a consumer, a resource dependent link of the city system? What functions will be in demand by the city in five, ten, fifty years? How does a museum differ from a pseudo-museum? Does anyone see this difference except ourselves (and do we see it clearly enough)? How to build a presence in the recreational field? What is the museum's unique mission today and what will it be tomorrow?

Educational program for museum and city leaders "Museum. The Power of Place" did not accidentally start with a foresight session. After all, the most important thing in a foresight session is not "trend cards," not a beautiful map, not even time well spent, but a special type of reflection and communication.

Foresight session allows us to see serious trends behind concrete relevant situations, to formulate the main forks, and, most importantly, to express our interest and find like-minded people for joint activities. It's very important to maintain a balance between serving a high purpose and organizing routine work, to create new meanings

and cultural norms, not forgetting to solve the pressing issues of everyday life. Only then will movement within the program and beyond become truly profound, practical and valuable: for our cities, for our museums and for each of us.

Foresight session «Museum. The Power of Place» concluded, but work on the image of the future of museum management in Russia's regions has just begun!

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