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INTERVIEWS WITH MUSEUM EXPERTS:

环球博物馆专家访谈(一)

未来博物馆计划：未来博物馆是什么样子的？

1: 未来博物馆会是敏捷，独特和容易理解的地方



吉娜 库斯卡, 帝国战争博物馆, 国内外学习参与负责人 / **Gina Koutsika, Head of National and International - Learning and Engagement, Imperial War Museums**

Museums remain subject to market forces and ideological change and the landscape in which we function in the future is yet to settle to a coherent consensus. Forced change prevails as the norm and it makes for interesting times.

"The future is yet to settle to a coherent consensus - forced change prevails as the norm and it makes for interesting times"

Our museums will continue to serve, inspire and learn from and with our publics. To thrive (or even survive), we need to be truly accessible, while capitalising on our distinctiveness and developing our niche markets. All of our work has to become scalable, fundable, with measurable impacts,

and able to offer audience benefits and progression. In my view, our future lies in successfully facilitating the interconnectedness of audiences within our unique offer and in being more in tune with communities, consciously contributing to the local, regional and national health and economy.

Even though we remain focused on connoisseurship and skills (engaging artists, academics, experts), our internal specialist expertise across the board is being structurally weakened and the different roles (programmer, curator, manager) are increasingly broadened and blurred. This is due to a reduced workforce, short-term contracts and project-funded posts.

Not having the luxury to develop specialist knowledge, skills and contacts, we will seek out partners within and outside our disciplines, our sectors, our communities, and even our countries. We will form informal and formal consortiums, complement each other and combine our resources towards common goals. We will successively become more agile and flexible and our practice will be led and underpinned by experience and understanding of how to blend different disciplines.

2: 未来博物馆=社会影响+用户体验+物理数字空间

克莱尔 布朗, 乔治·华盛顿大学艺术展览设计硕士课程负责人; 艾琳 托克马克, 纽约 C&G 设计公司, 体验设计师和准合伙人 / **Clare Brown, Program Head, Master of Arts in Exhibition Design, Corcoran School of the Arts and Design at the George Washington University, and Alin Tocmacov, Experience Designer and Associate Partner at C&G Partners, New York**

Social impact is the "new hotness" in which museums find their place as agents of social change. From revitalizing the neighbourhoods in which they are built, to serving as forums for dialogue around the provocative issues of our time, museums are not just bystanders or "witnesses to history", they are becoming a voice and a force in shaping the social future. Museums are looking to create emotional experiences that inspire visitors to take action. Narrative storytelling inspired methodologies like the Inzovu curve are moving visitors from empathy to compassion, to action. Emotion-driven museum experiences will not merely present the facts, but will provide opportunities and stimulate visitors to engage proactively in the world around them.

"Emotion-driven museum experiences will not merely present the facts but will provide opportunities and stimulate visitors to engage proactively in the world around them"

User eXperience design and methodology are inspiring exhibit designers to consider exhibitions as nimble platforms for information exchange and social engagement. Using the Agile approach of "minimum viable product" to create rapid prototyping on the exhibit floor, these design tests are becoming the inspiration for the final design itself. Museums are asking for changeability: flexible and update-able exhibits, that can respond to the fast pace social media savvy visitors. This will not be just a means to save on future exhibit costs, but rather a strategy to stay current and engage visitors in the creation of exhibitions as part of the social mission of the museum.

Phygital, physical + digital, is bridging the digital with the physical world. The internet of things will lead to the internet of spaces as digital technology becomes increasingly integrated into our built environments. Integration is the key term here, meaning

that museums will not lose their valuable role in providing the essential analog experience of direct access to real collections. Rather, as the appeal of the analog world in a digital age continues to grow, museums will embrace their analog roots, providing unique physical and non-digital social experiences that are augmented and informed by digital applications and methodology.

3: 未来博物馆会是灵活，流动和激发交流的空间



麦克 萨尔纳, 皇家格林威治博物馆 收藏与公众参与总监 / **Mike Sarna, Director, Collections & Public Engagement, Royal Museums Greenwich**

Personally something emerges out of the question - What will museums be like in the future? It about what defines "us" aka this country and/or humankind? What are we saving/sharing/promoting? Who gets to decide? Things that are disappearing? Things that are emerging? What happens when you run out of space? These aren't rocket science questions, of course, but they are questions my friend (a tour guide in Washington D.C.) gets every day - why

doesn't John Adams get a memorial? And what would I need to do to "earn" one? And what do we do when "the war to end all wars" doesn't? The beauty is the answer changes year to year. So there is something about museums ability to be conversational, flexible and fluid.

So it left me thinking that museums are essentially about how we got where we are today, which is very political. Why isn't the Museum of London running an exhibition about the global financial crisis? Do they have Lehman Brothers stuff in their collection, or pics of the corporate jet from RBS? Interesting to see the Snowden laptop at V&A, what other contentious contemporary objects should we be putting on display? A museum's asset is to tell the story of the past - including the very recent past - to inform the present and help spur discussion on contemporary issues.

"What are we saving/sharing/promoting? The beauty is the answer changes year to year. There is something about museums ability to be conversational, flexible and fluid"

So, a new museum I just visited has an exhibition about the history of ship building in their area but if you want to know why there is no shipbuilding in the area now, the answer is not there. Why should political questions only be discussed in the "media space"? A museum, a physical space, can provide an environment in which evidence and counter evidence can be presented, and facilitate an active and vital discussion - one more valuable than is being discussed in the media.

There is an underlying implication from this question. Do we need to change? It is interesting to see how zoos are fast adapting to the changing world in which we live. Many zoological societies have repositioned themselves as champions of endangered species and breeding programmes. They're

now seen as defenders of animal welfare, a complete about-face to the general image of a generation ago. Maybe the question should be reframed; What do museums need to do in the future to remain relevant and a trusted resource?

4: 未来博物馆会是透明, 真实和鼓励公众参与的场所



丽莎 勒布朗 加拿大历史文明博物馆, 创意发展总监 / **Lisa Leblanc Director, Creative Development, Canadian History Hall at Canadian Museum of History**

Museums have spent the better part of a generation in an identity crisis, querying their social role and value, and perhaps their underlying purpose. Were they research facilities, amusement parks, educational institutions, storage vaults? Technological change, though not inherently a game changer, raised additional questions about shared authority, democratization, and access.

But amidst change and uncertainty, there was constancy too, and not all of it about budget challenges or keeping abreast of everything digital. Museums continue to

have one special and unique trait: the public trusts them, and more so than any other institution, public, private, or commercial. It is the perfect brand value proposition.

How might it be maintained in an increasingly crowded marketplace of ideas, where 'curating' has been stripped of professional context to sell home décor or breakfast foods, vacation travel and fashion trends? How perhaps might museums even expand it, moving beyond the status quo (however enviable) to positions of societal leadership?

"Leveraging - and sharing - authenticity, museums can transcend institutionalism or parochialism to demystify a shared humanity in a singular world"

It is not far-fetched. Already valued, reliable and demonstrably useful in societies made cacophonous by mind-bending quantities of data, museums consistently provide the least biased, most critically neutral interpretations of the past. It is an extraordinary competitive advantage.

Working transparently, museums must now move beyond mere representations of evidence to demonstrate explicitly how knowledge is developed, shared, or revisited. Making evident the gaps or omissions in our knowledge, identifying marginal or absent voices, helps audiences to explore with confidence and promotes engagement through nuance, perspective, and diversity. Authoritativeness has not enhanced cultural institutions, but authenticity has. Leveraging - and sharing - authenticity, museums must speak from multiple points of view, encouraging stakeholder and audience participation, even while bolstering scholarship. In assisting audiences to better understand how the past informs the present, how patterns and similarities can be observed in the seeming diversity and idiosyncrasies of history, museums can transcend institutionalism or parochialism

to demystify a shared humanity in a singular world.

Whether museums remain physical destinations or digital tools is of little importance. It is not the container that will define them. Public trust will. Continued vigorous inquiries, courageously shared; democratized access to knowledge and uncertainty; transparent professional practices and accountability: these are the cornerstones of the museums of the future.

5: 未来博物馆将会注重经验的交流与分享



凯威 费尔德曼, 明尼阿波利斯艺术学院总裁及董事 / **Kaywin Feldman, Director and President, Minneapolis Institute of Arts**

Museums in the future will be extremely crowded. They will be open longer hours because they will have become an even more integral part of our daily lives. As community gathering centers, they will offer a wider range of program and audience engagement. Our understandings of the meaning of culture, collaboration, and participation will all become more expansive, thereby

broadening the ways in which institutions can connect with our diverse communities.

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I'm one of those people who believe that museums have become increasingly important in our chaotic, stress- and distraction-filled world. Since museums offer experiences, memories, and the self-directed exploration of content, they will beckon as a necessary respite from our often isolated, digital and virtual lives. Besides, in a world where we can fake anything, from art, to the news, to genetically manufactured food, the need to experience the real thing will only become greater.

Ultimately, museums matter because they are filled with wondrous things that remind us of what it is to be human. Our shared experience is expressed in so many interesting, exciting, and impactful ways. As the philosopher Alan Watts said, "the meaning of life is life itself". Museums are full of life: past, present, and future.

6: 未来博物馆将公众参与发展深入

艾莉 迈尔, 大英博物馆传译人员和萨沙 皮威, 皇家安大略博物馆运营总监 / **Ellie Miles, Interpretation Officer, The British Museum and Sascha Priewe, Managing Director, Royal Ontario Museum**

Over the last couple of decades the arrival of digital technologies brought constructive disruption to museums. Museums who have experimented with digital projects, including online learning, digitization, born-digital collections or digital methods in

visitor studies (a few examples amongst many) will have discovered how creative and collaborative their staff can be. As control of museums' digital activities settles down in organizational structures, the best museums will have gained a greater understanding of the range of skills amongst their staff, and glimpsed how they can be combined with external expertise and participatory projects.

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These lessons will augment museums' longer-term experience. Museums have always been iterative institutions, adapting and amending their collections, research, methods and exhibits as time passes. Collections grow, research evolves and attitudes toward the 'public' have been progressing. This process will continue, and small-scale interventions and experimental research projects will help museums to develop their ideas. Museums will need to work hard to maintain knowledge gained through this work.

With qualification-inflation and the proliferation of people keen to enter the museum workforce (despite continued pressure on wages), staff, increasingly on temporary contracts, will develop portfolio careers, moving in and out of museum work more often. As project-funded workforces shift, the networks and links between museums will strengthen. Inside museums, staff will continue to get better at working with different teams, including participants from outside the museum. Curatorial expertise will be valued and other expertise will be acknowledged too, as the participatory museum approach grows. The curator will rarely be spoken of as the embodiment of the museum, as museums

recognise that it is the combination of ideas, collections, skills and people that is important.

Curators and others will form teams composed of people with complementary and equally valued skill sets. These collaborations will bring new combinations of skills to bear on museum projects, helping museums to create engaging exhibitions and programs, linking insight and skills from web, visitor services, designers, curators and learning teams bringing into balance the visitors' demands with what the museum can supply. By thinking of the visit as an event, and one that fits into the context of visitors' lifestyle choices, museums will be able to enrich their offer, and will diversify and engage their audiences more deeply and enduringly.

7: 未来博物馆依托于可持续的文化网络



纳丁尼 龙驰, 达利奇画廊展览协调人 / **Nadine Loach, Exhibition and Display Coordinator, Dulwich Picture Gallery**

In the future, museums will be built on collaborations. Collaborations between staff, museums, universities, libraries,

government bodies, visitors, sponsors, donors and communities. All working towards making museums more sustainable at their core.

An organisation's culture is its identity. Strong organisational health, culture and leadership will be recognised as contributing significantly to the development of more resilient museums. Museums will be more in tune with how they function effectively; their structure, collaborations, finances, and overall shared 'purpose'.

"Visitors and communities will take ownership of museums' collections and displays, playing a key part in contributing to curatorial decisions and developing new and diverse ways of sharing knowledge"

A synergy of organisational, personal and professional development is necessary for the effective delivery of museums' strategies. This will be understood at every level of development from sole museums professionals to government-funded institutions and independent museums trusts. The delivery of these forms of development will be through a combined approach of talks, workshops, partner collaborations, networks, training, resources, conferences, and improved staff communication and social activities. Future museums will ensure the wellbeing of staff and encourage their professional development. This focus on wellbeing is the key to an enthusiastic, hardworking and committed team. The benefits of which will reflect in museums as a whole.

Visitors and communities will become more integrated in museums. They will take ownership of museums' collections and displays, playing a key part in contributing to curatorial decisions and developing new and diverse ways of sharing knowledge.

In the future, museums will be cultural networks that everyone will be a part of.

8: 未来博物馆需要企业家精神与创新精神

露西 肖, 牛津大学博物馆合作伙伴关系经理及牛津文化领袖计划负责人 / **Lucy Shaw, Oxford University Museums Partnership Manager and Oxford Cultural Leaders Programme Director**

One thing is clear - the future will not be the same, and that is not a bad thing at all.

Museums need to look beyond public funding, to reinvent themselves as businesses, albeit not-for-profit, with entrepreneurial ways of thinking and behaving. There is a clear need for leaders who are prepared to do things differently and break from the past.

I'm very interested in the term 'entrepreneurial' as it's being used ever more frequently and much store is being placed on museums and their leaders becoming 'entrepreneurially minded'. But what does this mean? It's not just about coming up with great money spinning schemes - it's about working with, and supporting museums to develop really creative and awesome ideas that overcome problems and stimulate change. It's about having the confidence to take risks and accept that 'the money will follow'.

"It's about museums developing really creative and awesome ideas that overcome problems and stimulate change. It's about having the confidence to take risks and accept that 'the money will follow'"

Here at Oxford University Museums, we have been developing initiatives to address the challenges facing the museum sector. For example, in March 2015, after two years of research and development, we ran the Oxford Cultural Leaders (OCL) programme for the first time in partnership with colleagues from the University of Oxford's Saïd Business School. We brought together 17 directors and senior managers from the

UK, Europe and New Zealand, in an environment designed to be disruptive, yet supportive - where participants could experiment, feel able to take risks with ideas, break old habits, create new ways of thinking and behaving, and develop mechanisms for dealing with demanding situations. In other words, OCL encourages entrepreneurial ways of thinking and behaving.

This is the future for museums - to blend social and educational purpose with clever entrepreneurial practices and mixed-funding business models, underpinned by a deep understanding of, and connection to audiences who want to come back.

9: 未来博物馆不应拘泥于短期压力, 而是致力于长期经营



梅雷尔 范德法特 阿姆斯特丹大学博士研究生, 阿拉德皮尔逊博物馆 / **Merel van der Vaart, PhD Candidate, University of Amsterdam / Allard Pierson Museum**

It is often said that museums are conservative by nature. They preserve our heritage for future generations and when working within the timeframe of forever an organisation is unlikely to change, or so we

tell ourselves. But what if the opposite is true? What if many museums find it so hard to change, because they are trapped in the short-term cycles of project funding, temporary exhibitions and ever-changing (local) government demands? This way of working, from one deadline to the next, puts tremendous pressure on museums and leaves little room for reflection, defining your identity, and developing a vision for the future. This is especially challenging for small museums, with few paid staff and limited resources.

For museums to thrive and be relevant, now and in the future, we need to find ways to alleviate this short-term pressure. Technology is not the solution, but it can help. It allows museums to easily update gallery and online content, it lets them re-use and repurpose, and it can create space to be playful.

"The museum of the future will not be conservative. It will be ambitious about being an accessible, relevant, and flexible organisation. It will be confident about being unlike any other museum"

For many small museums the introduction of on-gallery technology has been challenging. Hardware is costly and almost all tech development, support, and maintenance have to be outsourced. This both has financial implications and prohibits staff from gaining new, digital, skills. In the future, technology should not only benefit museum visitors, it should enhance the organisation as a whole. For example, by allowing for quick content-updates and the re-use of hardware, without the need of external support.

Technology can allow museums to be more sustainable and let the new evolve from the existing. Today, museums often only make an exhibition on a certain subject once. In the

future, it should be common practice to revisit a theme, because society changed, the organisation changed, and with the help of technology something new can be developed that builds on the resources and research that were created before.

In addition, museum staff should be encouraged to experiment and play. By being playful we can bring new relevance to existing content, shine a new light on our historic collections and use our existing, digital, tools in exciting new ways.

The museum of the future will not be conservative. It will be ambitious about being an accessible, relevant, and flexible organisation. It will be confident about being unlike any other museum.

10: 未来博物馆会成为公众参与的枢纽

凯瑟琳 奥唐奈, 人民历史博物馆, 活动组织官员 / **Catherine O'Donnell, Engagement & Events Officer, People's History Museum**

Museums will be challenging, engage with contemporary issues and won't be afraid to ask provocative questions. They will use their collections and stories to inform the present and inspire the future. They will be hubs of engagement and participation, encouraging diverse voices to bring fresh perspectives and forge new connections. Most importantly, museums will stand up for themselves and their communities when faced with opposition and adversity, staying true to their core ethos and ethics.

"Museums will be hubs of engagement and participation, encouraging diverse voices to bring fresh perspectives and forge new connections.