

ICOM-US Museum Definition Task Force Report 5-17-20

Task Force Members: Bill Eiland, Lyndel King, Diana Pardue, Kate Quinn, Kathy Southern and Rick West.

Summary: 302 total responses, 17 questions and took about 40 min 20 sec average time to complete

ICOM-US plans to report to ICOM the opinions, suggestions, ideas, and beliefs of their members as they search for the truest, the most accessible, and the clearest definition of who they are, what they stand for, and how they face an uncertain future with the conviction that museums will stand at the forefront of confronting the challenges of global sustainability and humankind's melioration. The survey was circulated via social media platforms such as Facebook, Twitter and Instagram, as well as via email to the ICOM-US mailing list.

1. In your own words, what is a museum today?

- Culture/cultural: 110
- Objects: 82
- Collection: 73
- Learn/learning: 50
- Experience: 43
- Community: 43
- Exhibit: 41
- Knowledge: 42
- Art: 35
- Nonprofit: 26

The Museum Definition Survey posed the open-ended question, "**in your own words what is a museum today?**", to the 300 respondents who participated in the survey. In response, 300 different descriptions were received; some as short as 2 words--sacred space--some as long as 90 words but all rich, varied, robust, thoughtful, positive and forward looking. They described an organization "**of worth to society,**" and an "**essential public institution** committed to serving the community." The following is a sampling of the key concepts which appear in these descriptions.

Museums are **places**: "safe places;" "social spaces;" places which provide "a wide, deep and **inclusive** experience;" "a meeting place for the sharing of knowledge;" and the "promotion of understanding."

Museums are **diverse** in their collections, their work and their audiences. "The museum is expressed through the diversity of tangible and intangible culture;" "to educate and inspire diverse audiences."

"A museum is an entity which preserves **collections** of objects or materials;" "a place to see all sorts of artifacts from all over the world and numerous cultures with explanations for everyone to understand them;" "a place that collects, preserves, shares and interprets evidence of human culture, history and/or natural history for the benefit of everyone."

Museums are a "place of **learning**;" "a place of exploration;" "that educates the public on some aspect of culture." "a repository of knowledge and a key institution for the dissemination of public scholarship."

"A museum is a **community** touchstone that chronicles the past, present and future community;" "serves the community;" "a community meeting place;" "preserving tangible material culture for a community whether local or global;" a community resource that supports the betterment of humanity." "Finally, a museum is a place for people to be reminded of and connected to the things that make us human."

2. What do you think are the TOP 10 key components of museums?

- Education: 228
- Exhibitions: 206
- Promote and share knowledge and understanding: 194
- Collections: 192
- Conservation of objects or specimens' collections: 166
- Research: 166
- Preservation of cultures: 159
- Preservation/Source of knowledge: 153
- Accessibility: 144
- Explorations of ideas: 144

Additional key components not listed in the top 10 key components of museums: 28 respondents had no suggestions, 272 additional key components were mentioned, the following the most frequently:

- Mission-driven
- Conservation
- Preservation
- Equity
- Research
- Inclusivity and accessibility
- Values
- Diversity
- Interactive

3. What do you think are the most serious challenges faced by the US in the coming decade?

(Ranked in order of most mentions, #1, to least mentions, #7.)

1. Climate change
2. Inequality
3. Politics
4. Healthcare
5. Funding
6. Disparities in wealth
7. Covid-19

4. What do you think are the most relevant and important contributions which Museums can make to society in the coming decade? (Ranked in order of most mentions, #1, to least mentions, #10.)

1. Expand knowledge/ Access / Educate
2. Preserve objects/ cultural heritage/ knowledge

3. Place to come together/ forum/ safe space/ dialogue
4. Engage in DEAI / diversity /community/ underserved
5. Take Social Action / Confront injustice
6. Tackle Climate change/ sustainability/ environmental impact
7. Provide authentic experience/ transparency
8. Be affordable/ self-sustaining
9. Be neutral, apolitical spaces
10. Provide entertainment

5. Proposed Definition Ranking and Strengths and Weaknesses

Statements: “This definition applies to my institution” and “this definition applies to my work”:

- a. 50-60% said agree or strongly agree with the statements
- b. 20-25% said the neither agree or disagree with the statements
- c. 15-20% said they disagree or strongly disagree with the statements

Among the results sought by the task force was the general reaction to the proposed definition as presented in Kyoto at the Triennial. Most respondents thought it had strengths but was too lengthy or too prone to what appeared to be jargon in such terms as “polyphonic” and “inclusive,” both of which politicized the statement, and which many saw as more of a worthy “vision” than a straightforward and direct definition. The opinion that the statement was aspirational rather than definitional was shared by many respondents as a weakness. Even those who agreed with the definition criticized its length and use of language, many in very strong terms, describing it as trendy, elitist, overly politicized, or exclusive. Another opinion shared by more than a few respondents was that the proposed definition required museums to take on an impossible, inappropriate, and unattainable burden to solve world problems that they are not equipped to solve.

Strengths of the definition, according to our reading of the responses, were its future-looking character as well as its attempt to embrace all museums and museum professionals. Its broadness was described as both a strength and weakness in that it allowed for experimentation and new ideas but was so open that it could apply to many kinds of organizations and did not differentiate museums. The survey allowed for and encouraged additional comments, and the respondents were not shy in mentioning such issues as: the definition must take into account our post-COVID status; museums sponsor critical dialogue; and, many commentators stressed that the definition is too wordy and encouraged keeping it “simple.” Among many other worthy comments, one we note for its poignant appeal to “PLEASE [as written] retain this definition and do not yield to pressure from people who want to retain their outdated ideas of what the museum is”

6. Demographics:

a. Responses received from 33 US States and 11 international countries

b. Job Title breakdown:

- | | |
|-----------------|----------------|
| • Director- 50 | • President- 7 |
| • Curator- 33 | • Retired- 4 |
| • Professor- 17 | • Student- 3 |

Survey after thoughts:

- Acknowledging the difference between a vision statement and definition
- Asking what type of institution the respondents are from
- Re-thinking the use of the term “key components” in beginning questions
- Impact of COVID-19
 - Survey responses during peak “shutdown/quarantine”, April 14-28, 2020

Next Steps:

- Organize and share the feedback with the ICOM Secretariat
- Deep dive into the common denominators in the survey results
- Prepare a draft definition to send to the ICOM Secretariat on behalf of ICOM-US (waiting for more information on process from ICOM Headquarters and MDPP2)



ICOM-US MUSEUM DEFINITION SURVEY

ICOM-US Museum Definition Task Force

April 14-28, 2020

SUMMARY

- The ICOM-US Museum Definition Task Force asked members of the ICOM-US community to help in perfecting the proposed new museum definition or offering a new one.
- ICOM-US plans to report to ICOM the opinions, suggestions, ideas, and beliefs of their members as they search for the truest, the most accessible, and the clearest definition of who they are, what they stand for, and how they face an uncertain future with the conviction that museums will stand at the forefront of confronting the challenges of global sustainability and humankind's melioration.

SURVEY METHOD

- The survey was circulated via social media platforms such as Facebook, Twitter and Instagram, as well as via email to the ICOM-US mailing list.

SURVEY RESULTS

- 302 responses
- 40 min 20 sec average time to complete

1. IN YOUR OWN WORDS, WHAT IS A MUSEUM TODAY?

Key words used in Responses

- Culture/cultural: 110 times
- Objects: 82 times
- Collection: 73 times
- Learn/learning: 50 times
- Experience: 43 times
- Community: 43 times
- Exhibit: 41 times
- Knowledge: 42 times
- Art: 35 times
- Nonprofit: 26 Times

2. WHAT DO YOU THINK ARE THE TOP 10 KEY COMPONENTS OF MUSEUMS?

Top 10 key components

1. **Education:** 228
2. **Exhibitions:** 206
3. **Promote and share knowledge and understanding:** 194
4. **Collections:** 192
5. **Conservation of objects or specimens' collections:** 166
6. **Research:** 166
7. **Preservation of cultures:** 159
8. **Preservation/Source of knowledge:** 153
9. **Accessibility:** 144
10. **Explorations of ideas:** 144

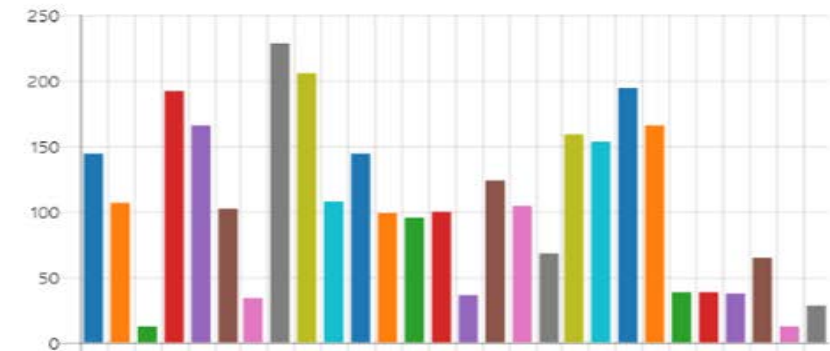
2. WHAT DO YOU THINK ARE THE TOP 10 KEY COMPONENTS OF MUSEUMS?

GRAPH BREAKDOWN

2. What do you think are the TOP 10 key components of museums? (PLEASE ONLY SELECT TOP 10- You can share more selections in the next question)

[More Details](#)

Accessibility	144
Authentic	107
Climate Change	13
Collections	192
Conservation of objects or spe...	166
Community Builder	102
Decolonization	34
Education	228
Exhibitions	206
Experience	108
Exploration of ideas	144
Exploration of objects or speci...	99
Forum for Ideas	95
Inclusivity	100
Innovation	36
Inspiration	124
Interpretation	105
Not for profit	68
Preservation of culture	159
Preservation/Source of knowl...	153
Promote and share knowledg...	194
Research	166
Service	39
Social Justice	39
Sustainability	37
Trust	65
Virtual	12
Other	28



3. DO YOU HAVE ANY ADDITIONAL KEY COMPONENTS THAT WERE NOT LISTED ABOVE?

127 responses- below are some of the “other”

- No, but I'm curious why you chose the word "component" to capture those ideas.
- Accessibility, Inclusivity, Services
- Activities and art projects
- human interaction, multi-sensory stimulation
- Place based, real thing (not the same as authentic)
- public or private nonprofit
- Scholarship
- I want museums to be about people and, even more so, about inspiring people. The objects, the exhibitions, etc. support those efforts. And, inspiration doesn't mean that we only tell the "good" stories.
- State ownership and subsidies
- protection of artifacts, art, living things, monuments, etc.
- teaching, bringing students
- Uncover history which is not known by many
- VALUE SHARING

4. WHAT DO YOU THINK ARE THE MOST SERIOUS CHALLENGES FACED BY THE UNITED STATES IN THE COMING DECADE? 279 RESPONSES

Key Words

- Climate change 85 times
- Inequality 50 times
- Politics 41 times
- Healthcare 41 times
- Funding 37 times
- Disparities in wealth 20 times
- Covid-19 18 times

7. AS WE CONTINUE TO EVALUATE THIS DEFINITION, WHAT DO YOU SEE AS THE STRENGTHS AND WEAKNESSES OF THE NEW PROPOSED DEFINITION 296 REPOSSES

-
- Strengths:
 - Forward thinking
 - All embracing
 - Trendy
 - Weakness:
 - Inclusive- 43 times
 - Polyphonic- 43 times
 - Too long- 40 times
- 28 responses said it is good as is



Applies to institution*:

9.8% strongly disagree

9.5% disagree

24.7% neither

36.6% agree

19.3% strongly agree

Applies to work*:

9.8% strongly disagree

7.1% disagree

19.7% neither

38.6% agree

24.7% strongly agree

6. Following the processes of active listening, collecting and collating alternative definitions through its standing committee on Museum Definition, Prospects and Potentials (MDPP), the Executive Board of ICOM selected the below as a new alternative museum definition for a vote to be included in the ICOM Statutes instead of the current museum definition: "Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing." Please rank the following statements in regards to the proposed definition above:

[More Details](#)

Strongly Disagree Disagree Neither Agree nor Disagree Agree Strongly Agree



BACKGROUND INFORMATION

9. Are you a museum professional?

[More Details](#)



10. Did you attend the 25th ICOM General Conference in Kyoto?

[More Details](#)



11. Are you a member of ICOM-US?

[More Details](#)



12. ARE YOU A MEMBER OF AN INTERNATIONAL COMMITTEE? IF SO, WHICH ONE?

Top responses

None: 169

ICOM CC: 17

UMAC: 6

CECA: 5

NATHIST: 5

JOB TITLE

Top responses

Director- 50

Curator- 33

Professor- 17

President- 7

Retired- 4

Student- 3

CITY AND STATE

168 responses

United States (33 states)

- Arizona
- California
- Colorado
- Connecticut
- Delaware
- Florida
- Georgia
- Idaho
- Illinois
- Indiana
- Kansas
- Kentucky
- Maryland
- Massachusetts
- Michigan
- Minnesota
- Missouri
- New Hampshire
- New Jersey
- New Mexico
- New York
- North Carolina
- Ohio
- Oklahoma
- Oregon
- Pennsylvania
- South Dakota
- Tennessee
- Texas
- Virginia
- Washington
- Washington, DC
- Wisconsin

International

- Qatar (Arabian Gulf)
- Larnaca, Cyprus
- London, UK
- Malaysia
- Mansehra, Pakistan
- ORIA - Almeria - Spain
- Paris, France
- Montréal, Québec
- Toronto, Ontario Canada
- Taipei, Taiwan
- Prague

SURVEY AFTER THOUGHTS

- Acknowledging the difference between a vision statement and definition
- Asking what type of institution the respondents are from
- Re-thinking the use of the term “key components” in beginning questions
- Impact of COVID-19
 - Survey responses during peak “shutdown/quarantine”, April 14-28, 2020

ICOM

international
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US

THANK YOU ALL!

2020

ICOM-US: Museum Definition Survey

Deadline: April 28, 2020

Dear Colleagues:

We need your help, especially now, when museums of all kinds are being called on to examine past practice and to enter new frontiers. To that end, we hope you will help us continue the effort of ICOM over the last several years to find a more up-to-date, more relevant, improved definition of "museum." To that end ICOM appointed a committee to produce the new definition to be presented to the General Conference in Kyoto in 2019. Museum professionals from around the world contributed to this process. Delegates to the Triennial General Conference sent the new definition (see below) as presented back to the membership for refinement. Thus, we ask your help in perfecting the definition or offering a new one.

Please help us by taking the survey below so that we may report to ICOM the opinions, suggestions, ideas, and beliefs of our members as we search for the truest, the most accessible, and the clearest definition of who we are, what we stand for, and how we face an uncertain future with the conviction that museums will stand at the forefront of confronting the challenges of global sustainability and humankind's melioration. We look forward to your thoughts as we perform this necessary and important work in concert with you.

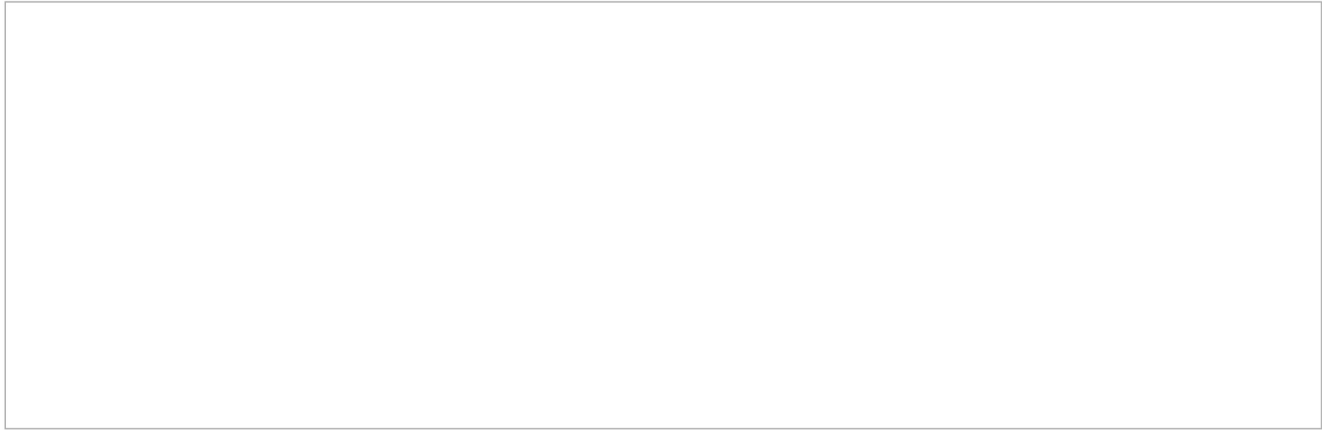
Also, please watch for and join our interactive session on Museum Definition as a part of the AAM's virtual conference in May. More information on date and time will follow.

For more information on the background of the museum definition process, please visit the ICOM website here: <https://icom.museum/en/standards-guidelines/museum-definition/> (<https://icom.museum/en/standards-guidelines/museum-definition/>).

* Required

We appreciate your feedback!

1. In your own words, what is a museum today?

A large, empty rectangular box with a thin black border, intended for the user to write their answer to the question above.

2. What do you think are the TOP 10 key components of museums? (PLEASE ONLY SELECT TOP 10- You can share more selections in the next question) *

- Accessibility
- Authentic
- Climate Change
- Collections
- Conservation of objects or specimens--collections
- Community Builder
- Decolonization
- Education
- Exhibitions
- Experience
- Exploration of ideas
- Exploration of objects or specimens--collections
- Forum for Ideas
- Inclusivity
- Innovation
- Inspiration
- Interpretation
- Not for profit
- Preservation of culture
- Preservation/Source of knowledge
- Promote and share knowledge and understanding
- Research

Service

Social Justice

Sustainability

Trust

Virtual

Other

3. Do you have any additional key components that were not listed above?

4. What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)

5. What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)

6. Following the processes of active listening, collecting and collating alternative definitions through its standing committee on Museum Definition, Prospects and Potentials (MDPP), the Executive Board of ICOM selected the below as a new alternative museum definition for a vote to be included in the ICOM Statutes instead of the current museum definition:

“Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”

Please rank the following statements in regards to the proposed definition above: *

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
This definition applies to my institution:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This definition applies to my work:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition? *

8. Is there anything else you would like to add?

9. Are you a museum professional? *

Yes

No

10. Did you attend the 25th ICOM General Conference in Kyoto? *

Yes

No

11. Are you a member of ICOM-US? *

Yes

No

12. Are you a member of an International Committee? If so, which one? *

13. Please provide your full name (Optional):

14. Email address (Optional):

15. Affiliation/ Organization (Optional):

16. Job Title (Optional):

17. City and State (Optional):

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 Microsoft Forms

ICOM-US Museum Definition Survey

Open Ended Question Feedback

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ID	In your own words, what is a museum today?
2	A museum is a place of joy and reflection which contains artifacts and exhibitions reflecting our many diverse cultures.
3	Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”
4	Key components checked below + social justice, community meeting place, etc
5	Museums are institutions that change lives for the better.
6	It is a place that welcomes all to learn from, experience, communicate with and enjoy objects that have been selected to provide a wide, deep and inclusive experience
7	A place for people to experience and learn.
8	A museum is a community touchstone that reconciles the past present and future community and provides for a mixing of ideas and positions
9	A museum is a space that holds a collection of objects of art that are considered illustrative and instructive.
11	A museum is an institution that collects, displays, interprets, conserves, and researches objects.
12	A physical or virtual site that displays/exhibits objects and heritage
13	A most public space, a space for discovery, thought, imagination, fun, a place to acquire knowledge, to rethink borders, nations, identities...
15	public non-profit institution that serves the community
16	A museum is a nonprofit institution dedicated to the preservation, exhibition, and study of historical objects, art, and material culture for the purpose of educating a broader public.
17	It is a place where visitors come to educate and entertain themselves
18	A cultural center for conversation about issues that are important/ critical to society; a place for people to focus their quality time based on shared values.
20	A place to encounter things that usually escape our notice
21	A museum is an entity which preserves collections of objects or materials including fine art, archaeological objects, natural specimens, or other cultural heritage. It must balance preserving these items for the future with displaying them to the public and interpreting them in meaningful ways to educate visitors. Museums should also facilitate and contribute to the research of these items however feasible, in order to increase scholarship around them.
22	An institution that collects and exhibits objects to educate and inspire diverse audiences.
23	A museum is an institution that presents knowledge, whether it be historical, artistic, scientific, or cultural, in a compelling visual and spatial display. Museums allow visitors to engage with whatever knowledge they present
24	A repository of history, historical objects, and historical practices

ID	In your own words, what is a museum today?
25	A museum is an organization that provides access to cultural resources for the purposes of commerce, creativity, entertainment, and learning through its products and services.
26	A collection of conserved and curated man made objects from civilizations across the world displayed and interpreted for the education and entertainment of the public.
27	Institutions that provide a forum for the collection and distribution of cultural and scientific knowledge primarily through the collection or display of material artifacts.
28	Repository of knowledge and key institution for the dissemination of public scholarship.
30	A not for profit place where people can go to learn about art and culture.
31	Museums are those cultural, historical, scientific entities that preserve and protect humankind's knowledge and accomplishments through stewardship of tangible objects and living specimens. In so doing, and through their educational missions, museums change lives.
32	A museum is still simply an educational institution. The difference today is how we deliver our content and how we engage audiences. Missions seems to be more about an action like connecting, Inspiring,
33	A place to collect, display, preserve art.
34	A museum functions as a repository of culture, and also as a laboratory of learning about culture.
35	It is both a location and an event. It should be the repository of objects (and I use that term loosely- performance is included) and act to preserve them for the future, but it should also serve to make them accessible to the entirety of the populace
36	Participatory spaces for calling on the past to consider possible futures
37	An institution that preserves tangible material culture for a community, whether local or global.
39	a meeting place for the sharing of knowledge, often focused around specific things/activities/places
40	active and relevant embodiment of our cultural past, present and future
41	A museum today is an ostensibly educational institution, built on Enlightenment ideals of universal knowledge. Its products purport to provide audiences with edification and knowledge. It may or may not also attempt to disambiguate those founding ideals from the ugly baggage of Western imperial/colonial exploitation.
43	A museum is a place building where different kind of art or art styles or historic paintings are on display. Personally i beleive history paintings are the most valuables and most omportant. Nowadays also modern paintings aquired value and must be in museums for public and this is the role of a museum. Its a temple a holy place in modern words of civilization and culture.
44	A 21st century museum is a space for knowledge, ideas, culture, and communities to flourish via interdisciplinary measures that may or may not include object-based learning through collections and archives.
45	apparently virtual.

ID	In your own words, what is a museum today?
46	As I wrote in my text for the Paris conference on the museum definition: "A museum is a non-profit institution that acquires, safeguards, researches, and exhibits the tangible and intangible heritage of humanity and the natural world for the benefit of society and its ever-increasing understanding of the shared history of all humankind, in which a diverse public is able to broaden their knowledge or find inspiration through a sensory experience with what they encounter therein."
47	An enterprise that collects, preserves, researches, and interprets objects of material culture, makes them accessible to the largest possible constituency and passes them down in enhanced form to the next generation to continue and to reinterpret the process
48	An institution that collects, preserves, displays or makes available, and interprets item of cultural or historical interest.
49	A cultural institution preserving the past and anticipating the future
50	A repository of world civilizations' artistic creations for appreciating and education.
51	An institution which organizes, collects, preserves, researches and educates on historical, cultural, artistic and/or scientific subjects.
53	A museum today represents the vast multicultural acceptance and respect that is held to highest honor.
54	A place to learn about the world.
55	A museum is a space for people to learn, exchange ideas, and find inspiration based in a collection of expertly researched and cared for objects.
56	A cultural institution dedicated to preserving the past.
58	A museum is a cultural and civic institution that operates as a public trust providing moments of reflection, opportunities for learning and spaces (both bricks-and-mortar and virtual) for community discourse.
59	The traditional role of museums is to collect objects and materials of cultural, religious and historical importance, preserve them, research into them and present them to the public for the purpose of education and enjoyment.
60	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. I think the existing definition is still solid. The new alternate definition, though, is much better than the one proposed in Kyoto.
61	An essential public institution committed to serving the community through collection preservation, stewardship, education, and program.
62	An educational organization that uses material objects and beings (animals, humans, art, historical artifacts, buildings, etc.) to interpret the past, present, and presumed future of any aspect of the universe.
63	Museums are cultural institutions that help advance knowledge of material and ephemeral culture and the world around us. They undertake scholarly research and advance public understanding of the world.

ID	In your own words, what is a museum today?
65	A museum is an educational institution responsible for the stewardship, preservation, research and publication, interpretation, display, and access to objects of many types, including fine and decorative arts, natural science, natural history, history of technology, etc.
66	A museum is a embodiment of what it is to be a human, expressed through the diversity of tangible and intangible culture.
67	Too vague a question. Its too many things
68	A secular temple of universal values
70	A museum is a public place which exhibits and interprets objects for the enjoyment and education of its many audiences.
71	a civic institution that holds a collection or collections for the benefit of the broad and diverse general public in perpetuity, the responsibility of which is to accessibly display these collections and provide educational guidance about them for an inclusive general public's discussion and collective benefit.
72	Place to escape the noise and hub-bub of the city, relax and enjoy whatever you're looking at and learning from.
73	By caring for its collections and making them available to a public, a museum preserves a part of the world's heritage and contributes to the public's understanding of the world and its history. Just as heritage takes many forms, there are many kinds of museums. In all cases, the direct experience with objects affords direct contact with this heritage. The display and explanation of this collection should inspire the visitor to think and learn. For an art museum, the preservation and explanation of the works are vital for the visitor to engage with them meaningfully. From this dialogue, the visitor learns to appreciate past cultures and thereby deepens his or her understanding of the present culture. A science museum can display specimens and artifacts that similarly explain the history of the world. At a time when nature and the climate have never been more relevant, the role of such institutions to explain these issues is correspondingly vital. Historic museums bring the past directly before the visitor. As it explains the past, it plays a crucial role educating the visitor about historical events that not only determined the past but exert a major role in current events.
74	A cultural institution that owns cares for and displays a collection
75	A museum is a collection of objects that showcase the history or past evolution of a subject with minimal bias.
76	Fundamentally an institution that houses, preserves, studies, and exhibits real objects that can be used to tell compelling stories, and that engage viewers through direct contact with the past (or present).
77	An institution that preserves material culture and makes it available to the public in ways that engage and stimulate and inspire.
78	A museum is an institution, in which people preserve, research, exhibit, and explain the past and present through objects.
80	both an archive and a resource for interacting with today's world issues
81	A museum is an institutions that collects, preserves, restores, exhibits, and interprets objects.
82	an institution devoted to public informal learning through experiences and objects
83	Is an institution that collects, interprete, preserve, engage, display and disseminate information to the public in an innovative and interactive manner
84	A museum is A PLACE, with public access, that makes available for viewing or otherwise engaging with materials from which one can learn and/or derive pleasure.
85	A place for the preservation and interpretation of objects held in the public trust.

ID	In your own words, what is a museum today?
86	A museum is a place, physical or virtual, in which foundational aspects of the social imaginary--history, language, science, art--are shaped, analyzed, and publicly presented for the purpose of expanding knowledge, inspiring visitors/participants toward critical thinking about past and present, and offering nourishment: aesthetic, intellectual, and emotional.
87	A place where art and people meet.
88	A non-profit institution that permanently maintains a collection of objects and uses it to transmit ideas and concepts
89	place of inspiration and information
91	A museum is an organized collection of materials, objects, and spaces that is managed in accord with best professional practices, has no political or other agenda, and is available to the public. It can be housed in a building or virtually.
92	I believe most museums today are relics. I believe museums have the space, authority, and opportunity to be centers of community engagement, open forums, models of change and social justice, and avenues of local, national, and international relationship building.
93	A collections-based institution devoted to preservation, exhibition, research and public education
94	There are many kinds of museums: museums of fish (aquaria); museums of mammals (zoos); museums of plants (arboreta); museums of culture and ethnicity (Museo del Barrio, New York); art museums; natural history museums. Most museums maintain a collections of objects (or living things) as a community storehouse, as an institution for advanced research, or as a place where individuals and groups of people may discover history, beauty, culture, or themselves.
95	a repository of and/or place of display for cultural, historical, scientific, or artistic artifacts (and perhaps animals & plants too) to preserve, interpret and share now and in future generations, across cultures and around the globe
96	A place to experience Art, Science or History (or another topic). Collections are essential to museums. Staff - at the service of his public - makes these collections available through research.
97	A dynamic evolving public institution that curates the past, present and the future, the content aligned with its mission and mandate. Any further attempt to tighten the definition will preclude countless institutions and generate restrictive counterproductive challenges.
98	Cultural cathedrals
99	A Museum is an institution that interprets and preserves objects for the education and enjoyment of the public.
100	In this moment when we are relying on virtual everything and in an era when we are trying to be more inclusive, the definition of museums naturally must expand to include institutions without traditional collections. However, the strength of museums traditionally (and should continue to be) is to share cultural knowledge with everyone, revealing to us how we are more similar to each other than we are different. It should remind us of our connections with others (whether they are from a different era than us, a different culture than ours, a different country than us, or a different street).
101	a safe place
102	A place for a contemporary or historic aesthetic and spiritual experience. It is a place where we can learn about the creative experience of others. Seeing art exposes the deepest feelings within ourselves.
103	a cultural connection point

ID	In your own words, what is a museum today?
104	A place with things or ideas that we as humans engage with in some way
105	A museum today is a dynamic space in which to interact with the past, and that anyone can visit: to learn, to grow, to challenge themself, for respite, to recharge, for inspiration, to spark their curiosity, and engage their imagination.
106	A public, educational, collecting institution, devoted to exhibiting and explaining the significance of materials that embody important ideas, events, or developments in the past and present day, and to promoting the public good.
107	An organization / institution that uses physical or digital space to facilitate purposeful learning through exhibits / display. Museums create visitor experiences of encountering and discussing knowledge on nature, culture, art, and history... under the assumption that informed public conversations over topics relevant to society build democracy (and democracy is desirable!).
108	A museum is an organization that collects and cares for cultural objects, including art, artifacts, documents, etc. It also exhibits these collections in artful and educational ways for the betterment and education of society.
109	<p>Several years ago I saw a construction sign in Quebec City that had a long lasting impression on me.</p> <p>It has become my personal definition of what a museum is today and what my role as docent is when I give tours and when I visit other museums.</p> <p>"We are guardians of the past and custodians of the future."</p>
110	<p>A storehouse of knowledge on whatever its focus.</p> <p>A venue where some of what is stored can be exhibited.</p> <p>Keeper of its contents.</p> <p>Sponsor of research relevant to its focus.</p> <p>Disseminater of knowledge related to its contents.</p>
111	A museum is a place where visitors, as individuals or in groups, are able to explore authentic materials for pleasure and edification; these encounters may be self-guided, supported by interpretive information, or contextualized by a formal program; they are grounded by the institution's commitment to documentation and preservation. At its best, a museum sojourn can awaken an experience of awe.
112	A cultural venue of benefit to a community. A custodian of objects and expressions. A place of meaning and experience.
113	A museum is an institution that displays material objects for the education of the public and scholars as well as for creative inspiration. It preserves culture and is committed to furthering human knowledge through making its collections available to research. When possible, it stages exhibitions that further human knowledge by presenting new ideas about the arts. Its curators actively contribute to research through the care and study of its collections.

ID	In your own words, what is a museum today?
115	Speaking as a retired art history prof, I consider a museum a safe space, where the wonders and pleasures of unstructured, meditative observation can be experienced alongside more rigid, academically informed instruction. Whether the museum encloses, conserves and displays rare products of artifice, "scientific specimens," historical relics, eccentric personal mementos, or ephemeral performances, it offers an alternative to "book-learning" (but also to the barrage of "information" that too often is mistaken for knowledge) by the very fact that it showcases bodies, in apposition, in juxtaposition: the bodies of visitors/spectators, the bodies that are artworks and other physical relics (and I use this term in a quasi-religious sense), the bodies of artists. I am being old-fashioned, but I do believe the space of the museum allows scope to the senses and their particular intelligence--which is all about pleasure--in a way that defies every kind of a priori: "national," "cultural," "linguistic," "social," "racial," and so forth.
116	A collection of art or a history of a place or geographic location.
117	A gathering place to explore how human beings express ourselves through what we make and how we interact with the world in order to share our common bonds.
118	Still a repository to preserve the best art of the past and a place of education for the public. It must now Address a technological generation to engage them.
119	Sadly, at the moment, museums are an institution under siege - unable to provide the assurance that humanity is able to aspire to higher ideals than our governments are competent to provide . . .
120	A museum is a place where artifacts, from a numerous amount of subjects, are displayed for the public to enjoy and to learn
121	May 18
122	A publicly available space with no expectation of its visitors other than respect (for the staff, other visitors, and what is physically present) - no expectation to purchase, to learn, to socialize, etc. A place for experiencing, which can be aesthetic appreciation, learning, socializing, doing, etc. Museums should offer an authentic experience to their audiences (exhibitions, performances, educational programming). Museum experiences should contain an educational aspect - new information, a new perspective or interpretation, a new artist/method/manner of connecting. Museums should be relevant to their communities. Museums should share a burden to the public but be a burden on the public.
123	An organization with the primary responsibility of stewardship of cultural heritage- to preserve the historic value and also support new vitality by making collections available to to people, questioning past suppositions, revitalizing lost cultural practices or knowledge. The ways this happens are in the process of dynamic change in out reach and engagement and materials analysis and understanding.
124	Museum is a place where people can get close, not too close, to inspiration and details from outside their immediate surroundings. Learn from the experience.
125	A physical and virtual environment in which one's cultural horizons expand indefinitely.
126	A museum is a place for people to be reminded of and connected to the things that make us human.
127	A repository for historically or culturally valuable material; a medium for communicating history and culture to the public.
128	A means for learning, exploring, and connecting.
130	A place that focuses on a subject matter by explanation, discussion and most importantly by showing and displaying relevant artifacts.

ID	In your own words, what is a museum today?
131	A community-engaged educational center with a professional commitment to collections stewardship and community issues/needs.
132	An institution of cultural, historical, or natural importance that serves its community through education, inspiration, and collaboration. A place that stewards cultural resources for those that created them, and practices truth-telling, transparency, and decolonizing intentions and actions.
133	A community resource that supports the betterment of humanity, which a focus on the development of the people of their region through convening, development of critical thinking skills, helping to chart a more supportive and optimistic view of tomorrow, grounded in concrete/representative experiences (be those physical objects, historical understanding, shared experiences, etc.).
134	A museum is a place of cultural preservation, research, education, and exhibition - whether for material culture collections or intangible cultural heritage. It balances its community needs for exhibition and programming with the preventive conservation and safeguarding of its collections. It may or may not be for profit.
135	A museum is a repository and access point for historic artifacts and knowledge.
136	A forum for the exploration of culture or history through material evidence.
137	A museum is any place (both virtual and physical) that provides an opportunity for individuals in a community to engage with, learn from, experience, explore, and ponder an intriguing topic via objects, photographs, trained persons, infographics, and other means.
138	A community gathering place, catalyst, and leader in community, cultural, and arts engagement.
139	A scholarly community devoted to posing and answering questions using tangible things.
141	Caretaker of cultural heritage and curators of objects
142	An institution that collects, preserves, and interprets objects with cultural and artistic value. A space that engages with the public through the display of objects in an educational, inspirational, and thought-provoking way.
143	A place (real and virtual) to promote art and creativity, current and historic.
144	A museum is a place where we collect objects, document, and ideas; weave together a common story through interpretation; and make them accessible to the public so that we can all learn from the narrative power and historical truth of these collections.
145	A museum is a safeguard of cultural heritage. It preserves, interprets, and delegates access to significant cultural objects and ideas.
146	It's usually a place but can also be an idea or website of images. The connection between these things seems to be the things that are stored or shared. So people are using museums to interact with things and ideas about things to learn, memorialize, teach, be uplifted by.
147	A museum is an institution that is responsible for the stewardship of objects (in the broadest definition)/heritage/knowledge/etc. that are considered to be valuable to humankind (past, present, or future). Museums are spaces to learn, grow, converse, share, think, reflect, enjoy, date, relax, people watch, or simply just spend time.
148	A museum constitutes the physical keys to unlocking, and comprehending, the natural and cultural worlds in which humankind lives and has lived. Its goal must be fully to gather, protect and make available its resources for understanding.
149	Museums are engaged public settings, structured by materiality, and accountable for providing accessible, meaningful, and useful opportunities for encountering, challenging, incorporating, transforming, and representing understandings, experiences, and products of specialists.

ID	In your own words, what is a museum today?
150	It is not possible to write a single definition of a museum, they are all so different. How can the same definition fit a history museum, a natural history museum, an art museum, or a science museum? it makes no sense even to try and whatever comes out, as shown in the definition below, ends up being pure nonsense, The answers I give below are geared to art museums, not to any other.
151	Museums are valuable community resources dedicated to the conservation and celebration of nature and culture, and to the spreading and advancement of knowledge. They are living monuments to the wholly exceptional experience of being a human living on Earth.
152	A museum is an arena in which the material on exhibition interacts with the public in a meaningful way
153	A museum is a multifunctional place/organization for study, learning, and interaction. This is accomplished through educational programming as well as through the maintenance and building of collections. Such tasks are delegated to those dedicated to intellectual and community related pursuits from curators to educators to public relations and marketing.
154	A place for a community to have a variety of experiences for a variety of motivations.
155	Based on the previous ICOM definitions, especially the 1995 definition finalized at The Hague, and ICOFOM Study Series and Museological Working Papers by ICOFOM authors such as Zbyněk Zbyslav Stránský, Ivo Mareović, and Peter van Mensch: A museum is a not-for-profit entity in the service of society, that administers, preserves, researches, and communicates tangible and intangible heritage with the public for the purpose of education, enjoyment, and continuity of the diversity of values. I firmly believe that a definition should not be completely deconstructed. ICOM has been developing a museum definition for decades, and a revised definition should reflect that development and changes.
156	A non-profit institution with focused collections that promote understanding of the ideas/subjects/meanings of the material to visitors/humankind/our world through study and scholarship. This is communicated through exhibitions, both physical and virtual, events and formal and/or very simple publications.
157	A place of learning, a place to expand one's knowledge. An institution that keeps art and artifacts in trust for the public. A place that helps people understand the world.
158	A provider of content for the community and a safeguard of knowledge that is born of material and research.
159	Open to the public in multiple ways, bringing things (physical and digital), ideas, stories and knowledge together with people.
160	A place to enrich our lives by sharing information, be it written or visual or experiential, regarding the past, present or future
161	Museum is a place of reference in providing of identity of a place, or a community or a group of kinship. In some areas it is used as a tool to define "nationality" that in essence is an abomination of what is included in a cultural identity. This is due to the original sin that gave birth to museum, colonialization as the word of choice by the academics, while I prefer words such as profiling, stereotyping or a 101 to whatever is foreign for you and you give the museum the authority to define - interpret them for you as how you would rely on CNN or FOX, depends on which sides you prefer.
162	A museum is a space that houses, curates and presents to the public objects of artistic, cultural, historical, and/or scientific interest.

ID	In your own words, what is a museum today?
163	A site (real building or virtual venue) for the preservation of culture, exploration of art and culture, education about art and culture, and this site should be accessible to everyone, authentic, a community builder, a place to explore ideas through exhibitions and other events, inclusive, inspirational, and not for profit.
165	A museum is a place where to see all sort of artefacts from all over the worlds and numerous cultures with explanations for everyone to understand them.
166	Museums preserve histories of aspects of our world, and interpret them for present and future publics through various modes of display, research, publications, and programming.
167	The museum's mission is to maintain broad public access to, encourage public awareness of, foster appreciation for, and preserve and conserve works of cultural, historical, religious, and scientific significance.
168	Four walls with artifacts and art inside
169	Catalysts of knowledge based in original research preserved and disseminated through a wide range of means -- from exhibitions to today's expansive media and technologies -- connecting the world and history in new and transdisciplinary ways.
170	A museum presents educational information that has been verified by research, accompanied by visual and/or tactile materials supporting the information.
171	A museum is a repository for art and other material culture, ideally publicly accessible
172	A nonprofit institution which collects, conserves, preserves and presents objects and/or presents and preserves performances reflecting the best of a culture or people or time in our history.
173	A transparent and inclusive community resource using research, education and public engagement to share the collections and knowledge resources it is expressly dedicated to caring for and learning about.
174	An organization that aims to display a collection
175	A public institution dedicated to preserving and interpreting histories.
176	A community space to explore art, science and culture.
177	A social space to interact with others while looking at artworks. Its focus is to preserve the cultural heritage for humanity and educate society of its importance.
178	A museum primarily is an educational institution that also offers opportunities to experience (visit, see, smell, etc.) objects of antiquity, history, art, etc. with other human beings, resulting in learning and socializing.
180	Museums are public spaces for informal learning. They may focus on any subject. They may hold collections, but collections are not necessary. They can be public institutions or not-for-profits. The best ones offer programs with an eye to equitable access and participation.
181	A space to learn through material evidence, perhaps enhanced and/or substituted by experiences through the senses, e.g. sound piece.
182	A museum is a nonprofit, accessible institution that collects, preserves, shares, and interprets evidence of human culture, history, and/or natural history for the benefit of everyone.

ID	In your own words, what is a museum today?
183	A presenting organization where objects and artifacts are displayed to engage the public, scholars, school children, families and others. These objects and ensembles tell stories; they convey artistic, or historic or scientific themes. Some of these organizations collect, care for and preserve objects; some do not.
184	The following definition is succinct and works for me: The United States Congress, in the Museum and Library Services Act (Title II of P.L. 94-462), defined a museum as "...a public or private nonprofit agency or institution organized on a permanent basis for essentially educational or aesthetic purposes, that utilizes a professional staff, owns or utilizes tangible objects, cares for the tangible objects, and exhibits the tangible objects to the public on a regular basis."
185	a cultural experience
186	A museum is a repository of objects and information that is cared for and interpreted by it's staff, for the benefit of the museum's audience and the public at large.
187	A space to get excited, moved, awakened and intrigued through art, together and alone.
188	Museums are collection-based institution. Central to their mission is the preservation, study, interpretation, exhibition, presentation on various platforms, of their collection. Depending on the type of materials that are safeguarded, wide ranging public programs are critical, as is engaging with source communities. Other aspects of important museum functions include exploration of artists techniques, technical studies, authentication, dissemination of research, leadership positions in collections care, design and climate related issues.
189	A museum should be a non-profit, non-sectarian institution that preserves, protects, and provides access to history and culture for the present and future benefit of human society.
192	A museum is a location that engages visitors with a defined area of thought and experience through object- and displayed-based interaction. Those interactions often include performance and programming of various kinds, but objects and displays nevertheless are fundamental to the visitor engagement.
193	A museum is a place, whether virtual or physical, for the discernment, reflection, and understanding of the viewer.
194	A place where people congregate, or come solo, to be surrounded by interesting images, objects, views. A sanctuary, a place that can be exciting and stimulating with opportunity to interact, if one choose, relax, and learn
195	An environment where art and history can be observed.
196	There are no essential characteristics of the museum. Museums have family resemblance, sharing a range of forms and functions, such as collections and exhibitions, across varied subject content, but there is no characteristic they all share.
197	A museum is a place in the service of society, open to the public, where a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance and value are acquired, kept, conserved, taken care, studied, and displayed for education and enjoyment of its visitors.
198	A place of exploration that relates objects of the past with our life in the present.

ID	In your own words, what is a museum today?
199	A space that serves to educate the public by creating critical dialogue that advances human understandings of ourselves and the world, and with the goal of taking better care of humanity and the world. This can be done through site/object-based display and learning, but it does not necessitate permanent 'ownership' and unhindered 'preservation' of collections. Research is essential to advancing our understanding, but can be done and should be done with new dignity-based standards.
201	An institution where I can learn and explore, i am not sure that it needs to have to have 4 walls
203	A gateway to new perceptions and aesthetic pleasures, and to a deeper knowledge of the past. While there has been emphasis lately on relating museum artifacts to our present experience, I think it is also important to make people understand the alien nature of other cultures and times, and understand there different ways of perceiving the world than their own.
204	A museum is a place that brings people together, to explore knowledge including exploring the past, interrogating the present, and envisioning the future. Whether through objects, stories, or people, personal experiences guide the museum visit.
205	An experiential learning environment for connecting with objects, ideas and other people.
206	I have lived in Taiwan, and will be here until the last day of my life. In Taiwan, museums are part of government executive office, there is only one private museum is registered as a non-profit organization. In our society, museum is one of the official agents, and our Chinese Association of Museums is not totally working as a non-government organization. This is the fact, but not my words for a museum.
207	A community learning center that poses questions, provides answers, explores doubts, constructs community, takes action. Museums use knowledge to care for their communities.
208	<p>1) A place of learning and encouragement that allows visitors to expand their understanding and appreciation for a somewhat narrowly drawn topic/genre.</p> <p>2) Presentation of material should be fact-based and, when appropriate, draw upon multiple points of scholarly review and research.</p> <p>3) A place to house and protect objects/data that aid in celebrating and interpreting the historic development of human understanding, experience and endeavor.</p>
209	Museums are the keepers of our pass for future the
210	A cultural representative and advocate for the community it serves, regardless of the discipline or focus of the programs and collections
213	A place that houses, conserves, researches, interprets, and exhibits objects and materials that cohere in a frame of reference that informs, educates, and inspires.
214	A space to share work outside of the commercial realm

ID	In your own words, what is a museum today?
215	<p>The current ICOM definition perfectly defines the museum and does not need to be updated. A museum definition needs to define the museum's functions, namely, to collect, exhibit, research, preserve and educate. It should and must not carry mission, value, objectives, and programmatic contents as was proposed at ICOM 2019. These are to be generated by the museum itself.</p> <p>The current ICOM definition works well for all museums, irrespective of size, discipline, geography and political realities. I urge ICOM USA to retain this functional definition.</p> <p>Thank you, Joan Bacharach</p>
216	<p>A physical space, rooted in it's local community, but externally focused on all those who encounter the community. It is a space for education and inspiring engagement. Those who visit should leave with a new found appreciation or knowledge of a topic, issue, or phenomenon. The resources that are used to create these experiences are the collections for which the museum cares.</p>
217	<p>a place that offers culture to everybody through its permanent collection, its exhibitions, and its programs (physical and virtual).</p>
219	<p>community center that provides a physical space for learning, growth, and support</p>
220	<p>Museums serve as the repositories of civilization. As such, museums are the preservers of artifacts and documents, and the guardians of human heritage and creativity-- both tangible, and intangible. Museums serve as the collective memory of mankind. They are safe and welcoming places for contemplation, reflection, discussion, and discovery.</p>
221	<p>A museum is a locus of conservation and presentation of objects and performance.</p>
222	<p>A place to communally gather to appreciate art and learn about different cultures and histories.</p>
223	<p>an informed educational and technical resource that utilizes, promotes, and preserves collections that embody the intellectual and cultural heritage of a community</p>
224	<p>An institution that objectively and respectfully collects, organizes and shares cultural and scientific information for the education and use of current and future generations and strives collectively with others to preserve and disseminate evidence and documentation of the past and its peoples..</p>
225	<p>The museum helps our communities understand ourselves, our present time and what brought us here (past) through programs that reveal and explore issues of our era in order to shape better futures for us all.</p>
226	<p>a place (be it virtual, digital or physical) where a person can interact with a cultural or scientific experience</p>
227	<p>A non-profit organization, virtual or physical, that educates the the public on some aspect of culture, broadly speaking - including science, art, humanitiies. Attempts to preserve and disseminate understanding of both tangible and intangible culture for greater good of humanity.</p>
228	<p>It is an organization that connects us to our world whether it be the past, present or future.</p>
229	<p>A museum at a minimum has a collection of accessioned objects.</p>
230	<p>Institutions or centers that use elements of culture, often historic elements, to promote understanding and ideas to a visiting public (including virtual visitation and including communities yet to visit/ yet to be born).</p>
231	<p>A repository of objects that abet our understanding of the world around us</p>
232	<p>Museums assemble, preserve, and protect collections and make them available to the broadest possible audience for pleasure, instruction, and inspiration.</p>

ID	In your own words, what is a museum today?
233	MUSEUMS ARE ABOUT SO MANY THINGS .FOR ME ARE WHERE I CAN REMEMBER
234	Well, that's an incredible broad question. Today I think museums are less defined by physical or spatial elements, collections, or "official" institutional status. I do think an educational mission, either implicitly or explicitly stated, is foundational. I also think museums can be defined through an ethics of community. This might look like a commitment to developing networks within and among established communities, or it may be characterized by efforts to serve as the nuclei (for lack of a better term) fluid or free-floating communities of practice (with practice being broadly construed).
235	A museum today inspires through education about worlds and art unknown to the viewer .
236	A museum uses its collection to engage audiences in explorations of all aspects of our world across time. It does other things too, but it is the collection that makes museums unique from other institutions or organizations that engage in similar activities. It is not run for profit, but rather for the benefit of its community.
237	A museum is an entity which fosters connection between the worlds of history, science and art and the public. It can involve physical collections and their interpretation and preservation. It may involve exhibition.
238	The museum is a place to interact with works of art, both as a solitary, meditative experience and as a social experience learning new perspectives by seeing work through another person's eyes. It is a place where art and ideas are preserved and passed down to future generations.
239	A venue for exploring art, creativity, science and/or cultural heritage with a mission around collecting and preservation, public education and research, and community engagement.
240	A museum is a space that brings together the world through objects and in which humans confront that which is outside of theme selves.
241	Everything from a interactive institution to a classic no touch museum.
242	A great place to collect, preserve, protect and exhibit the highest in aesthetic achievement.
243	A repository of cultural heritage materials that are organized, exhibited and/or interacted with by visitors to evoke a greater understanding of the creator, users or time in which the materials were/are used. A physical or virtual space in which we can consider our place in space, history and society and can interact with others with similiar aims.
244	Any public or private place where cultural heritage is preserved in order to educate and expose visitors to the expressions of different cultures. It should be a place free of prejudice and agendas.
246	A venue (inherently expressive of the values of free exploration) that supports the live interaction of human bodies and minds with selected (curated) objects, situations, and representations, etc. Institutionally, a museum may also mimic or overlap in its functions with other media—libraries, theaters, schools, publishers, etc.
247	A museum is a collecting and preserving institution dedicated to presenting its objects to diverse publics in multiple ways.
248	A repository for the world's cultural production.
249	A museum should be a space where dialogue can happen about the past, the present, and the future. It should acknowledge both the collective conflicts and the collective celebrations of our world. A museum should be inclusive with diverse perspectives, stories, objects. It should be about active participation in community.

ID	In your own words, what is a museum today?
250	A museum is a form of public education of the stories, histories and research that have and will continue to impact our lives at local, regional, national and global levels.
251	A place to inspire ideas and innovations through to unique products form the past-present and for the future
252	Museums are spaces for connection and exchange of human experiences that provide access to knowledge through different disciplines. Museums study, research and preserve universal heritage in order to foster innovative, accessible, inclusive and participatory approaches to the communities they serve. In that way Museums become entities of change at a social level, providing opportunities for human transformation as a contribution to universal values.
253	A place of refuge where one can appreciate art or the history of our place in this world.
254	An old-fashioned encyclopaedia; an institution for voluntary learning and discovery; school for life.
255	A learning environment with authentic objects
256	A place that displays knowledge for all people to access.
257	A safe house for the art and objects, stones and texts of humankind from our earliest emergence to the present. The museum is a powerful resource - like a full tool box - for the discovery, understanding, and reinterpretation of the course of human culture. It provides the present and future generations with the tools to shape the necessary narratives of their day from the object evidence of the past.
258	A museum is a cultural organization that comes in various formats, art, history, science, natural history, zoo, or arboretum is welcoming to the public, educational in purpose, maintains a collections, and supports reflections for social change, be it issues of race, equality, or environmental issues such as climate change and world well being.
259	A museum has a permanent collection at its core, but its central mission is to engage with audiences across a wider variety of exhibitions, programs, and events.
260	Repository of culturally significant objects and education center interpreting them.
261	Museum is a cultural and ethnicity world of preservation
263	A place where cultural heritage is made available to the public, and where its meaning and importance are demonstrated.
264	A place to preserve the treasures of our culture and to make them accessible to the public.
265	A museum is a keeper of tangible social memory.
266	An educational institution/organization that is established to protect, preserve, and disseminate the culture, knowledge, and multiple perspectives that humanity has developed, discovered, and experienced. Such institutions lay the groundwork for the future, by highlighting and making accessible to all that which has transpired thus far.
267	A place where one can be learn about and by inspired by the past and present through the exhibition objects in support of a well considered and factually supported narrative.
268	An institution that collects, preserves, and interprets artifacts (tangible evidence broadly defined). It should not be exclusive but should engage diverse audiences in a spirit of shared exploration and education.
269	is a non-profit institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance.

ID	In your own words, what is a museum today?
270	three aspects: an interface between the public and the collection; education and fundraising; conservation and research.
271	Sacred space
272	A forum, based on a collection or a place or a people, for the purposes of research, learning, sharing knowledge, and/or preserving and interpreting of cultural and natural heritage for community building, sustainability, and greater good, with no commercial profit or political motive or influence.
274	For the Clark Art Institute, a museum is a place dedicated to advancing and extending the public understanding of art.
275	Repository of the past, reflection of the present, portal to the future
277	A forum for discussion, conversation, debate, and even controversy, regardless of museum typology and inclusive of a diversity of voices, that addresses issues relevant to the mission of the museum.
278	Pragmatically, a museum may be a place (indoors or outdoors) where a "collection" of some nature is housed in a safe environment. It should be accessible and open to the public on a regular basis. It should have financial backing/stability and paid/volunteer staffing either through a private entity or a non-profit corporation. It might have long-term, tangible "exhibits" of some sort and may have temporary/changing, tangible "exhibits" as well. I do not think that a "museum" can be entirely virtual at its core--it should contain tangible items of some sort, but those items could be represented virtually to a global audience who may or may not be able to go to the place where the actual museum is located. I believe that a museum has a moral obligation to maintain its "collections" in an ethical manner, in the best interest of the public for whom it was created. I believe that a museum stewards collections to be made accessible to the general public, which might not be as well stewarded by private entities--whether those collections are animate (i.e., zoos) or inanimate. Museums help preserve tangible aspects of humankind's life and culture for the education, enlightenment, and enjoyment of the present and future public who may access those collections either in person or virtually.
279	An entity that enables people to interact with the most intriguing of human creations as well as with the treasures of the natural world.
280	An institution with a public collection used for education and enjoyment.
281	A museum is many different things. We have the museum as the container that houses treasured cultural things. We have the museum that is passionate about the preservation and conservation of such cultural things. We tell stories through our curatorial expertise and education staff. And, we have an online presence on any different levels because we can not be solely devoted to our buildings.
282	A public educational institution distinguished by their uses of objects, specimens and spaces to interpret or inspire.
283	A place where aspects of culture and history are documented and displayed
284	An entity that shares content &/or experiences with appropriate, accurate, properly attributed information &/or stories, usually with objects as the way in to the the experience
285	cultural, scientific and research centers for the education and exploration of human and environmental histories preserved in collections that are steppingstones for defined engagement points for all people today to enable dreams to take shape in a future reaching for more human equity and respect in balance within nature
286	A non-profit institution, public institution which collects, documents, preserves and interprets tangible and intangible heritage.

ID	In your own words, what is a museum today?
287	A cultural institution
288	A vital part of the World Community providing both a learning experiences and a look back at the Past to provide knowledge and background without which MOVING FORWARD is NOT possible.
289	A museum is a public space that, through collections and education, aims to both reflect and impact the values of the community it engages with or represents via curated narratives.
291	Not for profit institutions serving in the public trust to share authentic objects or experiences, invite personal exploration and civil dialogue, and to protect, preserve, and research cultural heritage. Museums respectfully reflect and engage with the diverse experiences and voices of their own or the global community.
292	A museum is a place that has the public trust to safe guard and interpret their collections. It is a way to keep history and culture alive.
293	A public forum, where experts share their knowledge and passion with the general public in a non-academic and accessible setting; a secure repository for the material evidence of myriads of cultures as well as their artistic visions; an engaging center that offers challenges to conventional thinking and opens us up to new ideas and visions; a place to celebrate the many ways we live.
294	Place of inspiration and wonderment. Source of new revelations and reconnection to personal history in connection to exhibits and collections. Grounding experience.
296	Exciting gathering place with collections, learning and sharing opportunities. Place where ideas matter and are exchanged with different audiences physically and on line.
297	A place, physical or virtual, where objects of art are displayed; a place where a historical event occurred and is presented; or a site where the building itself is of architectural significance and is curated as such.
298	A place for learning and exploring.
299	No longer a place where the best creative works of mankind are gathered, preserved and shared, but instead institutions trying desperately to be trendy, to appeal to every special interest group to the point that art becomes secondary to politics, and to be considered visionary-a job that should be left to artists, not curators.
300	Museum are enactive environments, museums are media.
301	A place for people to gather to learn about who they are by exploring art, human or natural history, science, the
302	natural world and ideas, and to envision the world they want to live in and who they want to be.

ID	Do you have any additional key components that were not listed above?
3	Safe, democratizing, equality (both are different than inclusive), participatory. Climate Change is more of a topic than an key component. Decolonization as well, though that could shift to "decolonizing," but the meaning is changed then, as I take it to then mean that museums are to be agents in the effort to decolonize something as opposed to decolonizing themselves.
5	mission-driven
6	no
11	conservation of objects
15	promote equity
17	Entertainment - Transparency
18	No, but I'm curious why you chose the word "component" to capture those ideas.
23	Research, Interpretation, Social Service
25	Business or commercial need to be added as counters to Not-for-Profit. Profit can support a cultural business' mission.
26	No
29	tangible, intangible, permanent
30	Real works of art or cultural artifacts
31	Museum as agora of ideas--meeting place of artists, scientists, philosophers--thinkers and creators of all kinds
32	Safe spaces for dialogue and a variety of perspectives
37	No
43	No
44	Many museums are not object-based so there needs to be some sort of reference to archives and research.
49	Anticipating audience and needs of the future
51	I think Experience and Accessibility are also very important
53	No
62	No
63	no
65	Inclusivity and accessibility are fundamentally important for many types of institutions, not just museums, but are certainly fundamentally important to museums as well. I think it is important to try to define values commonly important to cultural and education institutions more generally, and then to define the responsibilities and components of museums as a subset of cultural and educational institutions.
66	What it is to be human- in all its beauty and horror.
67	neutral historical accuracy
68	VALUES. See below
73	I want to emphasize that collections and research are vital.
74	No
75	No
76	Fact-based objective history as refuge from world of myth, religion, and fake news
78	collecting

ID	Do you have any additional key components that were not listed above?
82	informal learning
89	no
93	no
94	No
98	Digitize content
100	I think this list is interesting. I would have just listed preservation (it would have included culture, source of knowledge, and tangible things like collections care, security, conservation and preventive conservation. I'm not sure why it's divided up they way it is here. Anyway, for traditional museums it should be their primary concern--preserving its collection (whatever that is for future generations).
101	beauty
102	Spirituality, a new sense of self thru art
106	Explains the significance
108	Museums are more than community centers or lecture halls, they collect and preserve material culture. If we continue to try to reimagine museums, there will be nowhere left like them.
111	Recreation, Sharing with family and friends, Active
116	No
119	community
120	No
121	Preservation , documentation of heritage
128	Educator training
130	Possibility for epiphany
131	Responsive to community needs/issues
132	Environmental justice
133	Understanding what "trust" means to all in an increasingly polarized world.
134	No
137	NA
139	The above is not just apples and oranges ("trust" and "collections") but a fruit salad of incommensurables.
144	democracy, civic, civic education, civic culture, unity, knowledge, inspiration
146	Sharing
147	N/A
148	Outreach to share perspective
149	Accountable
151	Community partner
155	Diversity of Values/Significance
160	enjoyment
161	human relation
163	Your list was great.

ID	Do you have any additional key components that were not listed above?
165	no
168	Repatriation of human remains and sacred objects, standards for same
169	Visual enlightenment and education
174	Conservation
177	Immersive experience
179	Accesibility, Inclusivity, Services
180	Fair and Equitable Employment practices
181	Outreach, Interdisciplinary
182	Evidence
187	interactive, intelligent, courageous
188	technical art history, artists, culture
194	Activities and art projects
195	Interactive Technology
196	No
197	No
198	dialogue starter, engagement, wonderment
199	In place of conservation, collections, decolonization, and research, I would say "stewardship".
203	Inexpensiveness, which is accessibility
205	connection (with objects, ideas, people)
206	non-government
207	student self-authorship
208	Joy, Responsibility to whom?
215	See my comments above
217	No. The museum has to be conscious of climate change and trying to be sustainable.
219	Activism
220	Gathering place; Welcoming; Accessible, Free
221	Contemplation, respite
222	Online accessibility--i.e. high resolution images available to download for educational purposes
224	support of cultures originating museum collections -- repatriation; respect for honesty in interpretation, original voice
225	experimentation, empathy
230	Cultural
233	FOR ALL
234	I put civic pluralism. I might also add the development of democratic habits of mind, although this is quite broad.
235	Discovery
236	no
237	No

ID	Do you have any additional key components that were not listed above?
242	Peace and tranquility provided by looking at and enjoy works of art
244	A museum's intention should be to educate and give access to the collected and preserved objects of cultural heritage
246	The performance (of visitors, of presenters, of the venue) has become a critical aspect, and now because of the virus, an institutionally problematic element, in museum practice.
248	no
249	I want museums to be about people and, even more so, about inspiring people. The objects, the exhibitions, etc. support those efforts. And, inspiration doesn't mean that we only tell the "good" stories.
252	Heritage
257	Broad-based, active collecting of art and cultural objects. The continued building of the material resources for the future.
258	all ages & spectrums
265	Preservation of the past in tangible - not digital - form.
266	Present multiple perspectives through primary sources
270	race
271	Exchange
272	economic and environmental sustainability are linked together
277	No.
278	Ethical, steward, enjoyment
279	Validation
280	The other components are all important factors of museum--I just think they do less to *define* a museum that the 10 I chose.
281	Exhibitions
284	Note that what you list as possible components are things museums SHOULD be doing -values and actions, but not part of the definition of museums
285	active/dynamic centers of learning and knowledge creation/development
286	I would have included almost all of the above terms.
289	Materialization of communal values
294	Self empowerment & effacacy
296	For visual museums: involvement of artists
298	history and safe space
299	No, and most of those should be stricken from consideration.
300	Embodied aesthetics and melioration

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
2	growing income inequality, increasing tribalism and fear of others, increasing concentration of wealth and power in the hands of a few
5	Climate change. Immigration. Disparities in wealth. Revivification of the culture wars.
6	sustainability, being taken over by political theologies
7	Adequate funding of the arts.
8	The impact of polarizing political statements and a culture of division and disrespect for others ideas and beliefs leading to the permanent end and break up of the United States
9	The most serious challenge faced by the US in the coming decade will be the results of increasing wealth disparity and the eventual resolution of those problems
11	reliable financial support at a level that promotes fulfillment of mission statements
12	Inequality of all forms
13	Since I live abroad difficult to say.
15	outer political influence affecting museum mission
16	Income inequality, healthcare for all and addressing climate change
17	Improving accessibility for all people (reducing fees and making venue accessible for all disable people). Fighting illicit trafficking by returning illicit objects they have. Transparency as to the provenance of their collections. Increasing interactive knowledge and displays to attract more visitors especially the young ones.
18	Denial of climate change thus leading to displacement of ways of life and deterioration of environment; lack of critical thinking- and problem solving-based education; wealth disparity and lack of access to high quality education, healthcare, services, democratic society
20	Republicans and the Trump family
21	Climate change, economic inequality, and political divisions
22	Political swing far right Climate change Financial depression
23	Museums must become more egalitarian. Currently, the average art museum ticket appears to cost over \$20. If the general public cannot even afford to enter the museum, then the museum's role as a public institution dedicated to the preservation and proliferation of cultural knowledge is meaningless.
24	Education - and funding for educational institutions
25	Digital Transformation, Climate Change, Public Health and Safety, The Economy
26	Recovering from covid-19 and the associated financial hardships
27	Climate Change and Infrastructure
28	Politicization of American institutions and the current societal depreciation of expertise and higher education pose a serious challenge to museums, which like universities are our society's key repositories for and generator of cultural knowledge.
30	Financial crisis, unemployment, health and safety of its people
31	Climate change; sustainability; deepening chasm between haves and have-nots; strictly re. museums, the fragmentation of the field
32	Equity, common unifying perspectives and values. The political realm is so acrimonious that is hard to build unity and trust between different groups of people.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
33	Income and social inequality, climate change, a serious erosion of the concept and practice of government, no inspiration forthcoming to explore common ground or solutions to shared problems.
34	Economic crisis inspired by Covid19: Decreased spending on the arts; decreased funding for arts education; decreased cultural literacy; decreased visual literacy; decreased value placed on cultural institutions
35	climate change and ecological disasters.
36	Making marginalized subjectivities a priority as funding diminishes and museums are encouraged to establish broad audiences; exercising generous orthodoxy in respecting collections built on the past's ideologies but understanding we must not remain beholden to them
37	A lack of education which results in ignorance and hatred, a move towards fascism.
38	Navigating decreased public funding while maintaining the integrity of curatorial research.
39	Digital presence and re-adapting museum models to fit changing needs of audiences. How can museums both adapt to changing times, but also be a leader to inspire new modes of education and sharing of ideas
40	Everything is different now with the global pandemic which has revealed the deep divides across socio/economic groups and race.
41	Civil war and collapse
42	Health care Racism Income inequality Gender discrimination

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
43	<p>I will be honest usa has a history which is so multiple with so many nationalities.</p> <p>Some say europe is the centre of culture and art.</p> <p>In usa there must be a short and long plan in investement in art and exhibitions and art collections even borrowing these.</p> <p>In usa i beleive there are paintings but the europeans and Russians have more art and artists.This brings a lot of revenue from visitors every year.</p> <p>Museums in these countries are like an attraction a place everybody wants to go and visit .</p> <p>There is a change also of the mass visitors visiting modern art museums with modern conteporary art.</p> <p>Abstract work paintings are an attraction as well.</p> <p>These paintings are new its not like 16 or 17 century art.</p> <p>Most gallery museums in europe and many invest in exhibitions but also sell some staff from their souvenir shops.</p> <p>Donators are key figures.</p> <p>As an international artist i have work in four country states exhibited in museums and my work paintings are already in 9 museums some bought some donated and some they borrow..</p> <p>The museums must give more chances to us citizens artists and also to outside artist to exhibit work or donate work.</p> <p>This is done in europe with lots of promotion .</p> <p>You can see my personal page (panicos panagi artist)</p> <p>Some of the battles i painted from ancient to medieval and modern history are unique.</p> <p>One painting is enough to bring visitors in a museum.</p> <p>Museum need the money and donations as i said.</p> <p>This is my personal opinion from the art world and museums iam already involved.</p> <p>Hope i am usefull to you.</p> <p>As the owner of the biggest art collection Alexander the Great i visited many museums and i see how they work.</p> <p>Recently i visited bulgaria sofia national gallery and varna national gallery.</p> <p>They have paintings from all periods and new artists . Very big collections.</p> <p>There is a balance between old and new modern art and artists and this is good promising.</p>
44	<p>For the country: healthcare, wage gaps, homelessness, climate change</p> <p>For US museums: funding, salaries and wages, relevancy for 21st century ideas and issues, accessibility, inclusivity</p>
45	Trump
46	A society that offers equal opportunities to all, and an ability to debate a broad spectrum of ideas in a rational manner
47	To recover and repair the damage of a period of the dismissal of science, education, mutuality and fact and evidence based action.
48	Anti-intellectualism.
49	To preserve the traditional cultural and care of history while anticipating the desires of new audiences but not loosing the care and interpretation of the oastv

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
50	Racism Poverty Public Health
51	Funding and support. I also think this is causing an intellectual crisis. Meaning that the Board members selected are often for financial support instead of intellectual curiosity which is changing these institutions to their detriment.
52	Accepting and honoring the value of my nation's diversity and embracing the diversity of the world. Walking away from nationalism as a value toward a vision of the world as a shared place.
53	Climate change and political beliefs
54	Funding, staff diversity
55	Divisive approaches to shared ideas and knowledge. Political polarization. Climate change. Wealth inequality. Health care inequality.
56	Revisionist historians.
57	To maintain incentives for the advance of civilization.
58	If museums want to survive they must be contributing members of a community (a community based on geography and/or interest): this is the only way they can survive financially, by becoming present and necessary to the lives of their community. Additionally, museums need to present themselves, their missions and their goals with clarity and confidence: the public has multiple opportunities to learn, experience and engage. Museums provide a singular kind of opportunity and they should do so without apology.
59	Lack of diversity and tolerance for differences.
61	Stable, unencumbered funding. Large endowments or reliable public support enable to Museum to be less reliant on private donors and less vulnerable to shifts in funding priorities and economic cycles.
62	To get Americans to appreciate that it is time to move beyond nationalism and recognize that the only way this nation's people and people elsewhere in the world will survive is to work collaboratively on the issues of climate, health&welfare, and peace. Without that recognition and the responsibilities to invest time and resources into it, we will not have those three essential things. Without any of them, however, our species will mostly eradicate itself within the next 50-75 years.
63	Fascism and the privatization of public assets.
65	There are many serious challenges, all of which compound each other. Fundamentally, the United States seems to retain deeply racist, sexist, and otherwise prejudiced modes of thought that ideologically divide our citizens. These divides manifest in almost every civic area, economy, education, healthcare, etc.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
66	The US has a growing population and that should translate to more museum visitors. On the contrary, museums seem to be increasingly less relevant to people. This lack of relevancy means there is a lack of interest, and thereby a willingness to allow museums fail. Social change and identitarian politics indicate that instead of encouraging the wider empathy and acceptance that museums should bring, museums will be forced to focus on narrower themes. Trends in social manipulation by large corporations drive people to seek prevailing political dogma or cultural fashion, instead of seeking to be challenged by the alternative forms of human experience revealed in museums.
67	Political divisions and identity politics +political correctness
68	SOCIAL JUSTICE & ECONOMIC EQUALITY
69	Economic stress, political conservatism, climate crisis and social inequality
70	racial and economic inequality polarized communities and nation
71	the preservation and enhancement of democracy as we know it. wealth distribution and inequality. effective and responsible participation in mitigating climate change.
73	The greatest challenge for museums is to affirm their relevance while avoiding the facile adoption of empty concepts. This applies above all to art museums. If art museums believe in the value of their collections, they have to advocate for the works and the cultural traditions that underly their creation. We cannot remake the past because it does not suit modern beliefs about what should have been. These works come from past cultures and constitute our traditions, which as such have shaped who we are. We have to allow the visitor engage with the works and to look at them so as to understand the past and what it can tell us about ourselves and our own preconceptions.
74	Wealth inequality. Faltering education system.High cost of healthcare and widespread lack of accessibility to health care. Loss of good paying jobs do to technological changes and competition from countries with lower pay scales. Polarization of political ideologies. Spreading of false information through social media and suspect media sources.
75	Lack of interest in education/not digital collections
76	Conservative white men trapped in an idealized vision of the past, who refuse to give up power; continued inequality and lack of a shared national vision on how to address that inequality, or improve infrastructure, or fight environmental degradation, etc.; continued attacks on fact and science; continued social divisions--and lack of dialogue--based on rural vs. urban--or coasts vs. heartland--differences. Climate change may not have as much serious impact in 10 as 50 years.
77	Climate change, income inequality, economic insecurity, prejudice, political polarization, lack of empathy, refusal to listen to science that does not support what you wish to believe.
78	Too many museums funded by too little money. The almost Darwinian approach to funding in the US does not necessarily preserve better institutions but just those that capture current trends. Overambitious programming and obsession with building programs are also highly questionable. It will be interesting how many museums will survive the current crisis.
80	leadership
81	Museums should not try to compete with electronic entertainment in order to gain popularity. The authentic experience, unmediated, of the object should always come first.
82	climate change; social and financial inequality; rapid technological change

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
84	Diminishment and/or loss of democracy.
85	divisive politics and xenophobia
86	Social and political fragmentation is threatening the stability of American society. The urban-rural split, the demonization of people relating to race, religion, class, and place of origin, and a rising mistrust in science and humanistic tolerance existed already, but are today stoked by individuals and groups who perceive personal advantage in promoting division. This pathology is metastasized by extremist media, most notably the Internet, a liminal arena where truth and untruth, reality and technologically generated experience are constantly blurred. The rigidity and mutual exclusiveness of values observed online does not always reward critical thinking as much as it sows seeds of mistrust and anger about everything that challenges users' world views.
87	Class and economic struggles.
88	Lack of support for non-profit institutions
89	climate change, political stability, civil justice
91	Climate change, withdrawal from the global commons, misuse of science by policy makers
92	I think the most serious challenge will be dealing with climate change-- including both in preventing its most drastic consequences and learning to cope with the effects. I believe the next most serious challenge will be the deepening economic divide between classes and the further degradation of our education system.
93	climate change and economic inequalities
94	As always, funding. I don't think audience is or will be a challenge. Audiences will evolve, as they always have. But attendance at places like the Louvre, Tate, Met and MoMA has never been greater. They must be doing something correct.
95	recession, inflation, health crisis, climate change, internal division
96	Besides accessibility, funding is a major real challenge. New interpretations of museums that do not recognize the fact that museums are places of research mostly devoted to objects (art, history, science) are also a real threat to museums as we know them.
97	<ol style="list-style-type: none"> 1. Museums struggle to sustain themselves 2. The Museum Business Model has to change 3. Gen Alpha is rejecting museums 4. Outsourcing and Resource-pooling 5. Lack of trained manpower to understand Gen Alpha and the sweeping influence of AI , EAI, IOT and Data Harvesting (Paper presented at ICOM, Japan on the Future Challenges).
98	Rise of autocracy, Nationalism and populism Climate change Income gap between rich and poor Death of civil discourse Falling health standards Truth made ambiguous...
99	Assault on Democracy. Climate Change and sea level rise. Attack on expertise and knowledge. Economic decline. The growing gap between the wealthy and the poor. Racism.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
100	Our country's increasing polarization is affecting all aspects of life. This includes important issues that require political will to solve such as climate change, social justice, and climate change (yes, I am biased), but it also includes how we interact with our neighbors, friends, and family. How some important conversations cannot be had because of fear of offense.
101	funding
102	MONEY for Education, Healthcare, Social Justice, Electing the people who have morals and ethics and want to fight for the 99%, Immigration, water.
103	understanding and embracing its role in the world--leading but being empathetic and inclusive; building partnerships and collaborations
105	Combatting climate change and transitioning to a 100% renewable energy system; Curbing extreme wealth and wealth hoarding, and addressing growing wealth and income inequality; Ending the student debt crisis; Creating a Medicare for All, single-payer, national health insurance program that covers every American; Gun reform; Criminal justice reform; Getting corporate money out of American politics, and ensuring free and fair elections; Breaking up big banks and media monopolies
106	<ol style="list-style-type: none"> 1. The power of economically advantaged elements to control the messages of museums. 2. The financial sustainability of museums, particularly those not receiving support from financially powerful individuals or organizations.
107	Climate change, widening inequality, democracy...
108	Funding and patronage. We need museums to be the center of our society's educational backbone, along with schools and libraries.
109	<p>Censorship and Politics</p> <p>Lack of Funding</p> <p>Competition with social media</p>
110	<p>For starters, how to recover from and live with covid-19.</p> <p>Massive income inequality.</p> <p>Deteriorated infrastructure.</p> <p>Inadequate healthcare system & unhealthy US lifestyle.</p> <p>Underfunded educational system.</p> <p>Climate change & its extremes of weather.</p>
111	Museums are challenged by increasing polarization of American culture. Museums have long held the enviable position of being trusted institutions; should politics call this trust into question, the freedom of inquiry and exploration that museum employees and guests both enjoy would be threatened.
112	For US as a country? Continuing atrophy of global leadership position, fraying of the social fabric, extreme inequality, impoverished regions and social strata, internal conflicts, vulnerability to social, environmental, viral and economic shocks -- and inability to make sense of all of the above due to enfeebled educational and cultural systems/institutions.
113	The continual erosion of traditional scholarship and connoisseurship in favor of money-driven spectacle and politicized discourse.
114	Extreme inequality in wealth along racial lines
115	The marketing of ignorance, abetted by the intellectual (not just the political and economic) disenfranchisement of the American people.
116	Paying staff and encouraging visitation

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
117	Political divisions, climate change, income inequality, fear
118	Lack of a culturally educated electorate.
119	nationalism & unequal opportunity for all citizens
120	Police violence, new movements-such as MeToo, a resurgence of ramped racism, sexism, homelessness.
121	The budget and expenses on the museums and heritage preservation etc
122	massive changes in social constructs, economic disparity, climate change, educational standards
123	The cost.
124	current administration seems to forget about the importance of museums. if funding dries up museums will become for profit institutions and will become entertainment venues. no longer able to provide research access.
125	Safety : as we are witnessing with the Coronavirus infection, museums are places of dense traffic, which constitute a health hazard. Museums must reinvent a new model of visibility and interactivity, that would necessarily include a virtual dimension.
126	Inequality, especially in recovery from the COVID-19 crisis. Climate change.
127	For museums, funding. For the United States: preservation of democracy and expulsion of the current culture of hatred and fear.
128	1) Divisions between "right" and "left" which will impact how we, as a nation address 2) climate change; 3) racial inequity; 4) social justice; 5) food scarcity; 6) unemployment and underemployment; 7) housing and homelessness; and 8) income inequity.
129	Sustainability of Funding. Lack of resources with philanthropic generation aging out.
130	Climate change is right up there along with continued inequality.
131	Climate change, social cohesion, equity, inclusion, economic disparity, crisis in the humanities, trust of science/facts, acceptance of traditional indigenous knowledge systems, and strong responsive cultural institutions.
132	The division of our nation on social and environmental issues as well as the unwillingness to see through the eyes of others. Lasting impacts of decades of climate change, racism, and classism. And not, a plummeting economy caused in tandem by the sweeping COVID-19 pandemic and a bigoted leader.
133	<p>In light of COVID-19, what do "shared experiences" look like for the next 1-2 years and what are the lasting psychological impacts on the behavior of going to public spaces, such as museums.</p> <p>Impending Economic Contraction due to economic policies of 45th US President and COVID-19 - contributed revenue contraction. Lots of financial stresses.</p> <p>Demonstrating value and essential nature of museum experiences in a changing world. The impact is not the access to information but the authentic and the interpreted relevance to the here and now - the power of curation that is customized to one's community will be vital.</p>
134	Community engagement will always be a challenge. If relevancy, interest, and desired content for the public cannot be fostered, doors will close. If the public is alienated, doors will close.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
135	The United States will need to reconcile its historic actions with its future challenges. This will affect society on multiple levels including social, political, and environmental. We need to consider deeply rooted practices that are often used as justification for continuing along certain metaphorical paths when advocating for societal shift needed to combat current and future challenges. For example, how can we encourage environmental sustainability across all economic levels?
136	Climate change, social justice and (in)equality, violence
137	Economic hardship, climate change, bipartisanship
138	Climate Change. Period.
139	Establishment of social and economic equity; preservation of democracy; global warming; countering the decay of education.
141	Lack of funding for curatorial practice and exhibitions
142	Addressing historically difficult topics, such as colonization and racism, with sensitivity, honesty, and open dialog. Providing inclusivity to all
143	Collapse of tourism and restrictions in international travel and trade.
144	Maintaining a democratic system of governance, while the chief executive and many of his supporters, do not seem committed to basic constitutional principles. Believing science, facts, and reality, instead of making everything purely political and partisan.
145	income inequality, racism, nationalism, poverty/debt, access to healthcare and other basic services
146	Climate change, economic stability, social justice
147	In addition to the obvious issues of wealth inequality, racism, etc.; I am especially concerned about the trend of people being suspicious of knowledge and expertise and thinking that having any opinion makes them an expert. We ought to be inclusive of diverse voices, but be careful not to perpetuate misinformation. Perhaps this trend comes out of the decline in critical thinking in the U.S. education system, which is another significant problem in this country today.
148	Wealth inequality, life-style accessibility and sustainability, transportation safety, health security
150	Regaining trust, credibility, leadership.
151	Climate change, widening income inequality, continued disenfranchisement of marginalized groups, tribalism (i.e. othering)
152	balancing the digital with the material, both in terms of bringing audiences to see objects and also fending of digital crusaders who dont see a value in material collections. in addition, in the field of art museums, not recognizing the continuing value of history, specificity, place of origin, cultural context, etc.
153	Building trust between even those so different from each other. I think that there are so many people from so many walks of life that often it feels hard to bridge gaps. So beyond just social, climate, and economical issues, I think polarization and lack of willingness to find compromise and empathy are the biggest issues.
154	Funding/pay/doing more with less is not a sustainable long-term solution.
155	If POLITICAL CORRUPTION is not resolved, we cannot manage climate change, poverty/economic injustice, healthcare, and cultural inequality (all equally critical).
156	They are many and varied: exponentially growing disparity between rich and poor, increasing poverty, increasing power of anti-democracy groups, increasing disregard for science and truth, disrespect for the "common good", increasing inequality of education among socioeconomic groups, environmental degradation, overpopulation, disfunctional federal government.
157	The economic divide between the very rich and the very poor.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
158	The US is politically unstable because the government has become extreme factions. The political inner workings developed in a way that drive divisiveness and prevent service. The system of voting skews power structures to a minority of constituents in rural states in a way that is not representative of most individuals. Financial power players control messaging and the state of media consumption has followed the same pattern of divide and close off. It has the potential to completely stop any progress, sustainability, financial well-being, and general betterment of our society.
159	Polarised political landscape; healthcare linked in job and lack of healthcare for so many; ageing population; negative views of knowledge, education and expertise.
160	peace
161	work protection for the museum workers
162	Some of the most serious challenges faced by the US include societal and political ones, namely ensuring our democracy stays strong and that inequality is abated.
163	If you mean MUSEUMS in the US, I worry about their ability to generate enough funds to carry out their huge community missions--for inclusivity, conservation of objects, display of objects, application of the newest technologies to objects, educational programs, and service to the communities in which they sit.
164	Museum education and accessibility (employment and patronage) for certain racial/ ethnic and socio-economic communities.
165	To be center only on themselves and forget about the rest of the world and not putting importance on the cultural heritage in general.
166	Finding effective ways to promote fact, and to represent both past and present circumstances honestly, among the American public.
167	Museum attendance, financial sustainability, valid title to collection objects.
168	The end of civil society and the rule of law, Income, education and health care inequality, climate change, covid19
169	Supporting and contributing to curatorial prerogatives from expanding collections to education, publications based in original research and additions to historical knowledge
170	Inequality and inequity in accessing the American Dream.
171	A lack of funding; increased emphasis on politics, inclusivity, politics at the expense of artistic value; dumbing down of programming
172	Funding.
173	The current political and social fracturing seriously impairs economic, social and environmental sustainability which exacerbates all threats to short and long-term safety.
174	Support for conservation and accessibility.
175	Education, immigration, equality.
176	Seriously? I don't know where to start. It's time for a reset.
177	economics, a racist president that does not care about cultural heritage
178	Leadership.
179	The cultural landscape of the United States will exponentially be more diverse and diasporic. Unfortunately, privileges to education, socioeconomic voice, and contributions to the overall improvement of society might not be in the hands of people who reflect the country's diversity if change is not advocated for sooner.
180	Medicare for All, Fair pay, Global warming, Sustainability, Equity, Social Justice, Election of Conservative Republicans, Reduction of the use of fossil fuels, Renewable resources.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
181	Economic. Racism, xenophobia, a widespread fear (?) of science. Misinformation. Class and gender gaps.
182	The death of democracy through assault by Republicans, the resulting ascendancy of anti-intellectualism and social injustice, and an abject failure to act to slow climate change.
183	Inequality (race, religion, gender, economy, access); isolationism; fear of other cultures and religions
184	Recovering from the impacts of the Covid-19 pandemic
185	racial, gender and financial access and equality and security
186	We need to develop our public education and health resources so that high quality education and health care are equally available to anyone living in the country.
187	overcoming fear of the world and of one another, instilled by political manipulation narrowing the huge opportunity gap in education
188	In the current Covid-19 related crisis the most obvious challenge is financial. In a time, when museums were deeply engaged in reviewing how to be and stay relevant in a changing society, suddenly the most basic aspects of being able to keep mission critical aspects going is of utmost importance. No doubt, the years ahead demand rebalancing of budgets, priorities, expenses, and programming. I am not certain, at this point, how deep the crisis will be, and how much it will effect core values, such as using endowment funds for operations, even loosen possible de-accessioning policies (being addressed by AAMD at the moment). I believe a majority of museums are collections-based, and the preservation of artwork in their trust is of utmost and unique responsibility at this moment in order to address all the other difficult choices that lie ahead.
189	Climate change and partisan politics
190	Climate change and worsening wealth inequality
191	The lack of humanities education throughout the entire school system, from Grade one through college. This includes history, literature, art, music, geography etc. kids are too focused on preparing for a specific career from a very young age. They have no idea what the world is like outside of their neighborhood.
192	Loss of democracy, Climate Change, Species Loss, exploitation of fear and hate, capitalism, racism, generally low skills in critical thinking, white supremacist patriarchally driven social injustice, increasing disparity in wealth, a food and movement system that makes pandemics inevitable, alienation caused by increased isolation from the rest of nature and from each other.
194	Climate change including extreme weather and destruction of the environment, pollution, damage done by Trump to every aspect of life, income inequality with widening gap between have and have nots, lack of support and respect for minority and poor people, homelessness, lack of mental health and addiction services on demand, lack of internet access and computers to students, lack of public transportation
195	Climate change and the despiritualization of American culture. A lot of people are going to grow up in a world where they think virtual life can truly replicate the deep, multidimensional needs of a human being. This is problematic - virtual life can fulfill certain wants, but it cannot sate the human spirit.
196	Having a functioning national government; developing an adequate health care system; acknowledging the horrors of its history; dealing with climate change; creating income equality.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
197	Increase salaries to their employees. Encourage students in high schools to visit museums and do internships. Interact much more with Universities.
198	Affordable housing, reliable transportation, universal education
199	Truth and reconciliation. The US is behind other settler colonial nations in their understanding of and response to its settler colonial past and present. This is vital to the missions of social justice, equity, inclusivity, and decolonization. It is at the core of racism and neoliberalism held fast by a majority of Americans and American politicians in the 21st century.
200	Decline of relevance that is rooted in the slow diminution of public trust, or view of museums as any other kind of entertainment. Museums need to embrace their mission as fulfilling a public trust. Museums, like universities, are sites of expertise and engagement, not just experience makers.
201	To receive more federal support, to be more inclusive, to reach a broader audience,
202	Climate Change.
203	Preserving free or inexpensive access. Avoiding making other cultures or past periods conform to our present ideas of correct thinking, or jettison collections that are politically incorrect. The educational value of these artifacts still counts. Let history at least teach us to make new mistakes. Persuade our government to put more money into culture and the arts and to recognize their social value.
204	Not enough government funding for museums and a messed up tax code profiting the rich that leads to an inner circle of lenders and donors to museum institutions.
205	growing social and economic inequities; environmental degradation/climate change; increasing healthcare and educational crises
206	Climate changes and agricultural produces.
207	loss or lack of critical thinking, deep deep inequality, lack of solidarity, fear due to deep inequality
208	A dilution of the importance of fact-based subject matter. As the country becomes more divisive on almost every topic affecting the human condition from climate change to personal freedoms museums must attempt to rise above the noise of truth manipulation/alteration. Museums must continually strive to do better at protecting and preserving collections. Society must be willing to preserve and interpret our past, support the free exchange of ideas, help us to understand our potential future, and not only peripherally educate the public but deeply train our educators.
209	Acceptance of other cultures
210	Poverty, racial inequity, pollution, climate change, gender violence, sexism and patriarchy
211	Political - if one believes, as I do, that we are better than what we seem to have become - that the strides forward we have made over the last 50 or more years have been walked back, then I see trying to turn that around as the most serious challenge we will face. Globally - the climate and the rise in nationalism and how we seem to have embraced denial on one hand and a gung-ho attitude on the other. Shallowness - as a lifestyle, it seems - the bright, shiny things that capture our attention for the next 10 seconds - and then another...
213	Truth and accountability
214	Loss of our status in the world due to the current government. Lack of a proper safety-net for the public good.
216	Stagnant political divisiveness, increased economic imbalance, and proliferation of misinformation through digital means

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
217	Museums will have to face the financial crises following the virus outbreak. Museums still have to maintain a global vision and reopen the borders to other cultures, peoples, and races. Museums have to be inclusive even if it will not be easy in the near future. Worldwide museums tend to underrate their collections (especially what they have in their storage) in favor of expensive exhibitions. Perhaps in the future they could concentrate more on their own patrimony in order to be more sustainable.
218	Climate Change is number one because without an earth we can not live.
219	Consequences of changing climate; corporate greed; systemic inequality
220	Political instability, economic recession, and increasing social and economic inequity.
221	Climate change and its consequences; the discrediting of objectivity; unemployment, due principally but not wholly to mechanization, and its consequences; isolation from other nations; prejudice (racism, sexism, homophobia etc.).
222	Social justice and equality and the financial stability for the middle and lower classes.
223	global climate change; devaluation of expertise; devaluation of education; growing economic inequity; lack of access to good healthcare; lack of access to good nutrition; rising debt load; rising xenophobia; crumbling infrastructure; civil unrest
224	Preserving and building on the last 70 years of the nation's social progress, systems of human and international respect and leadership. Restoring what has been lost and deconstructed during the administration elected in 2016. Sustaining and growing the museum profession as a central societal educational and preservation movement.
225	Lack of education, hence lack of empathy, and thus sense community
226	Distrust of the scientific community
227	I think the most serious challenges have to do with the weakening and possible destruction of democratic values by the increasingly authoritarian administration currently in power.
228	Climate change and a culture that is disconnected from nature and natural systems. We live lifestyles that are bad for our health and bad for the planet.
229	Funding
230	Climate change, polemic divisions between cultures on different levels
232	Disparity of income, polarization of our political system, barriers to education, rising cost of health care, nativism, climate change, alienation of our allies around the world.
234	The commercialization-marketization-commodification of the Internet. I think the museums will be faced with challenges similar to those of the declining news print industry.
235	Financial. Trust. Regaining international respect.
236	Climate change. An undereducated and uninformed population. Extreme bias in news reporting, difficulty in finding objective, trusted source of information. Wealth inequity. Resurgent racism.
237	Lack of education; climate change; serious recession; political division
238	Reemerging from the corona virus outbreak as a united, supportive, and empathetic society and climate change.
239	Widespread decline in standard of living and climate change
240	Climate change, health care, election reform, immigration reform

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
241	Transforming the museum experience on line. There will be no physical boundaries to any museum. The world will experience this content remotely as much as physical visitation. All content and involvement should be transformed with remote consumption and remote interactivity in mind.
242	Climate Change Lack of emphasis on teaching art history, history and humanities in the k - 12 classroom. The destruction of a liberal arts education on a collegiate level. A culture of rushing home from work and spending evenings at home as opposed to experiencing life around you 7 days a week. Political ineptitude. Altruistic philanthropy disappearing.
243	Relevancy. The general public has many options for seeking personalized information and experiences. Museums can be centers for communities, but they need to focus on interacting with their communities.
244	Vandalism, theft, misappropriation, lack of funding, too much emphasis on virtual/AR, lack of funding for conservation, STEM educational models seemingly suggesting that museums and art/archaeology are unnecessary in contemporary world, the societal loss of the love of the static object, and the necessary repatriation of some collections.
245	Climate change, income and education inequality, and related social justice issues.
246	In my 53 years of museum work, I have encouraged a more active and interactive role for museums, especially history and children's museums, aiming to transform these institutions from collection-centered sites for professional investigation and public instruction into community-based centers for active, audience-oriented learning and creativity. In the process, they have often become sites for performances—either live (like living history or well-scripted docent guiding) or media-assisted or visitor-interactive exhibitions. This has brought TIME into museums in radically new ways. The pandemic has threatened to undermine that in the short or long term. Museums have now turned to
247	In addition to the fiscal challenges of public and private support and monetary sustainability, the toughest challenge facing museums is maintaining their commitment to integrity and excellence in the face of growing pressure to entertain. Further, museums must strive to diversify their communities, for professionals and visitors.
248	Continued Globalism, economic parity, educational access, ability to live in a civil society working toward unified goals
249	I think that the past few years have laid bare how fragile the United States is - our democracy, our communities, our business structures, etc. It is important over the coming decade to build skills like resilience and empathy.
250	The widening of the equity gap, diminishing value of an educated society, economic stability, political and social tensions due to declining resources and impacts of climate change.
251	deforestation - air and sea pollution causing destruction and decease to all creatures of the earth
252	Climate change, migration processes, economic crisis, class struggles, accessibility, overall health issues, social redesign, interpersonal relationships, guarantee of access to basic human rights.
253	The emphasis on numbers and blockbuster exhibitions is not sustainable. More emphasis should be placed on exhibitions that use a mix of the permanent collection and loans to better expand the public's understanding of the depths of the museum's holdings.
254	Political polarisation
255	Massive wealth inequality and the economy; healthcare; restoring global leadership and trust.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
256	Learning to live with the memory of the COVID-19 and adjusting to life that is less hands on.
257	The decade or more of economic and physical rebuilding of our communities after the destruction of the coronavirus pandemic and violent divisiveness of the current administration. The loss of community and the almost-universal collapse of the cultural institutions endangers our sense of self and the historic record of our nation.
258	Funding both from a public and nonprofit are one of the most serious challenges. Staffing, storage, professionalism, salaries are also challenges. Museums of old as cabinets of curiosities have evolved to a social organization that is critical to K-12, Univ., Adult and Senior populations.
259	<p>Diminished educational and financial resources for audiences</p> <p>Major recession/depression in the wake of COVID-19, resulting in smaller staffs and budgets.</p> <p>Inability to gather large numbers of people and serve the community, also in response to pandemic</p> <p>Restrictions on domestic and international travel</p> <p>Climate change and environmental disaster</p>
260	Growing division between haves and have nots, expanding racist views, break down of community, growth of isolated communities
261	Pandemics and disruption in cultural heritage
263	Climate change, equality, hunger.
264	Ignorance. Focus on the contemporary and neglect of the past.
265	Wealth inequality, plutocracy and corruption, erosion of core US values (democracy, rule of law, the common good), disinformation, climate change
266	Tribal thinking, lack of excellent education for all, serious lack of commitment to social justice, climate change, and lack of sustainable practices.
267	The polarization of society, income/class disparity, and climate change.
268	In the immediate future, devising guest-safe access in the COVID-19 reality. Continual justification of the "value" of arts, culture, and the humanities. Funding shortfalls as endowments rebuild.
269	Plutocracy, far-right politics, income inequality, sexism, racism, xenophobia, outright ignorance of the American people.
270	race, wealth distribution, climate change, creating a social structure (health insurance) and services
271	Climate change, health care, inequalities and cultural segregation
272	economic sustainability/fundraising, corporate and donor influence, ecological collapse/climate change, politics
273	Updating museums to stay relevant in the modern day.
274	For a number of years, museums have been confronting their relevance in an increasingly digital world. We've been widely successful by focusing on our advantage as a place of gathering, a place where people can come together for a unique experience with art. In light of the COVID19 crisis, our communities have suddenly become dislocated - that will be an interesting challenge to unpack over the next few years.

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
276	The United States has a full-blown toxic division to the perceived type.. This disease has many labels: Black/White, urban/rural, man/woman, Republican/Democrat and so on. This disease has created an environment that is so toxic that persons who have aligned themselves on a given side cannot communicate with let alone work with persons they perceive to be aligned on the opposite side. Until the United State finds a cure for this disease it will continue on a slow path to social, political and economic uncertainty.
277	Addressing issues of social justice and climate change and seeking societal reconciliation.
278	How will everyday life and business "look" in a post-COVID-19 "new normal"? Bringing the manufacture of many items back to the USA, rather than out-sourcing them. How will the development of virtual reality and artificial intelligence affect the "reality" that can be touched, smelled, tasted, heard, and seen-as in environments such as museums and other public outlets (sports arenas, for example)?
279	The increasing division between the have and have nots in every aspect of society and the threats to our planet because of our misuse of our natural resources.
280	I think the most series challenges facing the US in the coming decade involve navigating a continued path to equity and inclusion for all.
281	Right now. Covid 19 but there will be others. Making sure our elected leaders are thoughtful, passionate people who's surround themselves and listen to the most relevant and intelligent people of our time. We are an immensely gifted nation filled with brilliant people. Our elected leaders will need their help.
282	Loss of virtue and placement of personal rights over any idea of public responsibility. Loss of belief in expertise in any field seems to flow from a rejection of the idea of truth being possible
283	Individualism and bigotry
284	Governance model Business model Relevance
285	financial equity; climate justice; health care justice; racial justice; how to develop and teach human equity across the financial divide; finding workable strategies to right the inequities of 400 years.
286	<ol style="list-style-type: none"> 1. Decline in quality of public education; cost of higher education; lack of knowledge of the historical method; lack of knowledge of basic civics; lack of understanding of the scientific method. 2. Emphasis on appearance as opposed to substance; anti-intellectualism in the broadest sense 3. Increasing polarization of society; gap between rich and poor, educated and under-educated; gap between the American Dream and Reality. 4. Limited world view; perpetuation of "American Exceptionalism." 5. Climate change.
287	economic inequality, climate change, lack of support and respect for culture and education
288	Not forgetting that we are a Capitalist Society based upon reward for work, sharing and effort.
289	Political division, rampant inequality, climate change, pandemics, the changing nature of work, a growing anti-intellectualism/anti-civic engagement mentality on the Right

ID	What do you think are the most serious challenges faced by the UNITED STATES in the coming decade? (500 words or less)
291	The potential for violent social unrest, as a result of inequalities and political/social tribalism. Inequality of opportunity, based upon historic precedents and furthered by unequal educational opportunities.
292	Funding, staying relevant to changing world, while still respecting their important functions as enumerated above.
293	Developing civil discourse; maintaining democracy; stopping a slide to authoritarianism; climate change; inclusivity; education; health care.
294	Understanding the place of the US on the world stage as it fades as a world power. Acceptance of changes in socio economic status and need to explore other cultures and world views. Individuals need to ground themselves in universal truths of humanity, the natural world, art and hope.
295	Covid-19 and funding
296	Museums must be relevant to wide audiences. Their capability of sharing their collections in authentic ways and provoke excitement, thinking and sense of creativity is a must. Museums professionals have to come up with new ways of how to sustain their credibility. The serious challenge will be financial stability.
297	The economy and it effect on anything not related to the immediate physical care of the person (health, food, housing). Cultural heritage and anything not related to immediate needs for health and survival may suffer.
298	Government control over humanities, lack of medicare for all, and white fragility.
299	Nothing I wanted to see reflected in a museum.
300	Biomedica
301	climate change; threat to democracy; polarization issues and inequalities around race, poverty, immigration
302	Being relevant to and engaging a range of audiences. Finding financial models that provide living wages to employees and access to communities. Adaptation of financial and operational models to adapt to closures due to health events, pivoting to engage people remotely when they most need cultural enrichment and re-opening in ways that feel safe and nourishing to the public. Resisting the urge to retrench and drop progress that has been made in inclusion, equity and diversity in boards, staff, programming, collecting and visitors.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
2	a place where individuals can come together to learn about their and other cultures, embrace the differences and celebrate respect and social justice for all people
5	Help tackle the seemingly insurmountable problems of climate change. Museums need to be fora for discussion and action to confront ignorance as well as mean-spiritedness.
6	provide humans authentic experiences with objects and with each other to learn, understand, communicate, and preserve and expand knowledge
7	To expand people's horizons, give them pleasure, make them think, allow them to improve themselves.
8	Being centers of dialogue and discussion to all topics and not radicalizing towards one political ideology
9	The most important contribution of museums will be to serve as place for education for all people regardless of class or means.
11	promote and share understanding
12	Exposing inequalities; providing access to all
13	Museums are not only repositories of the past, but as such can be powerful vectors to form the future. They are in my sense class neutral, most important since all and sundry can visit. We NEED more places like museums that are socially equal, that inform, inspire and bring together things that are alike, unlike, related, unrelated and hopefully will inform those who never had any idea of such a diversity or such commonality. Museums must continue to perform the tasks implicit in my comments above.
15	engender information literacy in civil society
16	to rethink the presentation of culture and civilization so that it reflects a more global and inclusive world that is attentive to humans' ecological place in the universe.
17	Education on the Human History to bridge populations and fight racism and xenophobia Education to fight illiteracy
18	Museums can and should provide space for introspection, discovery and learning. They have the unique power of offering diverse perspectives through multiple channels and time. Cultural organizations can contextualize learning.
20	Theater and cinema
21	Bringing people together around beautiful art. Presenting shared American history, examples of difficulties which the country has overcome. Committing to environmentally sustainable practices.
22	Inspire creativity, advance knowledge, educate the public, share ideas
23	Museums can be more proactive in engaging different communities. Holding events, forums, tours, or exhibitions aimed at demographics that typically don't enter the museum must be a central mission of museums.
24	Serious consideration of antiquities and their preservation - from ancient objects to modern ones. From marble to plywood.
25	Museums need to be more independent from the governance and finances of government and philanthropy by becoming more self-sustainable through earned revenue and a more robust offering of products and services. It is unconscionable for museums to ask for funding from governments, foundations, and individual contributions when first responders, public health officials, and service members have much more urgent and critical needs. Museums should be ashamed of their so-called advocacy during COVID-19. Museums need to prioritize digital-first offerings of content for sale through subscription. Museums cannot go back to outmoded and analog ways of doing business. Now is the time to invest financially and programmatically for a future of museums that is powered by capital and technology, with an emphasis on the care of the environment.
26	Education and exposure to different cultures and peoples

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
27	Shows that highlight historic diversity, impact of climate change, and ultimately presents collections and exhibitions that underscore why drastic measures should be taken to ensure human survival.
28	Cultivate knowledge and disseminated it in the form of object-based public scholarship.
30	Providing a place for contemplation, retreat from the world, safety, entertainment.
31	Rebuilding trust; literally, helping to save the planet
32	Museums are safe spaces that help dialogue by celebrating diversity especially when we challenge people to confront big ideas. Museums no longers those hierarchical tomes of history perpetuating the white male hegemony.
33	Place of respite and ideas for community. Preserve material and conceptual history
34	Cultural education; cultural preservation; cultural conservation
35	act to reduce carbon footprint. Through their own efforts to reduce emissions and waste serve as beacons to the community.
36	Connecting people with people, facilitating greater self-understanding and connections with other subjectivities
37	Sharing information about past, present, and future events and issues. Provide perspective that could enlighten and broaden the discussions around current and future events and issues.
38	I think that museums can diversify the cultures and experiences their collections represent.
39	A place to meet and share ideas in a non-combative manner
40	To be nimble in creating spaces for exhibitions that both enlighten and distract
41	Actually become seats of democracy and an increasingly inequal world.
42	Presenting a variety of opinions through research, exhibition, education and inclusion of communities
43	Open days for schools and universities to visit at low ticket this is everywhere now. Memberships.
44	Being open spaces for exploration of ideas and themes in interdisciplinary ways. Providing spaces that are suitable for community and civic engagement. Being spaces for dialogue and discussions about current events and issues. Connecting the past with our present and helping to make a further connection to our futures.
45	to be honest about their collections and models of critical thought
46	Offering a place for discussion of communities, both local and global, inspiration and creativity-tapping through art and culture, and knowledge building through the lessons of the past
47	Provide an intellectual basis for social self examination using the respective tools of their collections
48	Accessibility to collections.
49	Embrace and welcome a diverse and broader audience by communicating with this desired new audience
50	Appreciation of Human diversity.
51	Preserving history and culture, promoting artistic works, supporting research
52	Museums can help us see beyond ourselves to “discover” ideas and people that are not part of the world we know.
53	Being open to other cultures and familiarizing yourself with them...I mean really trying to know the culture and sub-merge yourselves willingly but not coercively .
54	Climate change, DEAI issues - Specifically issues dealing with race and gender
55	Stop feigning "neutrality" and take a public stance and position on facts, on climate change, on wealth inequality, on health care inequality, and on what it means to be inclusive.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
56	To be honest and true. Present the facts, let the visitor interpret.
57	Preserve evidence of civilization without political bias. Present relevant artifacts in an engaging, educational manner. Contribute to the communal memory of humankind, its achievements and failures. Inspire further achievements and improvements.
58	The opportunity to gather in safe spaces and discuss big topics - ideas, histories, crises - informed by access to research and scholarship.
59	Whatever the mission and values of the particular institution are should define this; we do not all share the same point of view o what and how things should be done.
60	Increased community representation, cultural preservation, and accessibility for all.
61	Preserve culture. Bring the community together. Promote long-term thinking in a short-term society.
62	Museums' role is to help human beings understand themselves and the world we live in and on. That's it, plain and simple. And, we do it through the tens of thousands of ways that museums interpret our world and universe for those humans who give us the time to benefit from our programs.
63	Advancing social equity, justice, cultural inclusion, peace, and proactive response to environmental crises. I did not select those words because the question asked key components, not key philosophies. These are philosophical positions, not what assets they hold or their work activites.
65	Museums as educational institutions, including those that strive to create understanding of cultures, religions, etc., are uniquely positioned to help foster empathy and respect.
66	Museums have to refute the positivist direction in modern society and show the place of today's individuals in the totality of human experience. Museums have the capability of opening people's minds to the notion of a shared humanity, one that transcends time, space, and culture. Museums can place us in a continuity of human experience that should enable us to have a better understanding of our place in the world, and thereby alleviate suffering based on social comparison. In this way, museums are Daoist or Buddhist, in the way in which they place us outside the fixed milieu of a given moment, and into a more transcendent place.
67	To explore controversial issues in a balanced way To present the finest art and culture
68	THE CELEBRATION OF REGIONAL VALUES & THE REALIZATION OF THE UNIVERSAL VALUES WHICH ARE AT THE CORE OF OUR SHARED HUMANITY.
69	Emotional well being. Context for making critical decisions.
70	It is a responsibility of museums to fore-front inclusivity and diversity and to respond to issues relating to social justice.
71	being critical spaces for civic engagement, dialogue, and inspiration -- drawing from the past and the present for the sake of our collective future.
72	Places to learn, relax and enjoy
74	Museums traditionally built their model on collecting, preserving and displaying art objects and other objects of cultural meaning. The are now challenged to employ digital media while staying true to their original purpose of collecting and preserving collections. It will be difficult to make the physical object meaningful to generationOf people awash in virtual images.
75	Help present all of society with facts about how and why the collections are important.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
76	Create models for a better social order, through exhibitions, collections, and educational programs; serve as ethical leaders--for example, in dealing with race, gender, or the unbridled power of capital--for society as a whole; and show the fundamental importance of fact (in terms of science museums) and critical visual literacy (or whatever term you wish, in the case of art museums), empowering audiences, supplementing other educational networks.
77	Provide a welcoming space for people from a variety of backgrounds, remind people of human interconnections, inspire people with artistic and historical achievements, increase appreciation for other cultures, prevent a repeat of past historical tragedies.
78	Educate people and provide enjoyment. Preserve art and objects, which would otherwise be lost.
80	educate youth, broaden their perspective and demonstrate the importance of commitment and service to ones' community
81	Widen and deepen our experience of the history of culture, whether the perspective is local or international.
82	Help publics understand and engage in addressing those and other challenges
84	Serve as venues for engaged learning and pleasure, while expressing a range of ideas, even potentially incompatible ones, and providing a sense of community stability.
85	historical perspective, education, and inspiration
86	Museums should be bastions of humanistic values--which include tolerance, open inquiry, civic engagement, an appreciation of human achievements, and a willingness to confront society's darker dimensions. Museums should be models of integrity, providing intellectual rigor with an openness to ambiguity and dissent while celebrating the best aspects of human spirit, especially empathy and creativity. In countering the destructive impact of the Internet, museums can employ a range of virtual tools to amplify the understanding of collections and exhibitions by activating the imagination and offering trusted sites for meaningful interaction. As the aesthetic of virtuality is detachment, museums offer a link to the analog, with objects, artifacts, and artworks drawing the viewer back from cyberspace into direct experience.
87	To be a place of learning, beauty, and inspiration providing a place of solace, gathering, and community for all.
88	Allow people to have meaningful interactions with objects to better understand their past and predict their future
89	Visual Education, inspiration, research center
91	Public trust and unbiased information/data/interpretation.
92	Museums can provide spaces that educate and center important topics that affect a variety of people in a variety of ways. Museums can be progressive in encouraging visitors to take action or learn more about what their local governments and businesses are doing to impact these issues. Museums can model good behavior (i.e. pursuing sustainability, making themselves more accessible to lower economic demographics--financially, but also through the ways content is shared).
93	helping members of society to understand the complexities of their physical, biological, and cultural environments
94	Education, which leads to discovery and self awareness, which often leads to tolerance and acceptance of diversity.
95	a sense of common humanity, purpose and values.
96	Museums most important mission is to engage the public with other cultures or objects of knowledge in order to strengthen and expand the experience of the world.
97	<ol style="list-style-type: none"> 1. Augment the Education System. 2. Generational/ Inspiration 3. Economic Engines 4. Souls of Civil Societies

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
98	<ul style="list-style-type: none"> -In difficult times, conservation of culture is key. -Provide space for gathering people to discuss divergent ideas - Guard against cultural elitism
99	Museums can present facts as facts and offer various modes of interpretation for the challenges that face society. They can also educate people about the past.
100	Museums can remind us how we are all more similar than we are different. They can serve to help bridge this divide in our society. However, this is a big task that museums cannot do alone.
101	continuity
102	Integrate with education to show how art is a healing force in our lives. Teach aesthetics, loving your fellow man and ethics thru art.
103	empowering cultures to embrace their strengths, identify their weaknesses, and encourage communication to improve relationships
104	Providing more insight into crucial issues like wealth inequality and climate change in a factual manner.
105	Taking the best possible care of the objects in their collections/preserving our collective history; Being sources of education for the diverse public; Creating exhibitions that speak to the present moment in innovative ways; Not shying away from engaging with difficult ideas or dark aspects of human history so the present does not ignore or forget the past; Serving as spaces for positive personal care and development for anyone
106	<p>.. THAT museums can make to society.</p> <p>Museums can explain what it all means, what our society deems to be most important, using collections and research related to collections.</p>
107	Offer a safe space where relevant social issues can be discussed publicly in an informed, inclusive manner.
108	Collecting, preserving, and exhibiting material culture. Community centers, universities, and other organizations can use museums to promote community engagement. Do not let museums become something they are not.
109	Becoming an institution of social conscience. Wall text should be easily understood and bilingual.
110	<p>Havens for the harrassed.</p> <p>Keepers of knowledge and dissemination of it.</p> <p>Preservation of history.</p>
111	Museums allow their employees and audiences to encounter the sublime, touching both head and heart. I imagine that this will become increasingly important as our society is buffeted by change and crisis. Museums can continue to ground us in the real, be inspired, and look deeply.
112	They are arguably the only civil-society institutions intended for the entire community to come together, irrespective of social station, for an educational, non-religious, non-consumer purpose. They can do this in a number of ways but their main contribution is to give form and expression to the entirety of our community.
114	Reduce the gap of access to education, knowledge, power between the wealthy and everyone else
115	Teach us to think--really think--with our whole bodies, not just words.
116	Preserving cultural heritage and conserving works of art
117	Solace, lead by example, truth telling

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
118	Introduce as large a sector of the community to a broader understanding of the world.
119	perhaps to provide more cultural context for the conditions of their objects creation
120	Museums allow the public to remember history and to keep people accountable on all sides. They are meant to display the truth of a situation from all sides and there should be no bias, only information.
121	the preservation of their heritage, safeguarding their past for the future generation and dissemination of knowledge about their past. Education to them.
122	serve as a place for communities to come together, serve as a place for inclusivity and acknowledgement, create a safe space for the public, contribute to increasing educational standards, decrease their environmental burden
123	Museums can be the most important organism (I use the word advisedly) in a community that can provide a vortex for developing knowledge, insight, critical thinking, direct experience, education, solace, refuge, gathering. I believe museums must be free to the public and open at the hours that serve the public with signifiant online access. This will require governmental funding and will- at best- involve challenging collaborations with schools, universities, libraries, and arts organizations-locally and globally. It will also require nurturing a generation of advocates who have experienced museums directly.
124	Museums must continue to curate subjects and topics that enlighten society. to attract new visitors to open minds to furthering human existence.
125	Continue to be a catalyst of human cultures, a place of free thinking, in which to experience equality, respect and appreciation for diversity, intellectual and emotional stimulation, interconnectivity, pluralism, conservation of cultural artifacts, representation of all cultural views, independence from private speculations and profitable enterprises.
126	Bringing people together. Preserving cultural heritage in a divisive world. Expanding the world view of visitors of all ages.
127	Push back against fascism, racism, mysogeny, anti-semitism, anti-muslimism, bigotry in general, work for inclusion and expansion of public worldview
128	Speak truth to power in how culture and history are presented. Be authentic by including visitor and community voices in the planning and presenting of exhibits and programs.
129	Relevance.
130	The exposure to cultural experiences for kids living in poverty is crucial. Making field trips to museums must be supported.
131	Becoming valued and trusted sources for knowledge and places for community convening.
132	Fostering compassion, empathy, and understanding of each other and the earth we share. Museums must lead by example and condemn practices that perpetuate the superiority of others through ownership over, and one-sided interpretation of, the cultural resources of BIPOC communities. This must be done not just in voice, but in action. Museums must also promote environmentally sustainability to ensure our Earth is available for generations to come.
133	Mobilizing communities around issues of social justice and making measurable change. Raising awareness around what is "real" what is "true" and how to develop critical thinking for one's self.
134	Finding the right ways to engage community through story, utilizing objects, technology, and cultural practices.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
135	Museums preserve our history and make that history available to the public so that a.) we remember it and b.) we can learn from it. We need to remain aware of it all - the painful, the beautiful, and everything in between - from multiple perspectives. With that awareness, we can make informed choices when laying out the path for our future.
136	Decolonize and repatriate collections, revisit and force change in the canon to reflect equality and historic inequalities.
137	Encouraging exploration and learning regardless of age, gender, or other demographic factors.
138	Radically address climate change, period. Use all of our resources to come together around this very important topic that will destroy everything we know and do, if we continue on our current path.
139	Providing venues for making and disseminating knowledge claims using tangible things.
141	Contribute beauty to society and cultural empathy
143	Provide comfort, continuity and stability in a rapidly changing world.
144	Establishing a common basis of truth, impartial and fair discourse, spreading knowledge and giving credence to experts
145	scholarship, adopting a political stance, providing empirical/truthful information, community building, creating an inclusive space, preserving history, collecting using ethical, inclusive approaches
146	Letting people use objects or exhibits to connect and explore the context we live in, letting people accept a past or future which they have not directly experienced but which is real. Developing empathy for others and their own deeply felt traditions.
147	Museums MUST decolonize broadly (art history in general seems to be moving in this direction, thankfully!), but in the broader art-loving public's mind it seems significantly harder to de-center the Old Masters/singular genius artist (Peter Schjeldahl's essay in the New Yorker on 4/6/2020 was disturbing to say the least). It's not merely about inclusion of other cultures for the sake of representation (which is important too), but to demonstrate that there were profound artistic movements and philosophical thought about art-making, reception, etc. in non-Euro-American cultures that don't operate within the value system established by western art history. I'm thinking, for example, of Wendy Shaw's claim (What is "Islamic" Art? 2019) that even calling "Islamic art" ART is an act of cultural violence because "art" in the way it is often understood is defined and measured by western values.
148	Provide concrete diachronic perspective, provide a platform for critical and interpretive reflection, a grounding in material evidence
149	Provide spaces where uncertainty and paradox can be embraced, not feared, thereby encouraging diversity for understanding existence. By inviting and elevating diversity of truth claims, institutional authority can be moderated by humility - humility in response to alternative views, humility in response to global systems, humility expressed by taking responsibility ... finding every opportunity to model humility without introducing shame.
150	Art museums are the family tree on which the highest aspirations of mankind as expressed in visual terms, of all times and all places, are preserved and have their assigned place, and on whose branches all peoples can find their roots. The art museum through its unwavering commitment to excellence serves to remind us of the capability of humankind, individually or communally for "surpassement de soi" and thus give us all the reassurance of knowing there are greater sensibilities than our own and in the museum all are given the privilege to engage with them in a great variety of ways, primarily through aesthetic appreciation and also as a source of knowledge about civilizations past and present.
151	Education, education, education! All of the above challenges come from a lack of awareness and understanding. The more people's consciousness expands beyond their narrow everyday reality, the more compassionate and caring they become. Museums can be places where this kind of exposure and learning happens, but museums have to meet people where they are at.
152	become a space where multiple identities, including historical ones, can be explored and learnt from.

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153	I think that museums are a place of learning and exploration. I think that they hold a higher standard in that I think they represent a place, both physical and intangible, that allows for humanity/communities/people to discuss issues, successes, events, and relationships in a safe space that allows for dialogue.
154	To preserve and promote truth.
155	Educating society that if POLITICAL CORRUPTION is not resolved, we cannot manage climate change, poverty/economic injustice, healthcare, and cultural inequality (all equally critical). Museums can educate society about these critical issues through administration, preservation, research, and communication of tangible and intangible heritage.
156	They can be bastions of scientific and historic truth and knowledge. They can promote humanity through arts and culture. They can and should be egalitarian, culturally inclusive and respectful of people in all their variety. Museums can be an educational resource to all socioeconomic groups and ages.
157	They should be free to all.
158	Provide places (virtual, physical, or otherwise) for trusted learning, thorough research, solid information, and inclusive dialogue that can break down the false silos created by these divisions. Provide equitable access to learning that is life long and extends beyond socioeconomic or cultural access.
159	Give ALL a place to learn, engage, socialise and take part.
160	giving our lives meaning and identity
161	access to information and creating relevancy
162	At their core, museums have a profound role to play in society by preserving and making available to the public its most important aspects. They can continue to provide an authoritative, trusted view into what makes us human (for instance through great masterpieces or significant historical artifacts), while adapting to our shifting world. The socially-engaging role of museums is one that can help everyone reflect on the past and the future in productive ways.
163	Education about the cultural past of many civilizations, support for new research, and provision of accessible places for inspiration, healing, trust, and the application of social justice to art and culture.
164	Making certain that museums do enough outreach to actively engage underserved communities that are in their shadow or on their periphery. Many of these communities struggle with access and inclusion issues when it comes to museums. Making certain that docent, internship and employment opportunities are made available to members of these communities is also important. In addition, the archives of museum institutions must be critically examined. Not only for the things that it includes, but also for the artifacts and artworks that it has excluded.
165	Sharing what was and is today art/craftsmanship and keep educating people about them no matter where they are from or by whom they are made. Museums are important to make every human aware of their humanity and keep all they have in good condition for transmission to future generations.
166	In several recent surveys, museums have outranked news media and other sources in terms of trustworthiness. Museums must not shy away from difficult topics and must continue to present histories of the past and present as honestly and ethically as possible. This does not mean every museum must take on contemporary American politics, but in presenting histories fairly and drawing direct or indirect connections to the present day, museums can frame the way museum visitors—and even non-visitors—understand their world.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
167	Collections management for purposes of exhibition and research. Inspiration in the public to encourage greater interest in history, science, religion, and culture.
168	Preservation of cultural, celebration of and accessibility to culture, science and nature. Education.
169	Expanding knowledge to all cultures.
170	Sharing information with a consideration for where all visitors are coming from.
171	Providing an aesthetic experience that educates and elevates the viewer
172	Collecting and conserving.
173	Our activist work (not protesting or marching or shouting) but the public work that engages with the public to support or lead actions to create communities that are more cohesive, just and healthy - therefore resilient. This work takes the form of scientific and social and historical research, community learning and sharing, and cooperative action.
174	Public access to cultural and artistic expressions.
175	Inspiring and interpreting histories and ideas in ways that are more inclusive and less elitist; teaching students in museums settings, through objects, should be more common, though nature and cities too can be classrooms.
176	Deepening understanding of our past, of each other and cultures.
177	immersive educational experiences about their relevance in the world
178	Museum can make us aware of the past so that we can make better decisions in the future. Museums can show (and interpret) art/objects so that we can better understand and appreciate each other, where we came from, and where we are going. Museums preserve pieces of civilization so that future generations can "see for themselves."
179	Museums can help spread and amplify stories of diversity, inclusion, and that all human experience is relevant and crucial in order to make social progress that will improve the lives of all.
180	As places for informal learning, museums have a special role supplementing and enhancing formal learning. Learning for children and adults is best when it sparks passion. Museums do that well and must focus on it. passionate learning stimulates critical thinking which can and should lead to the embrace of social justice, equity and human survival.
181	Leverage lessons learned from the past to tailor our future. Public outreach that spans from attracting a diverse audience to sciences, journalism, and art alike. (Re-)revising collections and cataloguing to ensure they are inclusive. If not, make conscientious efforts to collect and catalogue in a more inclusive way, e.g. I am still floored by the fact that First Nations Art is in a Museum of Natural History and not in an Arts One.
182	They can do what only museums do: Collect, Preserve, Give Access, and Interpret. They can do so in ways that promote inclusivity, polyphony, and decolonization. (Note, however, that the latter are not part of the *definition* of "museum.") They can fight to remain untainted by the pressures of vested interests to constrain or slant the work of interpretation in favor of the powerful. They can hold up a light against the encroaching darkness.
183	Engaging the public with a variety of ideas, objects, cultures, etc. Engaging the public is key; if people are involved with the museum (in person or virtually), then it has no long term purpose
184	Support climate change research and education, accessibility, environmental justice, social justice, sustainability. Help to build communities. Expand online access to the museums' resources and education programs, integrate in school curricula online.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
185	how we can come together in conversation with different and sometimes opposing views of our past, present and future and what change we need to make as a community for a sustainable and equitable future
186	Our role as educational institutions and preservers of cultural and art objects need to be maintained and secured for future generations. If we lose collections objects and expertise (curators, conservators, educators) during this crisis we may never regain our footing.
187	bringing people together shedding light on possibilities outside of our current path take intellectual, visual, experiential risks to break through the safe, stagnant place that culture has become.
188	In a world where people increasingly rely on digital experiences, making tangible contact available with distant times and cultures is critical. The current crisis shows how people are looking back, finding support and solace from artwork, and the stories told objects; this applies currently in a concrete way of revisiting how humans have experienced pandemics in the past. Similarly, many other aspects of life can be explored through museum collections, and perhaps enriched beyond the confines of modern life and materials that surround us. We have experienced accelerated loss and decay of living cultures, cultural heritage worldwide, in addition to damage to natural environment. Museums play an important role in keeping memories alive, and instill a sense of pride and admiration, as well as responsibility for the past.
189	protecting collections for the future; keeping objects in the public trust and out of private collections
190	Providing programs (exhibitions, lectures, etc.) that are relevant to the broader societal issues facing us.
191	To try to give youth and adults a sense of the wider world, of history, and where they fit in the world.
192	Providing trusted information according to visitor's needs, values and modes of communication, providing a comfortable place for uncomfortable conversations about wicked problems, providing truth to power.
194	Provide access to everyone regardless of ability to pay. Outreach to under represented groups, school tours, excellent exhibitions, focent tours and education to the public,website that are easy to use
195	Mix people up so that when they walk out the door, they are different from the person who arrived. In particular, this needs to be a positive thing.
196	Seriously examining the viability of continued collection additions given their unsustainability and the inability to know what future generations need.
197	Show more Latin American Art.
198	Resource for learning about the past as it informs the present. To be a place of escape, reflection, rest, aspiration, and inspiration
199	Public education that challenges the apolitical tendencies of museum practice. We cannot change society if we cannot talk about society as it is. This includes self-assessments and massive transformations needed internal to museum organizations and their educational products.
200	forging a shared discourse of the importance of ideas and knowledge and working with university and community partners to forge and expand knowledge to as wide an audience as can be conceived.
201	A place for discovery, joy, education, be more inclusive with our audiences and staffs and, programming
202	Making people aware of problems, big and small. But it can't be someone's definition of a problem. It must be a neutral exploration of a subject.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
203	Expand our understanding of other places, other times and of our present world. Introduce new generations to the delights of knowledge and perception. Enhance personal creativity by giving people a deeper experience of the wealth of our world, past and present. Give them access to beauty.
204	The preservation of the global world order that acknowledges science over local extremist or religious dogma. Centers of democracy.
205	communicating awareness and deepening understanding of the complexities of the above listed challenges to build and strengthen community to develop shared strategies for reducing barriers working toward great social/economic/climate justice; providing hope, inspiration, resources and outlets for creativity and enjoying the wonder of past creativity and generating curiosity and excitement for learning
206	Social inclusion.
207	reignite civic engagement and explore multi vocal empowerment, empower rural communities in grassroots ways.
208	Based on our past, project our future. Continue to challenge the public to become more engaged as civilians as well as develop a greater audience of connoisseurs of all types of information. Broaden horizons, understanding, perspective, and purpose of its citizens.
209	Being the window of the world.
210	Creating safe forums and presentations to share and teach critical thinking with and for the public.
211	Ah, they have so much to offer - they can ground us. expand us - they have a wealth of material that just screams to be shared and pondered over...do I think they will attract everybody, no...but then how many people don't read, don't have meaningful conversations, don't care about expanding or learning - they probably aren't ever going to be the target market. So the really important contributions for the next 10 years - continue as now - offer the intelligent, measured view of the world/the past - tell the stories of where we are today and how we have gotten here - don't "dumb-down" in order to be an attraction for people who just aren't interested. But seriously ramp up educational programs - if you can get the young person interested in the depth of the world as only a museum can show it, it will be a win-win for the future.
213	Be relevant to enough people to sustain your core operations rather than try to be something you're not or something for everyone.
214	Championing under-represented artistic practices. Pushing the boundaries of what an exhibition can be/do.
216	Keepers of sound and valid research, interpreted and communicated to visitors and the wider public in an educational, and accessible, way. Creators of a safe space for constructive dialogue and discussion about the collections and what those collections can say.
217	Promoting culture, sharing knowledge, preserving, researching, interpreting, and growing their collections, showing their treasures, addressing the present through their content, exploring new ideas in front of climate change. Generally museums tend to underrate their collections (especially in their storage) in favor of expensive exhibitions. Perhaps in the future they could concentrate more on their own patrimony in order to be more sustainable.
218	Preservation, awareness, and education are the three most important things a museum does. Everything else is a part of one of these three. We have to preserve history and culture. We have to create awareness not just about our collections but how they are impacted by social justice, equality and tolerance. And education is what need to do to remind society how far we have come or haven't as the case me be.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
219	Support and service community; take direct action against environmental exploitation and subsequent consequences
220	By serving as open and welcoming places for enjoyment, discussion, exploration, and discovery, museums can fill a much-needed and supportive role within the social fabric of communities.
221	Museums might serve a similar role to the wider public as universities do to students and academics: as a space in which the accruing of knowledge, exposure to new material and views, and cultivation of informed opinion is encouraged and protected.
222	Accessibility (both financially and physically) and promotion of diversity across, race, gender, and sexual orientation of artists shown.
223	refuge from stress of daily life; source of interesting information, objects, and ideas; inspiration for thinking, engaging and connecting with familiar and unfamiliar spaces and objects; allowing exploration and learning of ideas and subjects outside of conventional educational boundaries; collections and preserving the cultural and intellectual objects and heritage of their community
224	Be open and accessible, with public commitments to document and share collections and knowledge with all audiences; work collaboratively with constituencies in collecting, documenting and sharing knowledge. Operate as inclusive community educational and information sharing forums, engaging and welcoming audiences and users and serving as a community resource as well as a center for research based on collections and knowledge resources.
225	Illuminate the stories of those rendered invisible to elicit empathy to "see" each other and thus try to move forward together
226	Institutions based on facts and science and not swayed by political leanings
227	Museums must recognize their role as civic institutions and work to preserve democratic values of science, humanities, antiracism, inclusion.
228	We can respect the past, but we need to be forward thinking as well. We need to lead the way in addressing climate change and in changing our lifestyles to be more in harmony with the way nature works
229	Provide place for discourse and learning
230	Illustrating the impacts of social change; good and bad. Inspiring people to take action based on understanding.
232	Providing a public forum in which diverse communities can share experience and, eventually, discover common ground. Museums and the collections they hold will be a place of refuge, reflection, and renewal.
233	GIVE THEM A SPACE TO BE ABLE TO BE CALM, TO LEARN, ENJOY, FEEL WORTHY, PROUD, SENSE OF BEAUTY..
234	The promotion of practical wisdom, communicative reason, and civic pluralism.
235	Education. Exposure to different cultures. Forums for understanding them and why they are the way they are.
236	Be trusted places of civic discourse presenting information in objective and non-judgemental ways. Actively disseminating information, and encouraging participation.
237	Scientific documentation of climate change; historical evidence of past mistakes or positive action
238	Providing a safe space for contemplation and re connection and empathy in order to attain a more just society.
239	Engendering trust and respect as an authoritative and dependable source of knowledge. Engaging in contemporary debate while also remaining timeless. Promoting community engagement and activation around creativity, ideas, and ethics, not each and every political issue.
240	Reminding the viewer of the many experiences of humans and earth- that which is not the individual's own experience or understanding of the world
241	global on line interaction live programming

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
242	Sharing their collections, adding to their collections, exhibiting the collections in an aesthetically pleasing manner that seduces the public. Museums cannot and should not be political or attempt to be institutions of social change. That must be left to social institutions, not those that are there to share the joy and pleasure of looking and being around incredible creations.
243	Museums have massive powers to highlight and serve historically under-represented communities. The physical collections in many museums and other cultural institutions can provide necessary information about the history of people who have been ignored by the historical record.
244	Museums are the only real safe repository for material cultural that is being destroyed and dismantled because of war, terrorism, social upheaval, changing taste, and piracy. Museums are the places that can educate and contextualize objects from the far and recent past as well as the present.
245	Museums can do more work to put their creative resources to work to promote social justice. They can also continue to provide access to objects and ideas in ways that demonstrate the common bonds that hold all humans, past and present, together.
246	Museums can try to adopt the methods of other media, but in essence only the live face-to-face encounter of a human mind and body with "the world" belongs to us uniquely. The museum's social function is therefore to me invariably tied to the live, shared, in-common, presence of diverse people in a distinct physical space—whether they are strangers or members of a family or of a specific community.
247	Museums are the only institutions in society dedicated to preserving nature's bounty and the finest of human achievement. They must maintain that obligation, maintaining the highest standards as they seek to interpret objects and ideas from multiple perspectives.
248	Education and access; outreach
249	I think that museums can contribute to how we recalibrate our communities. It seems like this is the moment when museums can step up and work on aspects like diversity, equity, access, inclusion, decolonization, empathy, and resilience. Working on those aspects will make the world a better place.
250	Reflect the demographics of the nation in collections, storytelling and research. Embrace education as a core purpose.
251	ancient museums will hold steady and new museums may show the unexpected
252	For years, Museums have been sensible to the needs and changes of their audiences, while making relevant and important contributions to their communities. At this moment in history, our institutions must be able to continue promoting and sharing knowledge and providing inclusive, accessible and enriching experiences and opportunities to all. Museums must work hard to become safe places where people feel accepted and welcomed, so they can contribute creatively as facilitators and assume positions of leadership to promote social transformation for the common well-being.
253	Assist in making people aware of the environmental and social issues facing our planet and individual communities.
254	Education.
255	Education; be a forum for unbiased discussions of societal issues; don't rewrite history but present all layers of change and interpretation.
256	Displaying relevant knowledge that encourages openness, inclusivity and respect for all peoples.
257	We are the repository of the historical record in images, objects, and texts (word, music, movement, film) . What we have collected and preserved will give the future a place to begin rebuilding an inclusive, wider sense culture of possibility against the stark dark of the plagues leveling of tje present.
258	Preserving and protecting history to doubters of the Holocaust or reasons for pandemic. Fake news stories hurt the authentic and everything is up to suspicion. Museums can be a middle ground of providing the authentic and aid in understandings of human conditions and environment.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
259	Opportunities to engage with culture, art, and history provide respite from and perspective on major issues facing humanity.
260	Introducing “the other, learning about different cultures, religions, ethnic and racial groups
261	Knowledge.. Inception of civilization..
264	Direct experience with authentic cultural works and as a source of unbiased and informed knowledge
265	Promoting science- and fact-based understanding of the world (histories, cultures, natural phenomena), supporting public education (especially for impacted communities), expanding access to collections and exhibitions (with goal of eliminating all barriers), working collaboratively to preserve world heritage (against destruction by governments, conflicts, natural disasters, looters, etc.)
266	Help to build exhibits and programs that address the above areas of challenge. EDUCATION is the key!
267	The contribution of factual based information supported by physical evidence so that people may understand how history has shaped the present and provide a framework for visualizing a future shaped for the benefit of all.
268	Inspiration, neutral spaces for community conversations, educational engagement that allows for higher levels of thinking (application, interpretation). How can museum collections offer new evidence to help us understand current challenges (e.g., climate change)
269	Museums can be a forum for conversation with lateral management styles (v. hierarchical). It's imperative that museums de-corporatize and pay their workers living wages.
270	race, sustainability, justice, accounting for the sources of the collection and working towards inclusion. Recognizing and memorializing genocide, including native rights (many museums benefit from not only slavery but also taking away of land and water rights).
271	Create a space for discovery and exchange for reflection on one’s culture through the lens of artists and cultures
272	Less elitism, more dialogue and participation with people who have firsthand knowledge, more programs tailored to lifting disadvantaged communities, greater good, more museums of different specialties and sizes in less-urbanized areas, more community-based museums.
274	Engaging with art can enhance lives, expand understanding, and provide continuous inspiration. We have a responsibility to provide access to - and interpretation of - artworks that will shed light on the human condition, increase understanding between peoples, and illuminate our decisions about the future.
275	Safe havens, places of knowledge and preservation of knowledge
276	Museums can help to bridge the distance between communities who have lost the ability to communicate with persons outside of their sphere of influence.
277	Being a forum for the discussion of a range of societal issues on an inclusive basis that informs, educates, and promotes reconciliation.

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
278	Museums are PLACES where people can go to explore, enjoy, and learn about many things, usually through tangible objects (both animate and inanimate). Museums can be "safe places" where the past is recorded (and sometimes commented upon), the present observed, and the future is speculated and explored. Museums can be environments to try new things, such as through interactive displays or other immersive experiences. Museums can help people understand themselves and their environment(s) by engaging all their senses in a variety of different ways,
279	Teaching about diversity and tolerance, the validity of multiple viewpoints, the necessity for preserving our planet.
280	Helping with the above, promoting equity and inclusion in part through the empathy fostered by interpretation and display of objects/specimens in our care based on research we undertake and encourage.
281	Educating the public about the past and informing the public of the now. Including everyone in that process. Museums should do much of what is contained in the second paragraph below.
282	Each museum has a content speciality that can help a part of our society. They must give the option for all their communities to self educate and grow
283	Widen peoples minds to alternative ways of living
284	Engage with the BIG questions we face and do more direct community based work
285	to be places of engagement for everyone-- how to welcome more diversity in the shaping of exhibitions and the interpretation of the remnants of history and of today's art and products---- how to be more publicly accessible to all- to be both dynamically physically and virtually
286	<ol style="list-style-type: none"> 1. Continue to collect, preserve, research, and interpret tangible and intangible heritage. 2. Provide a neutral/safe/accessible space for teaching critical thinking (i.e. evaluating the past and the present using basic historical, scientific methods) through the examination of tangible and intangible heritage. 3. Increase understanding by using material culture to bridge the divide between those who work with their hands and those who work with their minds. 4. Build bridges by serving as a safe/neutral/accessible space for multiple communities to explore ideas relating to heritage and culture. 6. Document and preserve local/regional heritage and culture while increasing awareness and understanding of other cultures and cultural change. 7. Improve visual literacy. 8. Provide opportunities for the public to engage/interact with our collections (tangible and intangible), intellectually, physically and emotionally. [Opportunities should not be dependent upon personal wealth or connections.] 9. Provide insights into the present through an examination of the past.
287	engage and educate
288	Don't try to erase the Past!
289	Museums can be the community's space for engaged and thoughtful dialogue across divisions by first identifying and instantiating in collections the common values that unite a community—reminding people what they share/have shared in common and therefore why they should bother to negotiate differences—and then promoting via exhibits the polyphony of voices that speak on the controversial issues that relate to those shared values today, re-narrating with an emphasis on factual evidence-gathering, concerned listening, and thoughtful interplay. They shouldn't tell people *what* to think but how. Unlike the below definition, they

ID	What do you think are the most relevant and important contributions which MUSEUMS can make to society in the coming decade? (500 words or less)
291	Listen. Reflect. Engage multiple perspectives. Model civil dialogue. Pay staff fairly. Be transparent.
292	Bring new voices, and inspired interpretations and ideas to the fore. Instill a sense of wonder for the visitors to discover.
293	Teaching people to question; showcasing how other cultures have dealt with social issues; celebrating our heritage; instilling a sense of awe at human accomplishment and a desire to make the fruits of our society available to all.
294	More connection to humanity and understanding all cultures, histories and individuals have value and worth. Histories that help visitors to experience cultures and relate to artifacts and objects on a personal level.
295	Inspiration, a refuge, historical perspective
296	To instill the sense that culture matters. That it can contribute to our understanding of ourselves and the world. To bring the best in our interaction with one another. Offer something that is irreplaceable and as essential as breathing.
297	The recognition that food for the mind is right up there with food for the body.
298	to provide a safe space, to educate with new narratives.
299	By preserving art that's based on talent, not feeling.
300	Become arks.
301	provide places and be places of respite and enjoyment to experience apart from the outside world; yet at the same time be places for learning and exploration of ideas and issues that are relevant in the outside world. be places to preserve things tangible and intangible that are being at risk of being lost either now or in the future. research, interpret and present these things tangible and intangible to audiences so they can experience and enjoy them and learn from them
302	Be positive agents for change, places people can come to experience the impacts of, understand and discuss critical social, environmental and political issues. Safe places to talk about dangerous ideas. Places to connect and celebrate. To remember and honor. To envision and create the future.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
7	Neither Agree nor Disagree	Agree	It's too jargonistic.
8	Disagree	Disagree	I see the strength in being more inclusive in what museums are and that they are staying with the goal of Public trust. I would say a weakness is that the definition is really long.
9	Agree	Agree	The weakness, it seems, is how to balance collection and exhibition. Museums are not infinitely large spaces nor would that even be a useful model. This leaves open the issue of choosing what to collect and what to display
10	Strongly Disagree	Strongly Disagree	This is not a definition, per se. It starts with vision statements and then also lists aspirational values that are undeniably part of museum work. A definition would identify the basic purposes and functions of a museum.
11	Agree	Neither Agree nor Disagree	weaknesses: democratizing? polyphonic? global equality? planetary wellbeing - none of these relate to art museums
12	Strongly Agree	Strongly Agree	Strength: emphasis on equality and social justice Weaknesses: It's tall order for many institutions!
13	Strongly Agree	Strongly Agree	Strong is the not for profit, openness. Weak is the idea of inclusive - not possible in my mind. And, unclear exactly what you mean by polyphonic.
14	Strongly Agree	Strongly Agree	the word polyphonic--too academic; "equal rights and equal access"--how can the term "equal access" be used honestly when so many museums charge admission fees?
15	Neither Agree nor Disagree	Disagree	weaknesses: too long and hard to grasp the whole; strengths: aiming at contemporary, dynamic institutions
16	Strongly Agree	Strongly Agree	Strength is its inclusivity. Weakness is that it should maybe emphasize scholarship a little bit more
17	Strongly Agree	Strongly Agree	Transparency which is not listed ironically in Question 2. Inclusion for all people and not only for the rich and elite
18	Neither Agree nor Disagree	Neither Agree nor Disagree	Weakness: "guarantee equal rights and equal access to heritage for all people" I appreciate the aspiration but I think this overstates the current role for museums. As a person of color, I don't frequently see myself or my heritage reflected in art or science museums other than in speciality exhibitions or organizations. Strength: the definition removes the notion of "museum" from a physical space; rather, museums can represent and reflect collections of ideas and ideologies.
19	Neither Agree nor Disagree	Neither Agree nor Disagree	The wording is very political and somewhat elitist.
20	Neither Agree nor Disagree	Neither Agree nor Disagree	Social justice and the environment top everything
21	Agree	Disagree	One weakness is over-complicated language like "polyphonic". It leaves out any mention of education, and only briefly mentions preservation. Also, it starts by defining the museum as a space. To me, a museum is defined by it's collection, which is left to the end of this definition. Without the collection, there is no museum. Museums can change or or update buildings and retain their essence in the collection itself.
22	Agree	Agree	"Polyphonic spaces for critical dialogue" is jargon. It is also misleading, because not every "opinion" is valid. We need to emphasize empirical research and improve the public's ability to distinguish between reality-based knowledge and propaganda.
23	Strongly Disagree	Strongly Disagree	I wonder reading this how museums "guarantee equal rights and equal access to heritage for all people." In encyclopedic art museums, in particular, there is still a strong bias towards Western art history, rather than global art history.
24	Strongly Agree	Strongly Agree	Fine as is
25	Neither Agree nor Disagree	Strongly Disagree	The definition as listed above is pollyannish and has no connection to achievable or reasonable goals for what museums are, have been and could be. It is absolutely irrelevant.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
26	Strongly Agree	Strongly Agree	It is all inclusive and therefore very lengthy and wordy
27	Neither Agree nor Disagree	Agree	Such a definition does not seek to address the intrinsic colonial history associated with many museums and their collections. Similarly, there should be some reflection on museum staff and a commitment to diversity within as well as without.
28	Agree	Agree	New definition makes no mention of the importance of curatorial expertise.
29	Strongly Disagree	Strongly Disagree	It is a polemic, not a definition. By foregrounding and addressing topical political issues, it is sidelining those it thinks it is attempts to reach in an authoritarian way. The what's of what a museum is are minimized.
30	Neither Agree nor Disagree	Neither Agree nor Disagree	This sounds like the definition of a historical museum. Where is art in all of this??? It isn't artefacts or specimens! I think that a lot of people go to museums for entertainment and for having an experience that is not what they experience in the everyday world. Museums can't solve all the problems of the world - social justice? Global equality? Planetary wellbeing? Please make the definition that something attainable by many diverse museums.
31	Neither Agree nor Disagree	Agree	Turns concepts into verbiage; use of the word "democratizing" problematic for much of the world. I would like to see more emphasis on education and research. We do not need to throw out the baby with the bath water and should emphasize some of the traditional obligations of museums to collection care, the dissemination of knowledge, the amelioration of the lot of humankind, etc.
32	Agree	Agree	I would change the sequence of the paragraph by putting this section first: This is important! "Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Museums are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.".. etc etc etc
33	Strongly Disagree	Strongly Disagree	Museums are about things as much as society. This is an absurd definition that puts an impossible and inappropriate burden on an institution that was never intended to carry such a charge; museums are not capable of being a substitute for failing governments.
34	Agree	Agree	Clunky phrasing, overly wrought language
35	Agree	Agree	I know of very few museums who are transparent in most of their dealings- purchasing art, solicitations of funds from donors, the benefits that trustees receive, etc.
36	Strongly Agree	Agree	A strength is articulating the "why" and "so what" of museums.
37	Strongly Agree	Strongly Agree	One of the weaknesses is that it does not acknowledge for-profit institutions that describe themselves as museums. Private museums can strive for these same ideals, while not being a "not for profit".
38	Agree	Strongly Agree	I think it is good--very expansive.
39	Strongly Disagree	Strongly Disagree	It needs to be short and digest-able-- right now it is much to long. I do like the acknowledgement that there are many sources of knowledge.
40	Neither Agree nor Disagree	Neither Agree nor Disagree	Seems like an aspirational statement. Not a definition. While we aspire to be inclusive, we are not there and I think the work "democratizing" is self indulgent.I don't think saying Museums are "not for profit" means anything. We are mission driven.
41	Disagree	Disagree	It is an aspiration of what museums might become, not a definition of what most museums are.
42	Neither Agree nor Disagree	Neither Agree nor Disagree	Strength - trying to be forward-thinking Weaknesses - wordy, incomprehensible to most outside of the community, arch, distancing

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
43	Agree	Agree	Changing a name is like a new name but the most important is that museums will have the same role
44	Agree	Strongly Agree	The updated terminology definitely sets the baseline for what museums NEED to be doing in the 21st century. A large portion of museums today are far behind this definition and need to do a lot of work in order to actually live by this new definition. I feel like this definition is more of a wish for museums to be this, rather than describing what museums are today. This is not a bad thing - it merely points out that museums have A LOT of work to do right now in order to fit this definition.
45	Agree	Agree	it's good
46	Neither Agree nor Disagree	Neither Agree nor Disagree	There are several terms that seem problematic to me (again, I spent several days discussing this definition at the ICOFOM conference in Paris in 2017): In terms of "polyphonic spaces," this is quite esoteric language, and "critical dialogue" is only one small facet of a museum's responsibility, so I feel like making this the first sentence is strange. In my opinion, I don't feel like museums' primary responsibility is to "social justice" or "planetary wellbeing" either - these are primarily for the citizens and representative political bodies of the world; museums are there to educate, elucidate, and provide a wide variety of ways of seeing so that the citizenry can make informed and inspired decisions based on their needs and contexts.
47	Neither Agree nor Disagree	Neither Agree nor Disagree	It misplaces the role of the Museum from a place to examine our understanding of the world to place committed to an agenda of redressing the failures of our world. Museums lack the structure and standing to be such active agents, however laudable the correction
48	Neither Agree nor Disagree	Disagree	Pandering buzzwords.
49	Agree	Agree	I think that the Met is a good example of trying too hard in desperation to be more diverse .. better to welcome diversity and reduce fees etc
50	Agree	Agree	None
51	Strongly Agree	Strongly Agree	N/A
52	Agree	Agree	This definition is MUCH too wordy. As a longtime museum professional, my eyes glaze over as I read this proposed definition. It is a stew of every current trend. A definition for museums worldwide should be more FOCUSED and SIMPLER — easier to understand. Note, as a Ph.D. music historian, I know the meaning of the word “polyphonic.” In the context of this definition of museums, the meaning would be lost on many people. The inclusion of this word reflects a kind of intellectual snobbery. As regards the statement as a whole a simpler and inclusive definition is called for — FOCUS on the big picture and SIMPLIFICATION would be my goals. Because of its length and complexity, the proposed definition that aims at inclusion actually is a prescription for exclusion!
53	Agree	Agree	Strengths would be inclusiveness, which is important to model not just say. The weakness would be “polyphonic space critical dialogue about the pasts and the futures” there are many issues that are currently happening and past differences that have not been heard...but is there enough space to have those voices heard? How would you choose those voices? Are they based off education, experience, or background?
54	Agree	Neither Agree nor Disagree	Weakness - too long

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
55	Agree	Strongly Agree	<p>Strength: The proposed definition remains true to collections preservation and public education values that have defined traditional understanding of what museums do, while giving space for real growth toward inclusive, dynamic, just practices. The definition is broad enough to encompass the work of varied types of museums, while rightly insisting on shared values and goals.</p> <p>Weakness: A succinct, approachable definition should preface the proposed definition. In other words, there should be a shorter "bottom line" definition available for non-museum specialists.</p>
56	Neither Agree nor Disagree	Neither Agree nor Disagree	A lot of .25 cent words trying to sound scholarly and ends up actually pretentious.
57	Disagree	Neither Agree nor Disagree	<p>Polyphonic? Not all museums can do all of the things in this overreaching definition. Some may be for profit. It is not necessarily the role of a museum to assure equal rights or justice or even to be concerned about the planet. Fundamentally the museum must collect artifacts or places that preserve some aspect of civilization and facilitate the understanding and further investigation of its subject matter. Not all museums are expected to have a political goal of any sort, and in fact they should probably be independent of a specific goal as attitudes change through time. Preservation is of the essence. The current definition is too broad and complicated, laughable in its all encompassing political correctness.</p>
58	Strongly Disagree	Strongly Disagree	It's too long and too exclusive: it doesn't speak clearly to a public outside of museums. It needs to say much of the same but more to the point.
59	Strongly Disagree	Strongly Disagree	<p>No neutrality; it is very limited in scope and is social/political leaning (one direction) jargon. It will be outdated and irrelevant in 10 years. A museum should be defined by functions (collect, preserve, exhibit, research, curate), not ideals (in America the difference of ideas is permitted; it should not be penalized on an international level because you want to be a museum that does not address conflicts or aim to contribute to social justice e.g. a for-profit museum about the benefits of capitalism in a truly diverse world should be acceptable; when you limit freedoms with prescribed "right and wrongs" you are bullies and not really about diversity but objectives. As an international organization, this isn't responsible, definitions like this can limit the formation of museums in less tolerant countries and in reality, very few museums will find this definition applicable or relevant to the work they are doing or can or want to do for many reasons legal, financial, governmental. The "feel good, emotional, world "some" want to create" does not work in an international definition by ICOM, it is a sub-committee, umbrella to organize under, another professional affinity organization to join --- not a definition.</p>
60	Agree	Agree	<p>As one of the complaints raised during the roundtables in Kyoto, the definition (particularly the first line) is still too complicated--many non-native english speakers struggled with these words and their definitions, making the definition itself inaccessible when it makes such a deal out of museums themselves being accessible. Simplify the language, get rid of words like democratizing and polyphonic (which can both be interpreted a vast number of ways even for native english speakers). The final line regarding human dignity, social justice, global equality, and planetary wellbeing are also not mandatory requirements for museums and therefore do not belong in a definition. Once again, as argued in Kyoto these should fall within a vision statement or goal, but not a definition.</p>

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
61	Strongly Disagree	Strongly Disagree	<p>It tries to do too much and makes improbably guarantees for a "definition."</p> <p>I would strike: "democratising, inclusive and polyphonic" "guarantee equal rights and equal access to heritage for all people." "are participatory and transparent, and work in active partnership with and for diverse communities to" "aiming to contribute to human dignity and social justice, global equality and planetary wellbeing."</p> <p>I feel strongly that these are all good aspirations and inspiring values, but they do not belong in a definition. They belong in a vision statement or expression of core values.</p>
62	Neither Agree nor Disagree	Neither Agree nor Disagree	<p>It's far too long and far too narrow. What about the "animal world"? What about the rest of the universe? Why should museums be only not for profit? Single individuals can and should be able to make a living by collecting and interpreting things, places, beings, etc. And, please, PLEASE!, let's not politicize museums by using political words. They (we?) are far too important and elemental to be corralled into such corners as "democratizing, inclusive and polyphonic spaces". We are far more than merely that. It is the role of educators, such as museums, to be equitable and inclusive. So, focus on the themes that museums ought to focus on (see #2).</p>
63	Neither Agree nor Disagree	Disagree	<p>The strength of the definition is the liberal democratic framing of the position. The weakness is the garbage dump of ideas and lists. If we are to define a museum, it should not exceed one sentence. This definition is unwieldy. What is a democracy? Museums should not be defined by their business (non-profit) nor their topic. Once you don't do one, does that mean you're not a museum at all? A for-profit museum to the value of fascism and xenophobic practices is still a museum, even if I find the place repugnant.</p>
64	Neither Agree nor Disagree	Neither Agree nor Disagree	<p>This definition seems to speak to larger institutions; I feel like that small museums with narrow focus areas are excluded</p>
65	Agree	Agree	<p>I think the definition is strong. A worry that I have is to have museums remain distinct within the larger context of cultural heritage organizations in that museums often have, or at least display, physical artefacts. I think it is important to create virtual access to collections, but also to emphasize that a core and unique aspect of a museum is physical/temporal access to artefacts. Some types of knowledge and experience cannot be gleaned or are not yet accessible without being in the physical presence of the objects. As imaging and photogrammetry technologies, etc., improve, this gap may close or at least change, but I don't think the experience of being in the same physical space with the objects should ever be considered superfluous.</p>
66	Strongly Agree	Strongly Agree	<p>I see its strength as its weakness. It challenges people to think again about museums as places of thought, inclusivity, sharing, and philosophy, rather than storehouses of objects, conservatism, and conventional behavior. Some people have said to me the definition is too intellectual, and based on modern political fashionable thinking rather than traditional museum definitions and behavior. I have also heard it is good in theory but not applicable to museums in practice. I think there is a lack of willingness to engage and think holistically and radically about what museums really are.</p>
67	Agree	Neither Agree nor Disagree	<p>Too politically correct</p>

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
68	Strongly Agree	Strongly Agree	It is the best one yet, but still lacks a key concept: VALUES! ADD: "the celebration of regional values & the realization of universal values which are at the core of our shared humanity."
69	Agree	Agree	Much better !
70	Agree	Strongly Agree	Strengths - highlights the need for museums to be inclusive, not for profit, and exhibit and enhance understanding of the world Weaknesses - the majority of museums (even if they are very sustainably run) are not contributing to planetary well being. Not sure mos safeguard memories either.
71	Disagree	Agree	Weaknesses: it's very wordy; it seeks to make museums responsible for things that are arguably largely beyond their control; it's a grab bag of relevant and extremely important issues that are not literally definitional for what museums do or necessarily should do; it risks alienating some members of the public (as well as some museums) who do not or cannot share the explicit thrusts of the definition. Can you imagine this as a definition in Webster or Oxford? Seems that would be ridiculous. Strengths: It attempts to claim a large swath of relevance and responsibility for museums as social/civic actors that corresponds with what is more broadly and urgently needed in the world.
72	Strongly Agree	Strongly Agree	Attempts to leave nothing out & therefore does not prioritize
73	Strongly Disagree	Strongly Disagree	I find the proposed definition unsatisfactory in every way. It is fundamentally flawed, because it assumes that all museums function similarly. But they do not. A science museum differs completely from an art museum in its objects and public, which in turn means that their missions differ. As such, museums have different publics. In fact the proposed text does not adequately define either. Neither the Metropolitan Museum of Art nor the American Museum of Natural History could easily be described by this text. Instead, it creates the impression that such museums are being told to change to fit the text. The definition seems conceptually limited because it privileges contemporary preconceptions and contemporary art centers above all others. Moreover, it fails to give sufficient emphasis to the crucial aspect of visiting a museum: the direct encounter with objects. While the definition alludes to artefacts and specimens, it makes no reference to works of art, unless we are meant to consider works of art as artifacts. If that is the case, the definition expresses a prejudice that is conceptually anachronistic, namely that there are no works of art. We cannot remake the past because it does not suit modern beliefs about what should have been. These works come from past cultures and constitute our traditions, which have shaped who we are. Traditionally, museums have been devoted to objects. On the other hand, the primary goal of the text is equally problematic. Conceptually, the stated aims of safeguarding memories and preserving understandings raise serious doubts. Although they seem desirable, these goals can only be realized when memories or understandings are translated into a tangible form. In essence, the institution is being charged with preserving a different set of objects, with a new set of interpretations. These are however poorly expressed in the opaque language of the text. Not only is the opaque but it is almost unintelligible in terms of practical realization.
74	Agree	Agree	I like the emphasis on care and interpretation of collections And that museums are available to and benefit of everyone in society.
75	Neither Agree nor Disagree	Strongly Agree	Participatort situations may change for good following covid19.
76	Agree	Agree	what does polyphonic mean? its a bit jargony

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
77	Strongly Agree	Strongly Agree	A strength is that it balances community and collections. Museums are important places for communities to convene and share, but cannot do their job without preserving and presenting collections.
78	Disagree	Disagree	I am particularly concerned about the beginning of the statement. I do not see why a museum should be called "democratizing"; I am not even sure I understand how this relates to most museums today. Secondly, most museums are only non-for-profit by name. By removing more "political" aspects from the definition, it might gain more acceptability among people, who currently will not go to museums or consider to fund them. I am in favour of the other elements in this definition, which are well put.
79	Disagree	Disagree	Like the Kyoto predecessor, this definition continues to advocate (at a lower decibel level) an activist social-political agenda. Whether an activist stance is appropriate for a particular institution (and, if so, to what degree) should be for its Board of Trustees to determine, taking into account professional and community counsel. The core mission of a museum is its professional role, and the definition of that is to collect, preserve, exhibit, and interpret. Beyond these essential functions, the organization should define its own special priorities free of strictures imposed by external entities.
80	Agree	Agree	inclusive, catches all the buzz words but too long They should be vs are participatory and transparent, and work.....
81	Agree	Neither Agree nor Disagree	Too long, too complex, too ambitious.
82	Disagree	Disagree	This definition appears to go back in time 50 years by making it seem that collections of artifacts are the defining characteristic of all museums. It also tries too hard to be "politically correct." and is more of an aspiration for some institutions than a definition.
83	Agree	Agree	Too complex
84	Disagree	Neither Agree nor Disagree	It's too of-the-moment, suggesting current political issues (and whims), rather than long-term concepts.
85	Strongly Agree	Strongly Agree	It's a bit wordy.
86	Agree	Agree	I work in a non-collecting museum, so that part of the definition is not as relevant to me. The term polyphonic is a bit vague and strictly speaking relates to sound, but I think it might be better to say "multivalent". Other than that, it is a good clear statement that museums are not blank slates, but rather exist as a lubricant for social engagement and the expansion of empathy and meaning.
87	Strongly Agree	Strongly Agree	Too many words.
88	Strongly Disagree	Strongly Disagree	Strengths--none. This definition is so crammed with political language that it is meaningless Weaknesses--everything
89	Strongly Agree	Strongly Agree	lack of clarity, absence of focus
90	Neither Agree nor Disagree	Agree	None, well said, a step forward.
91	Disagree	Disagree	A definition MUST be one that the general public understands and is therefore willing to support. This new definition is more of a vision statement than a definition. It is full of terms and jargon that the general public will not understand and that will push them away, rather than invite them in. Will the general public say, "Oh YES!! A polyphonic space! That is just what I have been looking for!" The answer is "no." This is a terrible definition, in my view. And the word "democratizing" is replete with problems. Government supported (i.e., public) museums might very well find a lot of this wording to be inappropriate.
92	Disagree	Strongly Agree	It is an aspirational definition that does not currently frame most museums. However, it is exactly what museums should be striving for in the near and immediate future.
93	Strongly Agree	Agree	"Democratizing" is perhaps too political a term; "polyphonic" too obscure

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
94	Strongly Disagree	Strongly Disagree	The thrust of the definition is fine. However the political framing and language is deeply offensive. It presumes that audiences share your political goals, which can only be true of a portion of the potential audience for museums. Just as there are audiences who care about diversity and inclusiveness, there are also audiences that value heritage and preservation of elite culture. The diverse communities you reference will not agree on a common definition, and if you truly value diversity, this definition is too exclusionary.
95	Neither Agree nor Disagree	Disagree	Tries to say too much, but means too little.
96	Agree	Neither Agree nor Disagree	It is a good definition, a bit too expansive. I would really like to see words like art, science and history in there.
97	Disagree	Disagree	<ol style="list-style-type: none"> 1. Too wordy and clumsy. 2. There are thousands of for-profit museums (like the International Spy Museum in Washington DC) 3. There are increasing numbers of Virtual and Cyber Museums (not covered by this definition) 4. "contribute to human dignity, social justice, equality and planetary well-being" is great, but where are the basics of contributing to education, collective societal memory, et al. 5. "Transparent" what does it really mean?
98	Agree	Agree	The first sentence in particular is too long and too difficult an entry into the topic.. Sounds academic and trying too hard...
99	Agree	Neither Agree nor Disagree	I agree with most of the definition however there are some questionable assertions. It seems inaccurate to say that museums can "guarantee equal rights and equal access to heritage for all people." We can try to do that but can we honestly guarantee it? Many museums have for profit and non-profit aspects operating side by side. What do you accomplish by saying they are not for profit? It seems rather grandiose to suggest that museums can achieve social justice and global equality. Is a museum failing if it does not direct its efforts to that enormous challenge?
100	Agree	Neither Agree nor Disagree	I think there is a slight issue with the non-profit. I think this is particularly difficult from an international perspective as that definition relates to tax law. It is also somewhat exclusive. If an institution is doing all the rest of this but is a for profit, I am not sure it can be excluded from being called a museum.
101	Agree	Agree	excellent answer
102	Agree	Neither Agree nor Disagree	Too many words - fewer words with more meaning. A museum cannot be everything. A museum cannot resolve what government is or was responsible for.
103	Agree	Neither Agree nor Disagree	active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing
104	Agree	Strongly Agree	This definition is trying to talk about a huge elephant in the room without really addressing it. I also feel like this definition has the possibility of leaving out some small niche museums, who might not be able or should address hard hitting issues the definition is trying to address.
105	Agree	Agree	It hits the most important characteristics, although it still is a bit wordy
106	Neither Agree nor Disagree	Neither Agree nor Disagree	Weaknesses: It's verbiage is opaque. It is confusing. By trying to define too many goals, it makes the overall mission of museums completely diffuse. It tries to be all things. Strengths: It aspires to define high ideals.
107	Agree	Agree	Strengths - working with communities, commitment to relevant societal issues, flexibility in the use of objects
108	Neither Agree nor Disagree	Neither Agree nor Disagree	They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world - should be first and foremost. While the rest is certainly good, don't discount these as nobody else will do them.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
109	Agree	Agree	I think the definition is too wordy and hard to understand. It could be rewritten with shorter sentences. Maybe after this survey comes back and identifies what the participants think the top 10 key components a sanity check should be given to the proposed definition and the responses.
110	Neither Agree nor Disagree	Agree	Since when does "understanding" need an s at the end? Pasts? Futures? Democratising? Polyphonic? Too much jargon. How will museums guarantee equal rights? That sounds like the job of politics, not available for nonprofits, at least not here in the US What do you mean "museums are transparent"? Made of glass? How transparent? No boundaries or privacy? No surprises? Who's participating? Everybody? How is that operationalized? It's a lovely utopia being laid out but I think it's a bit much. A museum is an institution with a rather limited focus, and even more limited funding. There's but so much it can do.
111	Strongly Agree	Strongly Agree	I love the concepts embedded in some of the word choices, namely "polyphonic," "trust," "participatory and transparent," "work in active partnership." If I were to quibble, I would suggest that there is a part of museums that need not stand in opposition to the present, as I read the statements "acknowledging and addressing the conflicts and challenges of the present" and "aiming to contribute to human dignity and social justice, global equity and planetary wellbeing" seek to establish. Museums also celebrate and, in so doing, inspire. That said, this definition makes me eager to go to work tomorrow and to continue to strive to meet the standards it puts forth.
112	Disagree	Disagree	One, too long. Two, a bit wonky. Three, the not for profit requirement. Four, the last sentence creates an expectation and remit that is impossible to live up to.
113	Disagree	Disagree	This definition completely disregards any idea of beauty or skill in making as inherently valuable. It undermines intrinsic artistic qualities in favor of politicized ideas addressed to perceived contemporary challenges instead of focusing on the timeless. Social justice (whatever that means) is undoubtedly a good thing, but I don't see why a museum is required to contribute to social justice. I suppose in some philosophical way all museums might do this by preserving culture, but including that in a definition seems nonsensical. How does a museum of 16th century portraits, for instance, contribute to social justice, and why should it? This definition devalues and pressures such an institution.
114	Agree	Agree	Gets us to think about what we can contribute beyond our material collections, the majority of which are stolen. What can we offer if we don't have collections? That's community, access, etc.
115	Strongly Agree	Strongly Agree	It happens to align with my old-fashioned liberal values!
116	Strongly Agree	Strongly Agree	Funding
117	Strongly Agree	Strongly Agree	"Polyphonic space" is an odd phrase, polyphony not really being a quality of space.
118	Strongly Agree	Agree	It is very strong
119	Neither Agree nor Disagree	Neither Agree nor Disagree	like all other mission statements, it's claims are more honored in the breach. To the best of my knowledge, museum operations are controlled by the opinions and power of a small ruling 'elite' . . .
120	Agree	Agree	The definition just uses all of the words in question 2. It is overly complicated and could probably be shortened. All of the aspects are important, but they do not all need to be within the definition
121	Strongly Disagree	Agree	to me its fine and cover most of the area as need to define

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
122	Neither Agree nor Disagree	Strongly Disagree	strengths - idealistic, forward-thinking, current. weaknesses - does not apply to all such institutions (just because a museum is not a non-profit does not make it less valuable in terms of holdings or education, just less accessible)
123	Strongly Disagree	Neither Agree nor Disagree	It is excellent!
124	Strongly Agree	Agree	this definition seems to encompass a wide range of positive aspirations. I just wonder about preservation with regards to the current virus environment. what can be initiated to ensure collections are protected from potentially contagious residue. Will contact and integration be reduced or removed?
125	Strongly Agree	Neither Agree nor Disagree	I like it as it is.
126	Strongly Disagree	Strongly Disagree	I think it's important to include community partnerships, but I question how that works against a mission of collecting.
127	Agree	Agree	It's good.
128	Neither Agree nor Disagree	Agree	Are all museums not for profit? Museums are businesses and therefore fit into the following definition: "A profit is money you make, as opposed to money you lose. ... Businesses need to make a profit — money — or they'll have to fire employees, cut expenses, and maybe go out of business entirely. If more money is coming in than going out, that's a profit. Profit also means a benefit. Vocabulary.com" How important is it that "not for profit" is included in this definition? What benefit does including that designation provide?
129	Neither Agree nor Disagree	Neither Agree nor Disagree	Museums in the United States should strive toward none profit status, but that might not always be the case. Not all museums are collecting institutions, and that is okay.
130	Neither Agree nor Disagree	Agree	There is less and less financial support available particularly for small institutions. There could be something about the need for society to make a great effort to fund museums for all.
131	Agree	Strongly Agree	We need to continue to evolve but not diminish the critical scholarly role for curatorial work and professional stewardship of our collections--and increasing strategies for accessing collections and museum resources.
132	Agree	Agree	Strength- Passionate and active. Weakness- "Hold artifacts and specimens in trust" implies that there was an agreement between museums and the owners of the cultural heritage, allowing museums to hold these cultural objects in trust. This is not the case for the majority of museums' "collections." We cannot hold in trust objects that were never entrusted to us by their communities. Does not imply that museums must actively practice decolonizing.
133	Agree	Agree	Strengths = inclusive and polyphonic that are for all that value humanity (phrased as dignity) and equity. Weakness = what is the path for that work (how do we know we are being truly inclusive and polyphonic?). How can we move past dialogue and move into mobilization and impact? How do we become vital resources vs. a nicety? Planetary wellbeing sounds like a nice to have and does not recognize the actions needed to ensure continued human life on this planet.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
134	Disagree	Disagree	While museums seek to be spaces for safeguarding of ideas and culture, this definition is seeking too much to push a definite political agenda. It is up to each institution as to whether or not they want to broach social justice issues - if their particular community is asking for it. As much as this definition seeks to be inclusive of all museums, it severely limits a museum's capacity to fulfill its mission for the sake of following political correctness.
135	Strongly Agree	Strongly Agree	I think this definition is well written and conveys the heart of what a museum ought to be. However, a shortened version might make it more accessible to the general public.
136	Disagree	Neither Agree nor Disagree	I think the message is wonderfully aspirational but many museums do not yet adhere to its statements, in particular: "guarantee equal rights and equal access to heritage for all people" -- the prohibitively high admission costs to many if not most museums are certainly exclusive.
137	Strongly Agree	Agree	Though museums enhance my understanding of the world, for some they provide a place for comfort, relaxation, opportunity to bond with friends or family, and that aspect of the museum experience isn't perfectly captured in this definition.
138	Strongly Disagree	Disagree	This definition only applies to collecting museums. Many of the most powerful museums in the past three decades are not in fact collecting museums at all, they are children's museums and family museums, and places that put the audience first, before their collections.
139	Neither Agree nor Disagree	Neither Agree nor Disagree	Some good ideas, but not enough emphasis on museums as places where difficult scholarly work should be done.
140	Agree	Agree	It is not in common language that the public/non-museum workers will understand. Examples of words that gave this impression are "democratising" & "polyphonic". The concepts are great but even if it takes more words it should be written such that a middle school student can understand.
141	Agree	Agree	Make sure to continue to formalize and celebrate the training and rigor of the role of curator above educator
142	Agree	Agree	The definition encapsulates my personal approach to curating and working within a museum, but it may come off as too academic and less accessible. Perhaps simplify the wording.
143	Neither Agree nor Disagree	Neither Agree nor Disagree	this part of the statement is too radical: Museums are democratising... Museums are not for profit.
144	Agree	Agree	<ul style="list-style-type: none"> - It is grammatically odd to use "pasts and futures" yet have a singular "present"? It assumes "all people" instead of "all peoples"? - I'm not entirely sure what "global equality" means. I would guess that it refers to states and societies being seen as equal? It seems like a way to evade the use of the (controversial?) word "diversity," which implies respect for and recognition of many narratives. Perhaps "greater equity" could be an alternative phrase? - I like that it mentions "planetary well-being" - Please use Oxford commas, as these are very long clauses and could be confusing - It does not mention training the next generation, cultivating expertise, or building capacity among the public, so that more people can benefit or access knowledge through the channel of the museum. Expertise (also controversial?) does not mean denying public participation or transparency; but Museums can be centers of excellence in knowledge, interpretation, and scientific/civic education, while also serving as loci of democracy and social equity.
145	Agree	Neither Agree nor Disagree	<p>strengths: covers both functional and aspirational goals</p> <p>weakness: "polyphonic" as a word, not a concept, is off-putting, but I see where you're going...</p>
146	Strongly Agree	Strongly Agree	It does not suggest a public commitment to museums, or their place in civic life, but rather assumes that Museums are just there. Who sponsors this critical dialogue? Whose partners have a larger voice?

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147	Agree	Strongly Agree	I think this definition is extremely strong and I was thrilled to see it.
148	Disagree	Neither Agree nor Disagree	It seems very subjective and loose.
149	Neither Agree nor Disagree	Agree	Too long. Inelegant. Arrogant and not humble. And why hang on to the aversion of profit?
150	Strongly Disagree	Strongly Disagree	It attempts to be a panacea for all things and ends up being of use to none.
151	Neither Agree nor Disagree	Neither Agree nor Disagree	It's a beautiful definition and describes a space that I would like to be in. I love the word "polyphonic". It's a bit wordy. Can a museum guarantee equal rights for all people? Also, I wonder if there should be something about representation in the definition. The sentence, "...and work in active partnership with and for diverse communities" makes it sound like the diverse communities are on the outside, not represented among museum staff.
152	Agree	Agree	The first sentence could apply to almost any human knowledge institution: classroom, university, laboratory, library, concert hall, etc. it is not museum specific. the rest is fine. ditch the first sentence.
153	Strongly Agree	Agree	I think that it very clearly states that it is an intellectual place and one for community to come together. A place where anyone is welcome. It gently but obviously demands civility. By this I mean that while history is rocky and our society is ever changing, a museum is meant to be a safe space in which one can voice what they think and feel while fostering healthy conversation.
154	Agree	Agree	Not all museums are non-profit, so I wonder how those museums will respond to this (The Museum of Sex for instance).
155	Strongly Disagree	Strongly Disagree	Weaknesses: No one can remember what this so-called definition is. A definition should be easy to memorize, e.g., 1995 ICOM definition. My professor encouraged students to memorize the definition back in 1996. Then I encouraged my students to memorize the 2001 ICOM definition. The MDPP's proposal is not a definition; rather it is a series of sentences that produce an opinion. Thus, it would be very difficult for a country, government, institution, and/or organization to apply this opinion to professional standards, statutes, laws, regulations, and/or codes.
156	Agree	Agree	I like it, but it may be more accurate to say that they STRIVE to be "participatory and transparent, and work in active partnership with and for diverse communities....." Many institutions are making great progress toward these ideals, but have not achieved the perfection stated in the definition.
157	Neither Agree nor Disagree	Agree	I like the inclusiveness of the definition, but how can that be achieved when visiting a museum costs so much? Museums are perceived by many as elitist. To serve on a Board of Directors, one must be wealthy. Let's truly democratize museums and let everyone in.
158	Strongly Agree	Agree	it is overly complex.
159	Neither Agree nor Disagree	Disagree	Both a strength and weakness is that it is trying to be and include everything. It is a broad mixture of many aspirations not a definition. Many museums will not be able to 'live up' to this definition but may be able to aim at components in their work. Does this mean they aren't museums any more?
160	Neither Agree nor Disagree	Neither Agree nor Disagree	na, way above my pay grade
161	Neither Agree nor Disagree	Strongly Disagree	Strength: positioning museum as an open space Weakness: Museums are not democratic. Especially when it's government fund

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162	Disagree	Agree	On a purely personal level, I find a lot to like in this definition. However, in objectively examining it, I feel that this definition imposes very specific values and judgments on institutions that are more varied than stated. Not all museums are necessarily polyphonic, and the emphasis on inclusivity, while admirable, seems better suited to certain institutions or countries than others. Museums may indeed evolve to all become this but they may not and, at this stage, a simpler, less biased definition would in my opinion better serve ICOM.
163	Strongly Agree	Strongly Agree	Strengths: includes room for past, present, and future. While I am especially interested in preserving the past, I do appreciate the need to use the past to understand the present and to inspire the future. Weaknesses: Perhaps a tad long-winded, but really excellent overall.
164	Agree	Strongly Agree	The safeguarding of certain memories. If these memories are in the form of recorded oral histories or photographs, the issue of ownership and access should also need to be addressed.
165	Neither Agree nor Disagree	Agree	The weakness is for me "equal access to heritage for all people": that is not true for many who cannot afford the admittance to many institutions. The poorest communities have rarely access to Museums. The strength is the constant will to take care of the artefacts that they have in charge.
166	Agree	Agree	As an aspirational statement, this "definition" is fine, and I hope it will push museums toward transparency, collaboration, and inclusivity. As a definition, it has the potential to be limiting: not every museum holds artifacts, and not every museum in not for profit.
167	Strongly Disagree	Strongly Disagree	This statement may be devoid of meaning for museum patrons (particularly the general public) who do not equate museums with Amnesty International, World Wildlife Fund, and other organizations seeking social justice. In fact, potential donors may see 501(c)(4) social welfare organization language here or even sense political partisanship rather than the neutral aims of 501(c)(3) charitable organizations. A better mission statement sticks to the core of what museums are and what they do. For example: "Museums foster critical dialogue about the past and the future, nurturing ideas and inspiring people to learn. They hold artifacts and specimens in trust for society, safeguard important memories for future generations, and guarantee equal access to knowledge for all people. Museums are organized for nonprofit charitable purposes. They are participatory, transparent, accountable, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of people, culture, history, science, and the world."
168	Neither Agree nor Disagree	Neither Agree nor Disagree	Question 6 is quite misleading. The question isn't whether this definition "applies to my museum." it's whether this definition IS a definition. And it's not. it's a mission statement. As a mission statement it definitely applies to my institution. As a definition, no. I support the ICOM NATHIST definition over the version here as it more directly address democratic institutions and decolonization. Another option would be to develop separate legal/policy infrastructure regarding this critical goals regarding and leaving the definition as is.
169	Neither Agree nor Disagree	Strongly Agree	missing the words "research", "preservation", "enlightenment" and "education"
170	Agree	Agree	"Pasts and futures" is grammatically incorrect. "Polyphonic" is a word people have to look up - the public should be able to understand what a museum is without a dictionary.
171	Strongly Disagree	Strongly Disagree	remove emphasis on environment, social justice, and equality, which have no bearing on the museum's role in promoting the arts
172	Agree	Agree	It seems too aspirational and perhaps not concrete enough of a description.
173	Strongly Agree	Strongly Agree	I understand why you use the word polyphonic, but a street explanation would be more engaging for a wider audience.

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174	Disagree	Agree	It has elements of multiple types of museum organizations. It should not prescribe (museums cannot do all of this) but it does not describe (some parts are only relevant to some museums). Non-profit is a tax term and not internationally understood. Only collections and an aim to exhibit seem to bond them together.
175	Neither Agree nor Disagree	Strongly Agree	It embodies too much urgency and does not encompass notions of the simpler pleasures to be experienced in museums or with art/artefacts, the sense of wonder and discovery.
176	Neither Agree nor Disagree	Neither Agree nor Disagree	It tries too hard to be too many things at once hence lacking in clarity and purpose.
177	Agree	Agree	too long, but is focus to include everything a museum should represent
178	Strongly Agree	Strongly Agree	It's very long. But, the length of the definition is probably necessary.
179	Neither Agree nor Disagree	Strongly Agree	I think its strength is in addressing diversity and accessibility of heritage for all, and state clearly that museums are not for profit. Too many places call themselves "museums" these days but are actually for-profit enterprises.
180	Strongly Agree	Strongly Agree	This is a powerful statement; however, this phrase "they hold artefacts and specimens in trust for society" is too prescriptive and does not apply to children's or science museums that do not collect artefacts or specimens in trust.
181	Neither Agree nor Disagree	Agree	It does not include scientific museums like the Franklin, SO important to draw other generations to STEM. Are museums really democratising spaces? Exhibitions that are thought-provoking would juxtapose to this view. Perhaps "educational"? "Planetary wellbeing"? Does this mean that by educating the museum-goers they will have a better life? If so, how? If not, the meaning is unclear.
182	Strongly Disagree	Strongly Disagree	Weaknesses: 1. This is not a definition; it is a vision statement. 2. There is little here that is specific to museums, except possibly the mention of "artefacts and specimens." 3. The statement is factually wrong. In what way, except the most utterly anodyne, does a great art museum "contribute to human dignity and social justice, global equality and planetary wellbeing"? What does that even MEAN, other than something so vague that it applies to the aims of every nonprofit organization ever?! There is nothing inherently "democratizing" about museums. While most of us may hope that preserving, sharing, and promoting dialogue about cultural and natural artifacts might promote good things like social justice, it is ridiculous to claim that an institution must do so in order to BE a museum. This definition makes our field a laughing-stock. (I mean, literally: I tried reading this to my family and they burst out laughing.) 4. No definition should be more than one sentence long. 5. No definition should be longer than 50 words. Strengths: 1. "Collect, preserve, research, interpret, exhibit, and enhance understandings of" isn't bad, except there's no object. Collect and exhibit what? Collect understandings of the world? Really, I'm straining here. This is gibberish. Museums have four core functions: they Collect, they Preserve, they Give Access, and they Interpret (Educate). An institution that omits one of those functions is not a museum; it is something else.
183	Strongly Agree	Agree	I like what you've outlined; it seems comprehensive

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184	Agree	Agree	The proposed definition is far too long. A succinct definition is needed. For example, it could be modified as follows: "Museums are publicly accessible not-for-profit institutions with professional staff that collect objects and specimens and preserve them, as well as related structures and natural environments, for research, education, and exhibition to enhance understandings of the world and its natural and cultural heritage, aiming to contribute to human dignity, social and environmental justice, global equality and planetary wellbeing."
185	Agree	Agree	It is too lengthy. Why do they have to be non-profit? Is that sustainable in the future economy?
186	Agree	Agree	This statement, and my answer as regards my own work, represents goals rather than the current reality. These goals are worthy and we should pursue them, but relatively few institutions have achieved these goals.
187	Neither Agree nor Disagree	Neither Agree nor Disagree	it feels extremely wordy and vague, mainly it sounds like museums will continue to be what they are now, just with an extra a pat on the back for all the good work they think they are doing.
188	Strongly Agree	Agree	I think the importance of museums' holdings, objects and archives, needs to be strengthened. All the other aspects of programs, experiences, discussions etc might otherwise happen at a university or other cultural "spaces" - which is all important and relevant. What makes museums unique is the interaction with the artwork, and its preservation. I do embrace the more expansive definition of museum activities, but not at a loss of emphasis on the collection.
189	Strongly Disagree	Strongly Disagree	I disagree with the idea that museums need to be democratising - not all societies are democracies, nor do they aspire to be. Museums should not be active in politics, nor should they be community centers. Non-profit organisations, with limited budgets, need to have clearly defined missions. Housing, storing, caring for, and exhibiting collections should be at the core of a collecting institution's mission - this work alone is expensive. Any mission-creep that detracts from the collection weakens the ability of the museum to fulfill it's duty to the public trust by preserving collections. This isn't to say that social and ethical principles can't inform curatorial or collecting practice, just that the collection should always remain the center of focus for the museum throughout its lifespan. There is nothing to stop museums from partnering with other non-profits, or organisations in order to expand outreach or community presence. But collections are what make collecting institutions unique and that aspect of museums seems to be forgotten in the current conversation. The zeitgeist of the moment should not have an undue influence on museums. As institutions that engage in planning for the long long term, we can't be beholden to trends. Today we should be thinking about what society will be like in 100 or 1000 years, not just how it is today.
190	Agree	Agree	It's too reliant on "collecting" and the "holding" of artifacts...
191	Agree	Agree	Museums can be all those things but if they cannot find a way to draw the community in, then they are not achieving the stated goals. And the definition above is hardly written in inspiring language...it is dull.
192	Agree	Strongly Agree	It is an aspirational definition. It neglects the past and present of museums that generally presents objects and ideas through a colonialist, white supremacist legacy and filter. Our task is to become the communities that we wish to represent and to take ownership of the past that is still present in the ways in which the objects in our archives are interpreted through harmful and divisive lenses.
193	Agree	Agree	n/a
194	Strongly Disagree	Strongly Agree	Access to everyone, welcoming to everyone,actively engaged in the community
195	Strongly Agree	Strongly Agree	I think it's a little stale.
196	Strongly Agree	Strongly Agree	Polyphonic refers to sounds not voices, which I think is what is meant. Otherwise, this good.

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197	Neither Agree nor Disagree	Neither Agree nor Disagree	Trying to please everyone.
198	Strongly Disagree	Strongly Disagree	Too much emphasis on "conflict" and today's definitions of social justice--which will change. There needs to be more emphasis on the universality of human existence and relationships--capacity for joy, wonder, fear--and less on what divides us.
199	Strongly Agree	Strongly Agree	The strength is a mission that works for all educational institutions: "enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing." The weakness is the presumption that museums are justified in holding the collections of others (universal rather than cultural heritage): "hold artefacts and specimens in trust for society, ...and guarantee equal rights and equal access to heritage for all people." The goals of social justice and dignity cannot be attended to when cultural heritage and ancestors are called "artefacts and specimens", and when there is a presumed legal and equal right to access the cultural heritage and thus cultural knowledges of all people--in particular, I'm referring to collections from formerly colonized and currently colonized/occupied peoples.
200	Agree	Agree	I do not love the language of participatory museum as my students have come to use it through the years. It does not always resonate well with fundamental role of authority that the museum also presents and ultimately is attractive to different audiences. I support participation in all of its forms but fear that the way we use it is to inhibit the role of authority that museums possess. I do not want participation in a Holocaust Museum in the same way I want participation in a museum dedicated local heritage or to science. Each museum defines and uses participation in different ways. Audiences sense the meaning of participation in diverse ways. I support the idea of "museums as engaged and active partners with and for diverse communities..." rather than participatory and transparent. those strike me as more idiosyncratic and contextual in their meanings than clear and consistent.
201	Agree	Agree	The challenge of meeting this idealistic statement, most museums have had such intents for many years
202	Disagree	Disagree	There should be a neutral examination of a subject, not some individual's idea of what is right or wrong. That is a dangerous method of examination.
203	Neither Agree nor Disagree	Agree	"pasts and futures?" Are we talking alternative universes? singular, please. Also democratic is sufficient. Also possibly express the idea that museums give experiences, pleasure, and beauty beyond what we encounter in our everyday life. We do visit to enjoy ourselves! It is crucial to emphasize preservation, research and truth. They are challenged values in our time. I think social justice is dangerous wording because it portrays the institutions as active and partisan political agents. Hopefully, social justice is an outcome of the experience without editorializing.
204	Disagree	Agree	I think it is too verbose, clinical, elitist, sounds like its not written by a native English speaker - leading to misinterpretations and misuses, and also a remedy looking for an illness.
205	Agree	Agree	Ideas that it captures and conveys are strengths. Length is a weakness and could benefit from greater clarity of language (in terms of word choice and structure).
206	Agree	Agree	too long, too much in details.
207	Strongly Agree	Strongly Agree	I don't know why it wasn't ratified by ICOM at the last convention. I think it is correct, but I think that there are communities that reject that philosophy even as they build and respect museums for those very self-same reasons.
208	Strongly Agree	Strongly Agree	There is no mention of joy; both among individuals and among groups.
209	Strongly Disagree	Strongly Disagree	Acknowledge and addressing issues

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210	Strongly Agree	Strongly Agree	Strength is that it focuses on the community of the museum; weakness is that conservative museum professionals hold onto past structures of privilege and patriarchy
211	Agree	Neither Agree nor Disagree	Weakness: it feels driven by a vision that is not inclusive of the different types of museums - it feels like it is advancing a more political stance (probably advocated by persons of passion who want to address the many acknowledged ills of the present world - but does that belong in a definition - and does/could that definition, even possibly, apply to most/many/some actual institutions?). So I have trouble with the 1st sentence, and find the pat on the head for "acknowledging and addressing the conflict/challenges of the present" completely unnecessary. If you want to look at the individual words of choice, "guarantee equal rights and equal access to heritage for all people" - "safeguard diverse memories" ?? Strength: the last sentence. I read the recommendations and report by the Standing Committee for MDPP and found so much meat and well presented questions/thoughts. But this definition was written by committee and has that "let's cram everyone's ideas in"- in trying to be everything, it feels like nothing but politically correct strings of words.
212	Strongly Disagree	Strongly Disagree	strength--polysemous meanings, openness to new ideas and change, expressive of the realities of what we want from museums, not where they have been "stuck" for so long!
213	Neither Agree nor Disagree	Neither Agree nor Disagree	This proposed definition is way too long and filled with political baggage.
214	Strongly Agree	Strongly Agree	I appreciate how optimistic this definition is.
215	Neither Agree nor Disagree	Neither Agree nor Disagree	See my comments above.
216	Disagree	Agree	"hold artefacts and specimens in trust for society" - there is no connection as to how holding artefacts and specimens will achieve "Acknowledging and addressing the conflicts and challenges of the present" I agree with the "equal access to heritage" but "equal rights"? How can a museum do that in a non-superficial way?
217	Strongly Agree	Strongly Agree	It is a strong proposition.
218	Agree	Agree	Makin the language understandable to the broadest group. For example the work polyphonic, that is not a common word everyone will understand. I'm sure that could have been put in lay terms.
219	Agree	Agree	Idealized but inaccurate considering most museums in the USA charge admission (undermines "equal access" and "equal rights") and are seen as oppressive institutions that perpetuate a system of inequality by non-white/wealthy demographics. Few museums can show how they are attempting to connect with their non-dominant demographic through community outreach and the few that can often are motivated by economics not equity. Few examples of museums in USA that the public would consider an activist leader for social and/or climate justice.
220	Neither Agree nor Disagree	Strongly Agree	Strengths: Inclusive, inspiring, and aspirational. I like that it is human-, object-, AND idea-focused. Weaknesses: A bit heavy on jargon and buzz-words (polyphonic spaces, planetary wellbeing). The most powerful messages are usually the most simple, concise, and easily understood.

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221	Strongly Disagree	Strongly Disagree	<p>I think it is fairly meaningless. It would be difficult, without the first word of the definition and the first word of the third sentence, for me — to say nothing of a non-affiliated person, or a person whose first language was not English — to work back to "museum" as the word being defined. I fear that its virtue-signalling will smack irrevocably of this particular moment, and will be outdated in a few years. It strikes me as hopeless to create a definition by enumerating all the aspirations of well-intentioned people. I struggle to think of a single institution that meets all or even most of these criteria.</p> <p>The strength of the definition is the clear goodwill of its crafters. I agree that museums must have a social function in order to continue to justify their funding by governments and others.</p>
222	Agree	Strongly Agree	The emphasis on diversity and accessibility are strengths.
223	Neither Agree nor Disagree	Neither Agree nor Disagree	<p>Strengths--holding artifacts and specimens in trust for society; work in active partnership with and for diverse communities...</p> <p>Weaknesses--guarantee equal rights and equal access--those are not guarantees that museums can make unless they have the power to redistribute wealth, fully fund visits and programs for underserved communities, have funds in place to pay their own staff professional wages, etc.</p>
224	Agree	Agree	too wordy and uses contemporary jargon. Cut out 30 %. polyphonic,, phrase beginning with Acknowledging, Last six lines good.
225	Strongly Agree	Strongly Agree	A social justice agenda is essential to shape a better future.The weakness is many museum professionals understand art as sacred and thus allow for less experimentation, connection to communities, and vibrancy to the experience of visiting a museum
226	Agree	Agree	In the sentence that starts with 'enhance understandings of the world' there should be a note about our (the individuals) place in it and how we all contribute to...
227	Agree	Agree	The current definition, with its jargony terms, is an example of why museums' relevance is decreasing. This is a definition that may make sense to the field but not to those whom we wish to serve. How many non-museum advisors helped advise on this definition?
228	Agree	Agree	It does not address our unsustainable lifestyles nor recognize that we must be forward thinking. We have the opportunity to lead our communities in climate change and other symptoms that are a result of our unsustainable way of living
229	Strongly Agree	Strongly Agree	Communication and transparency to public is strength. Weakness - needs more object focus
230	Disagree	Neither Agree nor Disagree	The obvious weakness is that this is how museums would like to be seen, not how they are or how they are currently seen. There is a clear counter-claim to museums being democratizing and inclusive (even if they are moving in this direction). It is also vague. The strength is that this is what most museum workers likely want.
231	Neither Agree nor Disagree	Neither Agree nor Disagree	Weakness: "work in active partnership with and for diverse communities...." I feel that this implies the museum is somewhat hegemonic and to diversify has to work outside itself (with and for) to diversify. Museums are/can/should be diverse communities in themselves.
232	Agree	Neither Agree nor Disagree	Ok as is.
233	Neither Agree nor Disagree	Neither Agree nor Disagree	WEAKNESS: NOT REALISTIC AND FIT FOR ALL MUSEUMS STRENGTHS: PROVIDING SOME IDEAS FOR FUTURE MUSEUMS

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
234	Disagree	Strongly Agree	It certainly attempts to be many things to many people. Many of these descriptors are highly contested - democracy, for example - or normatively loaded. However I do like the focus on ethical orientations. I wonder why there is no direct reference to education?
235	Strongly Agree	Strongly Agree	That museums work with communities and through exhibits enhance understanding
236	Strongly Agree	Strongly Agree	To me, the vocabulary of this definition is elitist and exclusive, which seems to run counter to the sentiment it expresses. You lost me at 'polyphonic'. I would also say I don't believe the definition of a museum should prescribe the range of activities included here. What about small, independent local history museums, for example? The definition should be short, inclusive and not prescriptive.
237	Agree	Agree	I don't understand the use of 'polyphonic' and doubt most people would recognize it.
238	Strongly Disagree	Strongly Disagree	Strength--forefronts art museums' role in creating a more just society and attention to preserving our environment without losing sight of the foundational role in preserving collections for future generations.
239	Agree	Agree	It's much too political and social justice-oriented. We chiefly support, patronize, and engage with art and history for their intrinsic values.
240	Neither Agree nor Disagree	Neither Agree nor Disagree	Human dignity is the most important. Social justice, global equality and planetary wellbeing I worry make the definition of the museum inherently political, and moreover, I do not think they apply to ancient and most historical collections but only collections of only very recent historical and contemporary objects.
241	Agree	Strongly Disagree	it lacks emphasis for remote communication, learning
242	Disagree	Disagree	"Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artifacts and specimens in trust for society, safeguard diverse memories for future generations." This is spot on. It is impossible for any institution to guarantee this "guarantee equal rights and equal access to heritage for all people." "Museums are not for profit.", they must be. "They are participatory and transparent," Again, not completely true, nor can be there is much that must remain confidential with regard to museum relationships, especially with donors. "aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.", while noble gestures this is not the role of a museum and even the best funded museums can not stray from their core reason of existing, which is to collect, exhibit and preserve.
243	Strongly Agree	Strongly Agree	This is a strong definition, providing a strong guide to the mission of museums without being rigid. It should allow for the broad spectrum of museums (both current and future) to be encompassed in the definition.
244	Neither Agree nor Disagree	Agree	Its strength is that it is inclusive, far reaching and has considered the complexities of museums and stewardship and the role museums must play in society.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
245	Agree	Agree	<p>It feels like it was written by a committee who could not agree on the MOST IMPORTANT points and so threw in as many words and concepts as possible to gain acceptance by the group. Breaking it down, a few comments:</p> <p>Sentence #1 ("Museums are . . ."): what does it mean to be a "polyphonic space"? I agree that museums are places of critical dialogue, but are they not more? Places of refuge, of enjoyment, etc - welcoming also to people who are not in the mood to interrogate either the past or the future?</p> <p>Sentence #2 ("Acknowledging . . .") There is so much to unpack in this monster of a sentence. What is the first phrase intended to mean in the specific context of this sentence? The second phrase is the traditional definition of the museum, now swaddled in many qualifying clauses. I agree about holding things in trust for society, but the inter-generational part of this commitment switches in the next phrase to "safeguard diverse memories," so no longer is the future about the artefacts and specimens, but just the memories of these things? What does it mean to "guarantee equal rights and equal access to heritage for all people?" This seems to reference museums in the aggregate, as no individual museum could make any such claim. This sentence is an example of how the definition becomes so abstract as to real like pablum.</p> <p>Sentence #3 ("Museums are not . . .") Yes, I agree - but should it state why this is important (because there are certainly for-profit places out there that claim to be museums)</p> <p>Sentence #4 ("They are participatory. . .") I agree with this, but the language feels like a laundry list that morphs into a Superman statement of purpose.</p> <p>Having criticized the definition, I'd also like to reflect that I know this is a very challenging task, and I am grateful to all the museum professionals who have spent time and effort in crafting it. I'm an art museum professional with 35 years of experience and devoted to the mission of museums. For me, museums are about connecting people to objects and ideas that enrich their lives, and making sure that we continue to identify and break down</p>
246	Neither Agree nor Disagree	Neither Agree nor Disagree	Too wobbly, imprecise at times and overprecise at others. A vision statement or a mission statement, but not a working definition.
247	Agree	Agree	<p>The chief weakness is that the definition is so broad and all encompassing that it is vague, all things to all people for all time.</p> <p>Its strength is the focus on utilizing the collection to enhance critical thinking and communication.</p>
248	Agree	Neither Agree nor Disagree	It is too long and the whole bit about human dignity, etc is not really up to the museum community- it is sometimes inherent in the objects but lessons of " social justice, global equality and planetary wellbeing" seem a bit naive.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
249	Strongly Agree	Strongly Agree	I think that it is beneficial to say that museums are democratizing, inclusive, and polyphonic spaces. I think that dialogue about the past and present is extremely important (no matter the subject focus of the museum). Museums should be places where people can work through conflict and challenges - whether personal or collective. I think that collecting is important as is the safekeeping - but, FOR the people. People should always be at the center. I like the idea that museums aim to contribute to human dignity and social justice, global equity and planetary wellbeing. I know that there are people who are less thrilled with the definition, but I support it. I DO think that a weakness is saying that museums are non-profits; there are many places that I would consider museums that are for-profit or that don't fill the U.S. legal definition of a non-profit.
250	Neither Agree nor Disagree	Neither Agree nor Disagree	It is as inaccessible as museum as are— unnecessarily verbose in an effort to build a definition via consensus versus crafting a definition that is clearly understood by all.
251	Strongly Agree	Strongly Agree	favorable
252	Agree	Agree	Strengths: Taps into the core work museums have been doing for their communities. It humanizes the experiences around museums as it is aware of social changes and it places museums in a position of real positive impact in achieving a fairer society. Weaknesses: The language and drafting should be revised to make it more accessible to all.
253	Agree	Agree	I would not presume to change the definition.
254	Neither Agree nor Disagree	Neither Agree nor Disagree	Ok
255	Strongly Agree	Strongly Agree	Someone is always going to be unhappy; the strength is to understand that and continue to seek solutions.
256	Neither Agree nor Disagree	Strongly Agree	It does not directly discuss the obligation of the museum to respect the peoples who created the works they hold through repatriation etc. that allows creators who did not have a voice at collection to have a voice currently.
257	Agree	Agree	The weakness is in the embedded, highly coded language of guilt, blame, and divisiveness in the statement. It signals a turn to a culture of exclusion, a new racism, and ageism hiding behind the proverbial wolf's sheepskin of inclusive participatory social justice.
258	Strongly Agree	Strongly Agree	artifacts
259	Agree	Agree	Strengths: "critical dialogue and pasts and futures" "to collect, preserve, research interpret, exhibit and enhance understandings of the world" - ideas can be applied broadly and are aspirational without being out of reach Weaknesses: Because of admission costs, locations, and other limitations on time, resources and education, many museums cannot claim to be "democratising, inclusive and polyphonic spaces" for all people.
260	Agree	Agree	Academic language. Get real.
261	Agree	Agree	I totally agree it is secular in approach and translucent
262	Agree	Agree	I find the final "aiming to contribute to human dignity and social justice, global equality and planetary wellbeing." somewhat idealistic and not reflective of the goals of many museums
263	Neither Agree nor Disagree	Agree	Some of the language (particular words) are vague in meaning, and likely not to be understood by the general public.
264	Neither Agree nor Disagree	Neither Agree nor Disagree	Weakness: excessive emphasis on politically correct buzzwords.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
265	Neither Agree nor Disagree	Neither Agree nor Disagree	Strengths: clarity, inclusiveness (re: various types of museums), ambitious Weaknesses: it is less a definition (of what exists) and more a vision statement (of what we aspire to become)
266	Neither Agree nor Disagree	Agree	I am comfortable with many of its ideas, especially those about inclusivity and being polyphonic (although I'm not sure the average person would relate to that term. Perhaps something about providing multiple perspectives would be better). I'm also wondering if all museums are not for profit. What do they mean by that? Museums around the world are organized differently. (Is it a question of not having funding pressure to present biased agendas?) I find that the words and ideas of EDUCATION/EDUCATIONAL are conspicuously missing! It also doesn't describe science rich institutions, which are places for active learning about the natural world, phenomena, and experience!
267	Agree	Agree	I think that the new definition is broad enough to encompass the broad spectrum of museums. Like many broadly defined statements, it poses the difficulty for the public to see the value to them specifically.
268	Disagree	Agree	This reads like a goals and aspirations statement for ICOM. I agree that museums should strive to be "democratizing spaces," inclusive, transparent. and "aiming to contribute to human dignity and social justice, global equality and planetary wellbeing" The definition should more accurately convey what museums are - they are confined by mission, but need to work with communities to ensure that they realize their obligations to "collect, preserve, and interpret" and be spaces that welcome all in the process.
269	Strongly Agree	Strongly Agree	It doesn't go far enough towards the massive overhaul required at the management level where directors make 10x what others make in a museum. This must change because we cannot have the word "democratizing" in this new definition if not. It would be hypocritical.
270	Strongly Agree	Strongly Agree	I think this should include some key words like race, slavery, native rights, and I think including people who represent these constituencies in the writing of the statement is key
271	Agree	Agree	I think the first sentence is problematic. It's not true for all museums (ok with me).
272	Neither Agree nor Disagree	Strongly Agree	It is too specific, too wordy, too long, too instructive, and does not translate well.
273	Agree	Strongly Agree	Very wordy through an American English lens. Must be written more abstract for foreign language translation. The definition does not need to but elaborate however, leave the museum scholar with a chance for their own interpretation.
274	Agree	Agree	I find the definition verbose in a way that is useful for those within our discipline but potentially alienating for those who are not.
275	Neither Agree nor Disagree	Strongly Agree	Addressing conflicts and challenges of the future should be secondary to preservation and examples of the past that can influence, give insight on the conflicts, challenges of the future
276	Neither Agree nor Disagree	Agree	What happens is a larger museum, the Hermitage decides they do not agree with this definition?
277	Strongly Agree	Strongly Agree	Its strength is that it is a 21st statement and vision of inclusive 21st century museology and museum practice.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
278	Agree	Neither Agree nor Disagree	There are too many "buzz" words, and "new agey" expressions that I think are unnecessary or which can obfuscate the real definition, such as "polyphonic spaces" [what in the world is that?], "for critical dialogue" [can't a museum just be a "fun place" to explore--why make it seem like such a weighty--and distancing--place that most general "tourists" would not want to visit?] I also think that the following puts a real "burden" on museums, if they must try to be this way: "aiming to contribute to human dignity and social justice, global equality and planetary wellbeing." How can some types of museums really contribute to these lofty--and "new-agey" concepts? If you would just abbreviate the beginning and the end of this definition, leaving what's in the middle, you'd have a more accessible definition: "Museums are spaces that hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world..."
279	Strongly Disagree	Agree	I like what is included but don't think that the arrangement of ideas flows well. I think that the aspirations and general principles should come first and then the specifics of collecting, preserving, etc.
280	Agree	Agree	Strength: It includes many important goals. Weakness: It seems a bit all over the place, especially in its organization of ideas, and I think it overreaches (how do we "guarantee equal rights," for instance?). I believe that it is important to establish as a core of this definition those elements that are unchanging--that we collect, preserve, research, interpret, and disseminate. Then we can talk about to what other ends were working. The first sentence of the definition above will, I believe, make most laypeople roll their eyes and stop reading immediately.
281	Neither Agree nor Disagree	Agree	Holding artifacts and specimens in trust for society. Basically the second paragraph. The social justice, global equality and planetary wellbeing seems more of a governmental statement to me.
282	Agree	Agree	Strength: collections and use held in trust. But do not ignore the public trust to be as accurate as we have the capacity
283	Neither Agree nor Disagree	Neither Agree nor Disagree	In some countries this may conflict with the political status quo
284	Disagree	Strongly Agree	It's not a definition, it's a statement of shoulda (I agree with the shoulda and wish museums would follow, but just because one is neither democratizing nor accessible it can still be a museum. Values assertions are not the same as definitions)
285	Agree	Agree	how to express the intention of greater participatory engagement of the public as part of the museum system- (how to convey that the public shapes what the museum displays, interprets- how visitors/researchers are part of the evolving stories of today, the past and how they are creating knowledge and the future)
286	Disagree	Disagree	In my opinion, the proposed definition is an excellent vision statement. However, it is not a definition. The statement as written is aspirational but unrealistic. Adopting it may place museums and staff in countries that are not democratic in the western sense of the word in an awkward, potentially dangerous position resulting in less interaction with the larger museum community.
287	Neither Agree nor Disagree	Neither Agree nor Disagree	It is too generic, addresses one important aspect (inequality) of the challenges faced by the US cultural community now, but glosses over the real crisis facing culture in the US now. It is not the lack of discussions or the lack of access that challenges museums, but the lack of support. By and large, museum professionals are progressive and sensitive to community instances, but this definition doesn't pay the least attention to the huge challenge of doing serious research in a society that doesn't value it at all
288	Agree	Agree	Open is Good!

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
289	Neither Agree nor Disagree	Neither Agree nor Disagree	This is an aspirational statement that defines few local museums—certainly not the ones around here. And it’s language has too much vague jargon: What is a “democratizing” space? Why has “the tangible and intangible heritage of humanity” become “artifacts and specimens”? How is the museum going to “guarantee equal rights”? Is “transparent” necessary? How can it “collect and preserve...understandings”? Why is everything after “of the world” there, when it is so clearly indicated in every other part of the statement? This statement is wordy, hard to translate, and its tone is more defensive than affirmative—as if the person writing it were haunted by some critic saying “what are you GOOD for?” That is the only way I can read, for instance, the “aiming to contribute to human dignity, etc” phrase. Its intent is admirable, and it will no doubt inspire, say, the SI, but it’s too jargon-filled, abstract, and outside their reality to push the local museums to change from their focus on collecting/preserving. A compromise statement would start from their reality (“institution...that collects, preserves, in trust for society ...” and move toward the aspirational present (“addressing the conflicts, safeguard diverse memories, work in active partnership...”) and future (“inclusive polyphonic spaces for critical dialogue aimed at enhancing understandings of the world and promoting equality & wellbeing.”) I say this as a rhetorician and a writer: Keep it short and simple and start with where people are to move them toward where you want them to be. This statement as is rather slams them over the head.
290	Agree	Agree	It encompasses a lot of things that are clearly not museums. It’s too broad.
291	Agree	Agree	I appreciate the emphasis on inclusivity and critical dialogue. It is tough to see a traditional children's museum comfortably fitting within this definition.
292	Neither Agree nor Disagree	Agree	You being with "democratizing." I would not strat with what can be a political statement. A democracy means many things to many people. Start with another concept. The rest is good.
293	Neither Agree nor Disagree	Strongly Agree	I'd find a better word than "polyphonic." Otherwise...good!
294	Agree	Strongly Agree	While striving to be inclusive the definition is a bit stridently didactic and exclusive in its wording.
295	Disagree	Disagree	Social justice should not be in the definition of the museum.
296	Agree	Strongly Agree	I do not see any mention of collections in terms of research and scholarship - without offering deep knowledge about collections, all above wonderful ideals can be done anywhere and do not need the museum platform.
297	Strongly Disagree	Strongly Disagree	Strength: it is all-embracing. Weakness: it is all-embracing (social justice, etc.)--sometimes a work of art holds no other message than JOY.
298	Strongly Agree	Strongly Agree	equality must be emphasized, and do not use the word decolonize that weakens the role of Native American/ Indigenous peoples. for the human dignity, and social justice, association/ organizations must turn over to be safe places.
299	Neither Agree nor Disagree	Strongly Disagree	It's trendy and political, and will lessen the ability of institutions to remain neutral enclaves meant to protect and preserve art.
300	Agree	Agree	Length of "definition."
301	Agree	Agree	The above proposed definition is "too much." Was there really so much wrong with the existing definition that could not be addressed by some word smithing? Can the proposed definition really capture what a museum is for a community that is global and as diverse as ICOM? And really, is this a definition, a mission, or a vision? Is it not an ideal which may be unattainable for some if not many. And what about the no for profit? That can not be part of a definition without further details and therefore should not be part of the definition.

ID	This definition applies to my institution:	This definition applies to my work:	As we continue to evaluate this definition, what do you see as the strengths and weaknesses of the new proposed definition?
302	Neither Agree nor Disagree	Strongly Agree	The main weakness is related to the strength--it is a very broad, ambitious definition that has fuzzy edges. As a writer I wish it could be even more concrete so that people who are not museum people could immediately recognize the definition as about museums.

ID	Is there anything else you would like to add?
5	The definition is most faulty in its expression not in its intent.
6	nothing to above
8	Not at this time. I would say thank you for conducting this survey and allowing a chance for our voices to be heard!
17	no
18	Is there room to examine technology, innovation and future-casting in the definition? Question 9: I consider myself a museum professional by nature of my past work, but my current work does not fall into the cultural sector. Was the binary response intentional for self identification or for ease of data collection/ analysis?
25	ICOM needs to take more seriously its own digital transformation for its products and services including membership cards, conferences, and publications.
27	There should be a greater attempt to circulate the blockbuster exhibitions that top tier museums put on within other cities that would provide greater access for the majority of museum goers.
32	You might try to shorten the above to just this: Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the past, PRESENT and the future. Why do you need anything else???
33	Museums are products of societies and histories, but they can be undermined and ultimately destroyed by following the whims of political fashion. The idea that museums should all try to be the same, should emulate the museum two cities away, or all be the Louvre or all be the Tate Modern is going to lead to death of the institution by boredom.
43	Open the museums for more people penssioners days
44	I am thankful to be able to contribute to the discussions for the new definition - thank you!
45	I would like to see more exposure in the definition to include the importance of museums' institutional archives--- and it's importance for understanding the collection and the personality of the institution.
48	Back to basics.
49	No
51	Something about our responsibility to also support artists, scientists, historians to carry out this work as well.
53	No
59	Not in favor of this definition change or the process.
60	I was disappointed in the ICOM-US lack of discussion in Kyoto regarding this. During the US meeting (with Lonnie Bunch speaking), we were told that the US 100% supported the new definition and that was the end of it. Over the course of the week I quickly found out that very few of our members actually agreed with it, but all felt we were not allowed to speak up. I hope that going forward the committee and leadership are more democratizing themselves, and open lines of dialogue with all members.

ID	Is there anything else you would like to add?
61	<p>The Covid 19 Pandemic has tested Museum thinking about who and what is "essential"</p> <p>Two months ago, I suspect we could all agree that curators, educators, and conservators are "essential staff". In this current crisis, however, I see them furloughed, while fundraisers, web architects, and social media experts are retained, and in some cases, added.</p> <p>At this moment, in the centuries-long history of museums, an Instagrammer can have more value than a curator or conservator - not by definition, but by circumstance.</p> <p>In many ways, the Head of Equity and Inclusion is more valued today than an entry-level security guard, but at the end-of-the-day, if a Museum were reduced to a single person, it may be the guard who remains with a lock and key, charged with preserving a collection for future generations.</p>
62	No
63	Simplify.
66	<p>When I read this definition I was very happy. I felt like we were on the cusp of moving on from a dogmatic concept of museums (one that has failed to move with people's thinking) to an entirely new imagining of what a museum's role and cultural context is. I was sad when I read and heard so many people who were in opposition to the definition. PLEASE retain this definition and do not yield to pressure from people who want to retain their outdated ideas of what the museum is.</p>
67	Intelligent treatment of art, culture, history, regardless of people's "feelings" or identity
68	NO
71	<p>The driver for this "definition" is unlikely the need to define what a museum IS but rather to influence what a museum DOES or has license (or is prescribed) to do. There would appear to be a fundamental flaw in the logic of the "definition" because of this, however much I may personally ascribe to its sociopolitical imperatives.</p>
73	<p>I would insist that it fails to give sufficient emphasis to the crucial aspect of visiting a museum: the direct encounter with objects. While the definition alludes to artefacts and specimens, it makes no reference to works of art, unless we are meant to consider works of art as artifacts. If that is the case, the definition expresses a prejudice that is conceptually anachronistic, namely that there are no works of art. We cannot remake the past because it does not suit modern beliefs about what should have been. These works come from past cultures and constitute our traditions, which have shaped who we are.</p>
74	I would like to see museums Become more successful at reaching a broader audience but without compromising their original purpose and simply becoming entertainment palaces.
76	no
78	<p>Sustainability of US museums surely needs a much less global approach to museum administration and planning. Many museums in the US rely to heavily on non-local visitors. I would favour museums, which are smaller and less expensive to run but cater to a local audience, which in turn will help engage audiences that currently feel disenfranchised.</p>
81	Keep definitions simple.
87	Brevity is a virtue.
88	Museums are based on collections
91	I would rather use the old definition than this one.

ID	Is there anything else you would like to add?
92	"with diverse communities to collect, preserve, research, interpret, exhibit, enhance, and" SHAPE "understandings"
93	no
97	Thousands of cash-strapped museums and museum professionals are putting BILLABLE TIME into a meaningless definition process. If one simply tabulates the cost of the hours spent on dissecting and debating, this definition, it has likely, cost the museum community millions of dollars and years of agony. ICOM should put a monetary cap on prioritizing its time on more pressing issues for the cash-starved museum sector.
98	If museums are not for profit, how are they to be funded? Will not the source of support condition the programs of an institution?
99	Do not forget what museums can do well. If you overlay an agenda that museums are not equipped to complete you are setting them up for failure. If members have strong political views perhaps they should join a political party rather than foist their opinions on professional colleagues.
100	No.
101	no
102	Finding yourself; a sense of well-being in looking
103	thanks for taking on this challenge of trying to define museums and allow everyone to participate/disagree/grow
106	Please don't use this definition.
108	A museum is not a university, social club, or activist group. Social media allows for people to connect easily, but where will they preserve their material culture and see it interpreted in real life? Keep is simple and do what nobody else will do.
110	Keep it simple.
111	No thanks.
112	No. I would look for ways to simplify and streamline.
116	I believe book collections and research in rare books is doomed.
117	I love the vigor of the statement.
118	I am a retired museum professional
119	we hope for better days, but past is prologue . . . 2120safari@gmail.com I am retired from a career in question #9. an option to clarify one's response to that question would be desirable.
120	If this definition is going to be presented to the public, they will see it as overly complicated and too wordy.
121	No
122	I would like to see something to the effect that museums are not permanent, that they respond to their communities over time. Also that museums strive to reduce their burden on the public while serving their communities.
123	My current work is not defined by this definition because of the museum I am employed by and the constraints of my field. I am actively working to shift my work toward this definition.
124	Museums are essential. please ensure that they receive the required funding and support.
125	Not at this time.
129	I think there is too much listed in this statement. I would advocate for taking a more simple approach rather than listing all of these definitions. Many of these key words are things that museums should strive for, but that doesn't automatically mean that they can not be defined a museum if they do not meet all of these criteria at every second.
130	No
131	The evolving role of rethinking governance of museums should be given more attention as we need new models of building trust and investment in museums by foundations, governments, individuals, and appropriate earned income.

ID	Is there anything else you would like to add?
132	It is wonderful to see a social and environmental forward definition
134	If we forget our community's needs we do not get away from the tarnished reputation of being elitist. We cannot push our own politics into a space where it is undesirable or harmful for our community stakeholders.
137	No :)
138	The definition needs to be more inclusive of ALL kinds of museums, especially museums that have been created in the past 50 years!
139	Work with philosophers.
143	reference to digital art, education, and electronic access to artworks and related documentation
146	The premise of authenticity can be a trap. In some cases, unique objects with complicated histories need to be shared or displayed in new ways. Older museums can maintain control of objects, claiming their authenticity, while having a doubtful claim to them. We need to work to connect with new museums and have a more transparent way to share authentic stories. We need to understand the authenticity of the material as well as the authenticity of the cultural and spiritual.
147	I honestly can't think of anything to add.
148	It seems to ignore the role of curating -- caring for, organizing and presenting of specimens.
150	The politics of the moment in such an exercise under such an aegis will always trump fundamental truths. I don't see the point. Museums, in their totality, are a very small part of what makes the world turns and you are trying to make it save the world. Sorry, can't do.
151	Would this definition come with an operating manual? A way for an institution to self-evaluate the degree to which they are living up to this definition?
153	n/a
155	Yes. As you may already know, ICOFOM has been active in contributing to the museum definition process for several decades: http://icofom.mini.icom.museum/icofom-news/icofom-survey-on-the-new-museum-definition/ http://icofom.mini.icom.museum/meetings/previous-conferences/defining-the-museum/ .
157	Galleries should include interpreters whose job it is to engage visitors and educate them on collections. Tours do that, but I am speaking more about 1:1 conversations. Visitors want to understand what they see, but, often, they are too embarrassed to ask questions. And guards generally don't have the answers. An interpreter can point out nuisance or provide context for objects or art.
159	Many aspects of the definition above my museum could not do, and cannot be, due to our location, and governing body (university). We can't be everything to everybody.
161	Addressing conflicts and challenges of the present seems to be something that would need a strong human resource who would be focusing on which issues to be address and how to make the museum's mission statement is relevant to address such issue. This can also a tricky way of survival when it becomes way too political.
163	No, I think you have covered the definition well.
165	no
168	Museums must do a better job internationally of seeking out and including source countries in any of the activities used in the above definition. The focus is too broad for a definition, and too narrow to address concrete measures museums can take to serve their public. That public MUST include the colonized and disenfranchised including the peoples from which their museum collections are derived.
172	No
180	No thank you.

ID	Is there anything else you would like to add?
181	Museums are still these "temples" to a lot of people. For the majority, they are boring spaces where they see "old stuff". They still preach to the choir. Could we work on campaigns to "demystify" what a museum truly is? That museums should NOT be for the snob, the rich, and the pretentious?
182	<p>Back to the drawing-board, ICOM. Move away from global vision statements to focus on what, crucially, museums DO *that other organizations do not.* Write a definition, not a mission statement.</p> <p>Also: Hire an editor. Editors are experienced professionals who can help you avoid results like this one, which has embarrassed our profession internationally.</p>
187	If you really want to change the definition of museums, work with those reading the definition to phrase it. it's not about you - you already have a vision for your own institution and for the field.
189	As human society becomes more unstable due to climate change, overpopulation, and inequality, it becomes more and more imperative that there are institutions to focus on preserving history and culture for the future, and keeping collections in the public trust. Museums do a tremendous service for their local and national governments, even as they serve global audiences. If they didn't, all artwork would be in private collections, scientific specimens would only be in corporate collections. We should be emphasising to world leaders the role museums play in protecting collections from both natural and man-made disasters. This is important work that no one else wants to do, it requires skilled people to do and it requires monetary investment. I would prefer to see museums make more effort to explain the value of what we do to people outside the field, rather than that we change or compromise our professional goals and ethics in attempt to become something else that others think we should be.
191	I am a retired museum professional. During the later years of my career when addressing mission statements, I found it very helpful to have younger informed staff to do the actual writing so that it would be more interesting to the generations we wanted to attract. The statement still had to reflect the content of the group, but it was quite interesting to see how energetic the mission statement could be positioned.
195	Nope!
196	No
197	No, there is plenty in the definition.
198	The proposed definition will be outdated in less than 10 years. It is politically loaded, and that will effect funding, participation, membership, etc.
199	I understand that "democratising" was a contested word. I think if a synonym were to replace it (accessible), it would not be a detrimental change. If anything, the transparency and bluntness of the word choice only enhances the European/American centric quality of the statement, reminiscent of earlier museum/colonial goals of civilizing the savage. I would ask, what were the intentions behind this word choice; and are those intentions not captured elsewhere in the text of the mission?
202	I visited the Peace Memorial Arch Museum in 1971 as a high school exchange student to Himeji Japan. I came away appalled by what I saw that day and was deeply ashamed to be an American. It wasn't until I got home that my parents (it was never explored in my honors class) that I heard the other side of why we dropped the atom bomb. This museum presented their view but it was from their perspective only....it was not inclusive.
203	Museums add excitement , joy and often, revelation , to people of all walks of life.They are crucial to opening up worlds beyond our own time and our own community
204	We should retain the current definition.
205	Am glad this discussion and changes are happening.
206	No.

ID	Is there anything else you would like to add?
207	I would like Museums to chart a new path for themselves and their communities out of Coronavirus and the current polemical political situation, but they are burdened by restrictive administrative structures. We need to rethink how museums are structures and administered to liberate the creativity of their employees.
211	I think the 2007 definition is a more accurate depiction of the "museum" and its place and functions. And where is the joy? I go to a museum (any type) for the wonderful experience of having real experts, who have spent careers immersed in the subjects connecting, presenting, explaining, positioning the collection/exhibit for my benefit and education - I get excited by learning about the preserved past (distant or most recent), the views of the worlds that art represents, the natural world around me - this is what connects me to the universe. Yes, I do want to see contemporary meaning, the handling of "hot" topics/concerns but I have found that museums have been doing this.
213	The opposite...trim, pare, and get to a core definition that everyone can agree to...not a catch all hot mess of everyone's personal axes to grind.
215	See my comments above.
216	Is there anyway to add in a staff component? Museums only exist due to the staff that work at them and it will be those staff that undertake this mission. Is there anyway to acknowledge that in the definition?
217	No.
218	Add a clause to the new definition that it will be reviewed on a regular bases not just once every 40 years or so. That way it's not such an unwieldy process to make changes. It's like building change in to the equation.
219	Definition would be great if it was accurate.
220	Thank you for inviting me to be part of this important conversation.
223	the museum definition has got to be something I can take to potential funders, development officers, administration, and politicians that will make them understand (1) what a museum is, (2) what a museum can be with adequate funding and staffing, and (3) how valuable an asset the museum is/can be to the well being of the community
226	How will museums present their work?
230	The suggested definition is aspirational. There is certainly a place for aspiration in museums, but claiming that museums already are all of the things in the definition is, in my opinion, counter-productive. Museums also have the capacity to shed light and realism on subjects and ask hard questions.
235	You are doing a great job!
236	I appreciate the huge amount of work that has gone into this, and the difficulty in securing world-wide agreement on something like this. If we could get it down to the core attributes of a museum - collections and learning - perhaps we could speak in an accessible way. Thank you all for the work you are doing on behalf of all museums, and for the opportunity to contribute to the discussion.
237	No
239	Accentuate public trust and promoting knowledge à la NPR and New York Times more than the advocacy and justice angle.
249	I hope that ICOM leans into being progressive and leading museums farther than they currently are now.
250	Lets move museums out of the practice of navel gazing and move towards including audiences in shaping our value and purpose.
252	Due to the new reality we are facing at the present time with the global health emergency (COVID-19) it is possible that we will be looking into changes to this definition very soon.
253	No

ID	Is there anything else you would like to add?
257	The evident anger and ignorance of a new generation of “right-thinking” museum people at the very preservation of objects from the past for the currently perceived racism/classism in them shows a lack of intellectual understanding of the roiling sea that has always been the point of museum exhibitions and reinstalled collections to speak in the language of the present.
258	education
265	Thank you for your important work.
266	The definition above most describes institutions based on collections. It is important to address all kinds of museums, and to emphasize education as a primary action that its collections and experiences promote. I am happy with including the ideas around inclusivity and dialogue, but the definition above still doesn't cover and describe all museum communities!
273	Shy away from politics as some countries aren't as "free" as others. The museum definition ought to be a fluid and ongoing document that is updated each decade.
277	No.
280	Thank you for your continued efforts on this important initiative.
284	I love the aspirations and stand wholeheartedly behind ICOM putting them out as values but not as a definition -also I do t know if I'm an active member of icom us
285	they steward artefacts, specimens, and associated documentation and evolving histories in trust..... and for diverse communities to collect, preserve, research, interpret, exhibit, and to debate and enhance new and multiple understandings of the world, aiming to contribute to human dignity, greater equity, and social
286	ICOM's definition of a museum should be short, concise and realistic and aptly describe the majority of its member institutions. ICOM should consider turning the aspirational components of the proposed definition into a vision statement.
289	I am concerned that this definition process has ignored so many voices of the global South. The discussion in Kyoto struck me as colonialist—“no no, we Western progressives know best.” Even here we are surveying whether it fits the US and its “most serious challenges.” This is important, but a degree of humility that we are not the world is also necessary. And just to say, as a non-museum professional (I am instead a university researcher) I am struck by how much my university could claim this exact definition. Museums are *not* universities, and they should have their own boundary-defining definition, starting with what sets them most apart from similar institutions. It is *not* that they're “democratizing, inclusive, polyphonic spaces.”
291	Thank you for engaging in this work!
293	Museums must be willing to take a stand, to take chances, to present potentially difficult topics without regard to funding realities. The Museum of Science and Industry in Chicago used to have an exhibit on petroleum sponsored by Standard Oil. The Field Museum had an exhibition on chocolate that included a sentence on the fact that much of the chocolate we eat is harvested by child slave labor. Then you exited to the gift shop where you could buy chocolate. Not good.
296	Display of collections and exhibitions should always be linked with a specific discussion concerning art and artists at a particular period of time. It is not necessarily always that societal concerns should be at the top of the list, but concerns that matter to artists, their particular practice, their voices - at least, that is what is authentic in terms of museums of visual art.
298	The AAMC and AAM are damaging with the overarching manner of limitations of choice words for the mission for ICOM. They both stifle the voice from People of Color, dismantle the structures we have worked so hard to achieve as scholars of color. I defined safe space must be made!
299	You're treading a slippery slope that I'm afraid will ultimately hurt museums when the wind changes-and the wind always changes.
300	embodiment, embodied, material, physical

ID	Is there anything else you would like to add?
301	The discussion around the museum definition started well before the COVID-19 pandemic. Since then everyone has been presented with a new reality that impacts every facet of life, including how museums operate, how they engage with their communities, and even, quite possibly, how they might define themselves. Is, therefore, the discussion that took place prior to the pandemic the same as the conversation today? Can survey results from before the pandemic be interpreted in the same way as and tabulated together with the results from later surveys?

ID	Start time	Are you a museum professional?	Did you attend the 25th ICOM General Conference in Kyoto?	Are you a member of ICOM-US?	Are you a member of an International Committee? If so, which one?	Job Title (Optional):	City and State (Optional):
2	4/6/20 12:55:54	Yes	Yes	Yes	Intercom		
3	4/7/20 9:56:11	Yes	Yes	Yes	DRMC		
4	4/7/20 12:12:03	Yes	Yes	Yes	DRMC		
5	4/7/20 12:25:06	Yes	Yes	Yes	UMAC	Director	Athens, Georgia
6	4/7/20 16:53:10	Yes	Yes	Yes	UMAC	Director and Chief Curator	Minneapolis, MN
7	4/14/20 13:15:47	Yes	No	Yes	No	Director	
8	4/14/20 13:17:12	Yes	No	No	No		
9	4/14/20 13:16:41	No	No	Yes	n/a		
10	4/14/20 13:19:40	Yes	Yes	Yes	INTERCOM		
11	4/14/20 13:18:54	Yes	No	Yes	no		
12	4/14/20 13:24:37	Yes	No	Yes	Not sure		
13	4/14/20 13:17:21	No	No	Yes	no		Paris, France
14	4/14/20 13:27:28	Yes	No	Yes	no		
15	4/14/20 13:21:01	No	No	No	ICOFOM (until 2019)		Seattle, WA
16	4/14/20 13:25:38	Yes	No	Yes	No	Executive Director	New York, NY
17	4/14/20 13:21:31	Yes	No	Yes	ICMAH		
18	4/14/20 13:19:05	Yes	No	Yes	Frankly, I'm not sure anymore.	Director of Partnerships and Professional Development	Durham, NC
19	4/14/20 13:20:33	Yes	No	Yes	No		
20	4/14/20 13:28:16	No	No	No	No		OH
21	4/14/20 13:21:30	Yes	No	No	Icom-CC		
22	4/14/20 13:25:12	Yes	No	Yes	Costume	Director, The Museum at FIT	NY NY
23	4/14/20 13:28:43	No	No	Yes	ICFA, ICOFOM	Ph.D Candidate	Atlanta, GA
24	4/14/20 13:34:50	No	No	Yes	No		
25	4/14/20 13:20:38	Yes	No	Yes	CIDOC		
26	4/14/20 13:34:47	Yes	No	Yes	I am not a member of any committee		
27	4/14/20 13:33:12	No	No	No	No		Pittsburgh, PA
28	4/14/20 13:35:39	Yes	No	Yes	No	Asa Griggs Candler Professor of Art History	Altanta, Georgia
29	4/14/20 13:40:22	Yes	No	Yes	ICME		
30	4/14/20 13:37:40	Yes	No	Yes	No		New York NY
31	4/14/20 13:32:03	Yes	Yes	Yes	UMAC	Director	Athens, Georgia
32	4/14/20 13:16:03	Yes	No	No	Not yet	ED	Louisville, KY, USA
33	4/14/20 13:37:17	Yes	No	Yes	no	senior leadership	Los Angeles, CA
34	4/14/20 13:36:51	No	No	No	no	Associate Professor of Renaissance Art History	Bowling Green, Ohio
35	4/14/20 13:42:02	Yes	No	Yes	ICOM-CC		
36	4/14/20 13:39:02	Yes	No	Yes	Costume	Director	Denton, Texas
37	4/14/20 13:38:42	Yes	No	Yes	ICOM-CC	Director of Collections	
38	4/14/20 13:43:32	No	No	Yes	I signed up for one, but haven't received any further correspondence related to it so I don't actually recall which committee I am on	PhD Candidate	
39	4/14/20 13:50:02	Yes	No	Yes	no		Los Angeles, CA
40	4/14/20 13:46:13	Yes	No	Yes	no		
41	4/14/20 13:25:41	Yes	No	Yes	no	Associate Director of Integrated Media	Salem, MA
42	4/14/20 13:52:03	Yes	No	Yes	ICFA		

43	4/14/20 13:28:59	Yes	No	No	No	I work for car Rental co Avis budget cyprus	Larnaca Cyprus
44	4/14/20 13:43:54	Yes	No	Yes	No	Curator and Educator	San Francisco, California
45	4/14/20 13:58:27	No	No	Yes	no		
46	4/14/20 13:48:55	Yes	No	Yes	ICOFOM		
47	4/14/20 13:56:40	Yes	No	Yes	CIMAM		
48	4/14/20 14:11:20	Yes	No	Yes	No		
49	4/14/20 14:09:35	Yes	No	Yes	No		
50	4/14/20 14:06:51	No	No	No	None as yet	Volunteer in Visitors Experience and Archives	New York, NY
51	4/14/20 14:12:17	Yes	No	Yes	No		
52	4/14/20 13:54:25	Yes	No	Yes	ICMAH	Director Emerita	Saint Paul, Minnesota
53	4/14/20 14:15:15	Yes	No	No	No		
54	4/14/20 14:24:10	Yes	No	No	N/A		
55	4/14/20 14:03:12	Yes	No	No	no	Curatorial Assistant	
56	4/14/20 14:32:07	Yes	No	Yes	No	Director	Washington DC
57	4/14/20 14:11:26	No	No	Yes	No		
58	4/14/20 14:28:31	Yes	No	Yes	I have served on the board of AVICOM. Still a member.		
59	4/14/20 14:22:34	Yes	Yes	Yes	Just switched to Museology		
60	4/14/20 13:49:53	Yes	Yes	Yes	ICR	Curator	Loudonville, Ohio
61	4/14/20 14:10:58	Yes	No	Yes	Yes		
62	4/14/20 14:23:52	Yes	No	Yes	CAMOC	President, Manager	Portland, Oregon
63	4/14/20 14:50:01	Yes	Yes	Yes	CECA		
64	4/14/20 14:51:38	Yes	No	No	No		
65	4/14/20 14:14:28	Yes	No	Yes	ICOM-CC Glass and Ceramics Working Group	Project Objects Conservator	NY, NY
66	4/14/20 14:06:13	Yes	No	No	No	Director of Historical Research and Digital History	Williamsburg VA
67	4/14/20 14:55:05	Yes	No	No	NO		washington DC
68	4/14/20 14:46:32	Yes	No	Yes	TRAINING	ADJUNCT PROFESSOR OF MUSEUM STUDIES. Former Chief Curator, Fine Arts Museums of San Francisco	HAYWARD, CA
69	4/14/20 15:00:58	Yes	No	Yes	Intercom		
70	4/14/20 14:53:33	Yes	No	No	no		
71	4/14/20 14:54:22	Yes	No	Yes	No	Deputy Director	Buffalo, New York
72	4/14/20 15:11:40	Yes	No	Yes	No		10029
73	4/14/20 13:18:13	Yes	No	Yes	No	Curator	New York, NY
74	4/14/20 14:50:50	Yes	No	Yes	No	Formerly Executive Director of Conservation and Senior Paintings Conservator	Chicago Illinois
75	4/14/20 15:19:10	Yes	No	No	No		
76	4/14/20 13:25:48	Yes	No	No	no	Adjunct curator of Latin American Art	
77	4/14/20 15:16:07	Yes	Yes	Yes	CIPEG	Curator	
78	4/14/20 13:35:49	Yes	No	Yes	ICOMON	Research Curator	New York City, New York
79	4/14/20 14:53:27	Yes	No	Yes	No	The Eugene McDermott Director Emeritus, Dallas Museum of Art	Ketchum, Idaho

80	4/14/20 15:21:45	No	No	No	National Docent Symposium Council	volunteer docent/gallery guide	Toronto, Ontario Canada
81	4/14/20 15:19:55	Yes	Yes	Yes	CECA	Head of Education (retired)	Washington, DC
82	4/14/20 15:25:00	Yes	No	Yes	CIMUSET		
83	4/14/20 15:32:46	Yes	No	No	ICOM		
84	4/14/20 15:39:27	Yes	No	Yes	no	retired	New York, NY
85	4/14/20 14:49:42	Yes	No	Yes	No	curator	Dallas, TX
86	4/14/20 13:43:48	Yes	No	Yes	no	Chief Curator	Nashville, TN
87	4/14/20 15:55:03	Yes	No	Yes	Art	Director and CEO	Richmond Virginia
88	4/14/20 15:55:00	Yes	No	Yes	no		
89	4/14/20 15:58:25	Yes	No	Yes	no		
90	4/14/20 16:07:58	Yes	No	No	Italia	Conservation instructor	
91	4/14/20 16:03:28	Yes	Yes	Yes	NATHIST	Executive Director	Ithaca, New York
92	4/14/20 14:22:58	Yes	No	No	No		Lawrence, Kansas
93	4/14/20 16:20:18	Yes	No	Yes	n/a	Emeritus Curator	New York NY
94	4/14/20 16:20:56	Yes	No	Yes	No	Director of a large US art museum.	
95	4/14/20 16:01:22	Yes	Yes	Yes	UMAC		
96	4/14/20 16:37:00	Yes	No	Yes	ICFA	Curator	Richmond, VA
97	4/14/20 15:51:32	Yes	Yes	Yes	ICTOP	President & CEO	San Francisco
98	4/14/20 14:14:49	Yes	No	Yes	Cidoc		St. Paul, MN
99	4/14/20 13:19:29	Yes	No	Yes	not actively	Director	Norfolk, Virginia
100	4/14/20 16:54:27	Yes	No	No	No		
101	4/14/20 17:53:47	No	No	Yes	no		
102	4/14/20 17:36:48	No	No	Yes	No	Adjunct	Santa Fe, NM
103	4/14/20 18:34:01	Yes	No	Yes	no	Chief of Exhibit Planning	Washington, DC
104	4/14/20 18:32:02	Yes	No	No	No	Graduate collections intern	Lawrence, Kansas
105	4/14/20 17:50:08	Yes	No	Yes	ICOFOM		
106	4/14/20 18:35:30	Yes	No	Yes	ICEE	Executive Director	Portsmouth, New Hampshire
107	4/14/20 15:25:59	No	No	No	No	Student of the Graduate Certificate in Museum Studies	Lawrence, Kansas
108	4/14/20 20:26:57	Yes	No	Yes	No		
109	4/14/20 20:29:54	Yes	No	Yes	Docent (not exactly sure of the name)		
110	4/14/20 20:59:27	No	No	Yes	No	PhD Candidate	New York, NY
111	4/14/20 20:39:21	Yes	No	Yes	ICAMT	Deputy Director, Strategic Planning and Projects	me: New York, NY; institution: Cornwall, NY
112	4/14/20 21:13:52	Yes	No	Yes	No		New York
113	4/14/20 21:33:05	Yes	No	Yes	House Museums		
114	4/14/20 22:18:52	Yes	No	Yes	NATHIST		
115	4/15/20 1:14:56	No	No	Yes	Not as yet, I just joined ICOM	Associate Professor (Emerita)	Chapel Hill, NC
116	4/15/20 2:53:17	Yes	No	Yes	No	Reference Librarian	Cleveland, ohio
117	4/15/20 5:18:25	Yes	No	Yes	Not currently		
118	4/15/20 5:22:12	No	No	Yes	No	Retired	Washington, DC
119	4/15/20 5:42:38	No	No	Yes	no		
120	4/14/20 15:08:52	No	No	Yes	no		
121	4/15/20 7:17:04	Yes	No	No	No	Associate Professor/Chairman of the Department/Director of Museum	Mansehra, Pakistan
122	4/15/20 8:09:39	Yes	No	Yes	traveling exhibitions	Registrar	New Jersey
123	4/15/20 8:21:01	Yes	No	Yes	icom-cc, icme	Object Conservator	Hartford, CT
124	4/15/20 8:41:00	No	No	No	no	designer	Montréal, Québec
125	4/15/20 9:52:41	No	No	Yes	No.	Instructor and PH.D candidate	Washington, DC

126	4/15/20 10:23:44	Yes	No	No	No		
127	4/15/20 10:35:11	Yes	No	No	No		
128	4/15/20 10:48:33	Yes	No	Yes	CECA	Principal/Lead Evaluator	Eden Prairie, MN
129	4/15/20 11:06:13	Yes	No	Yes	MPR		
130	4/15/20 11:00:27	Yes	No	Yes	ICOM-CC		
131	4/15/20 11:16:33	Yes	No	Yes	no		East Lansing, Michigan USA
132	4/15/20 11:02:18	Yes	No	Yes	No	Exhibit Developer	San Diego, CA
133	4/15/20 10:02:55	Yes	No	Yes	No	AVP, Design & Exhibitions	Charlotte, NC
134	4/15/20 11:29:39	Yes	No	Yes	No		
135	4/15/20 11:28:13	Yes	No	No	International Institute for Conservation (IIC); International Association of Book and Paper Conservators (IADA); American Institute for Conservation	Conservator	Front Royal, VA
136	4/15/20 13:15:58	Yes	No	Yes	CC	Senior Associate Conservator	
137	4/15/20 13:50:41	Yes	No	Yes	Not sure.		
138	4/15/20 14:57:48	Yes	No	Yes	Environment	Director of Exhibits	Madison, WI
139	4/15/20 15:06:39	No	No	No	Not of ICOM.	Professor of Cultural History and Museum Studies	New York, New York
140	4/15/20 16:48:10	Yes	No	Yes	no	Museum Collection Manager	
141	4/15/20 18:03:11	Yes	No	Yes	ICOM		
142	4/15/20 18:15:25	Yes	No	Yes	Costume	Associate Curator	
143	4/16/20 4:28:12	No	No	Yes	ICOM-CC	Professor	New York
144	4/14/20 20:46:19	Yes	No	Yes	No	Senior Assistant Director	
145	4/16/20 8:38:58	Yes	No	No	No	Conservator	
146	4/16/20 9:03:03	Yes	No	Yes	no	Teaching Specialist	Philadelphia, PA
147	4/16/20 9:45:47	Yes	No	Yes	N/A	Postdoctoral Curatorial Fellow in Islamic Art	Baltimore, MD
148	4/16/20 11:22:36	Yes	No	Yes	ICOMON	Curator	
149	4/16/20 11:58:01	Yes	No	Yes	no	Professor and Director of Museum Studies	Lawrence, Kansas
150	4/16/20 13:38:29	Yes	No	Yes	no		
151	4/16/20 14:12:12	Yes	No	Yes	No	Lead Educator	San Diego, CA
152	4/16/20 17:23:55	Yes	No	Yes	no		
153	4/16/20 17:17:55	Yes	No	No	n/a		Lansing, Michigan
154	4/16/20 18:09:37	Yes	No	No	No	Vice President	Winston-Salem, North Carolina
155	4/17/20 10:16:18	Yes	Yes	Yes	ICOFOM	Team Lead and Adjunct Faculty of Public History/Museology/Museum Studies/Museum Science	Naperville, Illinois
156	4/17/20 10:52:54	Yes	No	No	No	Object Conservator	Philadelphia, PA
157	4/17/20 15:16:43	Yes	No	No	No.	Editor	Philadelphia, PA, USA
158	4/17/20 16:26:15	Yes	No	No	NA		
159	4/18/20 5:34:27	Yes	No	Yes	UMAC and AVICOM	Director	Illinois and Qatar (Arabian Gulf)
160	4/18/20 12:50:41	No	No	No	no	member	austin, texas
161	4/19/20 1:13:14	Yes	No	No	no	Museum Director	
162	4/19/20 11:24:17	Yes	No	Yes	CECA	Principal Consultant	
163	4/19/20 22:07:54	No	No	Yes	No.	Professor of Classical Studies/ Head of the Division of the Humanities	Waltham, Massachusetts

164	4/20/20 1:23:56	No	No	Yes	CAMOC		New York, NY
165	4/20/20 9:53:02	Yes	No	Yes	no		
166	4/21/20 11:54:25	Yes	No	No	N/A	Interpretive Planner	Philadelphia, PA
167	4/21/20 12:54:19	Yes	No	Yes	INTERCOM		
168	4/21/20 14:53:35	Yes	Yes	Yes	Natural history and LEAC	Attorney	Denver, CO
169	4/21/20 15:32:09	Yes	No	Yes	don't recall		New Mexico (outside city)
170	4/24/20 14:00:53	Yes	Yes	Yes	UMAC		
171	4/24/20 14:00:24	No	No	Yes	no		
172	4/24/20 14:01:55	Yes	No	Yes	No		Austin, TX
173	4/24/20 14:02:59	Yes	Yes	Yes	No	Principal	Tacoma, WA
174	4/24/20 14:04:21	Yes	No	Yes	Museum Anthropology	Associate Professor	USA
175	4/24/20 14:15:25	Yes	No	Yes	Decorative Arts	Curator	New York, NY
176	4/24/20 14:13:31	Yes	No	Yes	ICOMAM		
177	4/24/20 14:28:01	Yes	No	Yes	no		
178	4/24/20 14:10:31	Yes	No	Yes	Costume		
179	4/24/20 14:29:26	Yes	No	Yes	ICEE	Owner and Principal Designer	Washington, DC
180	4/24/20 14:27:57	Yes	No	Yes	Yes		
181	4/24/20 14:31:05	Yes	No	Yes	Conservation	Professor	Newark, DE
182	4/24/20 14:03:23	Yes	No	No	No		
183	4/24/20 14:59:27	Yes	No	Yes	no		
184	4/24/20 14:27:21	Yes	No	Yes	Sometimes yes, sometimes no. At present, I don't think so.	Senior Advisor for Scientific Collections and Environmental Safeguards	Washington, DC
185	4/24/20 14:54:28	Yes	No	Yes	Yes		
186	4/24/20 15:28:10	Yes	No	Yes	no	Chair of the Department of Textiles	Chicago, IL
187	4/24/20 15:30:17	Yes	No	No	no	Exhibitions and Programs manager	
188	4/24/20 15:21:24	Yes	No	Yes	ICOM-CC	Head of Conservation	Los Angeles, CA
189	4/24/20 15:23:31	Yes	No	No	no		
190	4/24/20 16:09:30	No	No	Yes	US	Graduate Student	
191	4/24/20 16:32:19	Yes	No	Yes	No	Director, 1996-2016. Now retired	
192	4/24/20 16:33:36	Yes	No	Yes	no	Director	Pittsburgh Pennsylvania
193	4/24/20 17:03:14	No	No	Yes	no		
194	4/24/20 17:10:14	No	No	Yes	Not actively	Docent, school tours	SF, CA
195	4/24/20 17:51:38	Yes	No	No	No.		
196	4/24/20 17:49:11	Yes	No	No	No		
197	4/24/20 14:08:52	Yes	No	Yes	No		
198	4/24/20 18:21:17	Yes	No	Yes	Not yet	Editor and publishing consultant	Grosse Pointe Park, MI
199	4/24/20 17:44:15	Yes	No	No	No		Philadelphia, Pennsylvania
200	4/24/20 18:31:18	No	No	Yes	Memorial Museums	Prof. of History and Cultural Studies and Dir. Museum Studies Program	Los Angeles, CA
201	4/24/20 22:04:28	No	No	Yes	United States		
202	4/24/20 14:02:04	No	No	Yes	I would like to serve on a committee.		Chicago, Illinois
203	4/25/20 8:35:00	Yes	No	Yes	No	Guide	Cold Spring, NY
204	4/25/20 14:19:00	Yes	Yes	Yes	DEM HIST	Principal	Chicago, IL
205	4/25/20 18:33:26	Yes	Yes	Yes	no		
206	4/25/20 20:34:51	Yes	Yes	Yes	ICR and ICTOP.	Vice Chairwoman	Taipei, Taiwan

207	4/26/20 12:32:28	Yes	No	No	no		
208	4/26/20 11:59:22	Yes	No	Yes	No	President	Boston, NYC, Raleigh
209	4/26/20 13:52:38	No	No	No	no	Fayerowenfp0434@gmail.com	Glenwood,IL
210	4/26/20 14:29:24	Yes	No	Yes	ICEE		
211	4/26/20 11:24:04	No	No	Yes	ICR		Richmond, VA USA
212	4/26/20 19:58:33	No	No	Yes	No		
213	4/26/20 20:15:37	Yes	No	Yes	No		
214	4/27/20 9:13:33	Yes	No	Yes	AVICOM		
215	4/27/20 10:53:36	Yes	Yes	Yes	ICMEMO	Senior Curator	Washington, DC
216	4/27/20 11:27:44	Yes	Yes	Yes	DRMC		Washington, D.C.
217	4/27/20 10:40:51	Yes	No	Yes	ICDAD (I served as secretary of the ICOM-ICDAD board for 6 years (From 2008 to 2013)	Senior Curator	Miami Beach, Florida
218	4/27/20 12:42:12	Yes	Yes	Yes	ICOM-US		
219	4/27/20 12:47:19	Yes	No	Yes	Conservation	Art Conservator	Brooklyn, NY
220	4/27/20 15:48:44	Yes	No	Yes	INTERCOM (ICEE affiliate)	Senior Consulting Curator	Washington, DC
221	4/27/20 16:17:51	No	No	Yes	ICMAH		
222	4/27/20 18:17:53	No	No	Yes	No		
223	4/27/20 20:38:45	Yes	No	Yes	NatHist	Managing Director	Pennsylvania
224	4/27/20 21:45:55	Yes	No	Yes	management -- BTW I attended Seoul, Melbourne, Barcelona Triennials.	Co-Chair, GWU-Textile Museum; Trustee, Fenimore Art Museum; Vice Chair Canterbury Shaker Village	Sugar Hill, NH, USA
225	4/28/20 9:49:21	Yes	No	Yes	Community		
226	4/28/20 12:54:17	Yes	No	No	No	Director, International Traveling Exhibitions	
227	4/28/20 14:05:38	Yes	No	Yes	Yes the Education Committee		Washington, DC
228	4/28/20 14:03:45	Yes	Yes	Yes	no	CEO	Pittsburgh, PA
229	4/28/20 14:10:25	Yes	No	No	No	Chief Conservator	Brooklyn NY
230	4/28/20 14:03:19	Yes	No	Yes	Conservation	Senior Project Specialist	Los Angeles CA
231	4/28/20 14:12:49	No	No	Yes	ICDAD		
232	4/28/20 14:09:10	Yes	No	Yes	no		
233	4/28/20 14:17:31	Yes	Yes	No	CIDOC		
234	4/28/20 14:00:50	Yes	No	Yes	International Committee for Museology	Associate Professor and Faculty Director	DeKalb, IL
235	4/28/20 14:18:06	Yes	No	Yes	No		New York
236	4/28/20 14:10:35	Yes	No	Yes	I am, but I can never remember which one.	Executive Director & CEO	Flagstaff, AZ
237	4/28/20 14:24:37	Yes	No	No	No; I am a retired curator. I tried to investigate becoming an Icom member but couldn't understand how to do so.	Curator Emerita	St. Louis, Missouri
238	4/28/20 14:19:53	Yes	No	Yes	Can't remember		
239	4/28/20 14:27:18	Yes	No	Yes	No		
240	4/28/20 14:22:40	Yes	No	Yes	No		
241	4/28/20 14:34:42	No	No	Yes	Musee de l'art Moderne de la Ville de Paris, Trustee, Aspen Art Museum. Directors council, Whitney		
242	4/28/20 14:27:20	Yes	No	Yes	no	Vice President of Museum affairs	Nashville TN
243	4/28/20 14:30:43	Yes	No	No	N/A	Associate Research Scientist	Newport News, VA
244	4/28/20 14:36:09	Yes	No	Yes	Yes.	Associate Professor	Orlando, Florida

245	4/28/20 14:21:54	Yes	No	Yes	No			
246	4/28/20 14:38:29	Yes	No	Yes	Education	President	Brooklyn, NY	
247	4/28/20 15:01:25	Yes	No	Yes	Exhibitions	Senior Curator Emerita	Indianapolis, IN	
248	4/28/20 15:03:29	No	No	Yes	not sure	Trustee	New York, NY	
249	4/28/20 14:31:45	Yes	No	Yes	ICTOP	CEO	Atlanta, GA	
250	4/28/20 15:19:08	Yes	No	Yes	No			
251	4/28/20 15:05:48	Yes	No	No	AIDTEXT & ARTisticAID	Director Global Entertainment Conglomerate	ORIA - Almeria - Spain	
252	4/28/20 15:12:59	Yes	No	Yes	Disaster Resilient Museums International Committee	Executive Director	San Juan, Puerto Rico	
253	4/28/20 14:04:34	Yes	No	Yes	Glass	Associate Director, Curator of Ancient and Islamic Art	Saint Louis Missouri	
254	4/28/20 15:31:57	No	No	No	UK		London UK	
255	4/28/20 15:28:27	Yes	No	Yes	no	Principal	Dallas, TX	
256	4/28/20 15:22:22	No	No	Yes	Conservation	Library Media Project Specialist	Miami, FL	
257	4/28/20 14:54:35	Yes	No	Yes	Not currently	Curator	Portland Oregon	
258	4/28/20 15:24:15	Yes	No	No	no	Executive Director & Chief Curator		
259	4/28/20 15:29:04	Yes	No	Yes	No	Director	Gettysburg, PA	
260	4/28/20 15:34:22	Yes	No	Yes	No	Executive Director	Milwaukee WI	
261	4/28/20 15:55:29	No	No	No	None	Content writer	Delhi	
262	4/28/20 15:46:05	Yes	No	Yes	conservation			
263	4/28/20 15:59:17	Yes	No	Yes	Icom-CC	Conservator	New York, NY	
264	4/28/20 16:01:10	No	No	No	No	Art Dealer and Art Historian	New York, NY	
265	4/28/20 15:47:52	No	No	Yes	No	Professor of Art History	Oxnard, California	
266	4/28/20 15:15:26	Yes	Yes	Yes	CECA	Director/Principal	Pleasant Hill, CA	
267	4/28/20 16:03:10	Yes	No	Yes	Conservation Committee			
268	4/28/20 15:57:40	Yes	No	Yes	Dem-Hist	Curator of Agriculture and the Environment	Dearborn, Michigan	
269	4/28/20 16:06:20	Yes	No	Yes	No. Ethical Dilemmas		New York, NY	
270	4/28/20 16:16:21	No	No	Yes	no		Cincinnati, OH	
271	4/28/20 16:20:13	Yes	No	No	Giardino Dei Tarocchi			
272	4/28/20 16:08:14	Yes	Yes	Yes	ICOM-MPR, ICOM-ICOFOM, ICOM- NATHIST (You can join up to three.)	Adjunct Faculty	Washington, DC	
273	4/28/20 16:21:46	Yes	Yes	Yes	Ethical Dilemmas			
274	4/28/20 16:28:10	Yes	No	Yes	No.	Deputy Director	Williamstown, MA 01267	
275	4/28/20 16:56:47	Yes	No	Yes	ICOM Italy			
276	4/28/20 16:57:59	No	No	No	No	Student	Washington DC	
277	4/28/20 16:55:34	Yes	Yes	Yes	Intercom			
278	4/28/20 16:23:10	Yes	No	Yes	CIMCIM	Associate Director / Senior Curator / Professor	Vermillion, South Dakota	
279	4/28/20 17:03:18	Yes	No	No	No		Philadelphia, PA	
280	4/28/20 17:19:26	Yes	No	Yes	No	Director and Chief Curator	Fort Collins, CO	
281	4/28/20 17:15:24	Yes	No	Yes	No			
282	4/28/20 18:32:57	Yes	No	No	No	Adjunct Professor	Indianapolis IN	
283	4/28/20 18:40:56	No	No	No	No	Researcher	Malaysia	
284	4/28/20 18:39:41	Yes	No	Yes	No			
285	4/28/20 18:54:46	Yes	No	Yes	conservation; university museums			
286	4/28/20 19:02:31	Yes	Yes	Yes	ICR		Harrisburg, PA	
287	4/28/20 20:12:42	Yes	No	Yes	ICOM-CC			
288	4/28/20 20:35:22	Yes	No	Yes	ICOM		Oakland, California	
289	4/28/20 20:10:30	No	Yes	Yes	ICOFOM	Professor	Columbus, OH	
290	4/28/20 21:06:12	Yes	No	Yes	None			

291	4/28/20 21:18:31	Yes	No	No	No	Exhibits Content Developer	Cincinnati, Ohio
292	4/28/20 22:05:28	Yes	No	Yes	not sure	President and CEO	Chicago, IL
293	4/28/20 22:08:10	Yes	No	No	No, although I do a good deal of work in India and probably should join.	Curator/Exhibit developer	Chicago, IL
294	4/28/20 22:06:39	Yes	No	No	No	Curator and Education Director	San Diego California
295	4/28/20 22:44:32	Yes	No	Yes	No		
296	4/28/20 22:38:45	Yes	No	Yes	No, I am not a member of an International Committee currently.	Former Director of Modern and Contemporary Collection	Washington DC and Prague
297	4/28/20 23:31:18	Yes	No	Yes	No.		
298	4/29/20 1:50:59	Yes	No	No	I am unsure if I am still enrolled	Tribal Liaison, Museum Director	Oklahoma City, OK
299	4/29/20 3:40:18	No	No	No	NO. I'm just love museums.		
300	4/28/20 14:01:25	Yes	No	No	n/a	Co-director and curator, What is ...? Series	Oregon
301	4/29/20 6:37:05	Yes	Yes	Yes	DEMHIST	Deputy Director, Collections and Curatorial Affairs	Miami, FL
302		Yes	No	Yes	Nathist	Principal of Ramberg Works, Mi	Baltimore, MD