

DATA TO NAVIGATE THROUGH UNCERTAINTIES:

Part I - Results of research with
museum professionals

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PRESENTATION

DATA TO NAVIGATE THROUGH UNCERTAINTY: ADJUST THE RUDDER TOWARDS THE FUTURE

In difficult times, as is happening across the museum sector due to the COVID-19 pandemic, information and evidence are vital. Accessible and well-interpreted data are important navigation tools on a journey whose destination is still uncertain.

Since the beginning of the pandemic, [ICOM](#) (International Council of Museums) and other international organizations have gathered information about its impact on museums from different angles. In the light of these surveys, [ICOM Brasil](#) (Brazilian Committee of the International Council of Museums), in partnership with [Tomara! Educação & Cultura](#) decided to provide Brazilian museums with relevant information.

The idea was to develop a survey that not only provides a picture of the pandemic's impacts on the sector, but also highlight possible paths and trends for the future. In this sense, perspectives not addressed in other initiatives were sought, which mostly focused on the impacts suffered by museums from an organizational point of view.

Our survey was divided into two cycles, each focusing on the perceptions and suggestions of two key groups for the future of museums during and after the pandemic: the professionals (Cycle 1) and the audiences (Cycle 2).

CHECK AT THE END OF THIS PUBLICATION A LIST OF THE MAIN SURVEYS CARRIED OUT ON THE IMPACTS OF COVID-19 IN THE CULTURAL AND MUSEAL SECTOR.

This report presents an analysis of the results of the survey with museum professionals (Cycle 1), organized on important topics to the sector. In a transparency initiative and to enable further analysis, all details of the data are available [here](#).

We hope that the information gathered from this cycle of research can inspire reflection and engagement, accelerating the journey of museums and their professionals into a future with more empathy, diversity and social justice.



WELCOME AND MOVEMENT

THE PREMISES AND OBJECTIVES THAT GUIDED THE ICOM BRASIL SURVEY CYCLE

PREMISES

When planning, implementing and analyzing the survey we had four basic requirements as a background. These premises were built at the beginning of the Covid-19 pandemic, based on the dialogues that ICOM Brazil established with its board members and associates, and consolidated in a co-creation workshop held with the collective [Gengibre Criativo](#). They are our place of departure and arrival.

- **Quick answer** – the opportunity to contribute with the necessary measures in urgent/emergency situations and to help build the post-pandemic future.
- **Common good** – emphasis on the social and economic importance of museums.
- **Care** – the centrality of welcoming professionals and attention paid to the public.
- **Courage** – the need for a firm and responsible performance, in a collaborative manner, in finding common solutions.

PURPOSES

The survey results were selected and analyzed with **four main objectives** in mind:

1. **Know and voice the opinions and situation of professionals** in the pandemic, so that they can know how their colleagues have been affected and how they are dealing with the current situation.
2. Provide all professionals, especially leaders and decision makers, with information to guide **the improvement of museums performance in times of crisis**.
3. **Inspire possible futures and point out trends** for Brazilian museums based on the ideas and expectations of their professionals and audiences.
4. Provide **information and suggestions for the future performance of ICOM Brazil** with professionals and institutions.



LISTEN, INVESTIGATE AND REFLECT

NOTES ON THE SURVEY METHODOLOGY

Make the voice of professionals in the Brazilian museum sector heard; know situation, opinions and wishes; and to reflect on the multiple contexts, factors and perspectives were driving the design of this survey.

Survey from the beginning wanted to give cause for concern: In the context of the pandemic, how are the people who live and give life to our museums, what they think, want and project with their work? Online survey, which is required for the social care required by the moment, seems to be the most appropriate option. In addition to being online, there was a desire to be relatively quick and most importantly welcoming and pleasant to those who were willing to answer it.

Done collectively, the process of preparing the survey form prioritized the dialogue that we wanted to have with the professionals. In addition to thematic blocks for announcing the topics, the questions were interspersed with texts for each series of questions. First, questions were asked about how the person was feeling, and finally, questions were asked about the respondent's profile. It was about care and comfort in order to build the warmest possible relationship.



The fact that it was online was challenging: we didn't know if it would be of interest among so many priorities and other incentives. On the one hand, we were concerned about the access restrictions and we were also aware of the low returns in this type of survey. On the other hand, we envisioned a far-reaching potential, as we believed that professionals wanted to be heard. The bet was to reach as many professionals as possible, but a previous sample was not defined.

This is still a challenge in the museum sector, because there is no updated data on the universe of professionals who work in museums. Thus, at the start, we knew that we would work with the specific universe of respondents and that we would analyze their representativeness during data collection, and also a posteriori before the final results. Therefore, when examining the results, it is essential to take into account the respondents' profile, in their specifics and in their absences.

The survey was carried out through the provision of a structured in online form, accessible via a link on the internet and responsive by mobile phone. Most were closed-ended questions, some on a scale of agreement, and there were few open-ended questions - the only ones optional. The questions and their alternatives should offer respondents a wide range of situations and possibilities. In addition, we seek to look at unforeseen as well and to create a space for unlisted responses (Other/Which?), in order to broaden the listening to possible situations, feelings and experiences that differ from those stated in the alternatives.

Some questions were presented as statements, so that the respondents could indicate their level of agreement. Note that in these questions, for analysis purposes, the answers have been grouped into two large blocks. The answers "strongly agree" and "partially agree" were classified together and interpreted as agreement with the statements. In turn, we treat the responses "strongly disagree", "partially disagree" and "neither agree nor disagree" as disagreement. **It is important to emphasize that we chose this methodological option because we understand there is no such thing as neutrality in direct perception statements: the difficulty of expressing an opinion is an indication of a latent disagreement and an indication that cannot be ignored in the data analysis.**

The survey was online between July 31 and August 16, 2020. The questionnaire was disseminated and shared via ICOM Brazil campaigns on social networks such as Facebook and Instagram, by sending emails to professionals associated with ICOM Brazil and by sending them through partner institutions to their own mailing lists. Word of mouth also helped and we have the support of many professionals who have published the research on their personal networks.

Responses were monitored daily, which allowed the reinforcements in the advertising campaigns to be assessed. One thousand and thirty-nine professionals responded to the survey, and it is based on this set of responses that we elaborate the following analyzes.



MULTIPLE VOICES

WHO PARTICIPATED IN THE SURVEY AND WHAT
IT CAN SAY TO BRAZILIAN MUSEUMS

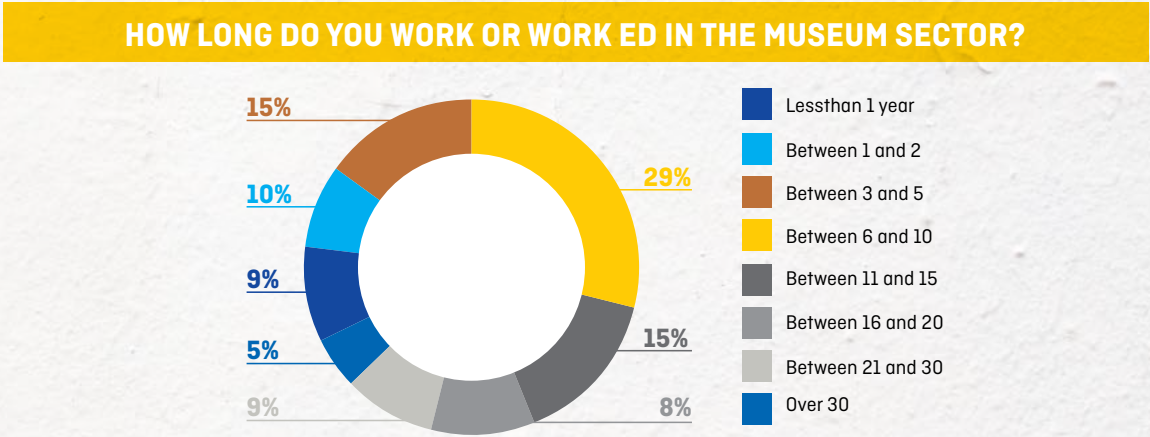
ABOUT PROFESSIONALS

The survey was attended by 1039 professionals who work - or worked - in different areas of museums located in 23 Brazilian states, including the Federal District (the only states without participants were Rondônia, Roraima, Acre and Amapá). Almost half of the professionals who took part in the survey have been in the museum sector for at least ten years. Despite the geographic and sector diversity present in the research, it is important to note the significant participation of respondents from the Southeast region, women and whites, between 30 and 49 years old. **In the absence of national data on the profile of museum professionals, particularly with regard to the representativeness and positions held by women and blacks, this information is a reminder that the expansion of diversity - of gender, race and age - should be an industry-wide goal.**

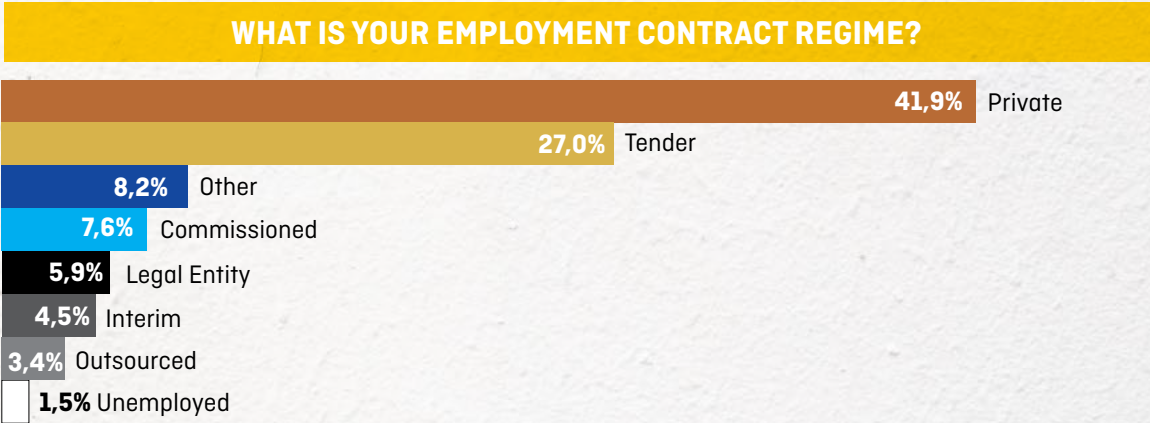
ACTIVITY AREA



TIME IN THE ACTIVITY AREA

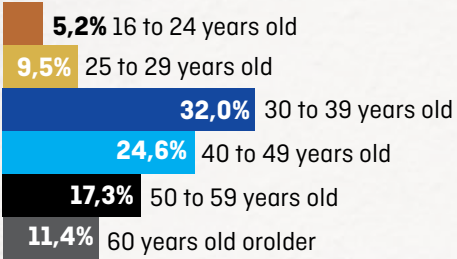


TYPE OF CONTRACT



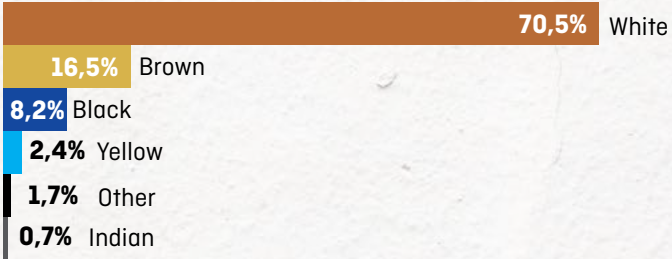
AGE

WHAT IS YOUR AGE GROUP?



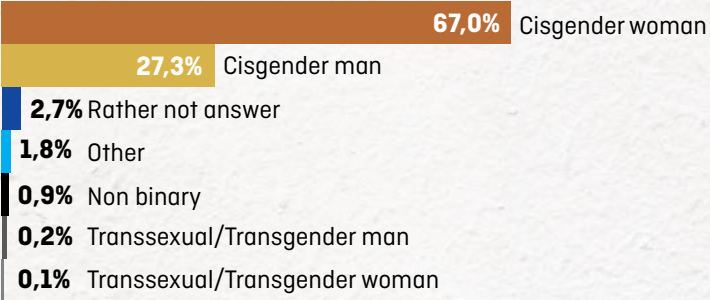
COLOR/RACE

THE COLOR OR RACE THAT BEST IDENTIFIES YOU IS



GENDER

WHAT IS YOUR GENDER?



NACIONAL COVERAGE



What is the state of the facility in the museum area where you work or have worked?



NORTH

- 4,7% of the total of museums in Brazil
- 52 respondents
- 5,0% of respondents

183
MUSEUMS

MIDWEST

- 7,3% of the total of museums in Brazil
- 26 respondents
- 2,5% of respondents

285
MUSEUMS

NORTHEAST

- 21,8% of the total of museums in Brazil
- 128 respondents
- 12,3% of respondents

846
MUSEUMS

SOUTHEAST

- 39,2% of the total of museums in Brazil
- 712 respondents
- 68,5% of respondents

1524
MUSEUMS

SOUTH

- 27,0% of the total of museums in Brazil
- 121 respondents
- 11,6% of respondents

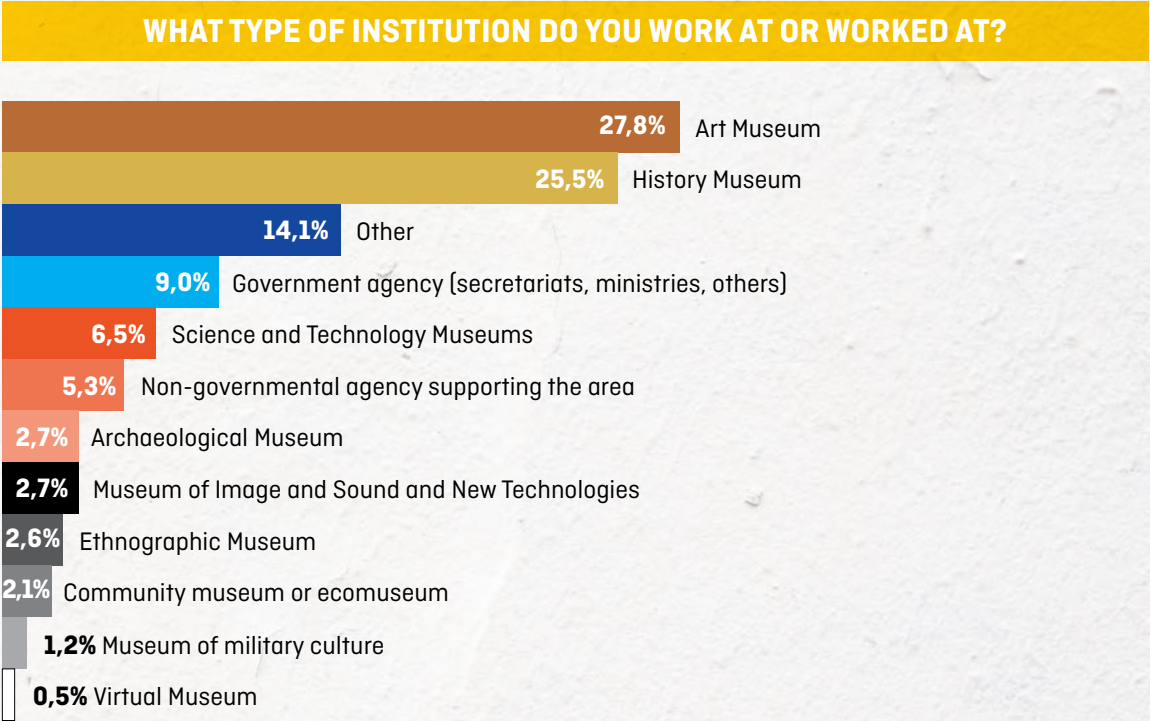
1048
MUSEUMS



ABOUT THE MUSEUMS IN WHICH THEY OPERATE...

The survey heard professionals working in institutions of different sizes and types, with an emphasis on art museums and history museums (which together represent 53.3% of respondents). Half of the survey participants (51.9%) work or have worked in public museums, 25.3% in museums with mixed management (NGOs, CSOs, Foundations, etc.) and 20.4% in private museums. Regarding the number of employees, more than half work or have worked in institutions with up to thirty employees (17.7% of them in small museums with up to five employees). 18.5% of the participants already work or have worked in large museums, with more than one hundred employees.

TYPES OF MUSEUMS





THE MOST VALUABLE RESOURCE IS PEOPLE

POINTS OF ATTENTION ON THE IMPACTS AND WORKING
CONDITIONS OF PROFESSIONALS DURING THE PANDEMIC

This section highlights some of the main impacts experienced by museum professionals - many go beyond the economic dimension and the world of work. Professionals report on the challenges of working remotely and indicate what kind of support will be important to make them feel more secure when museums can resume their activities. Before, and especially during reopening, the emotional and physical health of professionals must be a priority for all institutions.

It is also essential to monitor the impact of the pandemic on work situations. Approximately one in three professionals (30.2%) suffered a salary reduction; and one in five was fired (19.6%). The risk of these professionals migrating to other sectors must be the subject of attention and prioritized by the leaders, as the skills of these professionals will contribute to the response to the crisis faced by museums.

WHAT WERE THE MAIN CHANGES IN THE WORKING SITUATION OF MUSEUM PROFESSIONALS DUE TO PANDEMIC?

- 30.2% had to accept a reduction in salary/fees.
- 23.6% had their workload reduced.
- 19.6% were fired and their contract suspended or are on leave with no fixed return period.
- Although there was no formal change in work for 28% of respondents, 1/3 of the professionals declared that they were working more hours during the pandemic.
- Half of the survey participants were working remotely, 10.2% were still working in person, while 26.5% were in mixed format.
- 13.5% of the respondents were not working during the research application period.

EMOTIONAL WELL-BEING

The impacts of the pandemic, social isolation and loss of lives will take time and will inevitably have an effect on the daily life of museums and their collaborators. We already understand that there will be no immediate return to normality, and the pandemic situation, although more under control, will last indefinitely. Thus, reopening does not mean returning to normality and that is why it is essential that, before and during the resumption of activities, museums are aware of the emotional situation of their teams and that they promote the reception of their professionals in their needs and expectations.

THE MOMENT REQUIRES EMPATHY: ASK YOURSELF HOW THE PANDEMIC HAS AFFECTED THE PERSONAL LIVES OF YOUR COLLEAGUES AND TEAMS AND HOW IT WOULD BE POSSIBLE TO REMOTELY SUPPORT THEM OR ON RETURN TO WORK.



How do professionals feel most of the time?

44%
anxious

28.1%
overwhelmed

26.6%
distressed

23.4%
tired

14.8%
discouraged

13%
stressed

11.5%
hopeless



- 20.7% are feeling emotionally fragile.
- 26.4% indicate they need psychological/emotional support.
- 30.6% feel anxious about their professional future.
- 16.7% feel very concerned about the pandemic and do not focus on work.
- 5.1% lost a loved one during the pandemic and are dealing with grief.



I think there will be a lot of post-traumatic stress. It would be nice to find this support and to be seen as people too. The museum of the future will be... OPEN".

30-39 years old, Education, Museum of Image and Sound and New Technologies

The analysis of the emotional conditions and impacts of the pandemic on professionals is also relevant, as it identifies the areas and profiles most affected. Most of those who identify themselves with “emotionally fragile” are in Education (31%), one of the sectors most affected by the crisis in museums around the world. Among the professionals who say they are “distressed about their professional future”, 41% work in the areas of Institutional Relations/Fundraising. Mid-career professionals have also been significantly impacted: the highest rate of those who declare themselves distressed (33%) is between 30 and 39 years old.

WORKING CONDITIONS

The pandemic has changed quickly and radically the way we work and has presented museums and their professionals with enormous challenges. Half of the survey participants were working exclusively from their homes during the pandemic. **Since the museum is a result of the work and contribution of every single member of the team, it is important that everyone is able to perform their tasks remotely and that they are properly aligned. And most importantly, they have the understanding of their managers and colleagues in relation to the upcoming challenges, whether in the home office or in the presential work in a new and adverse situation.**

13.7% of professionals stated that they do not have adequate infrastructure and equipment (internet, computer, furniture, etc.) at home to carry out the activities satisfactorily.

- 20% do not feel familiar with the virtual resources that were made available for the development of activities.
- 24% say it is difficult to balance professional work at home with all other domestic and/or family responsibilities.
- 26% consider that they have not been properly guided by the higher levels of administration and management on how to proceed.
- However, 15.5% feel more challenged and required in the fulfillment of their tasks.

Receptive sectors (Ticket Office/Reception); Cultural Programming/Events; Exhibitions; Education and Documentation/Conservation concentrate the greatest number of professionals who claim not to have adequate infrastructure and equipment (internet, computer, furniture, etc.) at home to enable them to can carry out the activities satisfactorily, with percentages ranging from 17% to 33%.

99% IS NOT 100%: WHAT IS THE EFFECT ON A TEAM'S WORK IF ONE OF ITS MEMBERS DOES NOT HAVE THE TECHNICAL CONDITIONS TO PRACTICE THEIR WORK REMOTELY?

SECURITY FOR RESUMPTION

// *I would like to see a safe reopening of museums, in dialogue with technical teams, in accordance with the guidelines of health researchers, in order to protect the team, the collection and the public. [...] The museum of the future will be... INSPIRING".*

50-59 years old, Administrative, Science and Technology Museum

Museums need to guarantee and transmit security to their professionals during the resumption. **More than a third of the survey participants claimed to belong to a coronavirus risk group. This is another fact that reinforces the need for health protocols that are just as safe for the teams as the safety measures taken for the public.**

- 61.3% of professionals would not necessarily want to return to face-to-face work.
- 55.1% are afraid of how museums will operate after reopening and returning to face-to-face work.
- 37.4% do not believe that the institution will be able to implement the necessary security measures during reopening.

This lack of confidence in the institutions' ability to guarantee security measures is even greater among professionals in the Communication/Marketing (51%) and Documentation/Conservation (55%) sectors. However, the level of trust is higher among professionals in certain sectors, with emphasis on Receptive (Ticket Office/Reception), Administrative and Institutional Relations/Fundraising. It is important to note that the lack of confidence in the conditions for reopening the museum is similar for museums with different types of management and is slightly higher for public museum professionals (39.8%) than for private museums (33.2%) and mixed management (36.2%).

Regarding the statement "I am afraid of how museums will operate after reopening and returning to face-to-face work", the greatest impacts are between Institutional Relations/Fundraising (65%), Educational (64%) and Curatorship/Research (61 %).

Question: The return to activities will affect all areas of the museum. How does the museum management communicate the return planning to activities in order to transmit the same level of security to all professionals and areas of the institution?

We asked professionals what kind of support they would like to receive from their institutions. The main concerns are how to deal with the return to work during the pandemic. What answers can museums provide to give their teams more confidence and security?

- 45% of respondents would like support to deal with return protocols and health issues.
- 52.4% would like support to feel safe in contact with the public and/or coworkers.
- 34% expect to have some kind of support to feel safe on the way home-work-home.

“I would like to see the institution where I work deeply devoted to the process of reopening after pandemic. Adopting the sanitary measures recommended by WHO and other agencies, ensuring not only the physical integrity of employees and visitors, but also effectively contributing to the discussion of the adjustments that will be necessary and that will define the quality and commitment of the institutions to the common good. The museum of the future will be... REVOLUTIONARY”.

40-49 year old, Documentation/Collection, Government Agency

OTHER WAYS TO SUPPORT PROFESSIONALS

Other types of support mentioned by professionals also deserve attention, as they may require greater flexibility in working practices, with hybrid face-to-face systems and telework, in relation to the benefits offered by employers and in emotional welcoming actions.

- 22.4% of respondents would like to have support to reconcile home activities and work routine.
- 11.7% would like to have support for the care of children/relatives (if the activities return before the school network reopens).
- 19.4% would like to have some form of financial support to stabilize themselves.
- 7% would like to have support to deal with grieving situations experienced by colleagues.

“I wish that employees who could develop their activities at home could always do home office. It was a very good experience for me as I live far from my workplace and spend almost three hours a day in traffic. The museum of the future will be... SAFE”.

30-39 years old, Exhibitions, Museum of Image and Sound and New Technologies

Investigating the activities that have helped professionals to go through this moment of crisis can inspire museums to reflect on actions to support them. Spaces of knowledge and creativity, museums can promote new routines, special activities and moments that keep professionals in touch with situations that make them feel good. Some examples of the most mentioned activities were:

- Stay with the family.
- Chat with friends and colleagues.
- Watch TV, movies, series, etc.
- Study for professional and/or personal development.
- Practice any artistic or creative activity (singing, playing, painting, writing, dancing, etc.).

“I would like support projects to be carried out for employees and collaborators who have suffered or suffer from grief. Projects to support the actions and local needs of museum collaborators and partners and which involve situations of leisure and healing for their communities and territories. The museum of the future will be... INCLUSIVE”.

40-49 years old, MG, Education, Art Museum

A stylized illustration of a white paper boat with blue outlines, floating on a dark blue wavy line representing water. To the left of the boat is a large yellow semi-circle representing a sun or moon.

RESILIENCE = COURAGE + ENGAGEMENT + TRANSFORMATION

WHAT FACTORS SHOULD INSTITUTIONS ENCOURAGE AMONG THEIR
TEAMS TO BETTER RESPOND TO CRISES

The response of museums to the closure caused by the pandemic should be a source of learning for institutions on how to act in times of crisis. In the face of the pandemic, resilience has been a current term, including in cultural and museum discussions, and it is worth defining it better here. We are at an opportune moment to discuss what **skills** are necessary for museums to adapt and continue to fulfill their missions even in adverse situations, prioritizing their social role and respect for their professionals. Considering this scenario, we understand resilience as a capacity that includes **courage** (for responsible action in the search for common solutions); the **commitment of each person** (to improve the skills of its teams and collaborative performance); and **transformative potential** (to change the state of a system).

The following data bring reflections on how managers can improve, involve their teams and increase their confidence and commitment to the future of the museum sector. And yet, how they can take advantage of different knowledge, skills, attitudes, ways of being and feeling for the benefits of professionals and museums. The results of the responses seem at first glance encouraging: the vast majority of professionals have structure, consider that they have been well oriented by the leaders, have training or knowledge to perform their functions and feel familiar with the virtual resources. But, if we want museums that are more proactive in building solutions and changing paradigms to get through this and other crises, it is essential to identify what we can still improve and, above all, how we can support those who are not part of this majority.

A resilient institution should encourage cooperation and learning, leveraging the diversity of teams, including generational diversity, which the institutions typically have little explored. The good news that the research brings is that museums already have the main resource for the during and the post-pandemic: skilled professionals with the potential to help institutions in the transformations ahead.

“I believe that team adaptation and creativity are important to make the museum an interesting and creative space above all. The museum of the future will be... CREATIVE”.

40-49 year old, Documentation/Collection, Museum of Anthropology

MORE OPTIMISTIC VIEWS AND REACTIONS

Despite the negative impact of the situation on most respondents, the survey also registered some other perceptions. For example, there are professionals who consider themselves productive (21.1%), hopeful (18.9%) and calm (13.1%).

Almost 1/3 of the participants say they are feeling challenged and encouraged to help their institution overcome this moment, and 23.4% say that despite being concerned, they remain optimistic about their personal and professional future.

AMONG THOSE WHO FEEL CHALLENGED AND STIMULATED TO HELP THEIR INSTITUTION OVERCOME THIS MOMENT, THE HIGHEST PERCENTAGE IS AMONG THE PROFESSIONALS OF THE FOLLOWING SECTORS: GENERAL MANAGEMENT/DIRECTORS (48%), ADMINISTRATIVE AND COMMUNICATION/MARKETING (BOTH WITH 43%).

For a considerable part of professionals, working (32.2%) and studying for professional and/or personal development (24%) are activities that have helped, physically and mentally, to go through the period of isolation.

Question: The reasons some people have a more optimistic outlook or are less negatively impacted are diverse and multidimensional - often a combination of unique economic, psychological and personal contexts. However, you will also find people with this perception within your museum and they can play an important role in helping other team members who are emotionally fragile. How to identify not only who needs help, but to engage who can help?

ALL SECTORS MATTER

The crisis must be managed clearly and looking at all sectors of the museum. The survey reveals that 30.5% of professionals do not feel well informed about the institution's strategies to deal with the effects of the crisis, and 26% do not feel satisfactorily oriented by the higher levels of administration and management about how to proceed.

In addition, guidelines on work procedures during the period of social isolation are not evenly distributed within institutions. Professionals in the Administrative and Institutional Relations/Fundraising sectors claim to feel fully oriented up to five times more often than professionals in the Cultural Programming/Events and Communication/Marketing sectors.

When we look at the data on emotional condition, we see that among the respondents who say they are overloaded, there is a highlight in the area of General Management/Direction, with 44%. Perhaps due to the insufficient delegation of tasks and the centralization of power, common within institutions, which affects all areas, but specially the leaders themselves.

“From an internal point of view, I would like more listening from the board to employees and more clarity about job security. In general, I imagine a collaborative model about the museum's missions, its purpose and its schedule, where the public and employees could give their opinion. The museum of the future will be... COLLABORATIVE”

30-39 years old, SP, Exhibitions, Art Museum

PROFESSIONALS UNITED IN SOLUTIONS

Professionals want to be more active in building the future of museums: 63.6% of the participants felt that they could contribute more in the development of projects and/or solutions for this moment of crisis. This percentage reaches 72% among professionals in the Administrative and Exhibition sectors. It is necessary to expand the participation of professionals in the search for solutions.

DESPITE THE CAPACITY AND INTEREST OF PROFESSIONALS, ONLY 26.5% AFFIRM TO HAVE COLLABORATED WITH THE CREATION OF PROTOCOLS FOR THE REOPENING OF THE INSTITUTION.

Question: How could professionals in leadership positions benefit and be less burdened with more participatory and transparent practices in times of great uncertainty like this?

In large museums with more than two hundred employees the percentage of those who think they could contribute more drops to 52%. However, when asked about how they felt during the quarantine, 35% of the professionals at these institutions said they felt more productive, a higher percentage than other smaller museums.

And there are also age differences: the percentage of professionals between 16 and 24 years old who feel they could contribute more to their institutions at this time is 43%, compared with 27% for professionals aged 30 to 39 and 40 to 49 years old.

Question: How to encourage a culture of greater participation in large institutions and how to open space for the engagement and potential of the generation of younger professionals? Where is the productivity of museum staff going?

"I would like institutional projects to be more participatory and inclusive, that minorities always have a place to express themselves, especially in museological communication actions. The museum of the future will be... HUMAN".

50-59 year old, Documentation/Collection, Museum of Archeology and Ethnology

NEW WORK DYNAMICS

The museum sector remained active during the pandemic and its professionals reported changes in their work routines. This does not always mean more work: 13.2% say they are working less and/or are inactive.

WHAT IMPROVEMENTS AND REORGANIZATIONS COULD BE MADE TAKE ADVANTAGE OF THE FULL POTENTIAL OF THE MUSEUM TEAMS?

"I would like [...] to have a collection management system. Thinking about new exhibition proposals and solutions to old problems. However, the museum management did not know how to optimize this moment or manage remote work, leaving the team with gaps of idleness. The museum of the future will be... ENGAGED".

30-39 years old, Administrative, Art Museum

- 38.4% have developed or participated in new projects of the institution during the pandemic.
- 33.6% produced content for the institution's website and/or social networks.
- 20.3% reported they had more contact with professionals from other areas of the institution with whom they had not worked before.

Question: In some cases, remote work also helped to promote team integration and accelerated the mastery of digital tools between different sectors of the museum: how does this fit into the dynamics of work in the post-pandemic?

"I would like to take advantage of the pandemic to create new working protocols between different museum professionals, new relationships and interactions between areas. Even with the pandemic, old habits remained in the museum, each in its own box. The museum of the future will be... ENGAGED".

30-39 years old, Education, Archaeological Museum

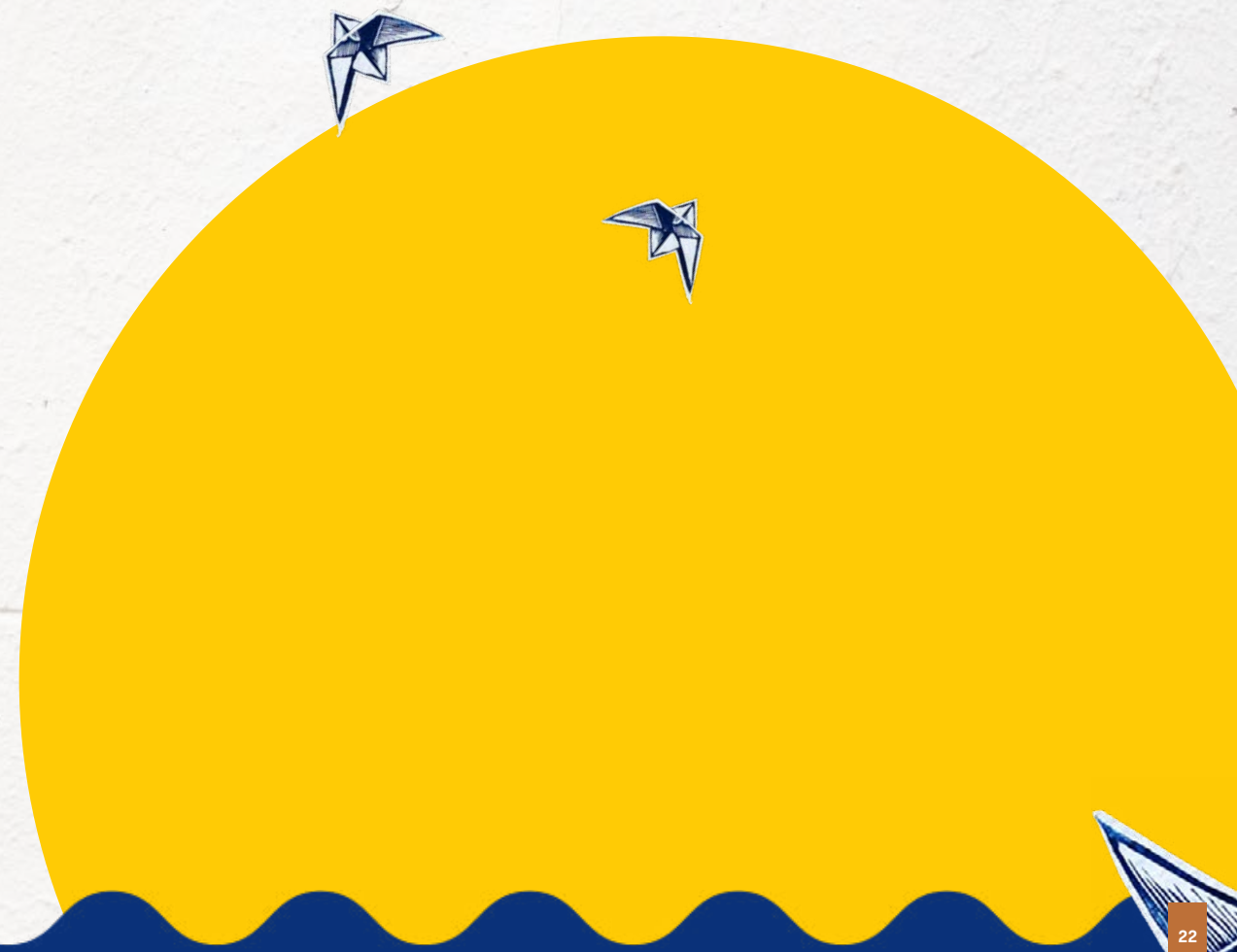
"I believe that museums could rethink the restoration and conservation processes with larger teams, but with fewer people together at the same time. It would be important to develop activities that help managers to think in a modern way. Re-educating managers not to harm workers would be essential. The museum of the future will be... POLITICAL".

20-35 year old, Documentation, Government Agency

To carry out their activities (and meet the new needs of their institutions) professionals need specific knowledge. In this regard, 87.8% of the research participants consider having specific training and/or knowledge to develop the activities required by the administration and management at this time. On the other hand, around 1/5 of the professionals in the Education sector do not consider having specific training and/or knowledge to develop the activities. Among the Communication and Fundraising sectors, this percentage drops to 5% and 7%.

"I think that the great program that needs to be developed is to train the staff of professionals for the new virtual and face-to-face environment, enabling teams to easily carry out their new and old activities. The museum of the future will be... WELCOMING".

40-49 years old, Content, Museum of Image and Sound and New Technologies



DIGITAL PRESENCE AND FLUENCY

Most (79.5%) professionals feel familiar with the virtual resources that were made available for developing their activities.

- Professionals in the Institutional Relations/Fundraising sectors (93%), Administrative (92%) and Communication/Marketing (89%) are the ones who feel most familiar with virtual resources, even more than professionals in management positions/direction (78%).
- The sectors with professionals with less familiarity are just some of the main responsible in building the museum experiences: Curatorship/Research (75%) and Exhibitions (67%), in addition to Receptive professionals (Ticket Office/Reception) (67%), who concentrate professionals who establish the first contact with museum audiences in person.

Question: Are you clearly aware of the skill gaps needed and the differences in digital literacy between museum areas and teams? How to create knowledge transfer campaigns or invest in training so that the whole team has more digital skills?

“I also believe that the teams will need to be redesigned to include professionals with diverse academic background, bringing in other training than previously thought, such as professionals in audiovisual, programming and machine learning, big data and human resources within all sectors of the museum, especially in cutting-edge teams, such as the Education sector. The museum of the future will be... DETERRITORIALIZED”.

30-39 years old, Education, History Museum

In general, professionals believe that the presence on the internet and social networks at this time has brought benefits to their museums. The percentage is higher in mixed management (84.5%) and private (80.4%) museums, but also quite high among public management museums (77.2%). However, professionals in the areas of Documentation/Conservation, Curatorship/Research and Education are less certain about these benefits.

Question: If the digital presence has brought benefits to institutions, how can them be made visible to the areas that are responsible for thinking about the museum's contents? This conviction can be a motivating factor in creating new projects more convergent with the digital environment.

“For me it is a dream to see how the museum produces more digital content, this greatly values the work that is done physically during over the years of the museum's existence. The museum of the future will be... VALUED.”

30-39 years old, Self-employed [Design/Architecture]

RECIPROCITIES AND INTERGENERATIONAL LEARNING

Professionals of different age groups have experiences and knowledge that can be valuable despite (and because of) their differences. A first advantage of this interaction can come from the possibility of mutual emotional support. More experienced professionals may be responding to the pandemic challenges with more serenity and can support their colleagues from future generations, including understanding that younger professionals may be more affected by a decline in the sector, which has a direct impact on their careers. On the other hand, younger professionals focus on other characteristics and skills that are critical for the future of museums. Some data allow to look at the potential of intergenerational exchange in teams:

- The highest rate of those who report being anxious (53%) has worked in museums for less than five years. Those who say they are most afraid about how museums will function after the reopening and return to face-to-face work are mostly in the 25 to 29 age group (62%).
- The results show that professionals who have been in the museal sector for more than twenty years declare themselves productive (31%) and feel challenged and stimulated (44%) to help their institutions to get through this moment.
- Half of the professionals between 16 and 24 years old are totally familiar with the virtual resources. This perception gradually decrease among the other age groups. Among professionals aged 60 or over, only 29% say they are fully familiar with the digital tools available.

Question: How can more experienced professionals help young people cope with this challenging moment? How to take advantage of the digital skills of the youngest, who belong to the generation that has grown up in contact with digital technology?

// *Unfortunately, most institutions have administrations with little insertion in the digital world, which makes it very difficult to break established standards and think about new ways behaviors in the museum. The museum of the future will be... ACCESSIBLE".*

30-39 years old, Exhibitions, Science and Technology Museum



The background is a textured, light beige paper. On the left, there is a large yellow semi-circle representing a sun. Two small, blue, stylized paper airplanes are flying near the sun. At the bottom, there is a dark blue wavy line representing water, with a larger blue paper boat floating on it.

THE FUTURE FROM THE INSIDE

WHAT ARE THE EXPECTATIONS AND SUGGESTIONS FROM PROFESSIONALS FOR MUSEUMS AND WHAT ARE THE TRENDS POINTING TO THE FUTURE OF THE SECTOR?

The pandemic will transform the museum sector in different ways and the future starts with what we envision. It also starts with the trust we place in the institutions that will help to build that future. For this reason, the research sought to understand the perception of professionals regarding the performance of the museums in which they work, in addition to mapping some trends for the sector. We have also given professionals a voice to share what kind of projects they'd like to see in museums and to envision the museum with us after the pandemic.

// *I would like to see institutional actions that take into account the difficulties of access to museums by a large part of the population, and not that deepen them. I would like to continue to see digital education promotions and, if possible, in person with vulnerable audiences, even in small groups or outside walls, if necessary, safely and with support from the institution. The museum of the future will be... SUPPORTIVE".*

30-39 years old, Education, History Museum

RELEVANCE OF THE ACTIONS OFFERED DURING THE PANDEMIC

// *During the pandemic, it is time to develop projects and think about museographic and educational strategies to be applied in the post-pandemic. The museum of the future will be... HUMAN".*

+60 years old, Management, Ethnographic Museum

Overall, approximately three out of four survey participants believe to some extent that their institution did relevant work for its audiences during the period of social isolation. However, it is worth noting some differences in perceptions among professionals:

- Approximately 1/3 of professionals in the areas of Curatorship/Research (35%) and Documentation/Conservation (32%) are not convinced of the relevance of the measures implemented by their museums. In the Exhibitions sector, this percentage reaches 39%.
- The perception of relevance is greater among the sectors of Communication/Marketing and Institutional Relations/Fundraising, but it still calls attention that 22% and 14% of professionals in these sectors, respectively, are not fully confident about the relevance of the offer of museums for audiences during social isolation.
- When analyzing the types of institutions, we notice some differences. The percentage of professionals who are fully convinced of the relevance of work during the pandemic is higher among professionals from non-governmental agencies supporting the museum area (NGOs, CSOs, Foundations, etc.) (59%) and among community museums or ecomuseums (56%). Among art and history museums, the percentage drops to 46% and 51% respectively.



Question: How will the actions proposed and offered by museums be important in the future if your own team is not fully convinced of the relevance these activities have for society at this time of crisis? Are the goals defined, are they monitored and are evaluations of these actions being carried out? Will management and the different teams responsible for the museum's contents be open and willing to make changes that alter this perception?

// *I would like to see more interdisciplinary projects in museums that involve more internal areas and the public of the museums, and that the Education sector, which is very affected at this moment, would receive more visibility and performance in the various museum projects. The museum of the future will be... DEMOCRATIC".*

30-39 year old, Documentation/Collection, Museum of Art

MUSEUMS AND COMMUNITIES DURING THE PANDEMIC

// *I would really like the museum where I work to achieve more solidarity and citizenship in times of crisis to increase its social relevance. The museum of the future will be... SUPPORTIVE".*

50-59 year old, Documentation/Collection, Museum of Art

Open-ended responses reveal the desire for future projects and measures that improve the relationship between museums and their communities. This reflects the perception of professionals regarding the measures their museums took during the first few months of the pandemic:

- Among the total respondents, 43.4% of all respondents disagree that the institution has strengthened their relationship with the community. This percentage is slightly lower in museums with mixed management (37.1%) and reaches 45% between museums with public and private management.
- Among art museums, the percentage of professionals is 48%, slightly above the overall result.
- When analyzing the results by sectors, this perception is stronger among professionals in the areas of Exhibitions (59%), Educational (48%) and Institutional Relations/ Fundraising (47%).
- The perception is more positive among professionals aged 16 to 24: 73% of respondents in this age group believe that the institution has strengthened its relationship with the community.

Question: How can museums get closer to their communities in a future that requires increasingly localized action and smaller personal experiences? How can this bring benefits and help change the professionals' perception about the relevance of the museums in which they operate?

Community museum/ecomuseum professionals are less concerned about how museums will operate after reopening and returning to face-to-face work when compared to professionals from other types of museums. Due to their nature and the daily routine closest to their communities, there is much that the professionals at these museums can do to stimulate and inspire professionals from other types of institutions. How can art museums, for example, approach community museums/ecomuseums and what can they learn together?

// *I think it would be relevant for the museological field to think about how to deal with these memories, how to equip professionals to approach those who were directly affected by the virus and bereaved families. The museum of the future will be... TRANSFORMER".*

30-39 years old, Education, History Museum

THE MAIN TRENDS FOR MUSEUMS

From a group of statements, we asked participants to give their opinion about on the most important trends for museums in the coming months or years.

Museum professionals see a future:

- **More digital** – museums will rethink the development of their cultural and educational programs thanks to new technologies and forms of interaction and will use their presence in the digital environment to communicate more actively with their audiences.
- **Integrated with new good working practices** – as in other sectors, museums must incorporate the combination of in person and remote activities within their new work routine.

Trends less emphasized by professionals also bring important messages about how little confidence that the pandemic can stimulate necessary changes in the sector or measures that bring museums closer to citizens. **The future trends less indicated by the participants relate to museums that are more active and transparent in their internal and external communication and show a more uniform and civic behavior with greater social relevance in times of crisis. And something even more serious: almost 11% of professionals believe that museums will be less accessible and will serve a less diverse audience after the pandemic.**

Question: What actions can we take in the present so that the future we fear - less accessible, diverse and relevant museums for their communities - does not become a reality?

// *I hope that museums carry out projects that involve more direct communication with society. We are guardians of memories of the past and the present that we are living. We have to communicate with the public on popular networks and channels, we are too formal. The museum of the future will be... NECESSARY".*

50-59 years old, Education, Natural History Museum

HOW WE WANT THE MUSEUM OF THE FUTURE

// *I would really like museums to rethink schedules according to the new reality. It is sad to think that we will reopen the museums as if nothing is happening. Museums are spaces that must reflect what we are experiencing in history, so it is important that they present this reflection to the public. The museum of the future will be... WELCOMING".*

40-49 years old, Exhibitions, Art Museum



We asked professionals to share what types of projects or actions they would like to see in museums during isolation and after reopening. The answer was optional and we still received approximately seven hundred suggestions. The professionals shared ideas on different actions and projects and we noticed that the majority focused on three main themes:

1. Actions to expand the digital presence of museums beyond social networks, including projects designed for the online environment, access to collections and assets, and development of digital skills.
2. Measures and projects to promote the social role of museums and relationships with communities, including solidarity actions during the pandemic and projects that make museums more inclusive and accessible.
3. Actions to improve management and good working practices within museums.

// *These university museums can become a "contact zone" with their surroundings and other audiences (real or potential), by means of in person and remote mediation. That the university museum can in fact be a place for the realization of integrated teaching, research and extension practices.*
The museum of the future will be... INCLUSIVE".

50-59 year old, Management, Government Agency

// *I think of social actions and the occupation of the museum with service to society with regard to the demands of the pandemic, with scientific dissemination and practical measures, such as organizing solidarity campaigns, opening as a vaccination space (if any), different services.*
The museum of the future will be... WELCOMING".

30-39 years old, Education, History Museum

// *I would like to see projects that include museums in a sustainable local development for communities in their environment.*
The museum of the future will be... UNIFYING".

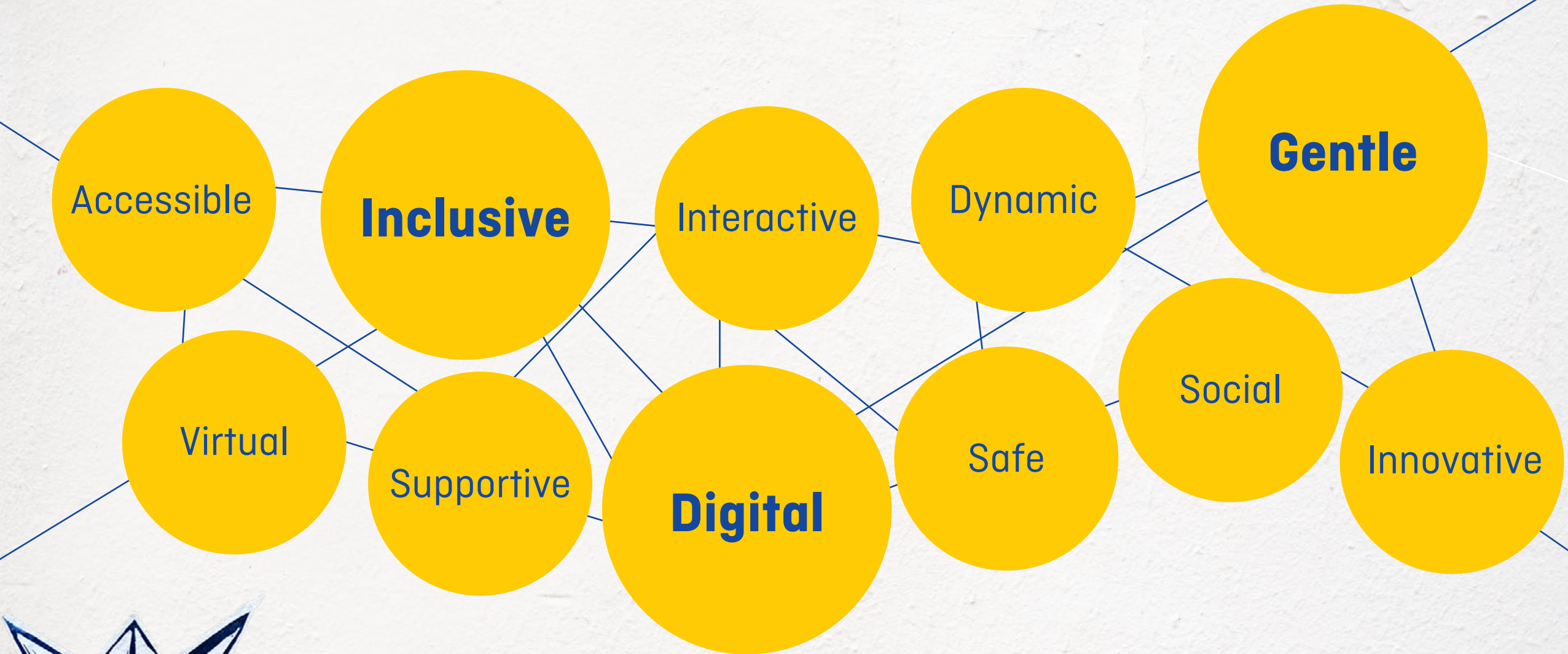
40-49 years old, Management, History Museum

// *I would like museums to position themselves more politically, in favor of a democratic and equitable society by using their spaces to really stimulate debate, and investing in its social function as a forum and a place for the production, absorption and sharing of knowledge.*
The museum of the future will be... A FORUM OF IDEAS".

30-39 year old, Documentation/Collection, Civil Society Organization



IN A WORD WILL THE MUSEUM OF THE POST-PANDEMIC FUTURE BE?



NEXT STEPS

TIPS TO MAKE GOOD USE OF THE RESULTS OF THIS RESEARCH



ICOM Brazil thought of this research not only as a listening channel and a portrait of the impacts of the pandemic for museum professionals, but also as a useful resource to transform and build the future of the sector. So we have listed some suggestions for everyone in the museum to use this data as inspiration for action.

What can you do:

- Disseminate the research among the teams and promote conversations to discuss the data presented. This is a way to welcome professionals and understand which of these results reflect the reality of your museum.
- If your team is very fragile, seek partnerships or support in networks of psychologists and volunteer therapists to build forms of reception. They may be interested in what the museum - as a space for knowledge and creativity - has to offer.
- If you feel the need, use this research as a basis for your own research on the working conditions of all museum professionals.
- Use the questions in this report as a guide for discussion and self-assessment with museum management bodies - preferably with teams involved.
- If you are a director or exercise a management position, leading other professionals, listen to what your team has to say about each of the research issues. We are all a little lost in the midst of so many challenges and there are many people who can and want to be part of the solutions.

- Encourage conversations about the future you want to build for the museum. Imagine new projects and possible changes together - within limitations and reality. Then, turn your imagination into an plan of action.
- Map the digital knowledge and skills that your museum professionals already have and invest in training or partnerships relevant to the work they want to do. Above all, seek and encourage integrated and cross-generation learning in museum.
- There is no sooner or later to start doing something for your community. Start with your neighbors, your most frequent groups or your most engaged audiences. Listen to your most urgent needs: there is certainly something the institution can do to help and it is likely that there are professionals in the museum willing to participate. Furthermore, they have precious knowledge and suggestions for this dialogue with the community.

// *It would be great to create a round-table discussion for anyone interested in participating, public or employees, in order to discuss how we are feeling and bring out what we learned from productive and what frustrated us in that period. Speaking and listening to ideas enables us to create projects, expands our knowledge, makes us have a different vision than our own. With that we can see solutions that we didn't see before. The museum of the future will be... INNOVATIVE".*

30-39 years old, Administrative, Art Museum



FINAL CONSIDERATIONS

THINKING AND BUILDING THE FUTURE OF MUSEUMS TOGETHER

ICOM Brazil's Survey Cycle complements a series of initiatives conducted by the museal sector around the world to help institutions and their professionals to deal with the consequences of the COVID-19 pandemic.

At times like this, it is understandable that the initial focus is on surveying the sector's losses, particularly in relation to economic impacts and the occupation/employment of professionals and the chain involved. For this reason, we recommend that professionals access other international research focused on museums, as well as Brazilian research in the creative sector in general, as the context asks us to see our similarities and learn together. Only then we will find the best answers to the crisis that affects everyone.

With this survey, we chose, however, to build a body of evidence from another perspective, which we consider still little explored and extremely important for the future of the sector. A future that has already started and depends on the actions of the professionals who build the museums day after day. The results collected clearly show that some changes

in Brazilian museum institutions are already underway: the importance of digital technology, greater awareness of their social role and the need to give equal value to all the teams working in museums. The data also reveal that there is an interest in new work formats and an expectation for improvements in the management of institutions, based on the understanding that times of crisis require even more transparency, cooperation, evaluation of teams by the leaders and courage of all professionals in the building of the common good.

We hope that this report, more than a portrait of a peculiar moment in the sector, will be the beginning of a dialogue and a collection of ideas to help professionals and institutions to face future crises. We hope that museum professionals from all over the country can listen to each other and, by leveraging research findings, to build a future with even better museums for their teams and for the whole society. We need to navigate these trouble waters with care and courage, actively engaging all of us, professionals, for responsible and collaborative action that transforms museums by strengthening their essence and their sense of existence.

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