

2021 ICOFOM Survey for a new definition

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Introduction

After the General Conference of ICOM held in Kyoto in September 2019, the decision to continue the process of creating and improving a new definition of the museum was undertaken by the ICOM Executive Board. ICOM Define, the current committee charged with producing a new museum definition in time for the 2022 ICOM triennial, has launched a new methodology based on greater transparency, as well as on the attentive listening to all proposals. In this respect, this methodology is based on 4 rounds of consultation, divided into 11 steps over a period of 18 months.

For the Second Consultation, ICOM Define has asked all National Committees, International Committees and Regional Alliances to contact their memberships in anticipation that a more widespread consultation will bring about a definition acceptable to all. The aim of this consultation is to collect and present 20 keywords and concepts that are considered by the members of each committee to be essential in a museum definition in the 21st century. To this end, ICOFOM distributed a new survey, in the three official languages of ICOM, open not only to its membership, but also to everyone else. The survey was open for 5 weeks (February 20th - March 26th), and was shared via email and through social media.

ICOFOM, as ICOM's group dedicated to the discipline of museology, was very active and involved in this process by initiating a series of conferences on the topic of the definition of the museum in the 21st century in various cities and at several universities (Paris, Beijing, Buenos Aires, Saint Andrews, Rio de Janeiro, Leiven, Moscow, etc.). The result of all this stimulating and intense reflection has given rise to many publications and intellectual materials that are still considered as being important to this new methodology. Moreover, soon after the 2019 General Conference in Kyoto, ICOFOM had already invited its members to express their views on the proposed museum definition by the means of a survey. The goal was to collect a wide range of opinions representing the cultural diversity of our members and of the museum community, including those who had not yet had the opportunity to participate fully in the debate.

This new consultation, corresponding to the step 2 of the new methodology decided by ICOM Define, was built in order to collect the material from its members by several open questions, without erasing the intellectual materials developed over the last 4 years.

The questions addressed were divided into 5 sections:

- 1) **Basic information:** Are you an ICOM member? If yes, what is your national committee? Are you an ICOFOM member? If not, with which International Committee are you associated? In which country are you working? What is your current professional situation? If you are not working in the museum field, what are your motivations to be involved in the process of a new museum definition?

- 2) **Keys-words and concepts for a new definition:** What keywords or concepts do you want to appear in the new definition proposed by ICOM? Please answer the different categories proposed with a maximum of 3 words per category (Nature of the museum, Legal aspects, Museum's content, Functions, Stakeholders, Missions, Social role, Values & Ethical standards)
- 3) **About the words of the current definition and the 2019 proposition:** Do you think the following terms, from the current (2007) definition or from the 2019 proposition, need to be kept in or deleted from the new definition?
- 4) **Museum description:** If you wish, we invite you to propose your own museum definition. Do you have any further suggestions or any comments pertaining to the next definition to be proposed?
- 5) **Code of Ethics:** *ICOM is also wanting to have a new look at the 2002 Code of Ethics with a view to upgrading / updating this document and has asked all International Committees to approach their membership to request some very general feedback in order to gauge the level of interest in doing so before it proceeds. To this end, we are therefore, at this time, asking for some very basic responses from you.*
Do you think the current Code of Ethics should be updated? Please let us know what you feel is missing within the ICOM Code of Ethics, what needs to be added and/or what needs to be deleted.

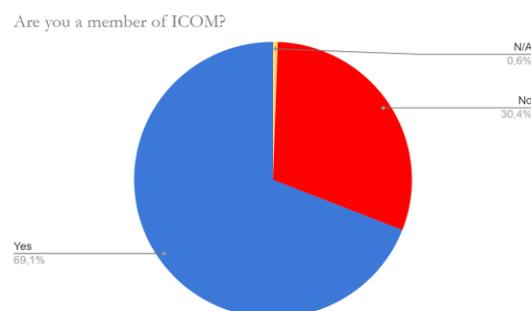
Analysis of the answers

At the end of the time allotted to answer this questionnaire, ICOFOM had received 181 responses (after removing those that were blank or duplicated): 100 in English, 50 in French and 31 in Spanish. All of the data were translated by ICOFOM members in order to conduct the analysis in one language only (English).

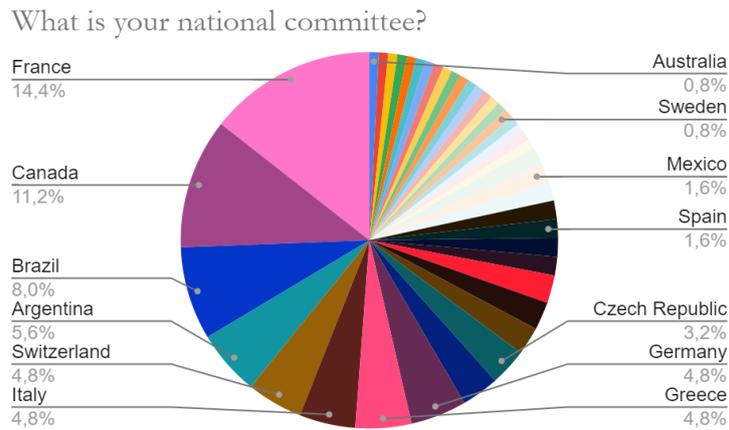
I - Profile of the respondents

- **ICOM status of the respondents**

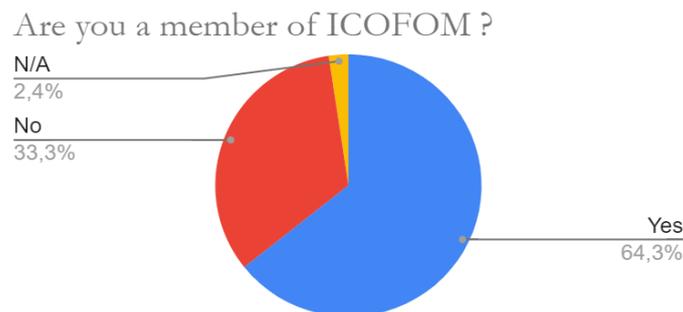
As mentioned previously, the questionnaire was open not only to ICOFOM members, but also to anyone wishing to be involved, considering that the opinion of all was important. Indeed, around $\frac{1}{3}$ **of the respondents are not even members of ICOM (55 respondents)**, which is not negligible and indicates the interest in this question outside of ICOM's membership.



Out of 181 responses, **125 (nearly 70%) come from ICOM members**. These 125 members belong to 41 National Committees of ICOM representing every geographical zone. The largest numbers come from ICOM France (18 respondents), ICOM Canada (14 respondents) and ICOM Brazil (10 respondents).



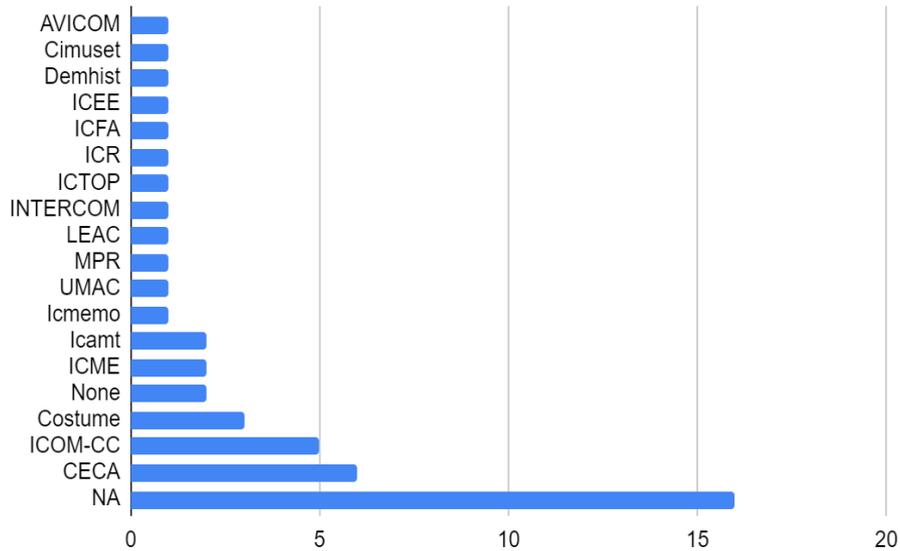
Out of the 125 ICOM members: **64.3% are members of ICOFOM (81 respondents)**, while 33.3% belong to other national committees.



N.B.: In some cases, some respondents indicated that they belong to two international committees at the same time.

Outside ICOFOM's membership, members of 18 other International Committees participated in this survey.

If not, with which International Committee are you associated?



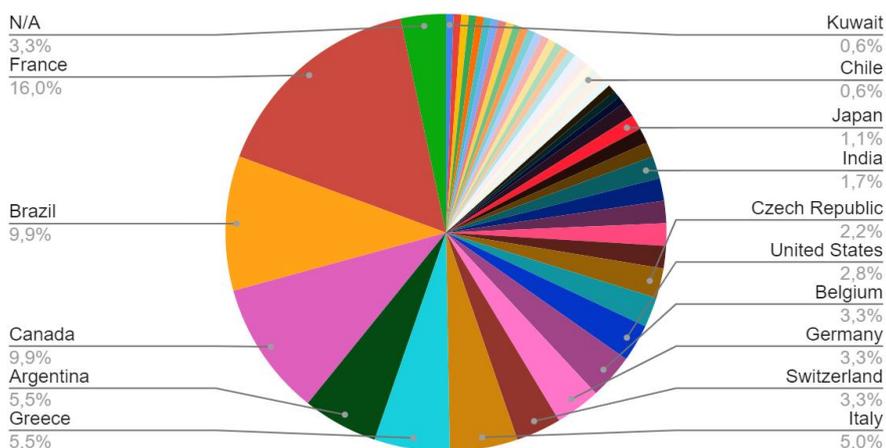
Regarding the overall proportion, out of all respondents, **44.8% are members of ICOFOM, while 53.7% declare not to belong to this committee.**

- **Geographical and professional status of the respondents**

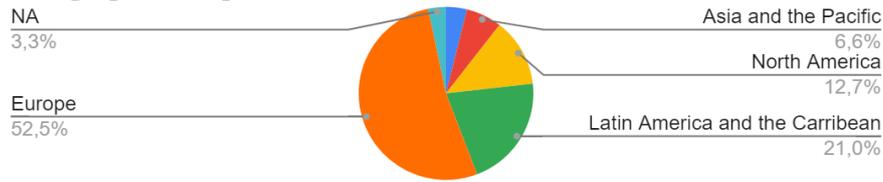
The geographical distribution of the respondents is quite interesting: the answers came from **48 countries**, and these are distributed over the 5 geographical zones (Europe (east and west), North America, Latin America and the Caribbean, Asia and the Pacific, African and Arabic countries)).

The greatest part of the answers comes from France (29 answers), Brazil (18 answers) and Canada (18 answers). In this respect, Europe represents more than a half of the respondents, followed by Latin America (21%). North America (Canada, USA) represents only 12% of the responses. Asian countries (6.6%) and African and Arabic countries (3.9%) are much less represented in the responses.

Geographical situation of the respondents



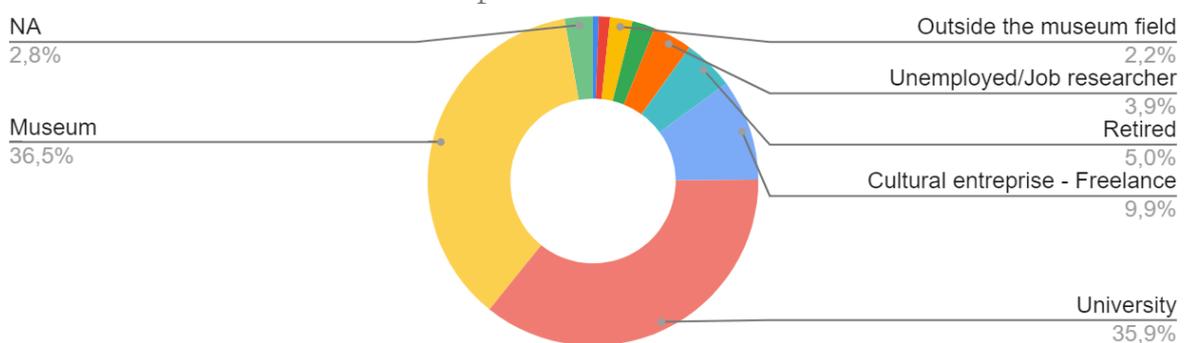
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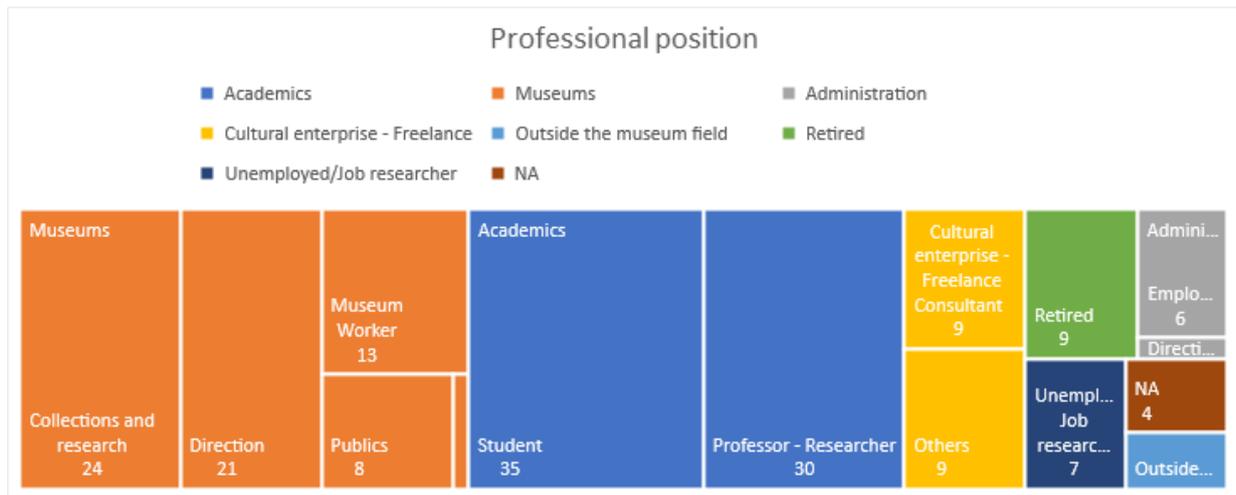


This distribution obviously emphasizes the geographical diversity of the answers. Nevertheless, it does not accurately reflect either the provenance of ICOM members or the distribution of museums in the world. Indeed, regarding the provenance of ICOM members, Europe is under-represented (83.1% of ICOM members come from Europe), while other geographical zones are over-represented. If we consider the distribution of museums through the world, we can see that answers from Asia and the Pacific and from North America are clearly under-represented (12.9% of the museums in the world are located in Asia and the Pacific, and 37.3% in North America) while answers from Europe and Latin America are over-represented (only 8.3% of the worldwide museums are located in Latin America and 40,1% in Europe). As a matter of fact, all the results here must be put into perspective regarding the representativity of these numbers.

Regarding the professional situation of the respondents, they mainly come from the museum field (museums or some museum-like institution) and from universities: these two categories represent more than 70% of the answers. We also note a significant number of people working in a cultural enterprise or on a freelance basis (9.9%). Some of the respondents (4 respondents) also claim not to be part of the museum field.

Professional situation of the respondents





If we look at the classification within all the categories previously mentioned, especially within museums and universities, we note that Students (including PhD students) represent the largest part of the respondents (19%), followed by Professors and Researchers (17%, or 30 respondents). 13% of the respondents hold a position linked to the Direction of a museum institution and 12% work in a job linked to Collections and Research (as defined by ICTOP).

We noted that those who wanted to state their motivation to being part of this process were mostly students and researchers, and did not consider themselves as museums professional in the sense given by ICOM. 17 justified their response by their ongoing studies in museology (completed for a very few) and 15 by their research related to the museum field. 14 respondents were motivated because they work in contact with museums or museum-like institutions. Only 5 respondents, working outside of the museum field, mentioned their interest in museums.

II - Analysis of keywords and concepts for a new definition

The objective of this question was to collect keywords and concepts representing the ideas of the respondents in their reply to categories that could structure the museum definition itself. To this end, we first cleaned the data and provided an orthographic correction in order to be the most precise in each category. By using the R software, we focused especially on the frequency of the terms given in each category and the distribution of these terms regarding the geographical zones from which they emanated. Here, we present word-clouds thus giving an idea of the importance of the words used by the respondents and those words that were used more than 10 times in each category.

Some methodological clarifications have to be made here. First of all, many respondents had difficulty complying with the instructions: they did not adhere to the stated limitation of the number of words to be given, and in many cases, they did not limit themselves to giving keywords and concepts, but rather in providing more extended reflections. This does not make the results any less relevant but could explain some of the difficulties in the interpretation of the results. Moreover, the frequency of terms - that were lemmatized by the software - should be interpreted as the frequency in which this term appears in the corpus of words used by respondents in this specific category. The percentage presented here is based not on the

number of responses, but on the overall corpus of words used. Therefore, it should be interpreted as such.

Museum nature



| Words | Global occurrences | Global occurrences (%) |
|-------------|--------------------|------------------------|
| Institution | 94 | 14,18 |
| Space | 49 | 7,39 |
| Experience | 44 | 6,64 |
| Place | 26 | 3,92 |
| Cultural | 12 | 1,81 |

Overall, the word "institution" was used in responses from all geographic areas, but with marked disparities. Indeed, this word is widely over-represented in the answers coming from Europe (53% of the occurrences of “institution” comes from Europe) while it is under-represented in the answers coming from African and Arabic countries and Latin America. We also find this over-representation of the European answers for the words “experience” (54% of the occurrences of “experience” comes from Europe), “space” (52% of the occurrences of “space” comes from Europe) and “place” (65% of the occurrences of “place” comes from Europe).

Legal aspects



| Words | Global occurrences | Global occurrences (%) |
|------------|--------------------|------------------------|
| Non-profit | 111 | 23,68 |
| Public | 86 | 18,34 |
| Private | 33 | 7,04 |
| Profit | 17 | 3,62 |

As previously noted, the word “non-profit” is present in the answers coming from every geographical zones, but the word is over-represented in the answers coming from Europe (53% of the occurrences of the word “Non-profit” comes from Europe). The term “public”, considering the museum as a governmental-owned museum, is present more or less everywhere : it is important in Europe, Latin America and North America (48% of the occurrences of the word “public” come from Europe, 28% from Latin America and 12% from North America) and it is over-represented in Asia.

At the same time, the term “private” is also used nearly everywhere except in African and Arabic countries, and it is over-represented in Latin America and the Caribbean (36% of the occurrences of the word “private” comes from Latin America). The presence of the words “public” and “private” at the same time are not mutually exclusive : they also mean that we can consider the museum to be both public and private.

In some answers, we also noted that the presence of the notions of sustainability (came from African and Arabic countries), intellectual independence (came from Europe), of government and democracy (from Asia and the Pacific) and accessibility (from African and Arabic countries, Latin America and the Caribbean).

Museum content



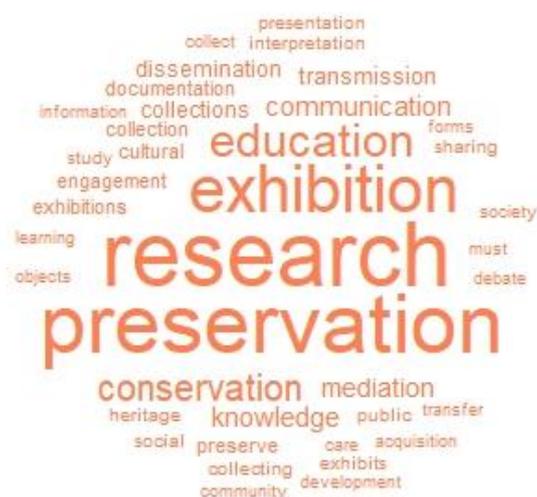
| Words | Global occurrences | Global occurrences (%) |
|-------------|--------------------|------------------------|
| Heritage | 74 | 9,52 |
| Knowledge | 65 | 8,37 |
| Collections | 64 | 8,24 |
| Intangible | 18 | 2,32 |
| Tangible | 17 | 2,19 |
| Media | 15 | 1,93 |
| Objects | 15 | 1,93 |
| Research | 14 | 1,80 |

As we can see here, the words most used are “heritage”, “knowledge” and “collections”, all linked to the museum as a place of collections and knowledge. More precisely, we can note that “heritage”, “collections and “knowledge” are represented on every continent, except for “knowledge” which is not mentioned in the answers coming from African and Arabic countries. Without surprise, these words are over-represented, once again, in the answers from Europe (63% of the occurrences of “heritage”, 60% of the occurrences of “collection” and

56% of “knowledge” comes from Europe). While they are strong in Latin America, but are underrepresented (14% of the occurrences of “heritage”, 13% of the occurrences of “collection” and 16% of “knowledge” comes from Latin America and the Caribbean). In these countries, it appears that the importance of the words linked to the functions of the museum, such as “preservation”, are more prevalent. In North America, we note that “collections” and “knowledge” are much more used than that of “heritage”, which is underrepresented.

Museum functions

NB: Due to an internal difficulty, the 31 answers from the Spanish version of the survey were not registered here. For this reason, we won't focus on the geographical distribution.



| Words | Global occurrences | Global occurrences (%) |
|---------------|--------------------|------------------------|
| Research | 84 | 12,44 |
| Preservation | 77 | 11,41 |
| Exhibition | 59 | 8,74 |
| Education | 36 | 5,33 |
| Conservation | 25 | 3,70 |
| Communication | 15 | 2,22 |
| Knowledge | 14 | 2,07 |
| Mediation | 12 | 1,78 |
| Transmission | 10 | 1,48 |

We can also mention the presence of the words “dissemination” (8 occurrences), “engagement” (7 occurrences), “documentation” (7 occurrences). The word “research” is particularly present in the wording coming from Latin America, even if we find it in every geographical zone.

and Arabic countries (5% of the occurrences). “Enjoyment” and “Study” do not appear in the answers from African and Arabic countries, but they are present in other parts of the world, still with a slight over-representation in the European countries. The word “research” is more marked in Latin America (23% of the occurrences of “research”) and in Europe (45% of the occurrences). We also note the appearance of the word “emancipation”, especially in the answers coming from Latin America and Europe.

Social role



| Words | Global occurrences | Global occurrences (%) |
|---------------|--------------------|------------------------|
| Inclusion | 80 | 10,9 |
| Participation | 64 | 8,73 |
| Accessibility | 58 | 7,91 |
| Social | 17 | 2,32 |
| Coexistence | 16 | 2,18 |

The initiative to propose a category linked to museum social role is based on the work undertaken by ICOM since 2017, which emphasizes the importance of this aspect within the museum. The three most used words for this category are clearly “inclusion”, “participation” and “accessibility” and they are distributed throughout every geographical zone. “Accessibility” is over-represented in the answers coming from Europe (64% of the occurrences of the word “accessibility”), “participation” is over-represented in the answers coming from Latin America (27% of the occurrence of the word “participation”). We also note that the word “emancipation” appears especially in the answers from Latin America and Asia.

Museum values



| Words | Global occurrences | Global occurrences (%) |
|------------|--------------------|------------------------|
| Respect | 74 | 10,20 |
| Tolerance | 48 | 6,61 |
| Resilience | 20 | 2,75 |

This category elicited several rather ambivalent reactions from respondents, highlighting its divisive nature:

- 27 respondents claimed here that the definition is not the place to express “values” and 14 did not answer
- 26 respondents affirmed the importance of values within the museum definition.

The word “respect” is present in the answers of all geographical zones: 50% of its occurrences are cited by respondents from Europe and 22% by respondents from Latin America. This word is over-represented in the countries of Asia and the Pacific, where it shows 23% of the words used. That is more or less the same thing for the word “tolerance”. “Resilience” is over-represented in Latin America and under-represented in Asia and the Pacific. 35% of the occurrences of this word comes from Europe, another 35% from Latin America, and 15% from North America. The word “dignity” is over-represented in African and Arabic countries (only the respondents from there used this word).

Others

The respondents also had the possibility to add keywords and concepts outside the categories presented. Finally, 77 of them did not answer this question (42.5% of the answers). For those who answered, we observed that:

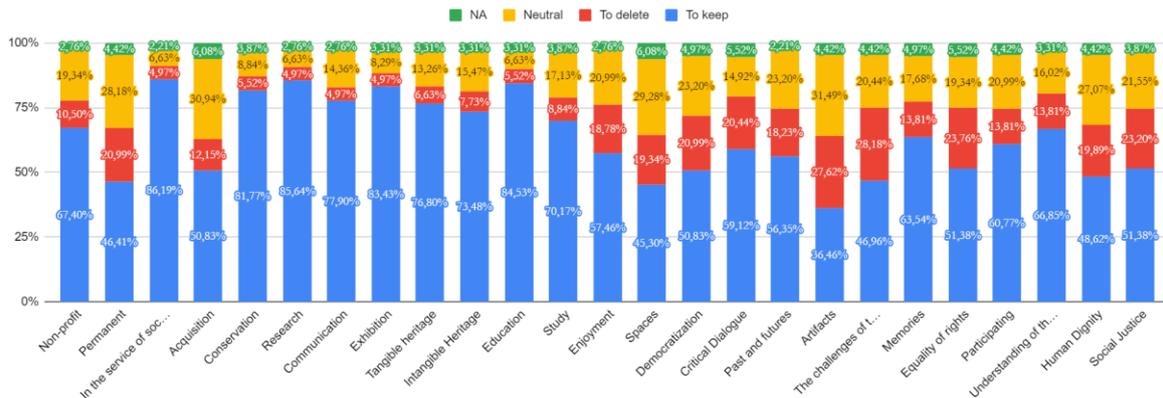
- 29 answers are related to the definition itself (16%)
- 14 answers give a definition or a vision of the museum.

We will develop these issues below.

III - About the words of the current definition and the 2019 proposition

In this section, we want to take into account the opinion of the respondents regarding the words used in the current definition (2007) and the proposition presented in 2019. The questions in this survey and the proposed keywords and concepts are partially based on the results from the last survey conducted in 2019/2020.

Analysis of the word - 2007 definition and 2019 proposition



If we considered the terms of the 2007 definition:

- “Permanent” and “acquisition” are the least popular words (around 46-50% of the respondents claim that they want to keep them) but at the same time, we can observe that there were a lot of responses which did not have an opinion (around 1/4-1/3 of the answers). This could mean that the respondents did not recognize the necessity of these words.
- The other functions (conservation, research, communication, exhibition) and the “education” mission are clearly the most popular words (more than 80% of the respondents want to keep them). It is the same observation for “in the service of society” (86% of the respondents answered “to keep”).

From the 2019 proposition of museum definition, here again, opinions seem to be mixed.

- “Artifacts” is not popular at all (only 36% of the respondents want to keep it), as well as “the challenges of the present and the past” (28% of the respondents want to delete it).
- “Critical dialogue”, “memories”, “participating” and “understanding of the present” seems to be more accepted (more than 60% of the respondents want to keep these).

IV - Museum description

● Suggestions

73 respondents submitted some suggestions for a museum definition and its process (60% of the respondents did not answer). These answers overlap what we have seen before, and we wish to present here the main issues that were raised in the questionnaires.

- About the form of the definition: the definition should be short, simple, clear and easy to translate. All the terms used should be accepted by all and understood worldwide.
- About the purpose of the definition: legal and normative aspects should be taken into account. The meaning of the museum field relies on this definition. Some big debates were raised: should the definition include values or not? Should it remain descriptive? And should the definition include ethical norms and values, and if so, which norms and values?

This definition should not be too ambitious: it should express a global perspective and include museums in their diversity, creating this way an international dialogue for the drafting of this definition.

- About the future of the definition: should the definition be stable and remain engraved in time (a position which is defended in some answers) or evolve according to the society and the museums which themselves change?
- About the nature itself of the museum voiced in the answers: "care of people" and "public" are at the center of the definition and of the museum. The question of "education" comes back often, indicating that the museum should no longer be a "space for the elites". The respondents also mentioned that "living memory" and "identity" be preserved in and by the museum.

● Propositions for a new museum definition

In this question, respondents were invited to submit their own museum definition. Around 60 persons proposed a definition (121 respondents, or 66.8% of the total respondents, did not answer or didn't want to do so).

Here is a list of the propositions submitted:

Museum is a non profit institution, which gives you the opportunity to not only travel to the past, but to understand also the present and the future. How important is the cultural heritage. You come out of each visiting more educated and you feel blessed about this treasure. (*Greece*)

Museums are non-profit institutions that use collections, research and education to create understanding and respect for our natural and cultural heritage for a better more sustainable world. (*Canada*)

The museum is the condition which enhancing social understanding in leisure and edutainment environments. (*Saudi Arabia*)

A museum is an integrated system that works as a house of history and culture, a social entity, an educational institution, an art platform and a voice for politics which acquire, preserve, represent and communicate the tangible and intangible human and natural heritage in order to create new meanings and experiences for different ages. (*Kuwait*)

By collecting, exhibiting and educating, the museum is a not-for-profit organization in which people preserve the past, probe the present and prepare the future. (*Canada*)

A museum is a democratic, 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. (*Czech Republic*)

Museum is a cultural place where the past is resurrected to soothe the present agonies and to the betterment of the future of its people. (*United Kingdom*)

A space for all of us to find inspiration, enjoy and reflect on our pasts, present and futures. (*United Kingdom*)

Museum is a permanent organization that communicates its own collections, objects or spaces that are counted as heritage (are worth protecting). Museum is open to the public and usually does not make profit. (*Slovakia*)

Museum is a human-oriented concept of pluralistic, inclusive and polyphonic platform for socially engaged and relevant critical discussion using preserved and interpreted heritage objects to communicate accumulated knowledge to mankind. Aiming to the planetary well-being museum must be accessible to the public and not-for-profit.

Studying the past, understanding the present and anticipating the future, museum is a keeper of a constant social change and notary of various realities in all their occurrences. (*Slovakia*)

Modern museum - cultural hub, with non formal educational possibilities, ethnicity's tangible and intangible heritage popularization resource, economic growth supporter, intellectual nourishment. (*Georgia*)

The machine to imagine. (*Italy*)

Institution, non-profit, permanent for the people and societies, acquire in a legal way, preserve, research, communicate and exhibit the material and non material evidences of the past facing the present and the future, fostering the education, the study, and the social debate. (*Greece*)

A museum is a place where we can see ourselves. (*Brazil*)

(1) The museum is a place defined by the community where tangible and intangible objects, natural specimens and related information are housed and from where knowledge is disseminated for education, study and enjoyment and where ideas and experiences are exchanged for the benefit of the community and, by extension, of all humankind.

(2) The museum is a place defined by the community where tangible and intangible objects, natural specimens, works of art, and whatever the community deems important and of value to itself, along with any and all attending information are housed and from where knowledge is disseminated for education, study and enjoyment and where ideas and experiences are exchanged for the benefit of the community as a whole and, by extension, of all humankind. (*Canada*)

Museums are permanent and non-profit institutions, open and accessible to all, collaborating with communities for sustainable development and social inclusion. Museums preserve, research, communicate and exhibit tangible and intangible heritage for the purposes of education, study, wellbeing. Museums are spaces of creativity, resilience and critical thinking. (*Italy*)

Museum is a social institution of collecting, preservation, researching, presentation of tangible and intangible heritage for enlightenment and translating to future generations cultural traditions. (*Russia*)

Museum is liquid, open and inclusive space for people and communities. Museums acquire, collect, manage, preserve, exhibit, communicate and share heritage and memories for research, education and entertainment. (*Italy*)

Museums are lively and dynamic places, non-profit, accessible and open to all people without discriminations. They are participatory and work in partnership with local communities to research, preserve, interpret and

exhibit social and cultural practices of the world. They safeguard humanity's tangible and intangible cultural heritage and develop inter-cultural dialogue. (*Greece*)

Museum is a space that integrates the existences of life in the present and future. (*India*)

A place for everyone to learn about different cultures . (*France*)

The museum is a place where works of art, or objects and documents related to a field of knowledge, are collected, preserved, studied, classified, transmitted and exhibited to the public. (*France*)

A physical and virtual space for conservation, research, sharing and promoting all forms of knowledge for everyone. (*France*)

A museum is a non-profit organization, open to the world and societies. It preserves a heritage collection of interest and presents it to the public at large. (*France*)

A museum is an artistic and cultural showcase, an educational and scientific laboratory, a place of socialization of a country or a community playing also the role of a cultural bridge between the peoples of the world. (*Senegal*)

A museum is a place of plastic freedom and freedom of the eye, without ideology. (*France*)

The museum is a place that houses collections, studies them and makes them available to the widest possible public with the aim of giving people the opportunity to see, feel and understand the works of the past and the present. (*France*)

The museum must seek to offer the world an encyclopedic and respectful vision of the cultural manifestations of humanity, without aesthetic judgment or bias towards ethnicity, gender, religion, etc. The museum is multiple and must give to see, interest, open the spirit. (*France*)

The museum is an open, transparent, and democratic institution, composed of tangible and intangible objects, knowledge, and devices at the service of the public, potential public, and non-public, whose functions are acquisition (objects, collections), conservation (safeguarding and preservation), exhibition, research and development, non-formal education, and mediation. Its values include engagement, equity, diversity and inclusion (EDI), valuing and promoting openness, transparency, respect, professionalism, representativeness, accessibility, participation, consultation and interrelation. It also demonstrates adaptability, solidarity and networking. (*Canada*)

The museum is a versatile and open institution which, in society and/or in its community, plays the role of guardian of a tangible and intangible heritage with the aim of transmitting it by enriching it over the long term. Its administrative structure, whether hierarchical or collegial, must facilitate the teamwork that consists of conserving and enhancing the heritage for which the institution is responsible through study, mediation and public presentation activities. Multiple approaches, including technological ones, are mobilized to allow the greatest number of people to live a rich museum experience combined with cognition and emotion. (*Canada*)

A museum is a public, not-for-profit place, open to all, that fosters cross-cultural cooperation and exchange and provides a clear understanding of the interdependence between humans and their environment. or the purposes of education, enjoyment, and the promotion of social and climate justice, the museum is a permanent, dynamic, and responsible institution that acquires, preserves, studies, exhibits, and transmits the arts and cultures, the tangible and intangible heritage of humanity and its environment. (*Canada*)

The museum is an institution in perpetual change, not for profit, at the service of society and its development, putting the public as the central point of its reflection while keeping various missions: to acquire, conserve, study and exhibit the tangible and intangible heritage of humanity and its environment. (*Belgium*)

Cultural and educational institution, which objectives and missions are very diverse, because it depends on the origin and classification it has, and the society in which it is located. From its structure and agents, it must promote positive values, and be an agent of social, cultural and educational transformation, to build more just, democratic, and culturally and scientifically strengthened societies. (*Mexico*)

Place/Space that communicates and shares knowledge, traditions, history and innovations. Going through the past, present and future and serving the community. (*Brazil*)

A neutral space open to criticism for a society's understanding of improving our environment. (*Mexico*)

The museum is the embodiment of fragments of history. (*Brazil*)

Permanent, non-profit institution with public access, open to the community and its social, intellectual and spiritual development, which is responsible for acquiring, preserving, researching, exposing and disseminating the material and intangible heritage of humanity for education, study, recreation and reflection. (*Argentina*)

1/The museum is a public, independent and non-profit space that, in dialogue and with the participation of different audiences and aware of its diversity, acquires, preserves, researches, communicates and exposes the material and intangible heritage of humanity and its environment for education, commitment and social transformation for equity.

It thus becomes an agent so that all human beings can, individually and collectively, build their identities, develop critical awareness and collaborate on possible social transformations for their emancipation.

2/The museum is a public, independent, non-profit space, which, in dialogue and with the participation of different audiences and aware of their diversity, acquires, preserves, investigates, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, engagement and social transformation for equity.

Thus, it becomes an agent so that all human beings can, individually and collectively, build their identities, develop critical consciousness, and collaborate towards potential social transformations for their emancipation. (*Brazil*)

The Museum is a cultural form of the process of negotiation between collective subjects, significant objects-knowledge and memories-activations that feeds on epistemic diversity. Interdisciplinary node that collects, preserves, investigates, activates, educates and exhibits for the co-production of museum spaces-times, the humanized in the past and present. Communal organization, private, governmental or mixed, of public order that may or may not be institutionalized; non-profit and in constant transformation from and for the ethical

exercise of freedoms, for the benefit of current, future generations and our mother land for good living.
(*Mexico*)

It is a meeting space of a community with its memories and the future. (*Mozambique*)

Institution that preserves, exhibits, for research, education and enjoyment purposes, materials of cultural or scientific or historical importance. Participatory and transparent, working in active partnership with and for our diverse communities in the collection, preservation, research, interpretation, exposure and improvement of understanding of the world, with the aim of helping to consolidate human dignity and social justice, equality and global well-being. (*Argentina*)

The Museum is an accessible, permanent and non-profit institution that operates in a system of relationships at the service of society and its sustainable development. It conducts research on the testimonies of humanity and its cultural landscapes, acquires, preserves, communicates and exhibits them to promote knowledge, critical thinking, participation and well-being of the community, in order to weave a fabric of inclusive identity. (*Italy*)

A museum is a permanent institution at the service of society, which acquires, studies, researches and essentially exhibits and shares heritage with the community. (*Argentina*)

I like Mario Chagas: Strategic device for the defense of social dignity through memory and creativity.
(*Argentina*)

The new impositions of the digital world. (*Brazil*)

The museum is a non-formal education institution that preserves, studies, disseminates and communicates cultural heritage (material and intangible) whose purpose is to entertain, delight, educate and excite the public and its community. The museum can be public or private and for profit or non-profit because the subject to which it is addressed will always be the public that wants to interact with it. (*Spain*)

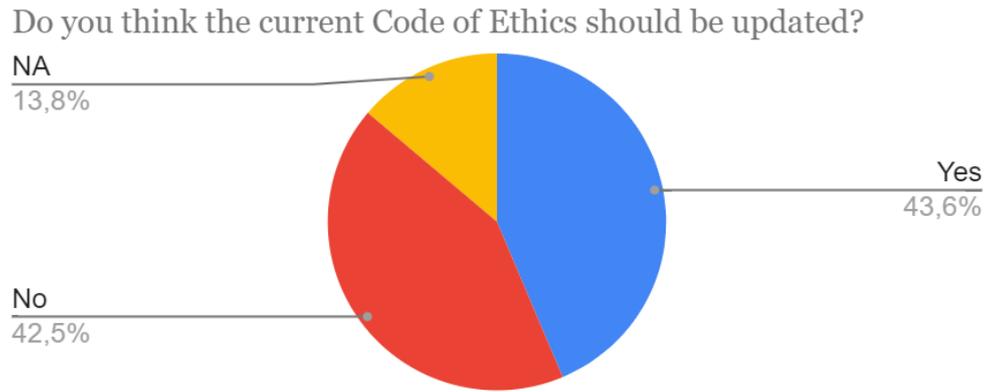
The museum is an institution that favors and transmits respectful and fair dialogue between the human being and his environment, and between the past and the future, with the purpose of educating and entertaining visitors. (*Uruguay*)

Museums are public or private non-profit institutions that communicate, educate, preserve and investigate the different past or present collections of societies in a participatory bond together with their communities, building cross-cutting, critical and equitable dialogs that allow an appropriation of heritage and culture in each particular context. (*Colombia*)

V - ICOM Code of Ethics

The questions related to ICOM Code of Ethics will be developed separately by the ICOFOM's committee dedicated to this question.

At this point, we can mention that there is no clear majority amongst the respondents as to whether the current Code of Ethics should be updated: 43,6% think that the need is real while 42,5% express that there is no need to do so now.



VI - Conclusion: submission of 20 keywords and concepts to ICOM Define.

The purpose of this consultation was to allow ICOFOM to present 20 keywords and concepts to ICOM Define, the Standing Committee for the Museum Definition. Based mainly on the results of this consultation, but also taking into consideration previous work on this topic, ICOFOM has proposed the following terms along with a short definition.

1. Institution

Organization founded for educational, professional, or social purpose, permanent or temporary.

2. Space

An undefined place which can incorporate anything defined as “museum” including ecomuseum, open-air museum, living museum, virtual museum, etc.

3. Experience

The visitor’s or the social experience of the museum, involving social, cognitive and affective processes, part of the subject-object encounter.

4. Non-profit

An organization that does not operate for the purpose of monetary gain.

5. Knowledge

Found in or gleaned from museum visitation experiences that contributes to learning or education.

6. Heritage

Tangible and intangible inheritance from the cultural or natural worlds.

7. Collections

Objects, specimens, documents, virtual, etc. in the stewardship care of museums.

8. Research

Investigation into and study of data relevant to museum collections and their attending histories, societal or natural references, etc.

9. Preservation

The care and conservation of objects, specimens, documents, etc. in the stewardship care of museums.

10. Exhibition

The physical display of objects, specimens, documents, etc. in the stewardship care of museums to museum visitors.

11. Education

The mediation of knowledge gleaned from museum exhibitions, displays, and attending programmes.

12. Public

A collective term for individuals who live in the community and from which museum visitors originate. Linked to the expression “open to the public”.

13. Communities

A collective term for those various communities of peoples who live close to each other or are engaged in the same objective, and from which museum visitors would normally originate.

14. Enjoyment

That feeling of satisfaction, gratification and well-being during a museum visitation.

15. Participation

Something for which a museum strives through public involvement in its programmes, forums, etc.

16. Inclusion

A corollary to participation - a feeling of being included in the museum programmes, forum, exhibition narratives, etc.

17. Accessibility

The museum desire to make its premises, exhibitions, programmes, etc. available to all.

18. Respect

The museum's value which it has for communities, making it a safe, welcoming, tolerant place for seeing, learning, knowing.

19. Tolerance

Museum's value to include different voices and identities, considering all viewpoints and understandings of the world.

20. Critical dialogue

Museums' ability to propose new readings of the past, present and future.