



2020-2024 Strategic Plan

A City of Geneva
museum

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VILLE DE
GENÈVE

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PREFACE

Five years already, only five years... When the MEG reopened its doors in autumn 2014, it enthusiastically and energetically entered into a new era of its long life begun in 1901. Of course from 1901 to 2014, the Museum did not remain the same. It moved, saw its collections grow and innovated. It changed according to the needs, opportunities and evolution of society. At its own pace.

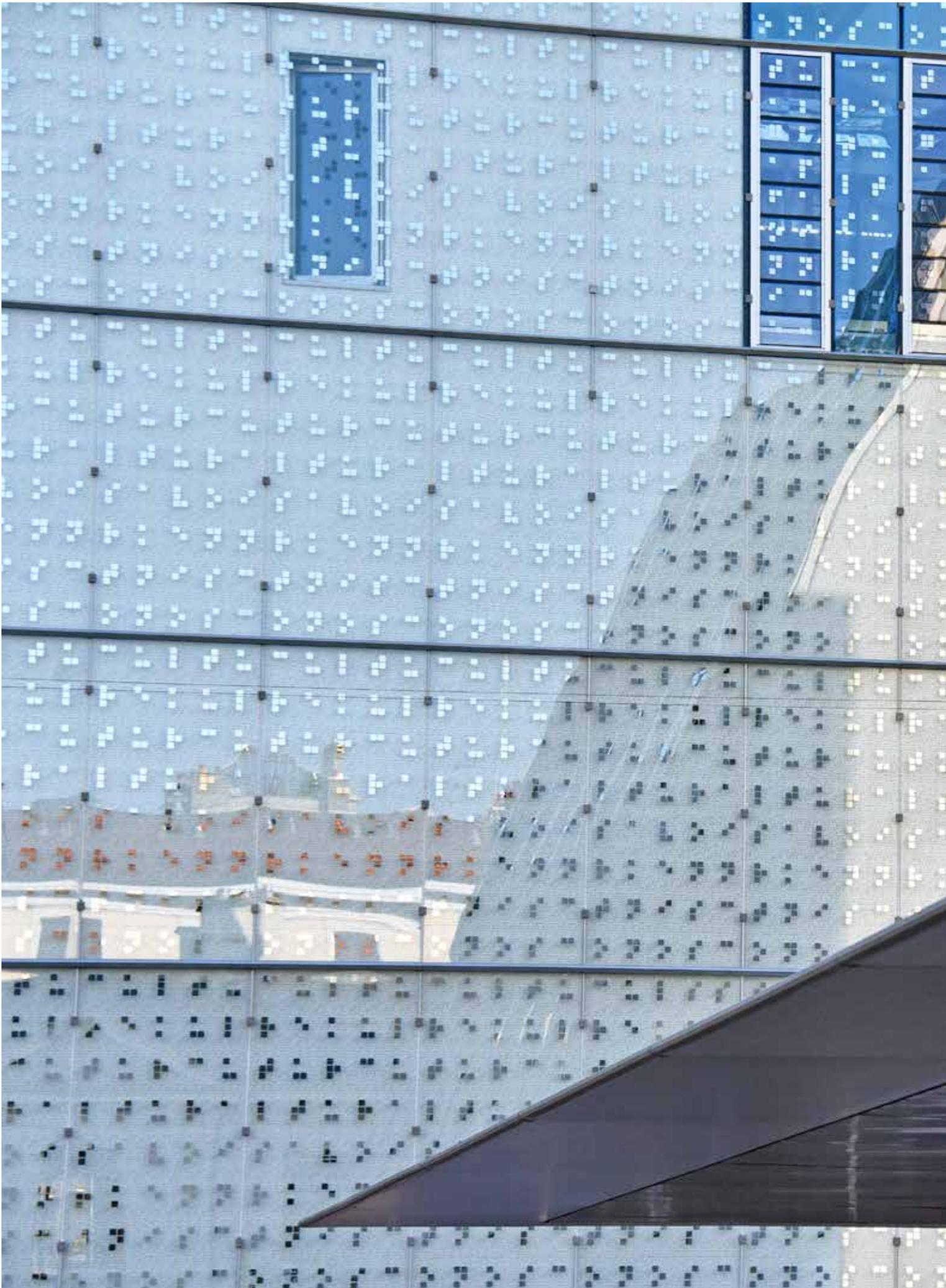
Today, when audiences' desires and needs are changing at a furious rate, when essential, acute questions are being asked about the origin of the collections in our Western museums – and *a fortiori* in museums of ethnography -, when digital technology is daily modifying a little more our relation to reality, the Museum's certainties and achievements are being severely shaken.

Therefore, soon after reopening, the MEG began a long reflection in order to reappraise itself and plan its future for the next five years.

The Department of Culture and Sport of which I am the head supports this action begun by the MEG with a view to an inclusive positioning with regard to all the elements of our Genevan community and beyond.

I therefore hope that, according to the objective it has set itself, the MEG team will enable us “to question generally accepted ideas, practices and cultural representations in the aim of facilitating decolonization and turning our gaze towards the future”.

Sami Kanaan
Administrative Councillor in charge
of the Department of Culture and Sport





SUMMARY

The 2020-2024 strategic plan defines the MEG's vision, mission, guidelines and specific goals for all its activities.

Without neglecting past experiences, this plan based on current reflections looks towards the future in order to allow the institution to remain relevant for its audiences while retaining a pre-eminent place among the museums of Geneva, as well as those of Switzerland and the world.

MAIN ISSUES

“Nothing is permanent except change” declared the Greek philosopher Heraclitus. The context in which the MEG develops its activities is constantly changing. So, to envisage the future, it is important to identify the main issues which museums are facing and will have to face in the coming years.

For the MEG, these issues are:

- **“Museums of ethnography”, a disappearing species.** We need to adopt and apply new attitudes and ways of thinking concerning decolonization processes, the contested colonial heritage, power and participation, racism, confidence and “translocal”¹ perspectives.
- **The shift in audiences’ expectations and motivations.** Audiences are at the heart of museology which must adapt in order to respond to their diversity and remain relevant.
- **The digital museum.** Or how to take into account the effects of the digitalization of information and services, visitors’ expectations, the speed of technological innovations – in particular in the media, and the ubiquity of data.
- **A professional culture change in museums.** The organization of work is shifting from a unidirectional, essentially hierarchical system towards more partnerships and collaboration in project oriented management. This influences professional identities, skills and the management of change.

Institutions must confront this and position themselves strategically, while at the same time continuing to look critically at the trends characteristic of change in the museum world.

¹ See Glossary p. 14

VISION AND MISSION

In order to position itself in this context, the MEG is renewing its vision and mission as follows:

Vision: to explore equitable exchanges and interculturality in a translocal perspective.

Mission: to question accepted ideas, cultural practices and representations in the aim of facilitating decolonization and looking towards the future.

STRATEGIC GOALS

Five goals have been identified for achieving this result:

1. Decolonize the Museum.
2. Strengthen the Museum's role as a platform and partner for local and international collaborations.
3. Diversify and include new audiences.
4. Inspire creative processes.
5. Become a reference museum for sustainable development.

These strategic goals correspond to the vision and mission the Museum wishes to create, as well as to a more targeted approach to its audiences' priorities.

AUDIENCE CATEGORIES

In order to develop an audience approach strategy, the Museum must target the audience categories it wishes to reach, then gradually reposition itself so as to move from a push model – museums' traditional form of communication in which the content is pushed towards their audience -, to a pull model focused on visitors' expectations and needs. Here the audience categories targeted are no longer identified according to demographic data (children, adults, families, etc.) but on the basis of their *motivations*.

Typical visitors² for the MEG are for example:

- **The initiated**, seeking to identify themselves with a cultural community.
- **Travellers**, alive to the world, stimulated by new, mostly cosmopolitan, ideas and who identify with international Geneva.
- **Creators** seeking inspiration to create art, design or music.
- **Experts, researchers and students** who develop a reflection in the context of a specific project, for their studies or out of passionate interest.
- **Cool hunters**, looking for something unique, cool, exceptional or trendy; often tourists
- **Regenerators**, looking for a place to relax and look after themselves.
- **Socializers** who want to meet with friends or family, socialize and chat.

Without losing sight of the decolonization process or giving up its current audience, in the next five years, the MEG intends to give priority to the following audiences: “the initiated”, “travellers”, “creators” and “experts – researchers”.

² These categories freely inspired by John H. Falk's approach to museology were developed on the basis of visitor surveys and discussions with the Museum's outreach and communication teams. They are descriptive categories referring to the motivation of a person visiting the MEG. Additional research on visitors will be necessary in order to refine these categories or use a different model.

BRAND POSITIONING

In order to be identifiable and differentiated, the MEG will adopt a new brand positioning, based on four main ideas: **rethink, bring together, move, and anticipate.**

Substantive work, independent of the present strategic plan, will be undertaken with a communications agency on this new brand identity.

PRINCIPLES OF CONTENT PRODUCTION

In order to meet the expectations and needs of the newly identified audience categories, the MEG is rethinking all the content it produces, distributes and on which it communicates (exhibitions, website, festivals, events, social media postings, etc.). The Museum is globally redeveloping its offer in all these spheres according to its vision and mission, strategic goals and brand image positioning.

The MEG's offer must reflect the following principles:

- Every member of staff is a potential creator of content.
- Content is proposed "live", via physical interaction with the public, as well as in a "mobile first" oriented digital form, accessible by mobile phone, with a real effort towards paperless production.
- Content is enriched online and on site by multimedia – audio, video, photo, RA, RV, etc.
- Content is polyglot: French and English at least, plus language of targeted audiences.
- The MEG becomes a platform for exchanges and a resonance chamber for outside content.
- Content is relevant for the targeted audiences.
- Content is accessible, expressed in plain language, and the technology is easily accessible.
- Content is transdisciplinary or multidisciplinary.

The Museum's new projects systematically include these principles.

GLOSSARY

Decolonize / decolonization

Decolonization concerns all countries, regions and institutions whose representatives pursued colonial practices sometimes until after independence; all the populations with a colonial heritage and/or which were closely or remotely connected with slavery. It also concerns the multinational companies which developed during the colonial and post-colonial period. In the present document, the terms “decolonial” and “to decolonize” encompass the wider processes of decolonizing practices, institutions, language, history, etc. These practices therefore attempt to make all museum operations (exhibitions, cultural programmes, diffusion, etc.) fairer and more inclusive, while also continuing to exploit a heritage which still bears witness to colonial relations which ill-treated, deprived of power and made anonymous so many people, concealed so many historical practices and events.

Translocal

Taken from the vocabulary of social solidarity economy, the term “translocal” describes a global unaligned, independent dialogue structuring communities with various interests and origins by increasing perspectives. In the present document, this term is understood as a conversation with several voices which definitively breaks with the polarized dialogue between former metropolises and colonies, between hegemonic centres of power and peripheries, between “us” and “the others”. Translocality is all the more essential in museums of ethnography as the latter are the vestige of the movement of objects, people and images between countries, mainly during the colonial period when Europe appropriated the natural resources and labour power of populations, along with their cultural heritage.

INTRODUCTION

The MEG (Musée d'ethnographie de Genève) is a City of Geneva institution part of the Department of Culture and Sport.

It houses a collection of 74,000 objects of different kinds (archeology, religious objects, everyday objects, contemporary art, crafts...) and more than 300,000 documents (books, photographs, iconographic documents, sound and music recordings) related to some 1,500 cultures – contemporary and historical – spread over the five continents.

Founded by the City in 1901 from private and public collections, in particular from the Musée archéologique, the Musée Ariana, the Musée d'art et histoire and the Musée de la Société de missions évangéliques de Genève³, the MEG underwent a change of image on the Carl-Vogt site with a new building inaugurated on 31 October 2014. The Museum's orientation, as defined in the "2009-2014 Master Plan", aimed at turning the MEG into "a reference institution in the field of anthropology" by producing "critical exhibitions" and developing "a culture of excellence and audacity"⁴. Five years after the opening of the new Museum, the MEG is proud of what it has become. It has achieved most of the objectives announced in its first Master Plan. In addition, it is today one of the best-known museums in Switzerland and Europe in its field of competence. It won the 2017 European Museum of the Year Award (EMYA) for the quality and originality of its cultural offer and, since it reopened, has attracted more than 800,000 visitors to its exhibitions and public activities. However, like all museums in Geneva, Switzerland and the world, the MEG must continue to anticipate the big demographic, economic, technological and cultural changes to come if it hopes to retain its relevance and influence.

In this perspective, the Museum has begun a new process of strategic planning in order to prepare the ground for the years 2020-2024. The following steps have been taken:

- An internal assessment, based on discussions and observations synthesized in a diagnostic report
- Discussions outside the museum to identify problems related to its context as well as the external view of it.
- A period of reflection between partners and collaborators in order to establish an "internal vision" and an "external vision" and to define the fundamental strategic orientations.
- A planning phase enabling the drawing up of a detailed road map.

³ Archives of the City of Geneva.

⁴ Extension of the MEG, Department of Culture, 2010-2014: "Master Plan": "Focus groups' synthesis report".

METHODOLOGY

This strategic programme is the result of extensive research as well as of many discussions and workshops organized by the consultants and the Museum's management team, including:

- Discussions with 40 MEG colleagues (that is about 70% of the Museum's staff)
- A field survey (questionnaires on audiences' motivations and direct observation)
- Telephone and *in situ* discussions with teachers
- Three Visioning Workshops:
 - “Key directions and main issues” with the MEG's director's advisory board
 - “Strategic axes” with all the MEG staff
 - “Strategic axes” with all the MEG staff and the following people – stakeholders:
 - o Nicolas Musin, choreographer and show producer
 - o Laurella Rinçon, heritage curator, Minister for Culture (France) and UNESCO
 - o Jean-François Bayart, professor at IHEID
 - o Keyvan Ghavami, founder of Act On Your Future
 - o Fabrice Roman, director of La Roseraie reception centre for migrants
 - o Dominique Rovini, co-director of Les Créatives festival
- Weekly meetings between Boris Wastiau and his board of directors expanded to include all team leaders, the curator in charge of new technologies and the HR manager
- Written contributions and staff meetings

Other partners and stakeholders consulted

- o Sami Kanaan, mayor of the City of Geneva and Councillor in charge of the Department of Culture and Sport (DCS)
- o Marc Mangué, general secretary of the Hans Wilsdorf Foundation
- o Jean-Pierre Greff, director of HEAD, Geneva
- o Philippe Bischof, director of the Pro Helvetia Foundation
- o Rares Doncas, director of l'Abri, Geneva
- o Alain Renaud, sound creator, Geneva
- o Friends of the MEG – SAMEG (the whole committee)

Information

- Setting up of an interactive platform for exchanging documents open to all “wiki-MEG” MEG staff
- Bibliographic research and availability of specialist reference works in the Museum's library
- Inviting of speakers on different museum themes (talks open to all staff)

MAIN ISSUES

The diagnostic phase described above enabled the MEG teams to identify and discuss the main trends and changes today impacting museums, in Geneva and worldwide, while continuing to bear in mind the question of the relevance of what the Museum offers as a public service in a complex network of current and potential partners.

In the coming years, the MEG wishes to position itself with regard to four main issues:

- “Museums of ethnography”, a disappearing species
- The shift in audiences’ expectations and motivations
- The digital museum
- A professional culture change in the Museum

“MUSEUMS OF ETHNOGRAPHY”, AN ENDANGERED SPECIES

Emblematic of a profound transformation, the fact that in many European countries (Sweden, France, Germany, the Netherlands, etc.) most “museums of ethnography” have changed their name marks a desire to distance themselves from a short-lived discipline of colonial origin. These museums have now redefined themselves as “museums of world cultures” or adopted new names in order to distance themselves, in various ways, from ethnography and the colonial past. The Musée du Quai Branly – Jacques Chirac, the MARKK – Museum am Rothenbaum – Kulturen und Künste der Welt (Hamburg), the MUCEM, Confluences, Welt Museum Wien, etc. are a few examples. 23 years ago, in Switzerland, the “Völkerkunde Museum” of Basel showed itself a precursor in abandoning the name Museum für Völkerkunde in order to take that of Museum der Kulturen. This change of name accompanied a clear change of paradigm and a distancing of itself assumed by the City of Basel from an anachronistic, colonial and Eurocentric discipline⁵.

Museums, and particularly museums “of an ethnographic nature” are still going through an era of redefinition, for neither the period of reflection they have long enjoyed nor the good intentions announced have been able to ward off the arrival of new outside criticism, often bitter. Requests from countries of origin for the restitution of collections are increasing and audiences, who are now more interested in these collections’ controversial provenance, are becoming aware of the persistence of Eurocentric concepts and forms of discourse⁶. Some academics, intellectuals and artists, as well as some audiences, mostly non-European, see ethnographic museums as the last manifestation of colonialism.

⁵ Clara B. Wilpert, “Paradigmenwechsel unter dem Museumsdach”. Baessler-Archiv, Band 49, 35-41, 2001.

⁶ Nareya Farah, “Return of African Artifacts Sets a Tricky Precedent for Europe’s Museums”, *New York Times*, 27 November 2018
Mark Wilding, “Museums grapple with rise in pleas for return of foreign treasures”, *The Guardian*, 7 February 2019,
Sarah Jilani, “How to decolonize a museum”, *Times Literary Supplement*, 7 June 2018, “Art repatriation: Colonial ghosts haunt German and other European museums”, *The Local*, 22 November 2018.

The Sarr-Savoy report (November 2018)⁷, commissioned by the French president Emmanuel Macron in order to assess the conditions necessary “to enable the temporary or definitive restitution of the African cultural heritage to Africa”⁸ in the next five years, precipitated changes on the level of public discourse in different countries. The publication of this report, which concerns the sub-Saharan African cultural heritage, confirms the importance of the efforts long undertaken by the MEG in search of the provenance of its collections. It also reinforces the relevance of replacing all collections termed ethnographic in a critical, “decolonial” perspective and of encouraging a rethinking of the Museum’s and its representatives’ relations with the source communities of these collections⁹. Today it is a matter of proactively stressing a movement “towards a new ethical relationship” (*ibidem*)⁷ between the museums holding the collections and the cultures which claim them.

But the issues go far beyond the highly mediatized questions of restitution and concern much less often discussed problems. They are part of the broader question of decolonizing practices, institutions, language, history, etc.

How can museums “rehabilitate” their use of collections, their programming and exhibitions, while continuing to exploit a heritage still bearing witness to the colonial relations which ill-treated, deprived of power and made anonymous so many people, and concealed so many historical practices and events?¹⁰

The MEG is very aware of these issues, taken into account in its current permanent exhibition. “The Archives of Human Diversity”, presented since October 2014, begins with texts on large panels with unambiguous titles explaining the origin of its collections: *The Hierarchical Organization of Humanity*, *The Taste for Exoticism*, *The Economy of the Picturesque*, *The Ambivalences of Missionary Collecting*, etc. These texts make it possible to broach fundamental questions concerning how the MEG and the institutions which preceded it acquired their collections. In addition, the way in which each of the objects presented was acquired is clearly marked on each label and explained in texts which direct visitors’ attention to practices that were at times illicit and often questionable from an ethical point of view.

Nevertheless, many questions related to power and authority, to representation and participation in the collections’ history, have yet to be broached. Even if the MEG regularly questions sensitive aspects related to the provenance and modes of acquisition of its collections, it still needs to make progress in order to decolonize further certain of its fields of practice. Looking critically at history is only one of the necessary aspects of decolonization. Issues related to current practices and the contemporary discourse are just as important.

Decolonization

As the term is relatively new and the concept sometimes controversial, we need to know what is meant by “decolonize”.

This is all the more important in countries which, like Switzerland, had no colonies and where reflection on the colonial heritage may, a priori, seem irrelevant. Decolonization concerns all countries, regions and institutions whose representatives pursued colonial practices, sometimes right up until independence, all the populations with a colonial heritage and/or which were to a lesser or greater extent associated with slavery. It also concerns the multinationals that developed during the colonial and post-colonial period.

⁷ *Rapport sur la restitution du patrimoine culturel africain. Vers une nouvelle éthique relationnelle*, Felwine Sarr and Bénédicte Savoy, November 2018, http://restitutionreport2018.com/sarr_savoy_fr.pdf.

⁸ *Discours d'Emmanuel Macron à l'Université de Ouagadougou*, 28 November 2017, Élysée.

⁹ *Époque coloniale et œuvres spoliées, une problématique également suisse*, RTS, Culture.

¹⁰ «Comment décoloniser les Musées ethnographiques aujourd'hui ?», Pauline de Laboulaye, *Artpress*, 7 April 2015.

Reflection should not be limited to the nation states which possessed colonies strictly speaking, or to those at the origin of the collections. It is a broader problem of which decolonization of museums is an integral part and which calls for the application of the following principles:

- Study, understand and actively intervene in the power relations, principles of authority and privileges inherited and exercised in museum practices (for example, collecting, classifying, documenting, conserving, representing, interpreting, collaborating, communicating and distributing resources)
- Transparently and respectfully approach historical and current problems of dispossession, exclusion, effacement and violence
- Make visible the violent and unequal history of colonial and neocolonial collecting and of institutional complicity in order to promote “healing” - as the latter notion is important today for many cultures historically harmed by colonialism
- Respect the aspirations to self-determination of the people and cultures represented
- Adopt a proactive position in restitution matters
- Promote responsibility and transparency
- Support fair exchanges in all their forms
- Abandon Eurocentric views and interpretations in order to valorize an increase in the number of viewpoints
- Decolonize language

Each of these elements should guide the MEG in its evolution, its “decolonial” commitment, which will not be an easy process. “Decolonization” can then assume a unique meaning, form and colour at the MEG, those which the Museum’s teams and work partners impart to it.

Power and participation/authority and responsibility

“Decolonization is not a metaphor”¹¹, it is a calling into question of power relations, authority, participation processes and responsibility taking related to a colonial *habitus*. Colonial and neocolonial so-called ethnographic collecting usually took place in an unequal context, between the “collector” (usually an invulnerable, rich man vested with power...) and the subordinate population among whom the objects and associated knowledge were acquired. The presentation of collections in museums aggravated the already unequal power relations by making origins anonymous, interpreting the culture of “others” unilaterally and not sharing the power of representation with the “collected”. The source communities and original owners never had, and still very seldom have, any say in how, when and where “their” objects or photographs were, are or could be presented.

During the last 25 years, in museums termed ethnographic, specialists of the culture who based their work on fieldwork research and participant observation have attempted to move from supposedly objective unilateral representation (presentation of their subject, and then presentation of their experience with their subject) to joint, intersubjective representation or the joint formulation of problematics (*op cit*, Wilpert 2001). At the MEG, curators have also attempted to integrate the intellectual contribution of source communities in order to have a plurality of voices in exhibitions (particularly, in the last few years, in the exhibitions “Amazonia. Shamans and the Mind of the Forest”; “The Boomerang Effect. The Aboriginal Arts of Australia” and “Africa. The Ecstatic Religions”. Artists are also regularly invited to collaborate on exhibitions. The MEG today is able and keen to go beyond this practice. It is no longer a matter of calling on the authority of these partners, who strengthen and validate its approach, but of sharing the power associated with the setting up of exhibitions and programmes.

¹¹ Eve Tuck and Yang K. Wayne. 2012. “Decolonization is not a metaphor”. *Decolonization: Indigeneity, Education and Society*, 1(1): 1-40.

To decolonize the MEG is also to ask ethical question about power, authority, participation and responsibility within the institution itself. Does the Museum's internal culture, the organization of work and a hierarchy with a limited number of grades, allow for a sufficient sharing of authority in programming choices, the interpretation of collections, or editorial choices, whether it be internally or with external partners? How can decision-making skills and the responsibilities attached to them be shared on major projects while today they are mainly incumbent on the hierarchy's upper grades and, to a lesser degree, on curators? Whether real or perceived, are the hierarchies between the Museum's professions an obstacle to our efforts? To what extent can the MEG commit itself to sharing real power with the source communities of its collections? To what extent is the Museum willing to co-construct along with its audiences? What is the relevance of an "ethnographic" disciplinary authority now that hardly anybody presents themselves as an ethnographer? What is the point in defending a tautological definition of an ethnographic collection when the eclecticism of its origins has today been clearly demonstrated? Is it relevant to continue grouping collections by continent and taxonomies so incapable of reflecting the history of the flow of cultures and populations, so little adapted to the contemporary world?

Racism and confidence

A colonial collection which is not called into question has a definite negative impact on certain sections of the population served by the Museum. It can be subjectively perceived as an instrument of exclusion, of violence even, the expression of a form of racism. For "ethnicized"¹² "people who in one way or another identify with the populations of former colonies or for those from historically culturally or socially oppressed communities, museums are often seen as dominant institutions still justifying the colonial traumatism and perpetuating racist behaviour. Museums thus generate a form of alienation. Because they have historically minimized or suppressed all voices other than those of researchers and collectors, mostly European men, museums are still perceived as places perpetuating a colonial, patriarchal, Eurocentric view upholding exclusion¹³. This perception can also be reinforced when a diversity deficit among the Museum's staff and main partners is observed¹⁴. All these elements, in the United States and Europe at least, make many people feel unwelcome or misunderstood in museums, with the result that they visit them less than do the other sections of the population¹⁵.

Despite the City of Geneva's ambitious policy¹⁶, which tackles diversity issues with clear objectives in order to ensure that its institutions and population acknowledge and respect diversity¹⁷, the level of cultural participation of people of extra-European descent and from cultural minorities continues to be a challenge¹⁸. Proactive in this field for several generations, the MEG has made visitor inclusion and diversification a priority objective of its outreach policy since its reopening. To attract and enable a wider range of visitors more representative of Genevan society to appreciate its programmes, it collaborates with numerous community, social and cultural associations. Some specific initiatives, such as the recent *Parlez-vous MEG?* application or the *Les Voix du MEG* and *Bienvenue au MEG* activities, have contributed to this. However, establishing real confidence and increasing in the long term the number of visitors of non-European origin and/or excluded from culture in Geneva remains a challenge for the Museum. It should be noted that the content of the messages communicated is not systematically adapted to this ambition and that the outreach effort has its limits. It is above all by taking a new critical look at content and through co-construction that progress will be possible.

¹² See <https://www.cairn.info/revue-mots-2018-1-page-9.html> for a discussion on the challenges of a French language vocabulary concerning questions of "ethnic" or "racial" identification.

¹³ <https://www.nytimes.com/2019/06/06/arts/design/moma-closing-renovation.html>

¹⁴ Ruth McCambridge, *Museums So White: Survey Reveals Deep Lack of Diversity*, St-Louis Public Radio, 9 May 2017.

¹⁵ In the United Kingdom, a study has shown that "non-white" "ethnic groups" visited museums and galleries much less than their "white" co-citizens. In 2016-17, "white" people were far more likely to have visited a museum or gallery than people from any other "ethnic" or "mixed race" group. (54% to 44% respectively), see <https://www.ethnicity-facts-figures.service.gov.uk/culture-and-community/culture-and-heritage/adults-visiting-museums-and-galleries/latest> and <https://www.theguardian.com/culture/2018/jan/15/bme-people-underrepresented-top-english-arts-bodies>

<https://www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf>

¹⁶ *Politique municipale de la Ville de Genève en matière de diversité*

¹⁷ *Diversité en ville de Genève – Roadmap 2016-2020*

¹⁸ No data collected concerning visitors makes it possible to establish this and no data could, for unlike in the United States and other Anglo-Saxon countries, it would be unthinkable, and probably illegal, to collect "racial" and "ethnic" data or that related to religious affiliation. Nonetheless, we can assume that Switzerland is not free from the challenges of inclusive cultural participation experienced by other Western countries with a mostly "white-European" population – see <https://www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf>

Translocal exchanges

One of the issues of decolonization is to begin a global, translocal discussion: that is to say, a discourse of several voices with once and for all no connection whatsoever with the polarized dialogue between former “mother countries” and colonies, between hegemonic centres of power and peripheries, between “us” and “the others”. Translocality is all the more essential for “ethnographic museums” in that the latter are vestiges of the movement of objects, people and images between countries, principally during the colonial period.

In its efforts towards audience diversification, the Museum can benefit from a translocal approach in order to arouse more interest among a population which is itself of very diverse origins. In the canton of Geneva, more than 60% of residents have a foreign nationality (27% with Swiss dual nationality). 30% of the population speaks more than one language at home and 190 nationalities are represented in the canton¹⁹. Three quarters of the resident foreign population (40%) are European, mostly from Portugal, France, Italy and Spain, while the remaining quarter concerns Asia, Africa and the Americas. International civil servants and their family members represent 12% of the foreign population. They are sometimes short-term residents. This relatively cosmopolitan aspect of Geneva speaks in favour of more transversal and translocal themes.

Since the Museum reopened in 2014, the MEG’s exhibitions have had a monographic aspect²⁰ and public programmes have largely reflected the exhibitions’ themes. In order to valorize the many links between Genevan residents and the cultures of the world, the MEG intends to adopt a new approach to exhibitions and programmes. Translocal and global themes are much more likely to find an echo and arouse interest among the many diasporas. Personal experience would be a source of motivation for many potential visitors. It thus contributes to the dissolution of the artificial border still too often experienced between “we”, the discourse holders, and “the others”, those represented by the collections.

¹⁹ <https://www.ge.ch/statistique/tel/publications/2017/analyses/communications/an-cs-2017-55.pdf>

²⁰ “The Mochica Kings. Divinity and Power in Ancient Peru”; “The Buddhism of Madame Butterfly. Buddhist Japonism”; “Amazonia. The Shaman and the Thinking of the Forest”; “The Boomerang Effect. The Aboriginal Arts of Australia”; “Africa. The Religions of Ecstasy”; “The Fairy Tale Factory” (Europe).

THE SHIFT IN AUDIENCES' EXPECTATIONS AND MOTIVATIONS

Museological reorientation: a programme in touch with audiences

Since it reopened in October 2014, the MEG has endeavoured to play an important role in the city and to extend its influence beyond the borders of Switzerland. That is why it is attentive to trends, including the general one of museums seeking to develop their audiences and to devote as much time to reflection on the latter as to that on their collections²¹. The programme of exhibitions, events and activities is here increasingly oriented by knowledge of visitors' needs and interests, motivations and expectations, and is no longer decided solely according to themes emerging from research on the collections. In this museological approach, museums aspire to become "resources" for the communities they serve. The OfByForAll movement, for example, develops an approach in which the museum becomes "an accelerator for diversity, equality, and inclusion in local organizations". This movement's creed is: "if you want to act (For) the community as a whole, you must include it (Of) and be a co-creator (By) with it. If people do not see themselves as part of your work, they will not see your work as being an essential part of their lives"²². It is this path that the MEG wishes to take.

The MEG is aware of the fact that museums trying to develop their influence, their "soft power" in their social environment, are very keen for their infrastructure and staff to reflect the population they serve, for their programme to prioritize relevance and accessibility and for their partnership strategy to take into account the wider ecosystem of the institutions of the civil society to which they belong²³.

This museological orientation recognizes and takes into consideration visitors' diversity, the diversity of their motivations and therefore also the multiplicity of their expectations when they visit the Museum. Some people may be attracted by the MEG because it offers a window on an unknown world, while others are looking for a place to take their children at the weekend. Generation Y, for example, may hope to meet new artists or to discover new ideas via the Museum's Instagram; schools may need links to programmes or references to new ways of learning; women or members of different minorities perhaps expect to find their voice and history there. This fragmented view of audiences is something new for the Museum and allows the MEG to take informed decisions concerning the experience it wishes to offer its audiences.

The development of new technologies has generated in the public the expectation of "personalized content available on demand" and experiences providing social interaction. The ever more rapid evolution of our society and environment is behind a new form of reflection and activism concerning questions of sustainable development and global interconnection between individuals, even between things ("Internet of things"). These are external uncontrollable trends. And these trends are particularly important for they are at the heart of the interests and expectations of the young who currently represent the majority of the MEG's visitors (42% of the MEG's public are under 19, the majority being made up of school groups aged between 10 and 19)²⁴.

²¹ The "Network of European Museum Organisation" (NEMO) has published numerous articles on this subject, see <https://www.ne-mo.org/reading-corner/audience-development.html>; <https://www.ne-mo.org/reading-corner/intercultural-dialogue.html>

²² <https://www.ofbyforall.org/>

²³ https://www.lord.ca/de/cache/resources_tools/27/f_32_Ways_Infographic_LordCulturalResources.pdf?return=https%3A%2F%2Fwww.lord.ca%2Fresources%2Ftools%2Ftopic%2Fsoft-power%2F1%2F14

²⁴ *Rapport annuel - Ibid.* p. 40. This study reveals that visitors over 60 make up the second largest segment of MEG users (16%).

Although the socio-demographic data gathered over several years has enabled the MEG to know the profile of its audiences better, it is not sufficient for programming to be adjusted to the evolution of their expectations. Research into visitors' motivations and satisfaction is needed to remedy this situation as well as to help to attract new groups currently indifferent to the MEG's programmes and exhibitions.

THE DIGITAL MUSEUM

Museums are adopting digital strategies in anticipation of the development of relations with future generations of visitors. At the MEG, the "children of digital technology" already make up the largest part of the public. The digital transition concerned here on no account consists in filling up the Museum with state-of-the-art technological tools at any price. It involves an integrated approach in which technology is used appropriately in order to allow the Museum to fulfill its mission and achieve its specific strategic goals.

To carry out an in-depth digital conversion respecting the strictest possible standards in terms of data protection, the MEG, like all museums, must take into consideration the following elements :

A constant evolution in visitors' expectations

It is rightly considered that if technologies evolve so too will users' expectations. Today not to respond to audiences' expectations in terms of Wi-Fi access, content accessible on smartphones and opportunities for personalized experiences through digital technology would be an obstacle to the Museum's action.

The rapid progress of media technology

While users' expectations are increasing, very agile, competitive markets are not only responding to them but attempting to anticipate them, very often by generating new needs. This leads to rapid changes in the tools at visitors' disposal and in users' behaviour. Not to anticipate these changes would fatally limit the MEG's capacity to establish relations with the new generation.

Understanding visitors and optimizing the use of data

For its studies of audiences, the MEG relies today on data gathered and recorded using Satiscan software which lists visitors' socio-demographic characteristics (age, sex, place of residence). This data does not make it possible to gain information on audiences' expectations, on what has motivated them to come or return to the Museum. Information on the level of satisfaction would be a valuable aid in decision-making.

By providing museums with new data on their audiences, qualitative statistic analyses enable them to orient their decisions. This approach includes collecting, measuring, analysing, and using computer graphics as well as interpreting the data gathered online and *in situ*. Online data generally comes from *Google* analytics or from social media analysis tools, while physical data is collected via admission tickets, questionnaires, observation, interactive cards, etc.

Thanks to this data, the Museum can objectify the validity of its decisions. Analytical tools make it possible, for example, to establish the relative usefulness of Facebook, Twitter and other social media for certain target audiences and to understand which exhibitions interest visitors online. The Museum can thus personalize its content on the basis of an individual's age and place of residence as well as his interests.

Therefore, using data effectively also requires gathering information on *results* more than on production. In fact, it is a matter of measuring success *with regard to the strategic goals and objectives* and not on the basis of a simple increase in visitor numbers. This supposes both asking clear questions and getting to know the analytical tools. It is necessary to think in terms of knowledge rather than in terms of gross figures.

Designing a digital strategy for the MEG consists in producing, managing and transmitting information in an evolutive, relevant and economic fashion. The Museum can thus operate more efficiently and improve its relations with its partners and audiences by using appropriate digital platforms which are accessible and transparent.

A PROFESSIONAL CULTURE CHANGE IN MUSEUMS

The internal culture of museums needs to open itself up to new audiences. Whatever the value of experience and however successful they may have been in the past, museums must be ready to rethink their organization so as to evolve with their partners in a new context, develop a transparent offer, and encourage participation and innovation. The MEG is no exception to this rule.

Going beyond hierarchical barriers and working transversally

The MEG's organigram reflects a traditional form of museum organization in which curators hold most of the decision-making power concerning content, unlike the staff responsible for contact with visitors (reception, library, security, guides and outreach team). Moreover, at present the walls between the disciplinary silos constituting units do not allow teams to work sufficiently in collaboration; it is essential today to create bridges between disciplines. The discussions held with staff during the preparation of the current Strategic Plan showed that the hierarchical structure and silo system at the MEG did not encourage motivation, creativity and initiative. And the Museum's structure should be able to form the backbone of more reactive, relevant and interdisciplinary programming in favour of varied audiences. This entails altering the Museum's organizational pattern and mode of functioning.

Encouraging collaboration and partnerships

Collaboration, both internal and external, helps to expand the staff's individual and institutional scope and skills. So, if the MEG intends to successfully apply its decolonization policy in order to give power and a voice to those whose perspectives have not visibly and audibly emerged in its programming, it must increase its collaborations.

Moreover, the Museum is today involved in numerous partnerships with festivals and events (FIFDH, Animatou, etc.) as well as with artists in the context of temporary exhibitions. Although source communities participate on an ad hoc basis in some exhibitions, in these collaborations the Museum is relatively unaccustomed to sharing from the very beginning the choice of its main orientations with partners from different horizons and disciplines. This too is a skill we need to develop, both on an individual and institutional level.

Developing new professional identities and skills

The MEG has 52 members of staff with permanent contracts, all very well trained in their respective fields. This is both a strength and a weakness in so far as highly specialized people with disciplinary authority sometimes find it difficult to accept new ways of working and to include the skill of other colleagues with different training and profiles.

The strong points on which the MEG will continue to concentrate include outreach activities, research, museography and the management of exhibition projects. In parallel, it will remain attached to promoting the essential skills of collaboration, professional culture – in the sense of public service – and digital and visual flexibility. It is on all these pillars that the new museology will be based.

Accompanying the change

Developing a strategic plan is first of all a question of choosing a new direction, stimulating change, and anticipating and managing the necessary adaptations. The MEG's new Strategic Plan proposes a vision which, in order to be implemented, supposes that the Museum's teams assimilate a new way of considering their mission of public service and organizing their work. This may well cause stress and anxiety for some. That is why, although accompanying this change is first and foremost the responsibility of team leaders, the skill of specialist consultants will be called upon in the management of this so very necessary change; the aim of the exercise for the management board being that the staff feel valorized and supported, free to be a source of suggestions and open to new ideas.

VISION AND MISSION

VISION

Exploring equitable exchanges and interculturality in a translocal perspective

Its vision expresses the MEG's ambition: once the initial phase of decolonization and introspection is over, to make of the Museum an institution which retains its heritage missions and continues to emphasize different cultures and societies, but which does so in search of equity and respect of the contemporary world; which recognizes and valorizes the unquestionably intercultural and relation-based nature of human societies and stresses the individual, subjectively experienced and interconnected aspect of history.

The MEG means to be a place in which stories are told from multiple points of view. By exploring themes which affect the life of all human groups and, in doing so, adopting these groups' perspectives, the Museum becomes in a way the counterpoint of the great impersonal and largely political discourses dominant on an international level. For translocality, as a networked perspective, entails a dialogue between local populations all over the world.

MISSION

Questioning received ideas, cultural practices and representations in order to facilitate decolonization and orient our gaze towards the future

Its mission is the Museum's reason for being. The MEG's new mission is to promote the Museum as a place of critical thought, opening up audiences to a reflection concerning the future more than the past.

Vision and mission constitute the basic reference for all the MEG's actions. They are at the core of its promise to audiences and its reason for being in Geneva and the world.

STRATEGIC AXES AND SMART OBJECTIVES

Fives main axes emerge from the strategic planning process for the 2020-2024 period :

- 1. Decolonize the museum**
- 2. Strengthen the Museum’s role as a platform and partner for local and international collaboration**
- 3. Diversify and include new audiences**
- 4. Inspire creative processes**
- 5. Become a reference museum for sustainable development.**

Each of these areas is in turn defined in terms of strategic goals accompanied with a certain number of SMART objectives that the Museum hopes to develop and achieve in the coming three to five years.

These strategic goals and SMART objectives possess indicators of success and quality which will orient the choice of assessment tools, particularly digital ones.

The MEG commits itself to assessing the situation every three months with respect to each of the declared objectives and to produce an annual report on them. In addition, it will endow itself with an advisory committee responsible for evaluating the success of the actions undertaken.

DECOLONIZE THE MUSEUM

With regard to relations between so-called “ethnographic” or “world culture” museums and the near or distant social and cultural groups which the Museum traditionally “exhibited”, decolonization means, at the very least, a sharing of authority in terms of the documentation, interpretation and exhibition of the cultures concerned.

Decolonization is a *process* whose definition is created through the development of relations between the Museum and its representatives on the one hand and the different local and translocal cultural communities on the other.

It is a process which marks history and museum practices just as much as the claims of the cultures, societies and other social groups formerly alienated from museums’ policy of representation. It is a global movement which, in every place and time of confrontation or negotiation, takes on a specific form depending on the different stakeholders’ interests. Each case is unique. What they have in common is the search for new *relational ethics* between those who have long been opposed to each other, like collectors and the collected, exhibitors and the exhibited. Decolonization practices involve collaboration with source communities, particularly those from whom the collections come. They promote the viewpoint and discourse of the people who proclaim their belonging to the cultures or historical processes exhibited in a common pursuit to establish facts, proposing multiple interpretations of history which account for a larger number of subjectivities. Moreover, the museum institutions which have chosen this path recognize the potential of collections and museums to serve source communities in order to enable the setting up of educational, health and economic development projects and spiritual practices.

The MEG aspires to share curatorial authority by systematically practising co-curatorship and delegating the curatorship of major exhibitions and programmes. The Museum wishes to welcome different perspectives and include a multiplicity of voices in its exhibitions. It intends to share its most fundamental choices regarding the conception and development of its exhibitions with specialists who are not necessarily professional museum peers like, for example, members of the cultures traditionally “represented by ethnography”.

This does not mean that the Museum is choosing the path of cultural relativism. While advocating freedom of expression and contradictory debates, it very clearly supports the struggle for fundamental human rights, as well as the humanist values supported and defended by the City of Geneva.

Goals, objectives and success measurements

Goal	SMART Objectives	Success Measurements
To give the opportunity to express themselves to the heirs of those who were colonized, to creators and communities of non-dominant cultures	<ul style="list-style-type: none"> 50% of the content produced by the MEG is created by the heirs of formerly colonized populations, creators and representatives of non-dominant cultures 	<ul style="list-style-type: none"> Yearly examination by the advisory board and the management board of all content produced
	<ul style="list-style-type: none"> The representatives of formerly colonized cultures, and the creators and representatives of non-dominant cultures participate in the MEG's decision-making process 	<ul style="list-style-type: none"> Assessment by an advisory committee
To become a museum in which the source communities behind these collections and the minorities in the surrounding area have confidence	<ul style="list-style-type: none"> 1/3 of visitors, virtual or physical, have a connection with the extra-European collections 	<ul style="list-style-type: none"> Visitor statistics, qualitative surveys
	<ul style="list-style-type: none"> To establish between now and the end of 2020 collaboration connections with a source population, a state museum or body for 75% of the collections identified as sensitive To begin between now and 2023 contacts and exchanges with a few dozen communities/museums/states linked to the extra-European collections 	<ul style="list-style-type: none"> Number of collaborations and regular connections established
To promote access to the collections and archives	<ul style="list-style-type: none"> To develop and implement a strategy to make known the existence of the collections and archives among the source communities 	<ul style="list-style-type: none"> Annual increase in consultations of the collection and archives
To facilitate dialogue and debate on the question of restitutions	<ul style="list-style-type: none"> To participate in 80% of debates on restitutions in Switzerland (participation or following of conferences, the press, commissions...) and significantly elsewhere in the world 	<ul style="list-style-type: none"> Number of participations and number of collaborators recruited
	<ul style="list-style-type: none"> To treat the question of restitutions in the MEG's public programmes and publications at least 4 times a year 	<ul style="list-style-type: none"> Number of press reactions Number of events
To establish an international reputation in the field of critical museology, especially concerning museums in the process of decolonization	<ul style="list-style-type: none"> 50% of productions (exhibitions, various activities...) privilege a novel, critical approach and are based on contemporary theory 	<ul style="list-style-type: none"> Number of participations in conferences/advisory councils, etc.
		<ul style="list-style-type: none"> Citations and references
		<ul style="list-style-type: none"> Number of press reactions
To become the place for encounters and exchanges between different audiences	<ul style="list-style-type: none"> 50% of productions (exhibitions, various activities...) include in their project concept and communication strategy meetings between different audiences 	<ul style="list-style-type: none"> Number of events integrating this objective
		<ul style="list-style-type: none"> Attendance statistic

STRENGTHEN THE MUSEUM'S ROLE AS PLATFORM AND PARTNER FOR LOCAL AND INTERNATIONAL COLLABORATIONS

The MEG endeavours to embody the values of the City of Geneva. It fulfills missions for Genevan audiences and those visiting the city. In doing so, it pursues intense collaboration activity on a local level, setting up innovative partnerships in the fields of education, research, social integration and the promotion of arts and culture. On an international level, collaborations remain fairly ad hoc and serve rather as a response to a specific need (e.g. recruiting an artist in the context of an exhibition) or to contribute to the institution's influence in specialized professional spheres (e.g. scientific expertise or loans to other institutions). It has no intention of giving up these collaborations, but in a more visitor oriented museum striving to establish new relational ethics with source communities, the following questions arise: what kind of new collaboration platform can the Museum become and what benefits can this bring to its audiences? In the digital age, what forms of commitment can the MEG adopt in fair exchanges in order to become the partner of institutions, organizations or stakeholder groups on a global scale? As the Museum's resources are naturally limited, a partnerships policy relevant to the strategic goals defined here will need to be established.

Goals, objectives and success measurements

Goal	SMART Objectives	Success Measurements
To collaborate regularly with individuals and institutions from other disciplines	<ul style="list-style-type: none"> 75% of partners are outside the museology field and the ethnography sphere 	<ul style="list-style-type: none"> Analysis of the % of partners from disciplines outside museums and ethnography
To establish regular connections with institutions in other towns and countries	<ul style="list-style-type: none"> 10 international collaborations a year 	<ul style="list-style-type: none"> Number of partners
To give priority to partnerships in all aspects of the Museum's work	<ul style="list-style-type: none"> To devote 1/3 of the operational budget to supporting fair exchanges and partnerships. 	<ul style="list-style-type: none"> Budget assessment
		<ul style="list-style-type: none"> Define a concept and measurement of fairness

DIVERSIFY AND INCLUDE NEW AUDIENCES

The democratization of access to culture is an integral part of the missions entrusted to the MEG. By setting itself objectives for increasing attendance through efforts in promotion, outreach activities, the adaptation of programmes to specific needs, and assistance for visits, the Museum asserts its intention to share the fruits of its labours with as many people as possible. However, although the MEG has broken its historical attendance records and become one of the most visited museums in Switzerland, its audience remains very local and still has an extremely classic social and cultural profile. This means there is still a great deal of room for improvement, both concerning outside visitors and local “non-visitors” who do not frequent it (it should be noted that the last study on VD, GE and neighbouring France reveals that 20 to 25% of those who replied have no, or very little, interest in culture, do not visit museums or do not know the MEG)²⁵. In the decolonial perspective of new relational ethics, the MEG needs to go out to meet these “non-visitors” so as to get to know them and determine with them what could be a motivation for visiting. It is a question of more widely including the reticent audiences for whom the Museum obviously represents a form of alienation and of creating opportunities for meeting and empathy around translocal themes.

Goals, objectives et success measurements

Goals	SMART Objectives	Success Measurements
To develop audiences from cultural minorities and low income populations	<ul style="list-style-type: none"> For 20% of MEG visitors in 2020 it is their first time in a museum 	<ul style="list-style-type: none"> Analysis of the statistical study of audiences
To increase the number of repeated visits	<ul style="list-style-type: none"> To achieve 50% of visitors making a least 2 visits a year (physical and virtual) 	<ul style="list-style-type: none"> Analysis of the statistical study of audiences
To increase the number of international visitors	<ul style="list-style-type: none"> To be in the top 2 Genevan museums which attract visitors and tourist (“another region and country” in our statistical figures) 	<ul style="list-style-type: none"> Analysis of the statistical study of audiences Analysis of the “Connaissance des publics” report by the City of Geneva
To increase annual visitor attendance	<ul style="list-style-type: none"> To reach more than 200,000 visitors a year on average, taking into account all visits and activities 	<ul style="list-style-type: none"> Analysis of attendance statistics according to the norms of the Office fédéral de la statistique

²⁵ Etude d’image et d’évaluation du nom MEG, Musée d’ethnographie de Genève. M.I.S. Trend, November 2018.

INSPIRE CREATIVE PROCESSES

As their name etymologically suggests, museums have always claimed to be sources of inspiration. The MEG is definitely a source of inspiration for many creators, in various fields, from music to literature to the visual arts. However, although many artists are regularly invited to its exhibitions and events, the Museum still has difficulty measuring the more global potential of the creative relations it could develop with them.

To a reinforcement of sound and music resources, which are already well exploited, and an increased promotion of transdisciplinary and “no discipline” approaches – which should be understood here as a pursuit of creativity outside established disciplinary categories -, will be added projects aimed at making the MEG a meeting place for artists.

Goals, objectives and success measurements

Goal	SMART Objectives	Success Measurements
To strengthen an interdisciplinary approach valorizing exchanges between sciences, arts and cultures.	<ul style="list-style-type: none"> 75% of programmes are interdisciplinary, translocal and decolonial 	<ul style="list-style-type: none"> Assessment by the advisory committee
To develop the means by which creators can use the MEG’s resources	<ul style="list-style-type: none"> To increase by 5% a year the members of a “circle of creators” 	<ul style="list-style-type: none"> Annual assessment
To increase the number of creative productions credited to the Museum and its collections	<ul style="list-style-type: none"> Generate creations connected to the MEG and its collections in five artistic fields every year 	<ul style="list-style-type: none"> Number of creations noted in connection with MEG+ and Google Analytics
Give a major role to music and sound in the Museum’s infrastructure and productions	<ul style="list-style-type: none"> To increase accessibility to sound and music resources. To diversify and develop modes of consultation/ interaction To increase the frequency of music programmes; extramural presence 	<ul style="list-style-type: none"> Breakdown of music programmes and measures proposed corresponding to the criteria Assessment of annual attendance

BECOME A REFERENCE MUSEUM FOR SUSTAINABLE DEVELOPMENT

Since 1995, the City of Geneva has had an active policy in terms of sustainable development. The MEG endeavours to contribute to this in all its fields of activity and intends to reinforce even more its supportive, social commitment in the future, in particular through the decolonization process and co-construction initiatives, as well as by fixing specific objectives concerning a reduction of its activities' carbon footprint and by adopting an ecological charter for the creation of its exhibitions.

Goals, objectives and success measurements

Goals	SMART Objectives	Success Measurements
To integrate decision-making based on data	<ul style="list-style-type: none"> To back up 1/3 of decisions by the analysis of statistic data, financial/marketing analysis and success indicators of projects 	<ul style="list-style-type: none"> Regular presentation by the director to the management board and the advisory committee of the data collected
To encourage innovation, experimentation, 'responsibilization' and well-being at work	<ul style="list-style-type: none"> Each member of staff initiates, implements and assesses something experimental or innovative every year 	<ul style="list-style-type: none"> Compiling of innovation measures and assessment of impact in terms of responsibility and well-being
To become a place of encounter and exchange privileged by its environment	<ul style="list-style-type: none"> 10% of visitors live less than 10 minutes from the MEG by bicycle 	<ul style="list-style-type: none"> Audience statistic
To contribute to the Agenda 21 goals of sustainable development and to undertake to minimize waste and pollutants	<ul style="list-style-type: none"> 60 to 70% of exhibition equipment is recycled or reused 	<ul style="list-style-type: none"> Cost of external audit/ carbon footprint
	<ul style="list-style-type: none"> Zero objective for non-recycled and non-recyclable plastic between now and end 2020 (general running, exhibitions, cafe) 	<ul style="list-style-type: none"> City of Geneva indicators
	<ul style="list-style-type: none"> 2020 zero objective for paper in certain sectors (communication, outreach, administration) 	<ul style="list-style-type: none"> SIG indicators (energy, water) Paper consumption indicators (Museum, DSIC, CMAI)
To be active in and committed to the City of Geneva's Smart Cities objective	<ul style="list-style-type: none"> Digital Conversion Project 2019-2021 	<ul style="list-style-type: none"> 2020 zero paper objective ; inventory of online services and new digital tools
	<ul style="list-style-type: none"> 2021 100% digital service objective 	
To include the sustainable development theme in the content of all major projects	<ul style="list-style-type: none"> To add the various sustainable development objectives to all project sheets as well as to theoretical reflection on exhibitions and activity programmes 	<ul style="list-style-type: none"> Number of projects including sustainable development objectives each year

AUDIENCES AND BRAND POSITIONING

One of the main challenges for the MEG in the next five years will be to evolve from a museum recognized for the expertise of its collections to a museum which also has a deep understanding of its audiences and a new relationship with them. For this, it is essential to understand visitors and to make them appropriate offers which incite them to come and return time and again. How can the MEG attract and create new links with different and varied audiences? How is it going to make known to these audiences that their expectations and needs will be taken into consideration?

A museum's brand and its image must reflect its vision, its goals, its "promise". The brand communicates the institution's identity and sense (meaning). Each of the Museum's actions, events and productions will have a negative or positive impact on the brand. A strong brand generates both an emotional and functional connection with the people who encounter it; it thus creates a positive feeling of attraction among the staff as well as among visitors or audiences in general.

Traditional museums use what is called a push strategy, in which the content offered by institutions, such as collections and exhibitions, is "pushed" towards the audiences. On the other hand, museums which adopt a museology focused on audiences employ a so-called pull strategy, which consists in using the museums' offer to develop strong lasting relations with visitors. With the "pull" strategy, museums arouse specific needs or aspirations in their potential visitors by adapting their offer.

TARGET AUDIENCE CATEGORIES

Up until now, the MEG has identified segments of audiences among its visitors thanks to classic socio-demographic categories (age, sex, place of residence, level of education, etc.). Compared to the commercial sector, the museum network to which the MEG belongs has done very little research into audiences' satisfaction either regarding the offer proposed to them or on the motivations behind their visit to the Museum. This now needs to become a priority, as it is in all major metropolitan museums.

Our communication, outreach and reception colleagues already have long experience of the MEG's audiences and some knowledge of their motivations. We now need to go on to a formal assessment, based on statistics, in order to target the different audience categories according to activities and motivations.

The different audience categories²⁶ targeted for the MEG are (starting with motivation):

- **The initiated** – seeking to identify with a culture or a community
- **Travellers** – alive to the world, stimulated by new ideas, cosmopolitanism and international Geneva
- **Creators** – looking for inspiration in order to create art, design or music
- **Experts, researchers and students** – who are developing a specific project
- **'Cool hunters'** – who are looking for what is unique, trendy, exceptional or fashionable, for example tourists
- **Regenerators** – who are looking for a place to relax and look after themselves
- **Socializers** – who want to meet up with friends or family

²⁶ These categories, freely inspired by the museologist John H. Falk's categories, were elaborated by the consultants on the basis of surveys among visitors and discussions with the Museum's outreach and marketing teams. These are descriptive categories referring to the motivation of a person visiting the MEG. Additional research is necessary in order to refine these categories, or to adopt different ones.

The priority audiences of the next five years will be: **“the initiated”, “travellers”, “creators”, and “experts and researchers”** of all ages.

The MEG’s strategy for embarking on this path will consist in validating these categories of visitors – defining and testing them – then creating a specific experience and forming a relation with each of these audiences.

UNIQUE BRAND POSITIONING

The MEG brand reflects the institution’s identity, the way in which it wishes to present itself. It has to be unique, different from other similar institutions and reflect as much the Museum’s strengths as its visitors’ motivations. The Museum’s brand is essential for effective, coherent communication in all communication vectors and at all points of contact. The “Positioning of the MEG brand” is the basis necessary for generating the ideas which will make it possible to concretely build it (name, acronym, image, logo...) in interaction with visitors

The new brand positioning will be done with the following keywords, defined during the reflection process:

Rethink	Bring together	Move	Anticipate
<ul style="list-style-type: none"> • Generate new perspectives • Question • Redefine • Lower boundaries • Orient content for audiences • Rethink the Museum’s role 	<ul style="list-style-type: none"> • Let others speak • Welcome questioning • Celebrate dialogue • Support equitable exchanges • Create meeting points 	<ul style="list-style-type: none"> • Set in motion/Shake up • Arouse emotion • Be multisensorial • Revitalize • Redynamize 	<ul style="list-style-type: none"> • Look towards the future/prospect • Propose unusual associations • Create surprise elements • Promote creativity, contemporary art • Anticipate questioning

FROM COMMUNICATION TO COMMITMENT

In altering the MEG’s brand, the intention is to communicate differently with audiences. The change of identity through the brand can be seen thus:

... from the present MEG brand	...to the new MEG brand
Static	Dynamic
Permanent building	No boundaries
Departments	Dialogue
Didactic	Critical thinking
Information	Exchange
Collections	People

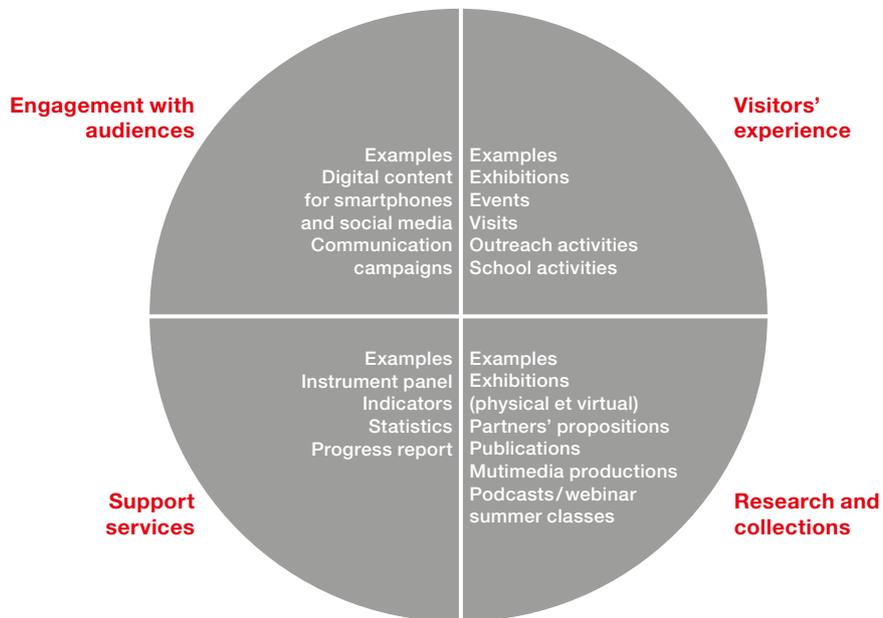
PRINCIPLES OF CONTENT PRODUCTION

Content is the MEG's main lever in redirecting its efforts towards visitors. By content, we mean all that the Museum produces or presents, on its walls or elsewhere, in digital or analogue form : exhibitions, "posts" on Instagram, Facebook or other social media, events, activities, posters, podcasts videos, etc.

All content produced by the MEG should embody the Museum's brand positioning and respect the following principles, whatever the diffusion platform or audience targeted.

**EVERY MEMBER OF STAFF IS
A POTENTIAL CREATOR OF CONTENT**

All staff members are creators of content for virtual or physical visitors. It is therefore important that staff acquire or consolidate certain basic techniques in writing, communication, foreign languages, photography and video work, while bearing in mind that what is created should respect the guidelines of the Museum's brand. The diagram below illustrates the way in which each sector of activity can generate content.



CONTENT PRODUCED “LIVE” AND DIGITAL CONTENT EASILY ACCESSIBLE ON SMARTPHONES

Content, whether it be in the form of exhibitions or public programmes, will not only be produced “live”, that is to say in direct interaction with the public, but also designed to enable digital diffusion. Currently, when it is not part of the exhibition, digital technology is used only as a means of “push” communication, to “announce”. From now on, the Museum is becoming a “publisher”, creating original digital content for mobile networks (social media or Internet) instead of waiting for “live” content to be “captured” and then posted online. The production of digital content is a programme in itself which connects the Museum and allows it to communicate with online audiences who would perhaps never come to Geneva.

The MEG is committed to doing away with paper-based diffusion of content wherever the same information can be conveyed digitally.

MULTIMÉDIA AUDIO, VIDEO, PHOTO, AR, VR, ETC. PRODUCTION

A considerable effort must be made in favour of an increased production of multimedia content, whether it be by proposing videos, podcasts, selections of music or by exploring new digital technologies such as artificial intelligence (AI), augmented reality (AR), virtual reality (VR), or online games.

DEVELOP MULTILINGUALISM: FRENCH AND ENGLISH AT LEAST

All content proposed by the MEG should be in French and English. A third language should also be envisaged in the context of specific projects : national languages and those most spoken in Geneva in particular. Languages should be chosen according to the audience. The use of online correction and translation tools is today opening up many new perspectives.

CREATE A PLATFORM FOR THE CONTENT PRODUCED BY PARTNERS OR “STAKEHOLDERS”

In order to encourage co-creation and construction, the MEG must share not only its own content but also that of its partners, in a manner yet to be defined.

BE RELEVANT FOR AUDIENCES

The content developed must be didactic, attractive and accessible to non-specialist readers.

BE ACCESSIBLE WITH PLAIN LANGUAGE AND APPROPRIATE TECHNOLOGY

One of the strategic goals of the 2020-2024 plan is to reach new and varied audiences. In order to achieve this, content must be very accessible, both on the level of the language and style used and the technology chosen.

As far as possible, content will be written in “easy French” and respect the epicene language current in the City of Geneva. A maximum of effort will be made to use inclusive language, that is to say unmarked by gender. Moreover, the tone of communications will be adapted to the audience targeted so that language is not a factor of exclusion; in short, everything will be done for content to be accessible from a lower secondary education level upwards.

**ENCOURAGE TRANSDISCIPLINARITY INTEGRATE
DIFFERENT DISCIPLINES**

The MEG's live and digital content will integrate, even go beyond the context of, different disciplines : dance, music, gastronomy, science, the arts, painting, activities etc. like that proposed today by certain festivals in the "no discipline" category.

