



Rethinking Museum Experience During and Post-COVID-19 *Panelist Transcript*

Moderator

- **Jinah Kim**, Professor of History of Art and Architecture, Harvard University

Panelists

- **Martha Tedeschi**, Director, Harvard Art Museums
- **Naman Ahuja**, Professor, Indian Art and Architecture; Dean, School of Arts and Aesthetics, Jawaharlal Nehru University

How can art institutions remain nimble enough to respond to uncertainties such as COVID-19? How can we engage patrons as partners in sustainability of museums? Why are partnerships between academic institutions and museums critical to establish centers for research and teaching?

BEGIN TRANSCRIPTION:

Jinah Kim: Hello everyone, good afternoon and again, thank you for joining us. So, this panel focuses on thinking about the museums as public cultural institutions, and given the current Covid-19 pandemic, thinking about museums may seem completely trivial while we are faced with so many life and death medical and social issues to address at hand. However, it is precisely because we are in this unprecedented moment of enormous collective stress on what makes us humans, but we should not neglect our efforts to think innovatively about how to move forward in promoting art and culture sector beyond pandemic, starting with the most public-facing institutions like the museums, and I'm just reminded of what Homi [Bhabha] said about Covid-19 crisis as a moment of moral and spiritual struggle. I completely sympathize with that sort of articulation at this moment. In that context, I think cultural institutions like museums can provide a space of transformation for the public thus convenience for the internal healing of the collective trauma of Covid-19.

So, I'd also add that thinking further about museums in the post-Covid-19 world can provide further insights to the discussion of the future of higher educational institutions that face very similar challenges of valid justification and rethinking of its operation. But thinking about museums in the post-Covid-19 world is not an easy task as would with everything else, there are just too many unknowns and uncertainties. What we're trying to do today is sort of brainstorm together some of the questions we would like to discuss include how can institutions like museums which are well known to be very slow and to change due to operational techniques and inherent necessities of long-term planning to remain nimble to respond to uncertainties as we face Covid-19. And how can we engage patrons as partners in sustainability of museums, and also why are partnerships between academic institutions and museums are centers for research and learning critical in this juncture.

And of course, as you know, this year, 2020, happens to be 150 years anniversary for both the Metropolitan Museum of Art and the Museum of Fine Arts in Boston, which actually, there was a call out to think about the future of museums even before this Covid-19 crisis. To help us with this afternoon's discussion, we are joined by two experts in the field: Dr Martha Tedeschi of Harvard and Professor Naman Ahuja from Jawaharlal Nehru University in New Delhi. So, I'm delighted to them have both joining us despite their busy schedules. I'm very grateful to Professor Ahuja for joining from New Delhi at this very late hour. So, I'm going to ask them to take turns to speak for about ten minutes, and then we will open the floor for questions and discussions in the remainder of the panel. So, I would actually introduce Martha Tedeschi first. Martha Tedeschi has served as the John Moors Cabot Director of the Harvard Art Museums since 2016. Prior to her arrival at Harvard, she served as Deputy Director for Art and Research at the Art Institute of Chicago where she also enjoyed a long tenure as curator in the Department of Prints and Drawings, and I must add that the Harvard Art Museum has just opened and absolutely phenomenal exhibition on edo-painting from the Feinburg Collection, a huge promised gift of the Japanese art that I believe is the largest ever exhibition mounted in the Harvard art museums and it must have been just so painful to have had to close the museum just a few weeks after opening that magnificent show. So, Martha, what has been happening since the sudden closure and what are somewhat major challenges that you have dealt with and we'd love to hear from you about your experience as a director of this amazing university museum which provides such a unique opportunity for learning and research.

Martha Tedeschi: Jinah, thank you very much for that introduction. And you are right, it was heartbreaking to close the painting at our show almost before it had even had a chance to have any critical reviews. The good

news is it will reopen whenever we reopen. So, it's sitting in the dark right now. I wanna preface my remarks which are more intended to be sort of springboards for later what we hope would be a brainstorming, but I wanna preface that with my thanks to both Tarun and Meena for my invitation to join this meeting today. Interestingly and maybe prophetically, the topic was meant to be rethinking museums, I mean we were really join got think about what the museums of the future should be, could be. That turned out to be more prophetic, I mean it's really quite remarkable to think how prophetic because in fact, I think now I come to realize that this is the watershed moment, the future of museums is now, what we decide, even practical kinds of decisions are actually going to change museum policies in I think in very deep and profound ways. So, I'm going to explore a few of those examples of just, and this is all drawn from what I'm thinking about right now as I talk to my colleagues across the US, as I compare notes with other directors here in Boston, as I talk to Harvard leadership about health issues. These are all practical, problem-solving kinds of conversations that I am steeped in right now.

What's quickly become apparent is that every practical solution has an ideological implication so that even things that seem like no-brainers actually really in doe cases undermine our flip, the way we used to do things in museums, including how we used to value success of museums. As Jinah said on the Harvard Art Museum as an academic art museum, so we're a little different from the Museum of Fine Arts in Boston, for example, we have a primary mission to support teaching and research, we our ourselves a research institution. At the same time, we have a public face, it is the seventh largest art museum collection in the country so we are now very much also for that public face and the collection is a very fine one, about 250,000 objects which has an international reputation. So, we in the best of times are walking a hybrid role between a teaching museum or future museum professionals are trained, where Harvard undergraduates learn visual literacy to the museum which is also thinking about its public, how to expand audiences, how to repurpose what we are doing for the university in a way that benefits our local community. So, we are different than some museums and certainly I think American museums do differ in significant ways from some of our sister museums abroad. What I would say is every museum is unique really and that's what we love about them, isn't it, every collection is unique, if we weren't unique we could just go to the same museum over and over again. So, my remarks really reflect the conversations that we're having a Harvard right now and with my US colleagues. On the other hand, I heard a nice phrase yesterday which is, "although we may not be in the same boat, we are in the same storm." And, so I think a lot of the high-level issues and problem-solving kinds of exercises we are going through are certainly relevant to the museums around the world.

So, one of the things, it's not been easy to support the morale of a large staff, the Harvard Art Museum has 210 employees who are used to working with works of art every day and to support them working at home. And, you know, I noticed that the first two weeks the impulse was to just get back to normal, how quickly can we get back to normal and it became clear that there wasn't ever going to be the same normal. The best we can hope for was a new normal and I keep telling them that the museum we evacuated on March 13 is not the museum we will be coming back to, and I think that difference will hold. In other words, I don't see us at this point shifting back into old ways so much as findings new ways to do things, new partnerships, new ways of measuring our success, and setting our objectives. Just want to make sure I'm covering everything.

So, how is the role of museums going to change in response to this crisis? How do we think about going back to, Professor Bhabha's very thought-provoking comments this morning, how do we think about preparedness and unpreparedness? How do we think about health in the museum context? Are we going to have to pivot to being an institution that is expert in keeping our visitors safe? Yes, I think that seems obvious. Do we become a place that is just as much about health and safety as it is about inspiration, education? I mean does that get rolled into our highest priorities and goals? I think very likely. I think that means that as we look into kinds of partners we will have, art partners, will be in public health. There will be a data collection, there will be PPEs probably, at least in the short term.

There will be partners who are experts in the science of viruses and crisis management, so those are all things that museums have been somewhat sheltered from in the past. Of course, we keep our museums clean and we think about visitors' safety but those are now going to be our major criteria in our planning. Which means we are going to have establish different protocols and different expectations, especially for visitors, and what will that look like? Will we still have the same public when we open our doors eventually, how long will it take to regain the same kind of commitment on the part of the public that we enjoyed before? Will people be comfortable coming back, will ever again 300 of our visitors want to go to our major auditorial Menschel Hall and sit next to each other in a lecture? I mean these things are also, of course, germane to academia in general but so we are thinking about what does programing look like and should we continue to measure ourselves right now? American museums at least measure themselves very much about attendance. So, if your attendance is going up, you pat yourself on the back, the trustees are happy, everybody thinks that we're doing well, we're attracting bigger audiences. However, when you think about all the tools we used to attract bigger audiences like offering free days, you now realize that a free day could actually be shooting ourselves in the foot

because the more people start coming in a museum the more you're potentially putting them in an unsafe situation or people may get freaked out by being in crowds and decide never to go to a museum again.

So, I think now we may find ourselves and I don't have the answers to this might be something good for us to discuss as a group how do we measure the success of a museum if it's not about the sheer number of people who are packing into the galleries. Are we measuring it by the quantity and maybe intimacy of the encounters with works of art? Does intimacy become a really important value, it is one of the values of the Harvard Art Museums anyway, but does that become one of our primary values and what does that mean then about serving your broader community, how do you do that while keeping numbers in check. And, supporting social distancing and even when social distancing may not be actually necessary. I think some people will find themselves already doing that, automatically doing it or you know, we're changing our own etiquette rules. The art world is famous, for example, every colleague you meet, every donor you greet, you kiss on both cheeks, you know. I think that's just the way we do business even in those kinds of mundane things is going to change. There will be some positive gains that museums have made during this time, one of the bog ones is of course that in the past museums have not been a site of virtual or digital expertise. We all have a website, we all have a few people in staff who are good at thinking digitally but that doesn't mean we've ever been leading the way or that we've ever put virtual and digital capabilities, technologies to work in a way that really takes advantage of those technologies. We find that what we are using is digital technologies to somewhat replicate the museum experience but what if we thought completely different about that.

We are experimenting with different kinds of live events now that can still bring tactful qualities and issues of weight and size into the conversation even though the object is on the screen. So, but you know there is also a possibility of having our outreach to our digital audience being much more interactive than it has been in the past. I would say, it's been a pretty passive relationship until now. So, I see that radically, even with our own museum, developing the we are so much further than we were 8 weeks ago when we first went remote. And, if anyone's interested in checking out sort of the trajectory of our thinking, you can go to the homepage of the Harvard Art Museums where we have something called, a line called the 'Harvard Art Museums at home' and that will show you sort of what we did in the beginning, which was repurposing old content to now more live events and more creative uses of the collection. As well as, we have been doing the same thing with remote teaching, trying to be more creative and find ways to give more life to objects on the screen. Some of the things I'm thinking about right now is will some of our staff stay remote? In other words, there are some people who can't do their jobs, conservators, art gamblers, the people who make objects accessible in our study centers, who teach classes and take tours, they have to be in the museum. But there are some people who are actually more productive right now at home, so, how do we think about that? Is that a viable workforce strategy for museums now to have those who are engaged in research, for example, when they don't need to access the collections, working at home, what does that do to our financial and staffing picture?

Certainly, we are finding, and I think many other institutions are as well, that this has been an amazing time to work on our data, cleaning up our data, especially collection data. Making sure that every record we have for an object is authoritative, that it's been proofread, we never have time for that sort of thing and yet research all over the world is being based on what's on our website. So, many of our people who are involved in our staff on data entry and data cleanup, say they are more productive at home because they have fewer daily interruptions. So, we are actually doing a weekly survey of our staff to gauge morale, and what's getting done well and what isn't getting done at all at home.

We are thinking about installations, so when we first open, we are assuming on the purposes of planning that we will still be needing to social distance. So, what does that mean about our installations, when we put up our new exhibition, do we spread out the works more throughout the galleries, do we have fewer works, do we even have labels? Because labels are a place often where you see multiple heads coming together to read the labels, do the labels have to be huge? Some directors are now talking about not having labels, having something that each, you know, a handout that each person can carry in their own hands so that they can social distance and get the information that they're looking for.

Again, it's a big conversation in museums about free access and many of my fellow museum directors were at first thinking when we reopen to the public, it'll be a triumphant moment and we should be free for the first week or the first month to win back our audiences and throw open our doors, and then we started to think about what happens on our free days typically our free days are mobbed. So, is that the way you reopen? So this is again a practical issue now but it has really big implications about how we think about crowds. Are crowds important to museums or should we be avoiding them now? Very basic things like will exhibitions have lawns in them, many exhibitions that we do in Harvard and certainly around the world are based on lawns from other institutions from all over the globe. Right now, we have many lawns that are stranded in other countries and other museums in the US because we can't go get them and the services that would be needed to pack them are not available and it's not safe for our careers to travel with lawns right now. So, works of art are

stranded now, so taking a page from this, will registrars and curators be willing to send their top items across the world to share them with another audience? In the past, we've always tried to do that when we can. But, now will our decisions be colored by the fact that they may get stuck there and what happens if this particular work gets stuck? For us in the teaching museum, we are always aware that certain objects in our collection are used very heavily for teaching, so something gets stuck for a year somewhere, that actually impacts the syllabus, the curriculum, certain courses and we tend to know what those courses are and how those courses will be affected.

Jinah Kim: I've been pinged several times, I realized I need to watch the time.

Martha Tedeschi: Oh, okay, sure. You see where I'm going with this, I'm happy to bring some of my other points in conversations as we take questions.

Jinah Kim: Yes, please. Thank you. Thank you so much, Martha, for that truly wonderful remarks and sharing your experience-based observations and the problems that one needs to address here. And, so our next speaker is Professor Naman Ahuja and Naman Ahuja is Professor of Indian Art and Architecture in Jawaharlal Nehru University in New Delhi. Professor Ahuja focuses on Indian iconography and sculptures, temple architecture and Sultanian period painting. He has curated several exhibitions on themes ranging from ancient to contemporary Indian art, including the widely successful exhibition of India and the World: A History of Nine Stories, held at the National Museum in New Delhi in 2018. I wish I had seen that exhibition really. So, Naman, must be having quite difficulty with the lockdown in India and I know the challenges that the museums face in India are uniquely different from those in the western societies, but the optimist in me wonders if this Covid-19 could turn out to be an important watershed moment as Martha was pointing out to reform the ways in which museums and other cultural institutions operate in South Asia. So, giving your experience advising the museum in Ministry of Culture at the GOI, I would love to hear your thoughts on the challenges the museums in India faced before and within this pandemic situation and your insights where the museums should go in the post-Covid-19 world and what are the most needed impetus to make the most desirable outcomes possible. I know this is a whole lot of questions and I'm asking to speak for only ten minutes, so that's just unfair and we need to unmute you before you can speak.

Naman Ahuja: Well, am I audible is the first thing. Thank you all very much, greetings. It's very nice to be a part of this conversation. It's been a great pleasure to hear such interesting and pointed perspectives, and I'm going to raise some of the points that were raised by Homi Bhabha and by Muhammad Zaman before me, but I'm going to try to make it more pertinent and focus on museums, art, and the culture industry more widely.

The present crisis certainly gives us all in higher education and in the field of museums cause to reevaluate how we continue to function. And, every crisis can indeed be an opportunity but to make it into one, we also need to think about it in a manner that does not seek to disadvantage those who do not have the same where-withal that those in one part of the world or those in middle-class homes may enjoy. In India one of the major things that has been exposed in the past six weeks has been the poor access to online resources in global areas. Now if the limited smartphone penetration in the country is now limiting the efforts of those wanting to use it for contact tracing, which we just heard about, we also have to remember there are even fewer who have computers at home on which higher education must rely. We have students in Laddakh, in the hills in the Northeast of India, in the western coastal Konkan or down in the Nilgiris with who we have not been able to make any contact since the lockdown started.

Embracing an online transformation as Martha Tedeschi was just saying is not the all-encompassing solution it is portrayed to be. Connectivity issues apart, we've even come to see the limitations of online pedagogy. Our efforts notwithstanding we've come up with very certain distinct problems while showing students pictures and videos of rituals and festivals which are germane to understanding the context in which an artwork is located, we found that our understanding was entirely dependent on or conditioned by what a camera person had chosen to photograph and how. Colleagues who work with theatre and performance studies have often raised this problem where the inability to engage with dance or theatre physically impedes certain kinds of research and analysis. So how does the museum do right by the public when we need now not to increase visitor numbers but as we were just hearing find ways to reduce our physical attendance and yet justify our ethical raise of debt by making ourselves democratically available to all, and that's a very curious situation.

Now, Homi Bhabha raised a very important matter, which was a bit of a slap in the face to governance. We need to catch up with what we have been lagging behind on. We've seen certain blindspots but we aren't doing enough to cover them up. Now, even in art history, there are cultures or communities or intact entire swathes of India's general, India's regional museums which have not documented their collections completely. You ask them whether they have connectivity and online documentation and they'll all say yes and ask them how much percentage of your connection is actually online and digitally available and it's only a fraction. As art historians

we are very often still in the fact-finding stage of scholarship, reliant on documenting sites and collections as we do not have reliable, existing documentation already. Now, whereas in western art history books are written nowadays in reinterpreting the cannon in light of current scholarship, many parts of South Asia have to perform both functions simultaneously, the new interpretations as well as the fact-finding documentation. So one very significant limb of the research, therefore, lies locked down and just cannot be performed anymore.

So, as I was saying earlier, what this lockdown has exposed glaringly are the many jobs that have not been completed over the past 20 years of technological advancement in our field. And here I would like to remind us of the unpreparedness that Homi Bhabha spoke of earlier this evening, my time evening. Museums have just made a start in creating online databases or digital connections management but rare would be the case of a single museum in India that has managed to achieve a comprehensive database of all its objects. The opportunity that this crisis presents, therefore, is first and foremost the requirement to catch up with what should have been done already.

The next issue concerns what museums need to do with regard to making their collections available digitally. Now, this is as much a product of the narrative that you wish to communicate as it is dependent on the technology you need to utilize to communicate that narrative. Many Indian institutions continued to remain under the fallacy that technology, purchasing the right hardware and software will allow them to be at par with leading institutions of the world. This is a naive approach because what is most important of course are the storylines, the history, and the many narratives that can be simultaneously communicated by the museums' establishment. The online platform is finally something in our grasp, which is something that enables a plurality of voices and interpretive frameworks to simultaneously emerge. And the museum to no longer be an institution that toes a particular party line, but once again, be an institution that starts showcasing divergent opinions, plural histories. Of course, all this depends on whether the museum is willing to hire academicians and researchers who can fact-check and who can vet this multiple and very exciting lines of communication which they can generate for diverse viewership. Regrettably, however, this enormous potential for generating jobs in the field of art history has not really been tapped. Perhaps we need to think about interdisciplinary and collaboration with other streams, not just within the humanities but also within science.

Museums in India have a poor record of conservation and display standards, we all know that. Indian art also continues to be utilized primarily to tell the history of religion, and the research potential of the archeological material has not been tapped from the perspective of telling stories perhaps from the perspective of design or politics or investigating the objects through applied science. Material analysis and scientific mechanisms for dating are only available at one Indian institute of archeology whereas there should be at least twelve or fifteen other departments that are capable of initiating research projects of analyzing artworks and art projects through scientific means.

Finally, I'd like to end with another set of questions that are pressing, which will affect all of us in the field of higher education. Old questions that we never really sorted out when we should have and remained hurdles for us still. We need to think about the ownership of the narratives and the ownership of the knowledge that is being generated. The history and the art museums in the western world never that sorted out their narratives on decolonization and ownership or the terms of sharing with other institutions in the world or other countries in the world. Today will also find themselves perhaps stymied in the ways in which they wish to think in terms of sharing participation and sharing knowledge content and generation. This concerns the publishing of all the data we are generating online. What is the citationality of digital content? After all, as good researchers, we all give citations to reliable resources to prove the credibility of the statements we are making. With the possibility of so much fake news, institutions like museums will have to take greater responsibility for the research they undertake to put out their narratives. So, we're confronted with a situation where more and more digital content has to be made available free for users. Are we, therefore, going to be reliant on financial models of advertising or philanthropy or insist on grants from governments to be able to maintain that function and yet try and maintain institutional autonomy for the narratives we wish to stand by. I think these are some of the issues that are quite pressing and urgently need some kind of thinking as a collective, as a community, if we really want to go ahead with the altered scenario that we are confronted with now. That's it, thank you.

Jinah Kim: Thank you so much, Naman, for brilliant remarks and I will open the floor for comments and questions, and I think Naman, your sort of last set of questions were really profoundly important to think about and wonder if Martha or even Homi want to respond to Naman's questions and observations.

Naman Ahuja: Am I audible? Well, I think there are fundamental questions about ethics and equity that can't be superseded. And I think the whole question about mechanical reproducibility is now evermore pressing question theoretically that we must address so that we can have a very practical solution to it all in how we wish to engage with our publics. And, I think these things have to come out of our theoretical concerns and

turn into practical policy in how we are now going to confront access to knowledge, access to information, and access to the object itself.

Jinah Kim: Totally. I think Homi you actually had the raised hand, would you like to respond or comment?

Homi Bhabha: Thank you both so much. And you know the serendipity of these issues that you raised within, I will have to leave pretty soon because I have a meeting with curators at the MFA because we are part of the ongoing conversation about how to restructure narratives. And, particularly in this context but also in a kind of a long durée so that's one of my tasks at this new position that I accepted to work with the MFA. So, for me this has been an incredibly interesting and informative session and coupled with the one that went before, I want to just tell you what a rich experience it has been. And the take-up of some of the ideas about unpreparedness, particularly Naman with you, and also with Jinah and other has been very educative for me.

Let me just say three things and then I may have to run to this other museum-oriented meeting. One, Naman, I think that there are many things that you say which are very pointed as indeed with Martha which link to my issue. Let us not think that the old normal is the good normal and now it is going to be the new normal, we have to use the two-way mirror to think about it. Now, many issues raised there. When Martha spoke, one of the things that most impressed me was how to think about what I would call a new sociability. A new sociability in public institutions in the context of where we are. How do we foster that? How do we create that? How do we give it presence? It's a very difficult issue because even now as I see each one of you framed like a little portrait in a museum in these little windows, I miss the connectivity. That's why when I teach, I ask all of my students to get off their mute because I want to hear the background sounds, I want to hear the breathing, I want to hear the cat, I want to hear the dog. So, I always get my students to unmute completely, and then we can deal with this rich chaos of sociability. But I do think sociability is going to be a very important issue and if our sociability is completely infused with the quiet appropriate protection, security, and illness, we're entering an area where I would love to participate in a larger question of the unpreparedness for this new sociability. So, Martha I take that point very clearly.

Again, Naman, your excellent comments on this kind of technological utopianism that if only we got the technology right, we would be able to enhance this experience. I think we have to think about the loss and the gain. I think that the equity issues are extremely important. The issue and you made an extended point about that, the redistributive issues, that redistribution of knowledge and objects, Martha you talked about that too. Are we going to be able to, our is the freedom of right to movement on which the museums might want to construct their practices. Are these going to be harmed? I think the right to movement is for my part of what I'm working on both in terms of cultural artifacts but also in terms of migration and I think these two things really do come together and I think this is not the point and place for me to make the point. Well, the question of narrativity is so important, it's also important and as you quite rightly say Naman, particularly important when at this point we are in a situation where particularly in the area of culture, there is so many manipulations of cultural knowledge. Of course, we see this in India, we see this in Brazil, we see this in Poland, we see this in Hungary, the attempt in the United States to see this is just incredible, lots of parts of the universities were not fairly independent standing established places and the press was not fairly independent. You will see it in spades here, so how are we going to be able not only to pluralize the narrative but also lest I sound like some of the leaders I least admire, how are we going to control the narrative? Sorry, I'll finish. One of the good practices of interpretation and how do we make sure that it's not simply globalized and therefore the current attempts to interpret anything as you want it against the protocols of knowledge and history. How can you protect these narratives?

Jinah Kim: Yeah, absolutely Homi. Thank you for all these wonderful remarks and I'm reminded that our very, short little time already listening to experts speak. So, Martha, would you like to respond to the comments so far?

Martha Tedeschi: Yeah, without taking too much time. My apologies for having done that earlier. I'm interested both in Homi's point 3 about pluralizing the narrative but also controlling it because of course the more you put your collection out there in the digital realm, the more you lose control over how people will use that. Both the image and the data you have associated with it. And then also, Naman, to go back to your very important point about how do we sustain, we know one of the ways is to for the museum to become more democratic is to put more of the collection of not only with narratives but with images, to make it widely available. But there is no business model for that for museums that I know of. We're not like commercial websites where we're going to have ads pop up, I don't think museums have been really open to that in the past to becoming sort of advertising spaces for commercial enterprises. So, I'm interested in how we do this, how do we both throw our energy into this and at the same time do it in a way that's sustainable.

Jinah Kim: Absolutely, I mean the, I guess there is a financial side and the impact of the Covid-19 in directly all the finance of the cultural institutions is going to be enormous in that scenario talking about to be autonomous to be able to promote this kind of plurality of interpretation but also be able to sustain this. I guess that's a huge question.

Naman Ahuja: Well, I think academic museums, museums in academic institutions should put it up that they do have a precedent, they do have strong foundations because as we all know philanthropists cannot control the narratives the way in which museum, the university maintains its autonomy, it's much the same way a university museum is able to do so. And so a balance between the trusteeship and a grant receiving bodies but I'm also talking about the enormous amount of work that's going to now come into judging and vetting the copy that we generate. Literally, actually, in terms of increased function of the work that a museum does. Once upon a time museums used to have their own presses, grand old museums used to have a university press with which they were attached and they used to be able to publish what they wanted to say, which their curators had done the research on and generated, and there was a certain reliability to what was being produced, therefore, because it was regarded has to be peer-reviewed. And, now with digital content, we haven't really thought through how bringing in the process of peer review into the digital material that we are putting out there. And that is going to be a stumbling block because there are going to be opinions in this plural platform of the digital, which is enabling of course but in some point the institution which has claimed autonomy has to then take responsibility for the narrative that it is putting out. And if those are versions of history they are backing and standing by then they have shut down their fact-checking and they should be able to be accountable for those narratives.

Jinah Kim: Absolutely. I think the issue of peer review ability serve digital content and the research it will generate, plural voices are generated by these availability of the material is actually important. And there goes ethics and equity issues that have pointed out that how ethics and equity issues are omnipresent, not just in arts sector but really brought into the fore by this crisis and I do agree that this is actually, kind of penetrating the old truth. I'll just end this panel by thanking Naman and Martha for joining us and wonderful comments and everyone's participation and attention. So, thank you both very much.