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Contemporary challenges of museum communication: cultivating Soft Skills for Urban Sustainability

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Abstract

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Heritage is one of the elements of sustainable development of territories. Due to its fragility, it requires constant attention from the community. It is essential to clearly articulate the practical significance of heritage for communities to maintain their motivation. One way to practically use heritage is to integrate it into programs for developing soft skills in children and adults. Moscow City University conducted a study of 40 museums and significant cultural street objects to answer the question of what conditions have been created for the development of citizens' thinking and communication. Methods: parametric scale assessment, observation, interviews, focus groups. Findings: the main deficits include working with contradictions, multi-positioning, personal narratives, social reflection, as well as creativity and imagination. Wider implications: creating a tool for organizations working with heritage for comprehensive parametric assessment of historical urban landscapes in different countries in terms of their impact on the soft skills of citizens.

Keywords: Museums; Soft-skills; Sustainability; Social Reflection.

1. Introduction

Over the past decades, the image of the museum in the public consciousness and its functions have changed significantly (Van Mensch 2021). For example, one of the new definitions that has been discussed recently by the professional community now reads as follows: “ Museums are democratizing, inclusive and polyphonic spaces for critical dialogue about the past and the future ” (ICOM).

The final version, which the International Council of Museums (ICOM) submitted to the professional community, looks like this: “ A museum is a permanent, non-profit institution, accessible to the public and serving society. It researches, collects, preserves, interprets and exhibits the tangible and intangible cultural and natural heritage professionally, ethically and sustainably for education, understanding and enjoyment .” It should be noted that in the English original, the term “reflection” was used to designate the key tasks of the museum: “ for education , reflection and enjoyment » (ICOM).

We see, therefore, that communication, which was previously considered one of the foundations of museum activity (Gnedovsky 1989; Sapanzha 2009: 242–254), is now coming to the forefront. There are several objective reasons for this. There is a demand for the museum to form various identities (Savoskul 2011: 83–89; Grinko, Shevtsova 2015; Shnirelman 2010: 8–25): social, geographical, cultural . This task expands the museum audience and requires working with a wide variety of communities (Labadi 2017). Obviously, this challenge complicates the communicative tasks of museums by an order of magnitude, as they are forced to resort to interpreting heritage (Grinko, Shevtsova 2021: 12–17) and using multiple historical narratives (Grinko 2017: 58–64). Working with social memory and multiple narratives forces museums to work with “difficult” or “dissonant” heritage (Čepaitiene 2016: 149–161 ; Kisić 2016), which is by definition impossible without high-quality communication. The attitude towards the tasks of museum pedagogy is also changing. For example, the joy experienced by the learner has come to be considered one of the results of the educational process (Golding 2010: 89–98).

However, the most important thing is that the role and function of the museum as an institution, especially in a megalopolis like Moscow, cannot be considered outside the context of changing general ideas about people's lives in the city. The idea of the city as a is being replaced by a new idea as a "communication machine" (K. Deutsch). The effectiveness of the city is

determined by the number and quality of contacts it can offer. In this context, the museum, like many other institutions (for example, a school and a library), in the era of the information society can no longer afford to claim the sacred status of a "temple" of culture, while remaining an expensive "storage room" for artifacts. At the current stage of human development, a social or cultural institution is valuable for the quality and quantity of new meanings it produces, and the latter must be promoting for society as a whole and qualitatively change and multiply through the reflection of visitors. Accordingly, as one of the components of the city's communication environment, the museum takes on new functions that were largely previously unusual for it. Moreover, the progressive use of cultural institutions to shape and develop the skills of city dwellers can have a positive impact on the sustainable development of cities. For example, if the environment itself encourages residents to develop and use critical and creative thinking, they will be able to: more actively advocate for beneficial changes in the urban landscape, be more respectful of cultural and social diversity, initiate and develop changes, and more actively use the resources that are already offered by the infrastructure (Aziz Amen 2017; Aziz Amen and Ahmad NIA 2021; Aziz Amen and Nia 2018).

In connection with the above, the key component of museum activity today is the transaction (Wood, Latham 2013; Latham, Simmons 2014; Tishman et al. 2007), but it is possible if a number of conditions are met: the presence of a clearly formulated message from the museum; the adequacy and effectiveness of the tools for transmitting it (Mensch Van 2014: 254–272; Blunden 2020: 45–71); the visitor's readiness to accept, reflect on and share this statement.

Thus, the problem of using effective communication tools by a museum, which can not only convey information to a visitor, but also contribute to the development of thinking, the so-called "soft skills", becomes relevant. In this regard, the goal of the study was to analyze the communication tools of the expositions of Moscow museums to assess their potential for the development of creative thinking and critical thinking. The object of the study was the expositions of 38 different types of museum sites in the capital, and the subject was the specific communication techniques used there.

2. Conceptualization of museum communication

2.1. Museum communication

To establish a dialogue between the museum and the visitor, both parties need to take a step forward. On the part of the visitor, this is the acceptance of some conventions created by the museum: preliminary intellectual preparation for viewing the exhibition, the ability to "read" history in a specific presentation - through objects; understanding the need to comply with museum rules. Thus, on the part of the teacher, a willingness to work with their own critical thinking and a desire to develop students' reflection, as well as work with their own professional deficiencies in the field of using environmental tools to create educational situations is expected (Belolutsкая, Kristofik, Mkrtchyan 2021; Belolutsкая, Mkrtchyan, Shcherbakova 2022). On the part of the museum, a step towards the visitor is associated, first of all, with an understanding of its purpose, mission and functions, as well as with the implementation of communication practices and reflexive generation of cultural meanings. Reflecting on art as a form of publicity, R. Williams identified 4 modes of communication practices that were historically formed following evolutionary development: authoritarian, paternalistic, commercial and democratic (Williams 1989: 19–31). It should be noted that today all four described types of communication are represented in the museum space of Moscow, with the second type – paternalistic – clearly dominating. However, it is worth noting that the trend of recent decades has been precisely in the diversity of the communication methods used in the general urban space, not only in museums. In the genre of contemporary art, one can sometimes encounter purely commercial projects with a corresponding method of museum transaction, and, for example, in the sphere of research into dissonant heritage, there are quite strong platforms with a democratic method of transmitting and generating meanings.

2.2. Interactivity and the principle of participation

Research on communicative practices in the museum space is currently becoming increasingly widespread. This is largely due to the fact that many exhibitions are being rethought in accordance with the principles of organizing a participatory museum, which involve the active involvement of the visitor and building a direct dialogue with him (Korotkova 2020: 97–102). An important role in the formation of this nature of relationships is played by the exhibition space itself and various practices and techniques that stimulate both the intellectual and emotional response of a person. However, the effectiveness of such an impact is not always obvious, which forces researchers to specifically analyze the results of using certain tools: separate metrics and scales are being developed (Dorph et al. 2019: 1–17), and data from video cameras is also used (e.g. to record the trajectories of visitors (Lehn et al. 2016: 189; Maksimova 2017; Lefebvre, Rueda 2018: 192–198) or eye trackers that record the trajectory of gaze movement (Akhtamzyan, Akhtamzyan 2019: 303–309)). In the article by N. Haywood and P. Cairns, it is noted that the opportunity to build one's own narrative about the exhibition immediately after the visit stimulates a more thoughtful understanding of the artifacts (Haywood, Cairns 2005: 113–129). Whereas the use of multimedia technologies (guides) when visiting a museum does not guarantee this, although it leads to increased involvement of visitors of different ages (Othman et al. 2011: 93).

In general, two types of communication in a museum can be considered: monologue (broadcast) and dialogic (interaction). The concept of interactivity came to the museum from the world of information technology. In its basic sense, interactivity is such interaction of the user with the system, in which the system responds to the user's actions, offering meaningful feedback. In a museum, interactivity is usually understood as a dialogic relationship between the visitor and the exhibit, the creation of a special environment with which the visitor can directly interact (Agapova 2012: 8–20).

Types of interactivity in the museum:

- interaction of visitors with the exhibition;
- interaction of visitors with the authors of the exhibitions;

- interaction of visitors with visitors;

The last two types of interactivity correspond to the “culture of participation”. The basic definition of participation (UNICEF): “ People have the free right to participate in social and cultural processes and to contribute to development , and they do so voluntarily, actively and with full understanding of what is happening ”. Accordingly , participatory museum — a museum that bases its activities on the meaningful participation of visitors , local community, and partners. Today, the culture of participation is becoming both the main zone of development of the museum as an institution and a kind of intellectual fashion . Its rapid rise is associated with the boom of new social Internet technologies: the emergence of many resources that are developed by users who invest their time, attention, knowledge, skills, and feelings in them. Based on the above, let us compare three types of communication in a museum: cultural broadcasting; interactive space, and participatory communication.

Table 1. Comparison of types of communication in the museum.

Main characteristics of types of museum communication	Broadcast (monologue communication)	Interactive space	Participatory communication
The task of the museum	Presentations of collections “What can be <i>interestingly shown</i> to visitors?”	Research into the genuine interests and needs of the audience	Research: “What exactly in a museum’s collection can resonate with the vital interests of the community and how to achieve a living dialogue with modernity.”
Basic strategy	"involvement" in the culture of the past through <i>memory</i> .	engaging visitors in active learning activities through interaction with exhibition items	exchange of meanings and joint participation in their generation. The museum develops <i>together with its visitors</i> ."
Nature of the exposure	static	interactive, taking into account the motivation, psychological needs, and cognitive strategies of the visitor.	modeled and changed on site with visitors depending on their goals and characteristics
Involved channels of visitors' perception and cognitive processes	vision and hearing; memory	kinesthetic - the " thinking body" of a person (through the exploration of space); thinking	the social “body” of a person – communication needs, the desire to be heard and included, the desire to be useful, the thirst for knowledge, reflection on one’s own experience and the problems of social life.
Result of visiting the museum	localized within the museum - this is the number of visitors who saw the presentation of the collection	localized “inside” the visitor – this is an increase in his knowledge and skills, or simply pleasure.	localized between people - this is an increase in the quantity or development of the quality of connections , new forms of communication, a new understanding of community, opportunities to go beyond one's own boundaries, interact, co-participate...

Turning to the analysis of international and Russian experience, we can describe several examples of the use of various types of museum communication. Thus, the adaptation of space for the development of imagination has repeatedly become a subject of interest for curators of exhibitions. Object-oriented discourse, based on the belief that each visitor brings their equal voice to the exhibition during the visit, is becoming increasingly important for the development of practices in this direction: they interpret it taking into account their own experience and previous knowledge (Achiam 2019: 90). The development of imagination occurs due to the enrichment of the semantic universe created by the visitor around the exhibited objects: the

reproductive component activates the construction of relationships between the observed and the already known, and the creative component contributes to the formation of assumptions, cause-and-effect relationships (Dufresne - Tass et . al . 2006: 160–176 –). For example, natural history museums often resort to creating dioramas or exhibit halls with stuffed animals, as in the Copenhagen Museum of Natural History (Natural History Museum of Denmark). In other cases, museums create original educational programs related to the theme of the exhibition, involving the use of games, physical activities, songs and creative tasks to achieve an educational result. At the same time, these practices can also be implemented in children's museums, since the development of thinking is possible at any age (Belolutsкая , A et . al . 2022) Thus, the Children's Museum of Manhattan runs the EatPlayGrow program for children aged 2–5, which helps to instill in them knowledge of healthy nutrition through charades and experiments (How Children's Museums ...). Partially, the practices of developing imagination are also reflected in the expositions of Moscow museum spaces. A representative example is the programs implemented in the Lyublino estate. Visitors to the Durasov Palace have the opportunity, as part of a theatrical excursion, to participate in the pranks of the Russian nobility and imagine themselves in the role of a noble nobleman.

The communicative practices used are also intended to evoke a greater emotional response from the visitor. In order to comply with participatory principles, museums should strive to sense the “mood” of their audience, which corresponds to global trends of placing emotions and empathy at the center of attention in popular culture (Scappini 2011: 8). A striking example of the influence of a museum on the emotional state of a visitor can be seen in the popular TV series *Sense 8*, where one of the main characters, having seen the fresco “Man at the Crossroads” in the Diego Rivera Museum in Mexico City, begins to reflect on his past . An increase in emotional response can occur through a special organization of the exhibition and the construction of the context. For example, in the History Museum of Bosnia and Herzegovina, in the halls dedicated to the siege of Sarajevo (1992-1995), museum exhibits tell the stories of their owners in the voices of real residents of the city who survived this tragedy (“ Sarajevo under Siege ” exhibition). In a completely different exhibition, in the Museum of Broken Relationships in Brussels (Museum of Broken Relationships), material objects also become the “key” to a life story: individual objects that anyone can send to the museum tell about interpersonal relationships and reasons for separation, conveying the owner’s emotions (Collections). Modern technologies are increasingly used for emotional involvement. Thus, in the Riga Motor Museum (Riga Motor Museum) visitors participate in several interactive events where the car and its history become a metaphor for conversation. The viewer can go on a virtual journey to the 1970s or imagine themselves behind the wheel of the legendary Rolls-Royce Silver Shadow (About Riga Motor Museum). In Moscow, the V.S. Vysotsky Literary and Historical Museum offers visitors not only a visit to the exhibition dedicated to the life of the actor, poet and singer, but also various thematic exhibitions, and office and theatrical performances. The diversity of programs coupled with a high level of interactive technology allow for the implementation of several types of practices to enhance emotional response. Along with Vysotsky's work, visitors become acquainted with the history of everyday life of Soviet people. For example, as part of the process of interaction with the museum's exposition, it is possible to start a reel-to-reel tape recorder, sit under an electric dryer or stand in line at a pay phone. Such interaction with the museum space allows visitors to imagine themselves in the place of Vysotsky's contemporaries, to feel involved in the events of the history of the USSR. And, of course, museums strive not only to attract visitors, but also to make them think about complex problems. To this end, practices that promote the development of critical thinking and the activation of reflection are introduced into various expositions. For example, at the National Museum of the US Army, visitors can “vote” for/against the need to serve in the armed forces and leave feedback on their visit to the exhibition by answering specific questions (“What do you think about soldiers and their service? Have you heard a story about this that has influenced you?”). In other cases, the museum space actively uses the nature of conflict to highlight complex and controversial topics. In the architectural projects of Daniel Libeskind , the museum building itself becomes a vivid example of expressing conflict and contradiction (Grinko, Shevtsova 2017: 71). In smaller-scale projects, the exhibition hall itself becomes a space for demonstrating contradiction. For example, in the Army Museum in Riga, the exhibition dedicated to World War II is divided into two equal parts, which demonstrates how the Red Army confronts the Latvian SS Legion (Grinko, Shevtsova 2017: 71). Modern technologies also contribute to the actualization of reflection with the correct organization of the museum space. In the Museum of Occupations in Tallinn, visitors can take part in an electronic role-playing game that allows them to choose one or another model of behavior in various situations, the prototypes for which were real life stories from the past (Collection). Another successful example of the simultaneous implementation of several practices of actualization of reflection is the interactive exposition of the State Darwin Museum. The organization of the space in the form of a labyrinth from the very beginning puts the visitor in the position of a researcher. An important role in the process of communication with the museum space is played by a guidebook received at the entrance. The authors of the exposition included the opportunity to go through the interactive exposition "Follow the Path of Evolution" along several routes. At the milestones, the visitor himself chooses the further direction of movement. And a video presentation dedicated to the existing hypotheses of the extinction of dinosaurs provokes the visitor to formulate assumptions, cause-and-effect relationships and ultimately independently come to a conclusion which of the hypotheses is more convincing. The general atmosphere of mystery, unusual surroundings, variety of visual and auditory effects, as well as the research type of activity inevitably evokes both an emotional response and reflections in visitors.

Thus, we see that in international and Russian experience, museums actively use various communication practices, striving both to involve the visitor and to make him rethink past and current experience. The diversity of these practices shows the presence of a stable tendency to develop and implement the principles of a participatory museum and reorient attention from the stored objects of the exhibition to the experiences of the visitor himself.

3. Material and Methods

To achieve the results of the study, a qualitative method of analysis was used, including observation based on a route sheet created as a result of the analysis of literature and modern ideas about museum communication strategies. The sample for observation included 38 museums in Moscow of various profiles (literary, natural science, historical and artistic), as well as different levels of subordination (federal, regional, departmental, private), with different capabilities for receiving visitors (located in specially constructed buildings, in adapted premises, in cultural heritage sites).

The experts evaluating the exposition filled out a route sheet during the visit, which included sections on communication practices and practices for actualizing visitors' reflection. The route map listed the forms and strategies of communication, as well as possible ways to engage the critical and creative thinking of visitors. Thus, each expert had to:

1. Describe the components of the exposition in terms of their work on informing, entertaining or actualizing the reflection of visitors; 1. Describe the methods of actualizing reflection used in the exhibition;
2. Answer the questions: Has visiting the museum influenced your ideas about modern reality? If so, how? If not, why?
3. Formulate in one sentence the main message conveyed by the exhibition. What idea will the visitor leave with?

A significant advantage of the obtained data source can be considered its variability: the sample included museum spaces of different types, which allows avoiding erroneous generalization and taking into account the thematic features of museums. Also, qualitative observations made it possible to obtain not only the assessment itself, but also successful examples of building communication with visitors, which in the future can be used and scaled up in other venues. At the same time, the source also has limitations. First of all, the study analyzed only museums in Moscow, which are more progressive in comparison with many regional museums. Also, the qualitative analysis could cover only those exhibitions and permanent displays that were presented at the time of the study.

After visiting the exhibits, a qualitative analysis of the route sheets and observation results was carried out, which made it possible to clarify the characteristics and examples of actualization of reflection in the museum space, as well as to clarify its existing educational potential for the development of thinking.

4. Results and Discussions

Given that reflective practices are still quite rare in museums, their typology presents objective difficulties. On the one hand, such practices can be divided by the type of communication channel chosen into:

- 1) Text (questions in text form included in the design of the exhibition, labels, explications, accompanying materials, guides, including electronic ones, AR systems)
- 2) Multisensory (where reflection must be provoked by the impact on the senses, using sound, olfactory , tactile or interactive elements)
- 3) Structural (where reflection is primarily provoked by the surrounding space: the architecture and structure of the exhibition, the arrangement of exhibits, color combinations in the design);
- 4) Verbal (the trigger for reflection is communication with a museum employee, audio materials, interview recordings, etc.);
- 5) Artistic (reflection is provoked by a special art object integrated into the exhibition).

On the other hand, such practices can be divided into two basic types according to the type of impact on the visitor:

- 1) Direct, when the visitor is directly provoked to engage in reflection and find an answer to the question.
- 2) Indirect, when the inclusion of the visitor depends on his desire and personal background.

From our point of view, the greatest interest is the psychological approach to the description of the essential characteristics of exhibition practices and techniques that actualize reflection. The experience of analyzing 30 Moscow museums from this point of view allows us to compile a certain list of important positions, united into several large blocks:

1. Personalization. The exhibition uses first-person statements, there are personal stories, and there are examples where exhibits or other elements of the exhibition help the visitor to form a personal position in relation to a complex issue.
2. Address and dialogicity There are examples when some component of the exhibition directly addresses the visitor. For example, imperative forms of verbs are used in the captions: try, do, think, touch, etc.
3. Questioning. In the exhibition, the visitor is asked open-ended questions of an open type, requiring detailed reasoning; the visitor is immersed in research activity, can express his assumptions, formulate hypotheses.
4. Creating a problematic situation. There are examples where exhibits are arranged in such a way as to problematize the topic, to provoke reflection on the ambiguity of some phenomenon. There is an attempt to present a multifaceted view of the problem; there is a presentation of a contradiction, an operation of opposites.
5. Manifestation of the non-obvious (There are examples when exhibits or other elements of the exhibition help to reveal (demonstrate in any form) to the visitor the non-obvious, including cause-and-effect relationships. For example, on a large wall, the prerequisites for historical events and their consequences are connected by threads of different colors, etc.).
6. Controversiality, conflict (There are cases when exhibits from different sign systems are used next to each other (for example, on the same display case or wall), which complement each other in terms of content, but force us to look at the topic from different angles. For example, official documents with numbers and drawings; photos and maps; personal belongings and art objects; there are spaces (display cases, walls) where exhibits enter into a dialogue with each other, "comment" on each other (for example, personal belongings of prisoners, art objects made by them, and newspaper clippings from that time).
7. Symbolization. There are examples in the exhibition where some object (for example, a wall or a red line, or a threshold that a visitor crosses) is a symbol of something significant for the topic under discussion.

Analyzing the data obtained after collecting questionnaires on the results of visiting museum exhibits, we can come to several conclusions. Students reported the presence of various communication practices in the museum space: accompanying comments to exhibits, route maps, audio guides, space for leaving feedback, specific audio accompaniment, interactive elements, special lighting, infographics , etc. A separate form of communication and building a dialogue with the visitor could

be the organization of the exhibition space itself, i.e. the placement of halls or individual elements of the exhibition. However, most often these practices perform a narrow utilitarian function - they inform the visitor of some information on the topic of the museum, but do not contribute to his real involvement.

If the technique used has a specific impact, it is most often associated with the impact on the emotional response of the visitor or his imagination (20 and 18 museums, respectively). Such frequent use of these tools may be associated, for example, with the fact that they help the viewer get a memorable, vivid experience that will form a positive impression of the museum. Quite often, as a practice of stimulating the imagination/emotional response, methods of organizing space were used that allow a person to "feel like" in another era: "arranged in maximum detail to immerse oneself in the noble everyday life of the 19th century", "interior items and furniture are arranged in such a way as to place a person in the atmosphere of the 18th century", "prompts the idea that this blacksmith or potter is about to come to life, and activity will begin in his workshop", etc. Much less frequently, only in 10 cases, museums offered visitors to create their own creative product, which may be due to the complexity of organizing such an activity within the framework of an exhibition, since it requires the constant participation of staff in helping visitors and observing their behavior during the creation of the product.

Museums presented practices that promote reflection and critical thinking significantly less frequently. Thus, respondents noted that the organization of space most often made visitors think about something or organize an independent search for information, with accompanying comments in second place and infographics in third place. The rarest way to actualize reflection is to organize a conflict/contradiction, although this method allows for the development of critical thinking and obviously encourages visitors to think about the subject of the exhibition. This example is used in five museums: the GULAG History Museum, the Victory Museum, the Museum of Russians Abroad, the Vladimir Vysotsky Museum, and the Tretyakov Gallery. Museums also rarely use direct appeal to visitors and visual demonstrations of cause-and-effect relationships between certain events. Most often, from the list above, first-person narratives and display cases that imply a dialogue between exhibits are used in the exposition.

We can turn to particularly successful examples in order to describe the main mechanisms for actualizing reflection through communicative practices.

The Jewish Museum and Tolerance Center is implementing the project "Undoubted" [56], which encourages visitors to reflect on the experience of violence and to reflect on the topic of what can be considered violence and in what forms it can manifest itself. The project is based on a film in which the main characters explore their own experience of emotional trauma as a result of abuse, aggression, and bullying. As the authors of the project note: "the film will literally talk to him, offer to reflect on the experience of the characters, explore his own feelings and share them. For this purpose, the project has implemented a joint viewing function: before starting to watch the documentary, the viewer will be asked to send a link to a loved one and start the screening simultaneously. From time to time, the film will be interrupted and invite viewers to discuss what they saw". Thus, the indicated practice of actualizing reflection is based on the use of narrative as material for reflection and analysis and includes several types of interaction with the viewer: the video includes first-person stories, descriptions of implicit cause-and-effect relationships, and an appeal to the personal experience of each person.

Separate practices of actualizing reflection and developing critical thinking are also present in the Alexander Solzhenitsyn House of Russia Abroad. Most often, they resort to using first-person stories with the help of audio tracks or accompanying materials, as well as using unique exhibits to actualize reflection: for example, a visitor can touch some objects belonging to outstanding figures of immigration, related to their work.

Many practices of actualizing reflection are used in the State Museum of the History of the GULAG, whose exhibition constantly tries to push the viewer to think about the complex and sensitive topic of terror and mass repressions. For example, the museum uses a search game that shows numerous connections between various sayings and published documents and the development of terror. The museum space itself is also organized in such a way as to make the visitor reflect on the events of the past: thus, when crossing a certain line on the floor, signifying the symbolic moment of I. V. Stalin's death, an audio commentary is turned on, literally marking the transition from the era of terror to the period of rehabilitation. And finally, the GULAG History Museum has a specially organized feedback collection based on questioning. Each visitor is asked to complete a series of sentences ("There will be no repetition if I...", "To understand the past, we must", etc.) after visiting the museum and think about how such terror became possible and how it can be prevented.

5. Conclusions

Thus, based on the results of the questionnaire analysis, it can be stated that Moscow museums quite often use various communicative practices. Most often, they are aimed at increasing the emotional response of the visitor or developing his imagination. Complex in their organization practices of actualization of reflection, involving critical thinking, are used less often than more familiar and established forms of interaction in Russia. Low attention to other practices may indicate, on the one hand, the low awareness of the authors of the exposition about the successful application of these practices in the world, on the other hand, the complexity of their inclusion in the museum space, which requires reorganization of the exhibition and training of museum workers and guides in the rules of interaction with these practices.

The factors complicating the implementation of such techniques in the broad practice of museum communication include the lack of an explicitly articulated request from the target audience and a deficit of goal-setting on the part of the museum sphere. It should be noted that educational museum programs (excursions, lectures, quests) may include components aimed at developing visitors' critical thinking, but we emphasize that the exposition remains the main unique tool of museum communication (Polyakov 2019), significantly exceeding any educational museum programs in terms of the mass impact. It should be noted that maintaining the passive role of the museum visitor as a recipient of information ultimately greatly complicates the implementation of the educational and civic missions of the museum: communication becomes difficult,

impoverished, and distorted. In our opinion, the situation could be positively influenced by the emergence in the professional community and widespread use of a specially developed toolkit for assessing the quality of a museum exposition in terms of the specifics of the impact on the visitor, including his thinking, understanding of complex topics, and posing research questions. This, in turn, could contribute to strengthening sustainability within the urban environment, as it would facilitate the comprehensive development of relevant “soft skills”. The approach to the study of museum communication methods presented in this paper may in the future become the basis for the emergence of a package of tools for assessing the museum environment and educational programs.

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Conflict of Interests

The Author(s) declare(s) that there is no conflict of interest.

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