

The Future of Tradition in Museology

Materials for a
discussion

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Kerstin Smeds

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**Papers from the ICOFOM
42nd symposium held in Kyoto
(Japan), 1-7 September 2019**

Editor

Kerstin Smeds

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This publication brings together the papers submitted for the 42nd symposium organized by ICOFOM under the general theme The Future of Tradition in Museology, Kyoto (Japan), 1-7 September 2019.

The “materials for a discussion” collection brings together, in an inclusive spirit, all the contributions that have been sent in the form of short articles, to prepare the ICOFOM Symposium. This publication has been made available before the symposium, in a very short time frame. In spite of the care given to the publication, some mistakes may remain.

La collection «matériaux pour une discussion» regroupe, dans un esprit inclusif, l'ensemble des contributions qui ont été envoyées, sous forme de courts articles, afin de préparer le symposium d'ICOFOM. Cette publication a été publiée avant le symposium, dans des délais très courts. Malgré le soin accordé à celle-ci, quelques coquilles peuvent subsister.

La colección «Materiales para una discusión» reúne, con un espíritu inclusivo, el conjunto de contribuciones que han sido enviadas, bajo la forma de artículos breves, a fin de preparar el simposio del ICOFOM.

Esta publicación se pone a disposición muy poco tiempo antes del simposio. A pesar del cuidado dado a la publicación, puede tener algunos pequeños errores.

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Intro- duction

Introduction

Kerstin Smeds

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Thirty years ago, Kenneth Hudson, the grand old figure of the European museum world, said that there are chiefly two qualities that will be demanded of the museums in the future: pluralism of interest and the flexibility of imagination. Today, we cannot but admit that he was right. Even if the diversity of definitions of museum is bigger than ever, there is no doubt that modern museums want to live up to the expectations from new groups of visitors, from cultural policy and a changing society in general. Many museums have left the traditional role of embodying merely a national collective memory and have become a kind of commentators on the present; the museum of the 21st century is supposed to explain the complexity of the world and what it is to be human in this world – in a historical perspective.

Museums are changing from being institutions and presenting “institutional” knowledge, to multicultural platforms for negotiations about the past and a future that would be more sustainable. I would like to use the term *process-museum*, or museum-as-process, and change the term “*taxonomy*” – the classical art of classification – to “*folksonomy*”, a classification that includes user/visitor aggregation and distribution of knowledge. This means also that museums’ focus enlarges a bit from thing- and collection-orientation to visitor- and user-orientation.

Now, what is the role of museology in this? What is tradition in museology and where are we going from here? What do we do with the theory we have? How have we brought, and will bring, museological theory and epistemological developments into the museums and their practices? Museology has, for sure, been shaped and debated over the years and decades in interaction with new practices and social experimentation in museums. We have been exploring processes of museality and musealization, the means and ways in which a society selects, exhibits, interprets and administers the tangible and intangible products of culture, with a view to preserving them for posterity. According to Stránský (just to mention one of the founders of European museology) the task of museology is not to understand reality (e.g. the material) but rather to understand the *laws* that are steering our actions in reality, in collection, preservation, registration and use. If we’d break down the “traditions” of museological thoughts and concepts from the last fifty years, we’d end up with quite a few definitions and approaches to what museology does, as well as what traditions it has. Here I will mention just a few perspectives. Museology has:

- *a historical-institutional perspective*, including research into the history, collections, exhibitions and artefact concepts of museums

- *a didactic perspective*, focusing on young people, life-long learning and communication
- *a communicative perspective*, with a focus on strategic communication and exhibition planning in the museum world
- *a social, economic and sociological perspective*, including research into museum economy and social impact (e.g. community museums) as well as the impact of cultural heritage policy.
- *a philosophical / existential perspective*, museum as a phenomenon in modernity
- *a technological perspective*, with research into digital museology or cybermuseology

Apart from these perspectives, we have to deal with the great global diversity of cultures and traditions within heritage management, preservation, collecting and collective memory. Consequently, museology and museological research – in dealing with these traditions – has also developed differently in different parts of the world bringing different approaches to the field, geographically and culturally as well as regarding schools of museological thought.

Tradition, in this perspective, could be considered as «classical museology» confronted with critical museology socio-museology or the more modern “critical heritage studies”. In what respect does there exist anything like “classical” museology, and where? One needs only to mention that the field in East and North Europe is very large and encompasses not only museums but the cultural heritage at large, thus rendering new terms or concepts: *mnemosophy* or *heritology* (T. Sôla). E.g. in Sweden, there is actually no conflict or gap between museology/museums studies on the one side and/or heritage studies or critical heritage on the other.

All this is real achievement when it comes to development of critical thinking in relation to the phenomenon and development of museums. But – for the practitioner – have we been of any help? Some say that museology has long since become too conceptual – a “philosophie du muséal” – and is no longer dealing with “real things”, and that we have broken tradition with museum professionals and museum practice. That theory has left the professionals behind. This pinpoints – one more time – the old “conflict” between theory and practice, where some “practitioners” still think that museums need no theory, only classical “housekeeping skills” for museum management. So the question is: does museology reach the museums? Do museums feel they need museology, and if, how are the theories implemented and turned into practice?

The purpose of the Kyoto symposium is to discuss the links between past, present and future in cultural traditions and in museology and what theories we would need in the future to support a sustainable development of museums and heritage. We want to challenge tradition, without abandoning it, but present a critical view

of museological theory and museum practice in relation to traditions, and ponder in what directions museology and museums should be developed in the future.

The following sections of analysis were called for when planning the conference:

1. **ICOFOM future / past roles:** how do our members see ICOFOM's theoretical development and role in the XXIst century / what are the expectations / illusions / possibilities? What is the position of museology in relation to the traditions of Museum Studies and the fast growing field of Critical Heritage Studies. Differences – similarities?
2. **Museological theory, past and present, in relation to practice** (in museums, exhibitions and heritage sites). How, in what way, do museums implement or use museological theory? Is museological theory useful, and if it is, in what respect?
3. **Museological tradition versus global development and new technologies:** what role does museology play and what positions does it take in relation to the rapid changes that are taking place, on the one hand in the museum world – e.g. will cyberspace out rule other spaces and materialities – and on the other hand in the world at large in an economic and political perspective (e.g. considering the return to extreme political positions and the “war” of information and knowledge?)
4. **Notes on different forms of experimental museology;** the role of museology in social experimentation in the development of new forms of museums that challenge tradition, or even reinterpret the concepts of traditional museums. Along what lines and where, do museums develop, for instance, into multicultural platforms for negotiations about the past and a future, thanks to New Museology/Social museology.
5. **Museology and the Anthropocene** – how can museology reduce the disastrous effect Man has on our planet Earth and our living conditions? How can museology help to bridge the gap between Mind and Matter – the gap that is the reason for the state of mankind right now – the belief that Man is superior to nature and all other creatures?! It is time to leave the conceptual ideas about discourses, “texts” and “objects as texts” and narrations behind, and realize that we and the material world are One whole; we have come into being *together* with the material world, not apart from it. We are buddies with the material; we wouldn't otherwise be human; we would have achieved nothing without the help of material, tools and objects. We are all subordinated to entropy, death and extinction as well. So what impact should this insight bring to our dealing with museums, objects and collections, with a sustainable future in mind?

Many papers in this book, intended as material for discussions on and after the conference, deal with these specific questions while others use these as a takeoff for related perspectives on the future of traditions in museums and museology.

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Papers

The Future of Tradition in Museology: Notes on different forms of Experimental Museology

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Immersion technologies such as virtual and augmented reality and interactive transmedia may be an effective path to transmitting existing traditions with a new perspective, but also, may be able to contribute to building new traditions that can be shared and experienced in creative ways. Museums, when accessed as cultural hubs, grow in participation, inclusion and experimentation, and, as such, have the potential to become open labs for traditions of our future.

In our present state of degeneration, it is through the skin that metaphysics must be made to re-enter our minds. (Artaud, 1958, p.99)

How can museology help bridge the gap between mind and matter? This is a question of metaphysics, and the answer that Antonin Artaud gives us is through the skin, to create meaning from the senses, with our human bodies, with a haptic strategy that involves not only sight, but also every other sense, in order to reconnect with ourselves, other humans, and non-human entities (including all matter and objects). We would argue that in order for museology to bridge the gap between mind and matter, we need, in the exhibition space, full immersion of the senses and the mind.

With his manifesto, Artaud proposed a radical turn in the way things were created in the theater back in 1920s – 1930s. He went against all established forms to experience and took a completely new approach, guiding the audience from passive viewers to active actors that are part of the play.

One of his most radical propositions was to eliminate scenery and scenography, to go outside and use unconventional architectures and spaces (hangars, barns or warehouses). As for the distribution of the space, aiming to dissolve the barriers between reality and fiction, Artaud placed the audience in the middle of the space, sitting in moving chairs, generating a direct communication in what he called: *the theater of action*.

We can see here resemblances between the Theater of Cruelty and contemporary immersive technologies or interactive practices in museums. Some of the shared points are:

1. They actively activate the senses, stimulating not only sight but sound, touch, smell, and balance.

2. Deep absorption in the experience, independent of the physical space where it takes place.
3. They adapt to the space, creating a dynamic architecture.
4. They detach from the conventional forms and embrace the user, making him or her part of the artwork.¹
5. There is interactivity and intimacy regarding active users who not only receive the audiovisual information, but also experience triggers for an emotional response loaded with meaning and -in some cases- that is participatory (this participation may alter the course of the piece, which also gives agency to the user).

This set of characteristics paves the way to metaphysics. A metaphysical museology, then, should be one that goes beyond. Going beyond means granting the public access to the exhibition, and granting access not only means free entrance, but encouraging ways with which the public can de-construct the exhibition and then create their version of reality parallel to the story that the museum tells.

As time passes, the museum has then progressively shifted to a wider, more inclusive perspective. We have gone from secret cabinets with treasures that only a few could appreciate, to democratic institutions with a broad audience, encompassing an educational turn, and also a more participatory approach. Today, it is time to go beyond in full scale, with far more experimental methods, addressing the public's creativity and knowledge. Now, the museum is not here just to educate, but rather to co-create with the audience. Museums today can be boiler rooms for the potentiality that each person holds within their creative personality which can be fueled with a significant experience.

Going experimental in the museum: an invitation

In order to challenge tradition and to reinterpret the concepts of traditional museums we have to open ourselves to a more experimental approach, embrace the uncertainty of processes, and seek deeper into the concept of "unlearning" in hope that the outcome will lead to new museological practices.

Unlearning is not about forgetting. It's about the ability to choose an alternative mental model or paradigm. When we learn, we add new skills or knowledge to what we already know. When we unlearn, we step outside the mental model in order to choose a different one. (Bonchek, 2016).

1. Referring to immersive culture: "as site specific, non-traditional or experiential art and entertainment that breaks the fourth wall or otherwise envelops the viewer. «For me, [Noah Nelson] it means a force, it's all around you but it also goes through you. It's not just a 360-degree set. It makes you part of it.» (Vankin, 2016)

Stepping outside the mental model means trusting our intuition to propose different and radical ways to find those new model(s) of interaction between the public and the exhibition space.

Museums + uncertainty + unlearning = new ways of approaching the exhibition and enabling a significant experience that can be assimilated and contribute to the creation of a new model for future traditions. In this sense, we would have to find a different model for experiencing the exhibition. This different model could be one that seeks to modify the common mental assimilation process that takes place in a person's mind when he visits an exhibition or faces an audiovisual object located in an exhibition space. The proposal would be shifting from normal assimilation to an unconventional one, where we, as museologists, must be aware –especially during the first stages of research– that when being in an experimental process, we might not immediately perceive the expected outcomes or positive results (we must be open to receive unexpected results, to “fail”, to take risks).

Unconventional assimilation rather than normal assimilation is a potential path to understanding the new. Ideally, the audience would leave their preconceptions when they enter an exhibition, and allow new mental pathways to access a wider picture beyond the visual content, to go deeper in their understanding of creative processes. In other words, to have an unconventional assimilation with a varied set of tools that help to consciously be aware of unconscious processes when receiving new information. This can help the audience to acknowledge a genuine personal perception and to recognize that this perception is valuable and adds something to the main narrative created by the museum. But it adds also something to their personal lives.

How would this assimilation differ from a “normal” situation? In order to better understand, we must make a quick look at assimilation, described by Piaget as the “basic fact of psychic life” (1952, p. 42).

When humans face something new, they usually go through a mind process of acquiring the new knowledge as follows:

- A spark of curiosity calls the attention of the subject
- The subject encounters and discovers the object of attention
- The subject assimilates the new object and defines-compares it to his-hers past experiences
- The new information opens an array of possibilities or ideas, able to transform the subject's life (hi)story and perception of reality.

Jean Piaget points to three relevant aspects about assimilation in his theory of intelligence in children: firstly, that assimilation constitutes a process common to organized life, secondly, that repetition is a primitive fact elementary to psychic life, and thirdly that there is a difference between activity and habit in the mental process of “the coordination of the new with the old which foretells the process of judgment” (1952, p. 42-43).

This means that assimilation is the processing of new or different information adapted to the universe of precognition in individual mind. It implies decoding, using the vocabulary that the individual already has, creating new definitions in our mental dictionary derived from the existing ones. Humans assimilate everything from comparison with what we already know and this is processed through repetition, coordination, and evaluation or the creation of judgments according to the preconceived.

In order to promote an active approach to the exhibition, and an unconventional assimilation as a technique of experimental museology, one must hack-interfere the regular information circuit, add change and variation to the cognitive path through different techniques in the exhibition space. This could be done through activities involving gaming, exploring and experimenting (either individually or collectively) engaging all the senses to achieve a wider perspective, and access the bigger picture around an exhibition or artwork.

The regular assimilation circuit could change into unconventional assimilation as follows:

- A spark of curiosity calls the attention of the subject
- The subject encounters a part of the object of attention
- Subject engages in an interaction that gradually reveals the new object and during this process links to his-hers past experiences

Or:

- Subject collaborates with other participants as a group and the object is constructed-received thanks to the collective effort. Everyone's personal past experiences add to the new object's meaning.
- The new information opens an array of possibilities or ideas, able to transform the subject's life (hi)story and perception of reality, and in the case of doing it as group, a temporal unconditioned community.¹

Ideally, this unconventional assimilation should be immersive, it might involve all (or at least more than one) of the senses, have a ludic approach through playful, hands on activities; use sensory enhancing devices that permit an experimentation of the exhibition space and furthermore, display this as a transmedia event linked to the main narrative. According to Schmitt, we have no opportunity to know the real itself. We can nevertheless know and share true realities, and, although we cannot know the essence of the real, we know the world and things through stable and recurrent interactions (2016, p.108).

1. Boris Groys (2014) states that today, men, is a designed thing: *a type of museum object (...) publicly exhibited*; therefore, it is almost impossible to leave on the side the presence of the visitor in the exhibition, because he or she is another art object, the battery that activates the circuit and that sees himself in the collective realm that he lives in. A successful exhibition conceives the visitor not as an individual, but as a collectivity of individuals, that as being part of a mass culture, constitute an unconditioned community, maybe temporary, that exists only while it inhabits the exhibition. Boris Groys. "Going Public". (Buenos Aires Argentina: Caja Negra, 2014). Pp. 60-61.

Recurring interactions are key to access the different versions of reality in exhibition spaces. Ultimately, the use of experimental immersive strategies, would lead the public to co-create with the museum, sharing their personal experiences as recurrent imaginative interactions to access true realities, going beyond and making room for this metaphysical museology. -*We created it, let's take it over* (Chaton, Moore, & Moor, 2016)-

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Décoloniser les musées du Pacifique : quelques défis pour le futur

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À la suite des voyages d'exploration, les îles du Pacifique ont rapidement attiré la convoitise des grands empires coloniaux européens. Ainsi, à la fin du XIX^e siècle, toutes les îles étaient devenues des dépendances européennes. Parmi les institutions coloniales, notamment administratives et régaliennes, des musées sont nouvellement créés. Leur but est de servir un discours économique, en mettant en évidence les débouchés commerciaux et les ressources naturelles de ces nouvelles colonies. Les musées coloniaux ont alors été appréhendés comme des outils de domination, intégrant quelques objets fabriqués par les populations locales au moment où l'installation européenne entraîne la transformation des modes de vie et la désaffection de certaines pratiques culturelles (Kasarhérou, 2003). À la faveur des accessions à l'indépendance, ils sont par la suite devenus des musées nationaux.

Dès 1983, Sidney Moko Mead lançait un appel pour la définition d'un modèle autochtone de musée dans le Pacifique (Mead, 1983). Si différentes études ont déjà été menées sur les musées de cette région et leurs enjeux (Healy & Witcomb, 2006 ; McLeod, 1996 ; Stanley, 2007), le but de cet article est de questionner plus particulièrement les anciens musées coloniaux et leurs transformations progressives en lieux nationaux. Imposés localement, ils ont nécessité de repenser la vision occidentale du musée pour demeurer pertinents. La création de centres culturels locaux, conçus par et pour les populations du Pacifique (Danielsson, 1980), ainsi que l'influence de la Nouvelle Muséologie (Healy, 2006), furent des sources d'inspiration permettant d'introduire un renouveau de la muséologie. Ainsi, les musées « deviennent des espaces de négociation et de référence culturelle, de même que des dépôts de savoirs et d'objets¹ » (McLeod, 1996, p. 278). Au-delà des modalités d'exposition, ce sont les pratiques de conservation et de gestion des collections, ainsi que les relations entretenues avec les publics et communautés, qu'il a fallu réformer. Des rénovations sont encore en cours ou viennent d'être achevées. La diversité des statuts politiques et économiques des îles génère quelques différences dans les buts attachés aux musées, d'autant plus pour les musées nationaux. Nous nous attacherons ici à deux axes pertinents globalement pour cette région : intégrer et unifier ; exposer et représenter.

1. « [...] becoming spaces of negotiation and cultural reference, as well as repositories of skills and objects. » (traduction personnelle).

Intégrer et unifier

Les îles du Pacifique Sud présentent des disparités de statuts, entre petits États insulaires récemment indépendants et grands États parmi les premières puissances économiques mondiales. Le rôle des musées nationaux pour unifier le territoire est néanmoins partout apparent (Kaepler, 1994). Dès les indépendances, les musées ont joué un rôle important pour les petits États insulaires, en parallèle de la « construction d'une identité post-coloniale nationale¹ » (Stanley, 2007, p. 7). En Mélanésie, le concept de *kastom*, développé en parallèle des revendications indépendantistes dans les années 1970, intègre l'ensemble des coutumes et traditions anciennes et vise à les réaffirmer, en réaction aux pratiques culturelles et modes de vie occidentaux (Geismar & Tilley, 2003). Un champ culturel commun est promu par les festivals et les musées, avec un fort sentiment de fierté (McLeod, 1996). Des programmes impliquant les communautés elles-mêmes dans la préservation des savoirs intangibles furent mis en place, avant même les indépendances. Une équipe de *fieldworkers* bénévoles est initiée en 1977 au sein du musée colonial du Vanuatu. Elle est restée centrale pour son héritier, l'actuel Centre culturel du Vanuatu, *Vanuatu Kaljoral Senta* en *bislama* (Geismar & Tilley, 2003). Le National Museum of Solomon Islands, établi en 1969 sur décision d'un groupe d'expatriés, a mis en place un programme similaire en s'attachant particulièrement aux jeunes générations (Foana'ota, 2007). Dans les deux cas, le potentiel du musée pour la protection des pratiques culturelles fut considéré. En s'ouvrant sur le contemporain et en engageant les communautés, les musées peuvent créer un sentiment d'inclusion autour de ce concept, exogène aux îles du Pacifique. L'intégration des communautés aux équipes des musées, par le biais de bénévoles ou de personnels salariés, a aussi permis une réflexion sur la gestion des objets et des savoirs, dont l'accès est restreint et codifié par des règles de *tapu* (Bertin, 2018).

Dans les grands États où demeure une forme de colonisation interne, le rôle politique du musée est particulièrement important dans le souci de réconcilier les différentes communautés. En Nouvelle-Zélande ou en Nouvelle-Calédonie, les populations *māori* et *kanak* sont devenues minoritaires sur le territoire. Dans les années 1980, la Nouvelle-Zélande a voulu rétablir une plus grande équité en fondant une politique biculturelle. L'ancien musée colonial de Wellington, renommé Museum of New Zealand Te Papa Tongarewa (Te Papa) en 1992, affirme la réunion des populations *māori* et *pakeha*², toutes deux investies au musée. Quant à la collectivité française d'outre-mer, les travaux de rénovation actuels du musée de Nouvelle-Calédonie à Nouméa, héritier du musée colonial ouvert en 1895, visent un but similaire. Sa transformation a pour objectif d'intégrer l'ensemble des communautés présentes sur le territoire, dans l'esprit des Accords de Nouméa signés en 1998 et d'un « destin commun » (« Du musée de Nouvelle-Calédonie au MUZ », 2018). Créer une identité calédonienne est donc sous-jacent, alors que les débats autour de l'indépendance sont omniprésents.

1. « The construction of a post-colonial national identity » (traduction personnelle).

2. « *Pakeha* » est le nom donné aux descendants de colons installés en Nouvelle-Zélande.

Exposer et représenter ?

Les musées sont à la fois des gardiens des savoirs ancestraux et des lieux pour les faire (re)connaître (Mead, 1983). S'ils sont devenus d'importants « agents pour promouvoir les cultures autochtones » (Stanley, 2007, p. 1), c'est toutefois en privilégiant une « sacralisation des passés culturels et des traditions » (Babadzan, 1999, p. 7). Ainsi, comment ne pas nier les échanges culturels pratiqués entre les îles et les communautés ? Un des enjeux des musées nationaux de cette région est de refléter le multi-culturalisme local. Les rencontres et installations de populations, pacifiques ou non, ont créé une véritable complexité dans les sociétés contemporaines, où les communautés de diverses origines géographiques se rencontrent et se côtoient à des degrés variés. Les grands États océaniques et les territoires français d'outre-mer sont particulièrement concernés.

Un des défis de la rénovation du musée de Nouvelle-Calédonie est ainsi d'en faire le reflet de la société calédonienne dans son intégralité, alors que la présentation actuelle est principalement dédiée aux objets *kanak*. Toute la difficulté et les limites de ce défi sont visibles au Te Papa : l'un des écueils est en effet de présenter les cultures *māori* et *pakeha* dans des sections différentes, sans interconnexion (Williams, 2006). C'est également oublier les autres communautés aujourd'hui installées en Nouvelle-Zélande, le biculturalisme officiel masquant un multi-culturalisme (McCarthy, 2011, p. 10). Des contestations peuvent également naître à cause des formes de représentations en place, comme au Fiji Museum. « Dans une société multi-ethnique, essayer d'affirmer des identités multiples au sein d'une histoire nationale dans une institution nationale fait du musée un espace politiquement contesté¹ » (Ramsay, 2013, p. 190).

L'histoire, et tout particulièrement l'histoire coloniale, est tout aussi difficile à représenter. La dimension historique rend compte de conflits entre plusieurs points de vue divergents, notamment ceux des populations autochtones et des descendants de colons. Ces legs historiques entraînent des besoins différents au sein du musée (Healy, 2006). Est créée une distance entre les diverses communautés, présentées avec des histoires indépendantes. La difficulté à assumer la violence coloniale empêche de générer une narration forte qui conduit à l'éviction de ce sujet (Losche, 2006). Il en est de même pour la Seconde Guerre mondiale, ses violences et ses rencontres, période pourtant majeure pour l'histoire récente du Pacifique. C'est finalement omettre une des responsabilités morales et sociales du musée (Healy, 2006, p. 11) et un défi supplémentaire pour l'avenir.

Conclusion

La décolonisation des premiers musées du Pacifique est toujours en cours d'achèvement. Aujourd'hui, musées et centres culturels locaux tendent à se ressembler et brouillent les définitions strictes, créant une forme de muséologie propre au

1. « In a multi-ethnic society, trying to assert multiple identities in a national history in a national institution made the museum a politically contested space. » (traduction personnelle)

Pacifique, où se mêlent États et communautés, expérimentations et traditions. L'examen de ce processus et des nouvelles pratiques développées dans les actuels musées nationaux est pertinente pour comprendre les liens entre passé, présent et futur de la muséologie. C'est également mettre en valeur quelques défis à relever pour les musées dans le Pacifique et ailleurs à l'orée du XXI^e siècle, autour du respect, de la rencontre, de l'engagement et de la multi-vocalité.

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From Tradition to Modernity: The Sight of Museum Collection, Exhibition Program and Interpretation of Religious Cultural Heritage – The Example of Museum of World Religions

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Religious Culture is established on the Basis of Local Humanistic Thought

Human life is barely separated from faith. Cultural characteristics of regions and times are best represented by religious cultural heritage.

Since religious culture includes both tangible and intangible cultural heritage, museums should not limit their collection of religious cultural heritage to tangible objects only. Instead, they should also include aspects of intangible culture and studies of cultural background.

Religion is a form of living culture. Religious practices and activities reflect the lives and social ideologies of a particular time and place. During times of social conflict, people are even more likely to find solace in religion. As the world is never entirely free of conflict, be they political, economic, racial, ecological or ethnic, religious practices continue to thrive amid pursuits for peace and inner equilibrium. However, this has also led to the rise of religious conflict, even wars. As a result, the yearning for peace and the occurrence of wars continue to exist together, while religious elements remains ubiquitous in every corner of life.

Humankind's inner longing for peace acts as a type of momentum. The essence and practice of each major religion teaches people to be friendly, philanthropic, and altruistic, so as to be able to derive a sense of happiness in return. This is the power of religion: it brings communities together and gives power to societies. Living with the hope of achieving a better life, people, in their pursuit of sanctity and ambition, have persevered and progressed, resulting in the creation of many magnificent crafts and creations, such as ceremonial relics, churches, and temples. Many remaining items of cultural heritage are related to religion and faith, which serve to consolidate the traditional spirit of a people. The religious

culture of each era and region is established on the basis of local humanistic thought.

The Objectivity and Subjectivity of Museums in Interpreting Religious Artifact

It is not an easy task for museums to research and interpret religious artifacts. Traditional museums assess relics in terms of its historical, aesthetic and scientific value, which is just an independent judgment on the value of the artifact itself. However, as religion is a collective product of society and community, museums should not limit the conservation and display of religious cultures to presenting the aesthetics of the artifacts per se. Instead, they should interpret the collective ideologies of a society via its religious artifacts. Museums have always focused their collection on tangible objects, such as icons and ornaments removed from temples, while placing particular emphasis on the delicate artistry of craftsmanship. They collect and display those objects using an aesthetic perspective, disregarding social surveys, research and records on the conditions and elements shaping the objects. To maintain objectivity and offer in-depth interpretations of the cultural significance behind the inherited skills when displaying religious artifacts from different cultural contexts, museums should go beyond showcasing the artworks in terms of styles and genres. They should explore how the inner sustenance and sacred pursuit of the multitudes were represented during that era, as well as analyze why they were manifested this way. Aesthetics is a part of cultural studies and a part of social psychology. As interpretations of historical aesthetics, aesthetic views have a profound influence on an era and culture.

As for museum collections, most museums tend to feature more ancient objects than contemporary ones. However, religious cultures have always thrived and existed in civilizations. Aside from collecting historical relics, museums should attach weight to existing religious cultures and practices as well. Just as today's moments becomes tomorrow's memories, so do today's religious practices become tomorrow's cultural heritage. Museums can keep track by conducting field studies through various aspects. The following serves as an introduction of the collection and display of religious relics at the Museum of World Religions. It also features our community field studies on religious and cultural landscapes over the past three years with the goal of achieving a better understanding of the current conditions, distribution and cultural uniqueness of Taiwan's religious environments. We will also explore the tangible and intangible contemporary religious cultural heritage that can be recorded and collected.

Case Studies of the Museum of World Religion

Transforming from an object-oriented perspective to a human-oriented perspective is a 21st century museum's evolution in a nutshell. As a result, the research, observations, collections, preservations and exhibitions regarding religion in museums should be served to the general public, and not limited to the privile-

ged. Below are two case studies I have recently been promoting for the Museum of World Religions at Taipei.

Case 1 — about research and collecting

Founded in 2001, Museum of World Religions. The museum programs mainly on exhibitions and school education on world religious cultures and progressing to life and social education for public. Our collections are mostly comprised of religious relics purchased or received as gifts from around the world. For four years ago, we had been working on Taiwanese religious culture field research with the professors and students of the Religious Studies Department from Fu Jen Catholic University. We launched the “Project for Religious Landscape Survey” in a nearby township, while using the “Geographic Information System for Religious Landscape in Taiwan (GISRL)” co-developed by Academia Sinica Center for Digital Cultures to execute the observation. We sent researchers to various religious sites in different administrative districts to observe, interview, photograph, take notes and summarize all tangible and intangible religion resources before implementing the collected data resource to GIS for analysis. Religious data included religious buildings, structures, sacred idols, used religious texts, relics and supplies, organizations and personnel, mythologies, history and evolution, traditions and heritage, religious activities and sacred ceremonies, sources of income, status of believers, community relations, related industries, publishes, collections and relations between religion and society. The system helped students develop their field research abilities, as well as guided students to develop research topics by referring to its database. Our museum used the notes and analyzed data to evaluate possible religious exhibitions and collectable contemporary religious artifacts.¹

Case 2 — about the exhibitions design

We are using chronicle research on religion subjects to create exhibits programs, such as “From Time to Time-- Taoism and Literature”, “Stories of MACHU”, etc.

This May, our museum held a special exhibition opening on Worship Art. There were two main themes for this Exhibition:

1. The Altars Design from across five different religions in Taipei: Hinduism, Buddhism, Tibetan Buddhism, Catholicism and Taoism.
2. Literati Qing Gong--The Pure Art of Chinese Literati in Heart.

The “Art of Altars” of the exhibition invites five religions institutions- churches and temples from the great Taipei area to serve as guides in showcasing their religious altar and ceremonies. These religious groups will work together with the Museum and share their individual values on the design with audiences.

1. Report of the Survey of Religious Landscape in Taiwan>, by the Dept. of Religious Studies of Fu Jen Catholic University 2019.1, Taipei

The “Literati Qing Gong” lets visitors experience the lifestyle of Chinese literati from Sung dynasty (10th century). We recreated an exhibit space used by literati from the ancient times, along with a living space comprised of calligraphy, Chinese GuQing music, incense art, and tea ceremonies, as well as elegant objects, porcelain artifacts of Sung~Qing (10~19 century) period. The main thought behind this part of the exhibition is to interpret the dialogue among Heart, Object and Holy words, from Sutras, Bible, Dharma, etc.

Conclusion

Religious activities from each period of time correspond to the lifestyles, social ideologies, and even social conflicts of an era

Religion provides spiritual comfort to people. Particularly during times of war, disaster, disease and hopelessness, people give back to society as a way of expressing gratitude. Religious cultural heritages reflect people’s pursuit of sanctification and happiness. People who live during times of political, economic or racial conflict tend to seek religion as a spiritual shelter. Due to the pursuit of spiritual comfort, a diversity of cultures has resulted along with the shared pursuit of seeking tranquility. This is the human way of the past and the present.

The value of contemporary religious artifacts cannot be judged only from the perspective of “beauty”

Traditional museums collect religious relics mainly based on their historical values and exquisite artworks. Religious relics, no matter how exquisitely or roughly made, have their individual background stories and reasons that correspond to the regional characteristics from their respective eras. Religious artifacts should not be valued by subjective aesthetics. Every individual item was created due to different social backgrounds and serve as legacies of cultural phenomena. However, only the most refined artworks and the most sacred objects are well preserved most of the time. Religious idol figures and worship objects created from common faith might not necessarily be the most spectacular, and even quite rough much of the time in a small village. However, these relics might not have been created by academy-trained artists, but by commoners with a natural and guileless level of craftsmanship and respectful hearts. During our guided tour, we use the “equanimity” taught in Buddhism along with culture studies and regional studies perspectives to communicate with our audience.

Contemporary religious culture is connected with the daily lives and commercial activities of people

Modern international trade is well developed. Commodities and products are manufactured and mass-produced in different locations (OEM). Religious artifacts are not exempt from commercialization either. The most notable examples are the tourist districts that formed around famous sacred sites and enormous temples. Religious products for tourists are manufactured overseas. The “regional” features are no longer local industries, but international joints.

Duplicating, mass-producing, commercializing, interest provoking, popularizing and entertaining are characteristics inherent to these kinds of products. People seek wealth and happiness, just as much as they love magnificent decorations. These items were considered vulgar and would not be collected and displayed in museums before. However, they represent the pop culture of modern society that defines the characteristic of this era as cultural assets. Why museums today ignore it.

Religious education guides people to greet the present, review the past, predict the future and look forward to happiness. Museum of World Religions intend to promote religious education to achieve that goal.

The Future of Tradition in Chinese Museums

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Museology has by now developed into a science for the phenomenon of museums instead of the fixed disciplinary museum subjects, with its connotation varying with the social environment. In other words, the museum scholars act more as operators or managers of the museum than as experts in specific scientific fields.

In practice, museums may be involved in different work, and scholars from different professional backgrounds find it hard to agree on the content and development orientation of museums. These differences are often not about right or wrong, but based on different perspectives. For example, scholars with a background in history and scholars with a background in archaeology will have very different ideas about curating exhibitions. Historical scholars intend to prove historical trends with cultural relics based on the research results, while archaeologists focus on unveiling more lost historical details from cultural relics. But in fact, limited by size and resources, most of the times, an exhibition could only focus on one perspective.

Besides, though there are many methods for the management and sustainable development of the museum, the budget and personnel are limited, museums need to put resources currently available to a single project. Therefore, it would be a relentless dispute to lay emphasis on either the research of cultural relic collections or the operation and development of cultural innovation. Alongside the development of museology, the direction for museums shall be adjusted to the actual contents and try to minimize disputes.

One of the major roles of the International Council of Museums in the development of museums is to lead museum workers to think from the similar perspective and to promote cooperation between the museum and the outside. In response to its call, Chinese museums have kept abreast with International Council of Museums, holding major events on May 18th and participating in the discussion on topics of ICOM each year. On May 18th last year, a few major museums in China joined hands to present the «1st Cultural Relic Performer Carnival» online short-video activity. When posted online, these videos spread quickly to exert huge influence around the nation, and raise appealing of museums to Chinese audiences.

Influence is an important indicator for evaluating the effectiveness of the museum running. When it comes to museology, more discussions are made on the influence on the public of subjects such as the science, history and art. The real impact of museums on society is not immediate, which requires sustainable

efforts. It is only after many years that we could determine who and what activities have had a major impact on society.

The tradition of Chinese Museums is the collection and appreciation of cultural relics which used to be a common hobby of ancient Chinese. Royal families of all dynasties have the tradition to collect «national cultural relics». Huizong Emperor of Song Dynasty and Qianlong Emperor of Qing Dynasty were well-known collectors in the history. This tradition laid the foundation for Chinese museum studies. Today's traditional Chinese museums mainly collect bronze ware, lacquered wood, jade, ceramics, ancient books and calligraphy works, and miscellaneous items, making museology a profound science. Traditional Chinese museum scientists often inherit this tradition. Mr. Wang Shixiang is such a respectable museologist in China. With a wide range of studies, he makes in-depth research on his hobbies. His research is filled with traditional Chinese culture and nature approaching fun in life.

Today, most of the world's top museums are built on the private collections of major or royal collectors too. Due to the establishment of museums, important historical exhibits are no longer royal possessions, specimen fossils are no longer exclusive to the laboratory, and exquisite artworks are no longer the toys of the nobility. Turning scarce resources into public objects, they function as the place to publicize culture, science and art, and to share the achievement of human civilization.

If we don't have an open and inclusive attitude, a possible case for museums would be the Buddhist story of «Blind Men Touch Elephants». The museum is the elephant. With knowledge advancement and cultural diversification, the elephant becomes larger and larger. We only know the part we are aware of. As museum practitioners, what we can do is inherit the tradition and keep a constant critical eye on the reality. In face of the negative social phenomena today, we urgently hope that the culture generated by the museum can have a positive and effective impact on this reality.

With the development of science and technology, human beings can do many great things, from exploring space to studying genes. However, as the height of science is increasingly uplifted, ordinary people show less and less curiosity to the material world. In other words, people believe that the observation and research of the material world is the job of specific scientists. Scared off by complicated academic terminologies, they are cut off from the study of the material world. The museum is extensive. If the knowledge content would not be so divided by subject, museums could bridge the gap between science and ordinary people.

The economic society enriches people's lives, brings comfort and convenience to people, and constantly influences people's lifestyles. However, when people continue to pursue a new lifestyle, they have become a victim of advertisements and trends. The time-lapsed topics in the museum can lead people to think rationally: We shall pursue a happy and stable life, instead of a changing one.

The rapid development of the online world has reduced the occasions when people go out to interact in the real world. It seems that humans have developed some habits that are somewhat similar to degradation. However, the web was invented initially to make people's communication more convenient and easy, rather than to let people live in the virtual world, or even to escape from the real world. The museum pays attention to the authenticity, explains the problems with three-dimensional and tangible physical objects, and provides the possibility to promote people's close communication and personal experience.

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A Museological Future as a Cultural Hub: Interpretive Planning for Living Heritage Museums

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Introduction

“Museological theory, past and present, in relation to practice in museums, exhibitions and heritage sites” is the second theme of the topic “The Future of Tradition in Museology” for the 42nd Annual International Committee for Museology (ICOFOM) Symposium (Smeds, 2018, p. 3). To address the theme, this paper endeavors to answer the questions: “How, in what way, do museums implement or use museological theory? Is museological theory useful, and if it is, in what respect?” (Smeds, 2018, p. 3). In order to answer this question, a specific kind of museum that has not been discussed in previous literature is explored, wildlife rehabilitation centers. Two strands will examine how wildlife rehabilitation centers can implement museological theory to become living heritage museum status: museological theory of interpretive planning and museological theory of the living heritage museum as a cultural hub. As a part of the methodology, the author attended a board meeting and tours, conducted a survey, and interviewed past and present executive directors of the South Plains Wildlife Rehabilitation Center as a case study in 2006, 2007, and 2019, respectively. Museological theory of interpretive planning will effectuate wildlife rehabilitation centers to become living heritage museum status as a part of the future of tradition as a cultural hub.

A similar topic on museological theory and living heritage museums was discussed in 1990 during an ICOFOM symposium held in Livingstone-Mufwe, Zambia. The symposium was entitled “Museology and Environment” analyzing a broad environmental setting. Similar to “the future of tradition in museology” (Smeds, 2018, p. 3), Vinos Sofka, a Czech-Swedish museologist, introduced the theme “The future is not what it used to be... Heritage and the environment” published in the *ICOFOM Study Series (ISS)*:

Offering the philosophical and theoretical base to museums for their work, museology as a scientific discipline is called to study, in an interdisciplinary collaboration, environmental phenomena, analyse them and relate them to its own field of responsibility to provide for museums a

framework for action or correction. An action not only in terms of offering past experience and conclusions of it of today's needs, but also for forming the future itself. (Sofka, 1990, p. 8)

These former museological discussions provide a foundation to narrow down the broad implications of heritage and the environment to a specific kind of museum, the wildlife rehabilitation center, where endangered animals are placed in care for recuperation and to educate the public, which is different from the concept of a zoo. Once upon a time, the natural environment was a place of discovery 'to tame the wild' through the exhibitionary role of menageries, zoos, fairs, and circuses (Bazin, 1967; Desvallées & Mairesse, 2011). Wildlife rehabilitation centers stem from such traditions, but they differ in that their goals and objectives do not serve as an exhibitionary space; instead, they operate in respect of the fragility of animals and restore them in harmony with the cultural and natural environment; the concept of the 'living heritage museum' is composed of 'living' animals and those animals that could be 'heritage' status within a museum.

Museological Theory of Interpretive Planning

Museological tradition has been founded upon museum management theories: all functions of administration, preservation, research, and communication (van Mensch, 1985) require museum or heritage planning (Chung, 2007). Different plans such as interpretive planning, educational planning, and exhibition planning are applied for museum communication. Only a few papers in the *ISS* (see for example, Bagchi, 1993) are dedicated to the museological theory on heritage planning, and not specifically on interpretive planning. As for sources outside the *ISS*, Freeman Tilden's (1957) principles of interpretive planning, published in *Interpreting Our Heritage: Principles and Practices for Visitor Services in Parks, Museums, and Historic Places*, are considered foundational in modern interpretation. Tilden stresses the importance of interpretation to be relational to the visitor's personality or experience; furthermore, interpretation is revelation not solely information, and it should demonstrate provocation, not instruction. Whether or not interpretation should be aimed to provoke or instruct the audience, the hypothesis in this paper is that interpretive planning should help a wildlife rehabilitation center to apply a museological approach to communication for the public, fitting to be defined as a 21st century living heritage museum as a cultural hub. The definition of a wildlife rehabilitation center adopted by the International Wildlife Rehabilitation Council states public education as one of its goals and missions, which is in essence a function of communication:

Wildlife rehabilitation centers are nonprofit or governmental agencies that provide care to injured, ill, and orphaned wild animals and assist area residents with human/wildlife conflicts. Organizational goals and missions focus on the conservation of species, conflict resolution, public education, the relief of animals' pain and suffering, and the monitoring of anthropogenic issues (influences of humans on nature), including lead

ammunition, rodenticides, and climate change (Henke & Krausman, 2017, p. 140 cited in *Wildlife Rehabilitation Center*, 2017).

The South Plains Wildlife Rehabilitation Center (SPWRC) in Lubbock, Texas, established in 1988, is the case study. Through a private tour of the SPWRC with the Marketing Director, followed by another tour and interview with the previous Executive Director, a board meeting and survey, and an interview with the current Executive Director, the long-term and short-term goals and objectives of the SPWRC were identified for interpretive planning.

Other elements of planning within the museological discussion include professionalization. The importance of professionalization is stressed in museological theory as witnessed since the first *ISS* 1 (Sofka, 1983). Professionalization makes the museum relevant to the community they serve (Dolák, 2017, p. 145). The results of the survey that the author conducted on the board members reflect the vision for the SPWRC and help to understand that professionalization is included in their objectives. The outcome of the board meeting revealed that the majority of the members agreed that an environmental education specialist and interpretive planning were necessary for the SPWRC to become professionalized.

In order to understand professionalization in museums and heritage planning, there are two kinds of interpretive planning. One is internalized interpretive planning, which is conducted within the parameters of a traditional acclimatized museum concentrating on the building and the collection. The second kind is externalized interpretive planning, which focuses on outdoor museum environments such as national, state, and local parks. There is also a difference between heritage interpretation and environmental education, but the distinction is in the communication, in other words, layman communication for the former and expert communication for the latter (Carter, 1994, p. 360). Heritage interpretation is also considered as the preservation of history and propagandist reflecting the organizational mission, while environmental education looks to the future, the environment, society, and ethics (Carter, 1994, p. 361). The element that should be the focal point for a wildlife rehabilitation center to become living heritage museum status is professionalization with the adoption of planning for both the layman and the expert, the in-between status of internalized and externalized interpretive planning.

Museological Theory of Living Heritage Museums As a Cultural Hub

Museological theory of interpretive planning can be useful in identifying the role of the living heritage museum as a cultural hub. The results of the surveys on interpretive planning indicated that the board members hope to see more wildlife displays and “have them be more professional looking.” Some of the themes that they aspire to incorporate are “raptor themes seem to draw the widest audiences,” “wildlife education,” “effects of urbanization in wildlife,” “role of urban people in wildlife management,” “exhibits at Ranching Heritage Center”

and collaboration with other museums, “better/clearer/ more attractive,” and “needs of wildlife.” The implications of the interviews on interpretive planning with the former and present executive directors demonstrate that the wildlife rehabilitation center should be considered as a part of the cultural hub, not as a disparate entity that falls outside of a conceptual and physical realm, as the SPWRC serves the surrounding communities of the Texas Panhandle.

When planning, it is important to take into account the “internal and external attuning” of the functions in museology (van Mensch, 1985). The SPWRC’s first objective reflect the internal and external attuning to increase the current community level by 10-20% in order to keep up with maintenance and costs of operation, and greater dependence on large external grants and donors to grow facilities such as to build a new environmental education center and purchase additional property location and facilities. The second objective is to diversify personnel such as hiring a raptor specialist who should have good rehabilitation and education skills. The internal attuning of communication will indeed account for the external attuning requiring a balance between the museum functions for its survival within a town, city and/or region. With funding from four different donor sources, renovation of a barn into a state-of-the-art facility to preserve, research, and exhibit approximately 3,000 wildlife, duck hut with heating and cooling, and a reptile house were made possible. In the future, the realization of an indoor education facility and an amphitheater are a part of the interpretive planning goals to cater for the minimum of 110 education programs (conducted in 2018) as the cultural hub. Combining the outcomes of the survey, interviews, tours, report (see “Education Programs,” 2007; Chowdhury & Simecek, 2007), and museological theory research on the SPWRC, comparison with another case study, Willowbrook Wildlife Center of the Forest Preserve District of DuPage County, Illinois, will continue in order to better understand the role of museological theory of interpretive planning for wildlife rehabilitation centers to become living heritage museum status as a cultural hub.

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The Future of Tradition in Museology

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It is true that museology is too conceptual for museum practitioners. Just like politics is detached from the electorate, museology must breach the gap between theory and practice and become accessible to museum professionals. Regardless of how revolutionary museology can be, it will not become reality if it is not adaptable to museums' budgets and implementable by their employees. We live in a day and age where everything happens fast; anything that cannot be done simply and yield direct results is not worth investing in. As such, a museology that is anchored in pragmatism will have a future in museums.

The State of Museums

Museums have evolved and continue to evolve. They started as cabinets of curiosity a few hundred years ago and museology helped institutionalize professionalism in modern-day museums. They morphed into entities open to the general public that offer didactic exhibitions. In the past few decades, museums have become platforms for change by giving a voice to contemporary art movements, activism-based practices, and sociological changes. A recent example of the new role that museums play was illustrated by New York City's Modern Art Museum's decision to display works by artists from the countries named in President Trump's 2017 travel ban. Museums participate in contemporary events and each one finds its way to materialize its participation.

The 20th century museum was made possible by museology. The discipline demystified museum practice, making museums operate as organized scientific, research, and educational bodies. Professions from the business world were added to the ones already existing; now museums have marketing and fundraising departments in addition to curatorial, collections, and exhibitions. This growth and change in museum organization made it possible for museums to take on more serious roles to educate people on anything from historical events to scientific advances to the ever-changing trends in contemporary art. Museums further opened their doors to the public and became educational organizations; this change was important and necessary for museums to remain relevant.

Halted Development

However crucial museology was for the 20th century museum, it is disconnected from museum practitioners. The rift between theory and practice happened regardless of advances in telecommunications and research. The fact that infor-

mation is transmitted faster and further doesn't mean that it reaches those who should benefit from it. Since the birth of the internet, people are overwhelmed by information and so are museum professionals. One can read about advances in museology through scholarly articles, blogs, books, and by attending conferences. Too much information halts progress.

Another explanation for this rift might be that the number of museums in the world doubled in the past few decades to an impressive 55,000 (Saur, 2017). More museums mean competition; competition for funding and for visitors' attention. There is a certain sense of urgency to make things happen fast. This urgency is best illustrated by how quickly technology is implemented without clear understanding of how it will impact visitors' experience and museums operations. (The downside of technology is that museums seldom can maintain it.)

The irony is that museum practitioners are themselves disconnected from one another. However, connected they think they might be, museum professionals operate within the confined environment of their own institution and often dispense large amounts of energy to reinvent the ways in which their museum engage with visitors and remain contemporary with global development. They keep reinventing the wheel of internal innovation and fail to look at the strategies other museums implement. The notion of isolationism in museums - however strong it sounds - is real. Isolationism is expensive - it costs money, time, and shifts priorities; it slows down progress and innovation.

Take New York City as an example. The city boasts an incredible 262 museums (granted, the definition of a museum is broad; Shoulder, 2017) meaning that each museum professional has 261 opportunities to connect with their peers. Experience shows that museum professionals rarely connect. Either they do not have time or do not see the value in doing so. Why, then, would they have time for museology?

The Future Role of Museology

The role of museology is to create frameworks that help museum practitioners reinvent or reinterpret the role of museums. These frameworks should be built around pragmatic concepts of museum practice, be scalable, and proactively address changes in means of communication, learning, and sharing. In other words, the frameworks shouldn't become obsolete the moment they are implemented by museum practitioners. The frameworks should allow them to plan in advance how museums will respond to imminent environmental changes (e.g., changes in societal structures, telecommunications, ways of learning).

Museology, by its own very nature, has established a large network of museum professionals, connecting them through ideas on best practices in the domain of operational museology. In the past few decades, museology has made museums look humane and modern, accessible and contemporary. Theories on museums - their role, their value, their future - are accepted and welcomed. Museum professionals attend national and international conferences, read and share articles,

and organize themselves into local interest groups. Whatever seed museology planted had grown; it needs to find ways to strengthen the connections between museum practitioners and their museums.

Making Museology Accessible

In a world where museum theorists and museum practitioners do not coexist - for the fact that people who work in museums do not have the time to theorize about what they do - frameworks that will emanate from museology should be made accessible to the international museum community using commonplace language and commonplace strategies. Ideas, theories, concepts should be available to museum practitioners using the same tools that are making people question the future of museums: internet, social media, and virtual reality. In other words, to make museology interesting to those who are revolutionizing museums, it needs to be communicated using modern means. (This is not to say that these types of practices do not yet exist, however, revolutionary ideas on museology are often rare and inaccessible.)

In her paper, Kerstin Smets eludes to the fact that some people believe theory has left professionals behind. It's quite the opposite. Museum professionals have left the theory behind because museology no longer reaches museums. Museology is akin a museum IT department proudly unveiling their first mobile app to the visitor experience team in 2018 while the latter has been singing the praises of web apps to the former since 2016. Thus, theories on museology should be the byproduct of clinical museum practice and result from two-way collaborations.

The Future of Tradition in Museology

The future of tradition in museology will be one similar to the future of traditional universities in education: in order to remain something of the present, universities had to create new ways to teach students. Harvard, Cambridge, and Yale (to name a few) offer online degrees to match the demand for quality and accessible education. It didn't happen the other way around. People became mobile and the internet created opportunities to change the way in which we learn; people didn't become mobile because universities started offering online courses.

In conclusion, one could bring forth the idea of popularizing museology to the masses in order to preserve the future of tradition in museology. In this definition, tradition is the capacity of museums to provide a service to the public that matches the demands of global environments and be the leading voice for change as museums continue to adapt to the 21st century. Museology's future is to help museums now and to prepare them for the century to come.

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Critical Audience Studies: A Hidden Tradition of Innovation in Museology Critical Audience Studies

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Modern museums have always interacted with the world, and so museums have always taken an interest in people who come to the museum, or who decline its offers. Yet, the last two decades have seen a renewed focus in practical museum work and in museology on what in broad terms may be called museum “users”, be they present online or on site in the museum - or perhaps absent from the museums’ horizon because they stay away (Runnel et al., 2013).

This paper addresses how museology has responded to this interest in users. More specifically, I claim that *in order to develop robust and relevant analyses of museum users in the 21st century we need to draw much more on the theoretical tradition of critical and contextualized audience studies that emanates from media and communication research.*

To include the tradition of critical audience studies is important because museology needs to deepen its theory-based analysis of people’s museum engagements (and disengagements) and to develop more diverse methodologies in order to energize their interaction with the communities around them with relevance and responsibility. This analytical depth and methodological diversity, I argue, is precisely what critical audience studies has to offer because it studies people’s meaning-making practices when they shape and share knowledge based on text, images, sound and physical objects.

While forays into understanding people coming to the museum hark back to the late-19th century (Kelly, 2016), the interest is systematized and intensified from the 1960s on (Hooper-Greenhill, 1995). Two approaches emerge that influence current understandings of users, namely visitor studies and digital museum studies.

Studying visitors

Visitor studies is the main approach today as is documented in its well-established conferences and journals and its influence on how the corporate and third sectors define and investigate museum users. With theoretical foundations in cognitive or social psychology, visitor studies illuminates personal motivations,

needs, interests, behaviours and values when individuals engage with museums. From an early focus on visitors coming to the physical museum, the approach came to include questions on why people stay away from the museum (Hood 1983). The interest was informed by leisure and consumer studies and their measurements of personal choices and preferences. This intellectual and methodological affiliation may be a reason why many museums locate their examination of (potential) users within their marketing departments. Visitor studies use both quantitative and qualitative approaches with quantitative surveys as a preferred methodology that operationalists often use to develop sophisticated cognitive models (Falk & Dierking, 1992).

Studying digital technology uses

The rapid uptake of digitization in many parts of the world has informed the second key approach to users, namely digital, or even post-digital, museum studies (Parry, 2013). This approach is largely data-driven and technology-led in the sense that portable, personal and connected digital tools are seen as driving forces in transforming the very core of museums, from archiving and curation practices to organization, interaction and training. As Herminia Din and Phyllis Hecht remark in 2008: “Focus should now be on understanding the conceptual *underpinnings of technology in the museum*” (Din & Hecht, 2008, p. 16). *Such an approach invites a focus on online usage, rather than physical users, and on mapping such usage in terms of users’ digital footprints, number of likes and online network analysis.*

Surveying two decades of development in actual and potential museum visitors’ online behavior and usability testing, Lynda Kelly notes that the approach needs to shift from being technology-driven to “creating strong synergies between the physical, online, and mobile experiences, while understanding how audiences are interacting, behaving, and learning across these three spheres” (Kelly, 2016, n.p.). Kelly urges museums to transform their attention from being driven by institutional concerns or technology options on to a user-led attention which acknowledges that digital technologies are part and parcel of many people’s lives. The call for such an inclusive approach is an indirect critique of visitor studies. Yet, Kelly provides no concrete outline of possible ways forward for museum professionals and researchers; nor does she define her notion of audiences which she uses in tandem with the term visitors.

Audiences in museology

The conceptual vacillation between the notions of audiences and visitors is ripe in museology. This vacillation indicates a certain lack of theoretical precision that has important implications for how museums interact with users. One of the first museologists to define the term audience is Eilean Hooper-Greenhill as she marks off the term from the notion of visitor: “The ‘audience’ (all those people who might come to the museum) as opposed to merely the ‘visitor’ (those

who did come to the museum)” (Hooper-Greenhill, 1995, 2). Still, in other parts of the same text, this opposition is blurred:

Up till now, we have had, in Britain, no ethnographic studies of *museum visitors*, and some of the chapters in this volume describe the new work in this field. We do need to begin to work in a more reflexive and more open way with *audiences* (Hooper-Greenhill, 1995, 9. Emphasis added).

Interestingly, the definition of audiences is provided as part of Hooper-Greenhill’s introductory essay on the relations between museology and the fields of communication and cultural studies. She acknowledges the research on audiences in these fields, and she cogently notes the need for museology to include their insights on active audiences, on the diversity of audience interpretations and to apply ethnographic methodologies to study these processes. Yet, her examples from communication and cultural studies date from the 1970s and 1980s and fail to include state-of-the-art in audience studies at the time of publication. This is a pity since the mid-1990s is exactly when critical audience studies provide key theoretical and empirical contributions (Livingstone, 1998). They offer important alternatives to visitor studies and to the (at the time) emerging digital technology and internet studies. This alternative, I claim, is highly relevant if we want to understand and improve museums’ current and future interaction with their communities. This is because critical audience studies start off with people rather than institutions; with practices rather than objects or collections; and with joint meaning-making rather than individual motivations or values.

Critical audience studies as a means of museology innovation

Critical audience studies has four conceptual foundations:

- Audiences can be defined through their *joint mediated communication*
- Mediated communication can be defined as *contextualized meaning-making practices*
- Contextualized meaning-making practices apply *semiotic resources (text, image, sound) and material resources (objects, physical tools)*
- *Media technologies serve to shape, share and archive* semiotic and material resources so that meaning can be fixed across time and space.

These conceptual foundations apply irrespective of the media, content or people involved in the mediated communication processes. The critical edge comes from an important, empirical insight (Hall, 1973): mediated communication processes can display a structural mismatch between what producers intend to communicate and what audiences interpret. To identify and map such structural mismatches, audience researchers must contextualise their studies of audiences’ meaning-making practices in relation to power differentials; and they must pay attention to the entire communication ecology, producer, content, receiver/user, even if their focus is on the receiving end.

For museology, critical audience studies provides theory-based analytical tools to examine and understand people's museum-related engagements as *joint meaning-making practices* about particular objects, themes or events. This approach is important for the simple reason that for most people museums are sites of social experiences, not (merely) individual entertainment or enlightenment. Hence, we also need robust theory-based research to examine these social experiences and how they map on to wider inequalities related to age, gender, ethnicity and class. So, critical audience studies offers an important alternative to visitor studies with its focus on personal motivations, needs and values.

Critical audience studies also provides an important complement to the understanding of users/usage as seen in (post)digital museum studies. With its focus on people rather than relations between data points, critical audience studies invites us to explore and reflect on the ethical implications when museums archive, analyse and utilize the digital footprints which their actual and potential users leave behind. Such analyses and reflections are ever more important, because the ethical implications of networked datafication and digitization are still poorly understood and handled in museums (Kidd, 2018).

Methodological tools in critical audience studies

Critical audience studies has also developed systematic, qualitative methodologies that can capture and analyse people's mediated meaning-making processes as they interact with particular objects, texts, sounds, or images (or mixtures of all of these). In-depth interviews, observations, walk-along, thinking-aloud are key tools that audience researchers apply in tandem with textual analysis of the substance of audience engagement (Drotner, Kline, Murray, & Schröder, 2003). Such qualitative methodologies can illuminate aspects of users' museum experience that differ from the quantitative approaches museums regularly apply. This methodological expansion is important for museum practice, because it allows museums to understand *why* and not merely how diversity plays out, including why some people may feel excluded or misrepresented in and by museums.

My oral presentation will provide empirical documentation of the feasibility of audience studies for museology based on ongoing work at a national R&D programme, Our Museum.

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Les muséologies insurgées : un avenir possible pour une tradition épistémologique

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Cette communication concerne les relations potentielles entre la muséologie sociale brésilienne et la Belgique. Elle s'articule autour d'une réflexion sur l'intégration éventuelle du modèle aux pratiques belges. Suite aux vagues de renouvellement de la Muséologie en Europe dans la 2e moitié du 20e siècle qui font surgir la Nouvelle Muséologie (Desvallées, 1992), en considérant cela comme une « tradition épistémologique », on note un reflux dans la Muséologie européenne. C'est surtout le cas en France où le mouvement a prospéré dans les années 1960-1970.

La présente proposition fait partie du projet « *Les muséologies insurgées : échanges entre Brésil et Europe* » pensé au sein du Séminaire de Muséologie de l'Université de Liège. Il réunit des chercheurs et professionnels du musée autour des nouveaux sujets de la Muséologie du 21^e siècle associés aux vagues de renouvellement de la Muséologie. Ces dernières ont donné lieu à de nouveaux mouvements comme le MINOM et à des pratiques de modèles innovants comme les écomusées, les musées de territoire, de voisinage et communautaires notamment. Si on peut initialement les citer en France, ils se sont aussi développés au Portugal, au Canada, au Mexique et au Brésil. Dans les dernières décennies, cette nouvelle Muséologie (qui a perdu de son expression en France) a développé de nouveaux aspects conceptuels, comme en Amérique latine.

Nous utilisons le terme « Muséologies insurgées » au pluriel puisqu'il fait référence à plusieurs tendances qui s'apparentent aux différents contextes d'insurrection contre le modèle établi et traditionnel de musée (c'est-à-dire une institution liée à la thésaurisation d'objets principalement liés à la classe cultivée). Simultanément, mais aussi après l'arrivée de la Nouvelle Muséologie, nous avons vu naître des mouvements muséologiques touchés par l'esprit d'insurrection et de tendances dé-coloniales tels que l'écomuséologie, la socio-muséologie, l'alter-muséologie, la muséologie communautaire, de la rupture, du point de

vue, populaire, de la libération, sociale, alternative, critique, participative, les muséologies indisciplinées ou affectées. Ce projet liégeois se penche donc aujourd'hui sur les spécificités de ces différentes muséologies, leurs origines géographiques, leurs auteurs et leurs sujets par l'étude bibliographique ou par la recherche participative dans le cadre de la muséologie appliquée.

Pour parvenir à l'objectif de ce projet global, nous allons :

- présenter, en quelques lignes, l'histoire de la Nouvelle Muséologie et comment des expériences emblématiques en Europe et en Afrique ont contribué à son développement ;
- expliquer le rôle de la Table Ronde de Santiago du Chili (1972) et ses contributions pour la Muséologie et le champ muséal en l'Amérique latine ;
- prendre l'exemple de la Muséologie sociale brésilienne comme source d'inspiration en présentant ses caractéristiques, ses sources théoriques comme les travaux de Paulo Freire, et quelques cas emblématiques qui démontrent l'inventivité pour « l'encapacitation » à travers le patrimoine (Duarte Cândido, 2012) ;
- réfléchir à la potentielle application de concepts de Muséologie sociale en Belgique francophone.

Puisque ICOFOM envisage de se pencher, en 2019, sur le futur de la tradition en Muséologie, nous abordons ici l'idée d'une Nouvelle Muséologie française comme tradition épistémologique qui peut être renouvelée. Nous soulignons néanmoins son implication dans le développement de nouvelles perspectives pour le monde des musées, trop souvent considérés comme formules (ou traditions) épuisées (Gob, 2010). Dès lors, nous avons choisi de réfléchir aux échanges potentiels entre la Muséologie sociale et la Belgique francophone en envisageant les frontières et les limites potentielles relatives aux réalités d'un petit pays européen. L'hétérogénéité culturelle des auteurs (Afrique, Europe et Amérique latine) invite à percevoir les contours du contexte socio-politique-culturel d'un renouvellement conceptuel et pratique du champ muséal.

Les musées brésiliens

Le Brésil possède environ 3700 musées selon l'Institut Brésilien de Musées (IBRAM) qui enregistre une croissance de 980% des investissements dans le champ muséal entre 2003 et 2012. Malgré ceci, 78,9% des villes ne recensent pas de musées puisque leur concentration se limite aux capitales et à la côte.

Le pays est organisé administrativement par 27 provinces et un district fédéral où se situe Brasília, la capitale fédérale. La plupart des musées s'étend dans les régions du Sud-est et du Sud (67%). São Paulo et Rio de Janeiro concentrent les investissements générés par une loi de renonce fiscale. Seuls 21% des villes possèdent au moins un musée, principalement public (67%). L'entrée est majoritairement gratuite ou presque (IBRAM, 2011).

Le champ muséal brésilien reproduit les inégalités sociales et économiques du pays. La fréquentation dénonce également les irrégularités de consommation culturelle et la nécessité de formation de publics. Ainsi, le dynamisme de l'action éducative des musées brésiliens vient servir une volonté de modification de l'image des musées auprès de la population, de séduction de nouveaux publics et d'universalisation de l'accès.

Les politiques publiques, et surtout quelques initiatives de la société civile, ont mis au jour des stratégies pour surmonter des difficultés comme le manque d'effectifs financiers ou humains, les étendues de vides culturels dans un pays à dimension continentale et les inégalités persistantes. Il faut souligner la remarquable pratique associative comme la formation des systèmes et des réseaux de musées (Mizukami, 2014). Ces derniers sont organisés en thématiques : une personne peut ainsi intégrer différents réseaux (réseaux de médiateurs, de mémoire, de muséologie sociale, de mémoire LGBT, de professeurs de Muséologie, de musées universitaires, une Association Brésilienne d'Écomusées et Musées Communautaires, etc.).

L'IBRAM est créé en 2009 et a pour fonction de renforcer le secteur muséal brésilien. Il ne gère directement que 29 musées de l'ancien Ministère de la Culture mais joue un rôle dans les politiques publiques : orientation, normalisation et soutien de l'ensemble des musées brésiliens publics et privés. Depuis 2006, le Registre national de Musées (CNM) rassemble des données sur les musées Brésiliens et a pour objectif de « maintenir un système capable de traiter régulièrement des informations de la diversité muséale brésilienne, contribuant à la construction de connaissance et son partage public. » (Ibram, 2011)

Les musées en Belgique francophone

Comme cité plus haut, il est prévu d'envisager une adaptation des modèles mentionnés dits « insurgés » ou de Muséologie sociale au contexte muséal belge francophone. Ce pays de moins de 31 000 km² et occupé par environ 12 000 000 (janvier 2019) d'habitants est divisé en trois communautés linguistiques et culturelles : la Flandre (Belgique néerlandophone), la Wallonie (Belgique francophone) et la Communauté germanophone. Dans ce projet, nous nous pencherons uniquement sur la situation wallonne soit un territoire d'environ 17 000 km² habité par moins de 3 600 000 d'habitants (FW-B.BE, 2017).

La Belgique francophone compte, en 2015, 350 musées répartis sur le territoire dont près de la moitié d'entre eux se trouvent en Provinces de Liège (25 %) et de Hainaut (25%) (Cosse, Gohy & Paindavoine, 2015). La capitale belge relève 19 % des musées du périmètre concerné. Une très grande majorité d'entre eux sont organisés en ASBL (association sans but lucratif) émanant ou non des pouvoirs publics (asbl par-communales ou para-provinciales). Ce type d'organisation offre aux musées une plus grande souplesse d'action et une certaine autonomie mais accentue la dépendance aux pouvoirs publics, notamment en terme d'emploi.

La Fédération Wallonie-Bruxelles, via le Conseil des Musées et le Ministère de la Culture, octroie 3 niveaux de subventions de fonctionnement aux musées et institutions muséales reconnus. Le Conseil des musées est composé d'experts du champ muséal et compétents dans diverses disciplines. Les subventions dépendent des critères fixés par l'arrêté du Gouvernement de la Communauté française du 22.12.2006. Pour en bénéficier, les musées formulent volontairement une demande écrite de reconnaissance pour une durée de quatre ans. Cela représente un peu moins de 18 millions d'euros en 2015.

Ce territoire précis a été choisi car il s'inscrit dans le projet de recherche liégeois en cours. Une de ses directions consiste à évaluer la potentialité de développement de mouvements de Muséologies insurgées en Belgique francophone. En effet, on relève de nombreuses expériences brésiliennes mais encore trop peu en Wallonie. Pourquoi ?

Cette question est envisagée à partir de plusieurs pistes qu'il sera nécessaire d'approfondir. Parmi les premiers axes questionnés, il faut citer les sources de financements et la nature des autorités compétentes en matière culturelle ; la place laissée à la voix du public dans les institutions muséales ; quelques comparatifs entre l'IBRAM et le Conseil des Musées, entre la démographie, le contexte politique, et la tailles des deux pays concernés ; le nombre de musées "reconnus" et surtout les critères et finalité de la reconnaissance ; la formation en Muséologie et des professionnels de musées ; l'accessibilité culturelle et les moyennes réelles des coûts d'entrées au musée ; la place de la diversité culturelle des territoires envisagés, etc.

Il semble que le citoyen belge n'envisage pas le recours aux codes et au vocabulaire du musée comme un instrument de lutte, comme c'est le cas au Brésil. Comment inciter cette position dans l'esprit collectif ? Comment valoriser les initiatives existantes ? Comment susciter, dans les institutions muséales traditionnelles, l'envie de donner la parole à la population locale ? Comment se détacher du schéma de séduction d'un large public touristique au détriment des besoins du territoire ?

Il semble que, contrairement à la Belgique, les questions de différences culturelles aient une place importante dans la Muséologie brésilienne. Cette situation favoriserait-elle l'épanouissement d'une Muséologie sociale ? Pourquoi la Belgique, pourtant terre d'accueil de nombreuses nationalités semble être à la traîne de ce point de vue ?

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El futuro de la tradición museológica

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Pensar en el futuro siempre es algo incierto, en el texto “*Futures past on the semantics of historical time*” Reinhart Koselleck (2004) se pregunta sobre el pasado y el presente de la historia y se plantea si existe una gran diferencia entre la experiencia y la expectativa. Estos dos conceptos podrían aplicar en este caso, y me parece que van ligados ya que sin experiencia, la expectativa de esta ciencia es incierta y podría estar llena de nociones impresas.

Pero, vale la pena reflexionar en torno al futuro de la tradición museológica en un país como el mío en donde somos muy pocos los museólogos que realmente trabajamos en los museos ya que la profesionalización en esta área es aun incipiente y en algunos casos la denotan como irrelevante.

Forjar un plan de acción y una estrategia sobre lo que podría ser el devenir de esta ciencia, resulta necesario. La continuidad de estudios sobre museos, y la baja titulación de nuestros especialistas en el campo de la museología, que se refleja en la poca producción teórica, es algo preocupante, sobretudo en la Escuela Nacional de Conservación, Restauración y Museografía del INAH, espacio en donde estudié y que presente instaurar un doctorado en Museología, cuando aun no cuenta con especialistas en este campo con ese rango académico y teniendo una infraestructura en la que no se cuenta con investigadores, la mayor parte de las personas que trabajan en museos en México están sumergidos en el trabajo práctico y no se dan el tiempo de conocer el campo teórico ya producido (Galindo, 2018).

Me parece relevante mantener una perspectiva integral en la enseñanza y teorización del museo, que contenga lo histórico-institucional, ya que es importante conocer el origen de cada institución museística, además de tener presente el origen del museo en general; de sus colecciones, de cómo llegaron a ser lo que hoy en día son o cómo pueden actuar ante los retos que nos proponen hoy en día, tales como el retorno de patrimonio a los países de origen. También se debe tener en cuenta lo didáctico, apoyando el desarrollo de la juventud y la inclusión del otro en este espacio; lo comunicacional, no olvidar todo aquello que la Nueva Museología forjó, este interés en el público asistente que desde

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los años sesenta intenta hacer del museo un lugar para todos y que comenzó con los estudios y la crítica al museo como espacio hegemónico de Bourdieu y Darbel (2003) y Adorno (1967). Es importante también tomar en cuenta lo económico y lo social, esto también debe importar ya que el museo puede apoyar al desarrollo comunitario y turístico a la par de ser un agente de cambio y con ello asegurar su continuidad.

La museología es necesaria para preguntarse el quehacer del museo, ya que fácilmente se puede caer en un discurso considerado como “lo verdadero”, y convertir entonces al museo en un espacio de representación legítima y hegemónica de la “realidad”, cuando lo que actualmente busca es ser un espacio donde se presente la diversidad y la memoria del otro.

Y como bien sabemos las tradiciones son inventadas (Hobsbawm & Ranger, 2002), lo social es construido (Berger & Luckmann, 1979) y por lo tanto puede ser deconstruido y reconstruido, por lo que podemos decidir hacia donde llevar a la esta ciencia.

El ICOFOM durante estos años se ha encargado del desarrollo de la museología como ciencia, y desde hace dos años me he encargado de representar a este comité en México, donde he buscado difundir la teoría museológica.

En mi país depende mucho de la escuela en que se estudie museología y del profesor que enseñe teoría, lo que se conozca de esta ciencia, muchas veces se coopta aquello que debería ser más generalizado, para que sea el alumno quien decida a que teóricos revisar y sobre que fundamentos realizar sus investigaciones. Otro problema importante es la falta de profesores que pueden revisar las investigaciones, ya que están condicionados a su campo específico y esto limita de alguna forma aquello que se quiera comprobar. Como los libros que nos llegan en su mayoría extranjeros, esto nos hacen conocer mucho más el desarrollo de esta ciencia en Europa y Estados Unidos e incluso en Oceanía, ya que la producción en lengua inglesa es abundante, también nos llega mucha producción española, pero es poco lo que se de la producción realizada en este país y las perspectivas investigadas en América Latina, Asia y África. El ICOFOM LAM, desde hace algunos años realiza la mesa de “Revisitando a los clásicos” que me ha permitido saber de teóricos de Brasil, Argentina y de mi propio país que no pude conocer en la escuela de museología. Abordar su trabajo y su formación teórica ha sido enriquecedor y me ha abierto a un panorama de nuevas posibilidades. Y es que si bien la teoría es definida por la Real Academia de la Lengua Española como un conjunto de reglas, principios y conocimientos acerca de una ciencia, estas reglas también resultan necesarias para buscar por medio de investigaciones, refutarlas, adaptarlas o cambiarlas, por lo que es importante conocerlas. También resulta relevante recuperar aquello que se ha dicho en el pasado y que sirve en la actualidad, no debemos pensar que todo esta dicho, pero tampoco creer que nosotros lo estamos inventando.

Dentro de la propuesta a presentar en este simposio, me permitirá abordar el desarrollo del ICOFOM en México, revisando aquello que realizó en el pasado

y qué pretende hacer en el futuro, buscando citar a aquellos teóricos de la museología que por alguna circunstancia no pertenecen a este comité o al ICOM.

También me propongo revisar el pensamiento epistemológico que estudia los principios, fundamentos, extensión y métodos del conocimiento humano, y como ha sido desarrollado en el museo que ha servido como espacio cultural en el que se materializa y visualiza el conocimiento. Un lugar donde se puede ordenar el mundo, que pasó de la cámara o gabinete de curiosidades al museo actual. Este cambio epistemológico y mutación del espacio y su representación formó parte de las transformaciones de las estructuras de conocimiento existentes. Se pueden enlistar textos de autores tales como: Krzysztof Pomian (1990); Eilean Hooper-Greenhill (1992); Susan Pearce (1992); Tony Bennett (1995); Kevin Hetherington (1999), entre otros.

Así como su postura crítica, que pone a prueba la ‘veracidad’ de la ideología dominante, a partir de los textos de Nick Merriman (1991), Raphael Samuel (1994), y Andreas Huyssen (1995); se cuestiona su expansión en la década de 1960 y el perfil de sus visitantes, partiendo de los conceptos analizados por Pierre Bourdieu de distinción (2012) y gusto (2010), que son puestos a prueba por Paul Dimaggio, Michel Useem (1978); Judith Blau, Peter M. Blau, Reid M. Golden (1985) y Nick Merriman (1991) y donde se analiza la expansión de los museos de arte como reproductores de diferencias de clase social que permiten su acceso y comprensión dependiendo del capital cultural de sus visitantes (Bourdieu & Darbel, 2003), estos últimos revisados por Vera Zolberg (1994), Sánchez de Horcajo (1997) y por Sara Selwood (2002); c) también desde esta perspectiva se analizan los tipos de museo existentes hablando de la necesidad de llevar el museo en sí mismo como marco analítico e institucional, estudios entre los que destacan los realizados por Howard Becker (1974 y 1982), intentando integrar dentro de estos grandes desarrollos teóricos a aquellas personas que los han abordado desde Latinoamérica.

Finalmente abordaré al museo desde la Teoría del Actor Red, que si bien es una teoría creada en la antropología y la sociología, varios autores la han utilizado para investigar a los museos desde los años noventa. Esta teoría que considera a los objetos como actores no humanos, pero que no deja de analizar lo humano, da relevancia a las interacciones: “...en las redes de las que forman parte. Objetos, entidades, actores, procesos todos son efectos semióticos: nodos de una red que no son más que conjuntos de relaciones; o conjuntos de relaciones de relaciones. Empújense la lógica un paso más allá: los materiales están constituidos interactivamente; fuera de sus interacciones no tienen existencia, no tienen realidad. Máquinas, gente, instituciones sociales, el mundo natural, lo divino todo es un efecto o un producto” (Law, John & Mol, A., 1994, p. 277). Con la finalidad de presentar dentro de este apartado parte de los resultados de mi tesis de doctorado en Ciencias Sociales y Políticas, desarrollada de 2014 a 2018, que implicó en la revisión del de varias las teorías museológicas y sociales, o lo que algunos podrían denominar sociomuseología, revisando como

son utilizadas y entendidas en un museo en específico Museo de Arte Alvar y Carmen T. de Carrillo Gil.

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“Welcome to the Anthropocene!” Where museum borders and responsibilities end?

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Welcome to Anthropocene! is a project of the Perm Regional Museum in Perm, Russia, exploring the changing role of museums and collections of natural history in the context of the environmental changes. The project rethinks approaches to the environmental agenda, which is now being used by most Russian museums (based on the “traditional” temporary exhibitions and workshops of trash materials, green trails, lack of a scientific plan for the nature research and collection acquisition, etc.).

This project faces a challenge to awake “ordinary” regional museum approaches to ecological issues, provoking us to forget about restrictions for museums of this kind (such as low traditional availability of “serious” natural history research or old museum buildings, which are far from the standards of environmental sustainability). However, even an “ordinary” museum is able to found new approaches and rethink its resources to become more opened to the global environmental agenda. The responsibility of the museum – both to visitors and to itself – should not be limited to the fact that we are just a regional museum, and should be expanded to consider the issues of humanity. We suppose this approach could become a model to many other regional museums in our country, comparable in resources (or, in some cases, their absences), to provide more deliberate attitudes towards their collections, eco-efficiency and visitor agenda to meet new global challenges.

Introduction

The project’s idea was initiated by an unprecedented event in science – after 20 years of discussions it was recognized that we live in a new geological epoch, the Anthropocene (Zalasiewicz et al., 2017), which is characterized by mass extinction and other “evidences” and “consequences” of the human scale of global transformations (Lewis & Maslin, 2015). Man has become this powerful force, the traces of which will remain in the geological layers of the Earth forever.

Since 2000, several leading natural history museums around the world have discussed their changing role in the new environmental agenda, reconsidering their role in scientific research, exhibition policy, and public agenda. They are looking

for collaborations with the citizen science (Legrand & Chlous, 2016; Sforzi, et al. 2018), exploring the new role of collections (Norris, 2017), rethinking the ethical issues (Dorfman, 2016), etc. Since 2011, we have been revising approaches to interpreting the heritage of the Permian Geological Period (299–252 million years ago), discovered here and included in the geological time scale as well as Jurassic. The Permian Period is the most studied event in connection with the greatest crisis of biodiversity in the history of the Earth (so-called Permian-Triassic crisis). Based on Permian studies, scientist uncover global environmental changes which give a chance to react and reflect on the Anthropocene.

How should we live in this new Anthropocene epoch? What challenges are museums facing? How can natural history collections get a new perspective? How should an ordinary regional museum react to the Anthropocene? We are not one of the leading natural history museums, able to run several citizen science programs or conduct expensive collections research like DNA-analysis. Should we just mention new ecological reality in our public events? Or should we find possibilities to rethink internal and external activities, as we are a museum institution with a large cultural influence and the credit of society trust.

We decided to find strategies affordable for an “ordinary” regional museum, which does not possess any serious in-house research facilities or could immediately start restructuring its buildings according to the ecological standards. As all these could become a model for other museums, we applied for grant from the Vladimir Potanin Foundation, whose program “Changing Museum in a Changing World”, supports innovations in the Russian museum sector during last 15 years. The *Welcome to the Anthropocene!* project was supported by the grant in early 2017, and finally recognized as one of the best realized in January 2019.

It was quite hard to start the project, just because the museum seems quite small in comparison with the global Anthropocene challenges, and it seemed that too tiny steps could be taken (even if the museum is “responsible” for representing the territory of the whole Perm Region of 160.000 square kilometers, which could be compared to approximately the size of half of Poland).

During the project cycle (April 2017 – November 2018) we developed new mechanisms in two aspects: scientific (research and presentation of collections with the involvement of scientist’s audiences) and artistic (with the invitation of non-scientists). Environmental engineers were involved in the audit and developed an eco-efficiency improvement plan.

Results

We have created three mini-exhibitions, a website, three artistic projects, and an eco-audit summary. The three mini-exhibitions and artistic projects are those short-term instruments that allowed us to test a new environmentally-friendly museum vision during the project cycle. Two other project results – the website and the eco-audit – have a mid-term goal, to be included into museum economical plan step-by-step in the next five years; and the website will be filling in.

We tried to make the project's production cycle as environmentally friendly as possible, choosing reusable solutions for exhibition equipment, refusing paper documents and even skipping the idea of publishing the souvenir line (as all reusable souvenirs like eco-bags already work for the project idea, regardless if there is a project label or not). Below, we give a brief description of the results.

Mini-exhibition / Navigation

Navigation connects the fossil and the modern nature collections of the museum, and explores their relationship in real and virtual space. The *Welcome to Anthropocene!* mini-exhibition, designed just inside the permanent exhibition of the Museum of Permian Antiquities, aims to examine selected objects through simple and symbolic optics: 14 tripods are installed in the hall according to the number of large subdivisions on the geochronological scale. Each tripod carries a lens (not a lens in the true sense, but a semantic lens cutting off the excess) and through the QR codes sends to the *Hello, Anthropocene!* website.

Hello Anthropocene.ru website

The site links the fossil and modern collections of the museum and launches the association game. One of the objectives of the project is to overcome the semantic gap between the fossil collections (geological and paleontological) in the exhibition and collections in storage (zoological, botanical, and entomological), and to find links between them.

Mini-exhibition / Mobile platform in the storage

Artist Petya Stabrovskiy came up with a way to make the collections more accessible to visitors and staff. He imagined a mobile platform for interchangeable demonstrations of natural science collections in the museum storages. The platform resembles a large white table flooded with light, offered not only for visitors, but also for professionals to work with collections and take photographs of the artifacts.

Petya Stabrovsky's visual art research "Frame for"

Stabrovsky explored the space and time that lives in the museum holdings, considering not only the exhibits, but also about the «evolution» of the museum packaging. He was interested in the evolution of museum packaging, which has reflected historical, economic and technological processes since 1890, when the museum was established. What will our time leave in the "museum eternity"? His visual research was published on Instagram and reflects the entomological showcases created for the new insect collection.

Axel Straschnoy, "The Permian Collection"

In March 2018, the artist Axel Straschnoy took part in the art residence in the Perm Regional Museum. As a result of his research of natural history collections, two projects were created in partnership with the museum staff. Axel Straschnoy (2018):

“The ‘Permian Collection’ is a collection of the insects exterminated as part of Perm Regional Museum’s conservation efforts. These are regularly exterminated and disposed of without much afterthought. Focused on the nature-out-there, the Museum fails to consider itself as a place overrun by living beings, some of which might work against its stated mission of heritage conservation.”

As Axel suggested, the museum began to create a collection of exterminated insects, and collected about 200 representatives of 35 families of arthropods for six months. Only 10% of them actually harm museum collections (including museum beetles *Anthrenus museorum*). The specimens were classified by the Perm State University scientists, then catalogued in the museum system, photographed, and placed in special entomological showcases. This collection has become the first new addition to the entomological collection since 2008.

Axel Straschnoy, “The Dioramas of the Permian Museum”

Axel Straschnoy also made a series of photographs of the zoological collection in the museum storage, which have become the only habitat for those animals.

Eco-audit

The Nature Protection Bureau, an innovative enterprise based in Perm State University, assessed the ecological efficiency of the museum. As a result, a series of recommendations was developed for each of the areas. Some of them can be implemented in the near future, other recommendations will be taken into account when the new museum building is designed.

What are the long-term effects for the museum?

- Scientific collaboration with the Perm State University.
- Continuing the artist-in-residence program.
- Application of the results of eco-audit into the everyday museum purposes till 2022, reducing energy and other resources loss through environmental operations.
- Using the interdisciplinary (geology / ecology) experience in time scale perception to focus museum visitor attention on their everyday life decisions (“think globally, act locally”).

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Owning Who We Are¹ : éléments de réflexion muséologique dans les écrits de praticiens autochtones canadiens

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We are not the 'Vanishing Race' as the early white people said we were. We have survived. (Deborah Doxtator 1990, p.142)

Plusieurs décennies de revendications des droits des peuples autochtones ont rendu possible le développement d'un corpus rhétorique défendant la souveraineté autochtone afin de restaurer l'autonomie culturelle et politique de ces peuples. Ce projet de restauration constitue un vaste mouvement de décolonisation, mis en place par les communautés autochtones, et touchant toutes les institutions ayant un impact sur leur vie et leurs représentations (Alfred, 2008). Le Canada, dans la deuxième moitié du vingtième siècle, a donc vu l'émergence et la consolidation d'un mouvement de renégociation des relations entre musées et peuples autochtones (Phillips, 2011). Le discours décolonisateur des institutions muséales ne pourrait exister sans le travail d'intellectuels autochtones qui développent depuis plusieurs décennies un discours cohérent et autonome qui prend une place de plus en plus importante dans le champ de la muséologie critique. Je souhaite présenter quelques pistes de réflexion investies par trois théoriciennes autochtones au Canada, et leur potentiel pour la pratique de la muséologie actuelle et future. Gloria Cranmer-Webster, Deborah Doxtator, et Heather Igloliorte représentent l'interprétation des patrimoines autochtones, dans un changement de paradigme, une remédiation ayant le potentiel de transformer durablement les interprétations des objets. Pour Heather Igloliorte historienne inuit de l'art, ce changement est nécessaire puisque :

Les paradigmes historiques de pratiques de pédagogie, de recherche et de diffusion sont invariablement inadéquats pour décrire ou présenter la complexité de la culture et des pratiques artistiques indigènes.
(Igloliorte, 2012, p. 31)

Ces paradigmes historiques, particulièrement ceux enracinés dans le déni de l'historicité et de la contemporanéité des peuples autochtones, sont un premier thème dans le projet critique de réécriture épistémologique. Ainsi, Deborah

1. De Deborah Doxtator (1996, p.56).

Doxtator et Gloria Cranmer-Webster s'attaquent dans leurs travaux au mythe de l' « Indien¹ en voie de disparition ».

La représentation des peuples autochtones fut marquée, particulièrement à la fin du 19^{ème} siècle et au début du 20^{ème} siècle, par l'idée persistante des formes sociales non-occidentales disparaissant au moment où elles sont représentées par un travail ethnographique. Ce paradigme a justifié une collecte sauvage de restes humains, d'artefacts et de connaissances, sans aucun contrôle de la part des autochtones par la suite sur leur usage, leur présentation et leur circulation dans le monde muséal et scientifique. Cette muséologie de sauvetage (à l'image de l'ethnographie de sauvetage), persuadée d'assurer la sauvegarde des objets, et par la même des cultures autochtones, va ultimement les aliéner de leurs communautés productrices. (Clifford, 1988)

Ce phénomène, et ses conséquences pour l'interprétation muséale, est analysé par Deborah Doxtator, muséologue Kanien'kehá:ka. Elle (1992, p.14) démontre l'inscription de ces stéréotypes dans les dispositifs de contrôle et de dépossession des peuples autochtones, dont la représentation échappe à leur contrôle : « They are designed to influence not only how society views certain groups, but also attempt to control how people see themselves. » Leur présupposée disparition facilite cette appropriation, et aboutit à une véritable invisibilisation institutionnelle des individus. Les musées s'approprient alors l'autorité de gardiens d'une autochtonie authentique, construite comme libre de toute influence, mais appartenant au passé:

Real 'Indianess' was represented in museums as all those traditions and technologies that anthropologists deemed to be extinct before the coming of the Europeans. To see change or Europeans influence in the construction of an object was to see loss of culture, acculturation (*Ibid.*, p.26).

L'autochtonie authentique ne pouvait alors exister que dans l'environnement aseptisé du musée, à l'exclusion des personnes et de leur réalité. Un phénomène confirmé par Cranmer-Webster qui lie décontextualisation historique et aliénation des réalités actuelles:

It is as if Indian and Inuit art is acceptable as long as it is removed from their context. That context is the reality of most native communities in Canada. (...) The message out there seems to be : Indian and Inuit objects are desirable and acceptable, as long as they are completely separated from their places of origin. (Cranmer-Webster, 1990, p. 132)

Au Canada, cette vision a été exacerbée par les oppressions culturelles vécues par les communautés autochtones, particulièrement en raison de la Loi sur les Indiens, promulguée en 1876, criminalisant, entre autres, la majorité des pra-

1. Le terme Indien est considéré obsolète pour désigner les autochtones canadiens, incluant les Premières Nations, Métis et Inuit. Je l'utilise ici pour faire référence à des identités définies par les Allochtones dans certains paradigmes historiques.

tiques culturelles autochtones au Canada. C'est ainsi qu'en 1921, Dan Cranmer, chef 'Namgis, organise en secret un potlatch, une cérémonie de célébration durant laquelle un grand nombre d'objets divers étaient offerts aux participants. Le potlatch de Dan Cranmer a toutefois été découvert, et les participants ont dû céder leurs objets pour ne pas être condamnés à la prison. A la suite de l'abolition de la loi anti-potlatch en 1951, les premières demandes de restitution sont lancées, aboutissant, après plusieurs décennies de négociation, aux retours des objets dans deux institutions muséales autochtones. (Cranmer-Webster, 1992)

Gloria Cranmer-Webster, militante 'Namgis, anthropologue, et petite-fille de Dan Cranmer a été la directrice fondatrice d'une de ces institutions, le centre culturel U'Mista, ouvert en 1979. Elle présente l'acte de rapatrier, le '*R' Word* tant redouté des musées, comme un moment de retrouvailles confirmant la continuité entre communautés et objets, et infirmant la légitimité de la dépossession matérielle et immatérielle entretenue par les musées (Cranmer-Webster, 1988).

Le rapatriement est pour Cranmer-Webster un *U'Mista*, qui désigne dans la langue Kwak'wala le retour de personnes capturées dans les raids, et par extension le retour de quelque chose d'important, une notion qui dépasse l'idée d'une disparition. Cranmer-Webster l'inscrit plutôt dans le projet plus vaste du maintien de l'identité culturelle, en opposition à l'aliénation des objets de leur communauté productrice et des réalités, historiques et actuelles, qu'ils expriment. Cette identité culturelle, léguée par les ancêtres, doit être préservée pour les générations futures, rendant le lien entre passé, présent et futur inaliénable:

The anti-potlatch law failed because our forefathers were strong and determined. They left us that legacy and we have a clear obligation to them to develop our own strenght and determination. We also have a responsibility to future generations of Kwakwakawa'kw to maintain our cultural identity (Cranmer-Webster, 1990, p.142).

La responsabilité culturelle est aussi un des points centraux d'un article de Doxtator. Doxtator, qui réclame une réécriture historiographique par les autochtones eux-mêmes afin de se réapproprier l'autorité sur leur passé : une forme de propriété qui en appelle à la responsabilité de chacun, ce qu'elle exprime par la plurivocalité du verbe 'to own' :

Aboriginal peoples in Canada over the past decade have experienced an increasing need to understand and, once again, to own our cultural past, present, and future. I've been thinking a lot about the verb 'to own'. It boils down to a notion of owning as property, but that's not really all the word means. It's certainly not what I mean. I'm talking about owning who we are (...) What I mean is that you own the responsibility of who you are and what you belong to. (Doxtator, 1996, p. 56)

Face à cette responsabilité subjuguée par les musées, Doxtator (1996) oppose la responsabilité des communautés d'être agentes de leur représentation. Cette responsabilité passe par la définition et l'implantation d'une autonomie culturelle,

permettant de développer de nouvelles institutions associant développement intellectuel, culturel et communautaire. Elle fait (p.65) ainsi référence au développement d'institutions muséales dans les communautés autochtones, tels le centre culturel U'Mista.

Par leurs écrits, Doxtator et Cranmer-Webster s'inscrivent ainsi dans l'énonciation d'une continuité culturelle, une notion qui dépasse la simple opposition entre tradition et innovation, pour lier passé, présent et futur dans un continuum. Par l'exploration de la continuité entre pratiques culturelles, ce projet remet en cause une coupure, une disparition ou une dégradation des cultures autochtones, en se concentrant sur les conceptions autochtones d'historicité, de continuité, d'agentivité et de résurgence (Igloliorte & Taunton, 2017). Igloliorte rejoint dans ses écrits Doxtator et Cranmer-Webster quand elles dénoncent la muséologie de sauvetage, défendent le besoin d'autonomie culturelle et d'agentivité représentationnel. Igloliorte développe de ce fait une autre stratégie de réécriture historiographique. Elle (2017) mobilise ainsi, dans ses pratiques commissariales, et ses écrits sur l'art inuit, le concept des *Inuit Qaujimagatuqangit* (IQ) (en inuktitut, qui peut se traduire par 'les savoirs qui se sont montrés utiles dans le passé et sont toujours utiles aujourd'hui.'), développé dans les années 1990 au Nunavut (Laugrand & Oosten, 2009).

Cranmer-Webster, Doxtator et Igloliorte renversent alors dynamiques d'exclusion et d'appropriation en remettant les personnes et leurs réalités au cœur des représentations et en réinscrivant les objets au sein d'une continuité culturelle impliquant agentivité et responsabilité. Ce changement de paradigme a le potentiel de transformer profondément l'interprétation muséale, tout en ouvrant la porte à la diversité des épistémologies et méthodologies autochtones.

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Observer les musées, prédire la muséologie

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Peut-on observer la muséologie ? Dans un débat où la question des formes futures de la muséologie émerge, la question des observatoires de musées s'impose avec force et constitue un angle d'approche pertinent, s'inscrivant dans une perspective dynamique et évolutive, à la jonction des préoccupations passées, présentes et futures du champ muséal. La constitution d'un observatoire suppose en effet plusieurs éléments. Un objet d'observation évidemment, qui doit être défini, et c'est là toute la question de la définition du musée et de la muséologie qui se pose. Dans un deuxième temps, la volonté et l'action même d'« observer, de surveiller et de veiller » s'ancre de fait dans une méthodologie scientifique et rigoureuse. Une méthodologie répétitive, mais qui, menée à intervalles réguliers, puisse permettre de noter les évolutions, pour éviter de rester dans une approche statistique et statique. L'observation nécessite ainsi la prise en compte d'une variable dynamique (ce qui la différencie d'une base de données instaurée à un instant *t*, sans développement postérieur ou ultérieur). Les observatoires sont donc des instances produisant des données concernant les musées, en définissant une population précise, en circonscrivant des enjeux qui seraient majeurs pour leur compréhension et leur fonctionnement et constitue de fait des espaces de recherche liant musées et société.

En ce sens, ce travail de recherche s'inscrit entre la pratique muséale et la recherche muséologique. Pourtant, des carences existent dans ce domaine, comme en témoignent les travaux préparatoires à l'adoption de la *Recommandation concernant la protection et la promotion des musées et des collections*, lors de la Conférence générale de l'Unesco en 2015 alors que le phénomène muséal, somme toute « relativement récent » (Pomian, 1987), connaît un sursaut spectaculaire. Couplé à l'absence d'une littérature réflexive sur les observatoires, des interrogations s'imposent avec force sur ces lieux de recherche peu étudiés. Les observatoires pourraient-ils permettre de nourrir les réflexions sur le futur de la muséologie, faisant écho aux tendances et aux évolutions des musées ? Pourrait-on utiliser les observatoires pour développer des modèles prédictifs en muséologie ?

Observatoires, regards et temporalités

Si l'on considère comme George-Henri Rivière en 1981 la muséologie comme « une science appliquée, la science du musée » (Desvallées & Mairesse, 2005), les lieux d'observation des musées et des pratiques muséales s'inscrivent dans une logique muséologique, où les données recensées peuvent permettre d'éclairer,

d'illustrer, voire de prédire des évolutions dans le champ muséal. L'observatoire se définit comme un espace de recherche, inscrit dans un rapport temporel complexe (le temps de l'observation doit être ramené au temps d'existence de l'objet d'étude), impulsé par la nécessité de connaissance de ces institutions pour aiguiller les politiques culturelles. Du fait de leur modèle économique, les musées s'efforcent de développer une démarche gestionnaire et managériale plus efficace, passant par la formalisation d'objectifs chiffrés, la définition d'indicateurs de performance, servant de cadre pour les politiques muséales et pour les politiques publiques.

L'observatoire de musée n'est par ailleurs pas une instance institutionnalisée de manière homogène. Certains dépendent des instances gouvernementales, d'autres des universités, d'autres sont encore des bureaux indépendants, des associations de musées ou des centres de coopération. Les observatoires se constituent en une nébuleuse de lieux qui observent une ou plusieurs variables des musées, alors que peu d'observatoires se définissent en tant que tels. A l'échelle de la France par exemple, le Ministère de la Culture englobe des activités d'observation autour de deux services (Département de la Politique des Publiques, qui travaille notamment sur la base Muséofile et sur l'Observatoire des publics créé en 1989 et le Département des Etudes de la Prospective et des Statistiques), et produit entre autres des données statistiques ou des bases de données statiques qui ne conservent que rarement la trace du passé dans leur présentation actuelle. D'autres acteurs, plus collaboratifs tels que l'OCIM participent également de ce travail d'observation, par la mise en place de cartographies d'acteurs, des études transversales et des références bibliographiques.

Définir et observer la population muséale

Observer donc, mais observer quoi ? L'observatoire porte sur une population qui peut se définir en amont, ici le musée, dont la forme est « non stable » (Desvallées & Mairesse, 2005). Etonnamment, le phénomène muséal ne bénéficie pas d'une approche précise en matière d'évaluation quantitative et statistique. Le développement du tourisme culturel s'est accompagné d'une augmentation spectaculaire des institutions muséales dans le monde : 22 000 musées en 1975, 49 000 en 2004 et « plus de 55 000 » de nos jours (Sauer, 2017)¹. Pour autant, ces estimations ne sont que partielles et peuvent être sujettes à discussion. Le cas de la France est éclairant : si le Ministère de la Culture fait état en 2017 de « plus de 1200 musées de France » – valorisant comme critère de dénombrement le cadre législatif de ces institutions conformes à la loi du 4 janvier 2002², le

1. Ces données sont reprises par l'UNESCO : <https://fr.unesco.org/themes/mus%C3%A9es>

2. D'après la loi n°2002-5 du 4 janvier 2002 relative aux musées de France, « L'appellation « musée de France » peut être accordée aux musées appartenant à l'Etat, à une autre personne morale de droit public ou à une personne morale de droit privé à but non lucratif. Est considéré comme musée, au sens de la présente loi, toute collection permanente composée de biens dont la conservation et la présentation revêtent un intérêt public et organisée en vue de la connaissance, de l'éducation et du plaisir du public. »

Guide Dexia des musées de France recensait au moins 4000 « établissements correspondant à l'idée que l'on se fait d'un musée » (Barrot & 2006). Ce même guide faisait l'inventaire en 2001 de plus de 10000 musées et collections en France métropolitaine, en France d'outremer, en Andorre et à Monaco (Morley & Levasseur, 2001).

Les pays – voire plusieurs entités différentes au sein d'un même pays – se fondent sur des définitions différentes du musée. Le périmètre de l'observation forme ainsi des espaces de vide qui délaissent par exemple les expériences muséales sortant des cadres institutionnalisés. Et cela a évidemment un impact sur une approche mondiale du phénomène muséal. Il existe bien quelques projets internationaux de recensement des musées : c'est le cas d'EGMUS (European Groups on Museums Statistics) dont l'objectif est d'harmoniser les statistiques européennes sur les musées, le groupe devant cependant se fier sur le travail des instances nationales pour récolter ces données. Dans la présentation de ce projet, il est rappelé qu'étudier les musées à l'échelle européenne « *n'est pas seulement une question de mots, c'est également une question d'idées et de conceptions* »¹ différentes, qu'il est nécessaire de comprendre pour appréhender le panorama muséal européen de manière fine et juste. Là encore, plusieurs manques sont à déplorer : l'absence d'une réflexion affirmée sur la définition du musée, des rapports statistiques épars selon les pays, et finalement l'absence d'une réflexion en compréhension sur l'esquisse du champ muséal.

Le public comme indicateur et comme acteur

La grande majorité des statistiques muséales en France et dans le monde portent sur la fréquentation des musées, mettant en évidence la place du public au cœur du projet scientifique. La définition de la méthodologie et des indicateurs n'est pas neutre, elle témoigne de l'évaluation des tendances mises en avant. Les études sur les publics ont pour ambition de rapprocher les producteurs d'exposition, les gestionnaires de musées et les visiteurs : depuis les mutations des musées des années 1990, les musées se sont imposés dans le champ des politiques publiques, en valorisant un discours sur la démocratisation culturelle puis ultérieurement, sur la participation à la culture et la citoyenneté culturelle comme droit (Davallon, 1997 ; Sepúlveda Koptcke, 2010). Pouvoir appréhender les pratiques de visite permet ainsi d'établir une politique des publics et d'élaborer un projet culturel cohérent (Lehalle, 1993), le musée est ainsi perçu par le biais de la pratique des visiteurs, qui deviennent l'unité de mesure principale. Ces observations ont néanmoins pour effet de valoriser une focale centrée sur les plus établissements les plus fréquentés, issus pour une grande partie des musées « superstars » (Frey & Meier, 2006).

Cette place croissante des publics va permettre aux observatoires de dépasser leur activité de recensement de données, en proposant des consultations citoyennes afin de cerner leurs besoins et d'imaginer les nouvelles tendances muséales pour

1. European Groups On Museums Statistics: <http://www.egmus.eu/>

le musée du futur. C'est le cas notamment pour deux rapports, *Museums 2020* publié par la Museums Association (2012) et du *Rapport Musée du XXI^e siècle* dirigé par Jacqueline Eidelmann (2016). Pour ce dernier, la plateforme collaborative « Imaginons ensemble le musée du XXI^e siècle » a été ouverte au public pendant 6 semaines (26 septembre -15 novembre 2015), recensant 10 000 visites, 1057 contributions et 4541 votes autour de trois questions phares : « Comment donner à chacune et chacun envie de venir au musée ? », « Comment proposer au visiteur une expérience nouvelle, plus participative, plus interactive ? », « Comment davantage s'impliquer dans la vie du musée ? ». L'analyse lexicale réalisée par le Credoc a permis de mettre en avant quatre thèmes majeurs : accessibilité et gratuité ; transmission de valeurs et vocation sociale ; renouvellement de l'expérience de visite et enfin, le numérique. Le public devient donc acteur pour l'observation de tendances muséologiques.

Prédire le futur des musées, prédire la muséologie

Prédire le futur des musées et par ce biais, prédire les évolutions de la muséologie, peut se fonder sur la prospective, méthode scientifique rigoureuse, « incluant l'étude des grandes tendances pouvant influencer l'institution – démographie, technologie, éducation, économie... – et visant à élaborer plusieurs scénarios à partir de ces futurs » (Mairesse, 2013). Peu d'ouvrages et de rapports se focalisent cependant sur la prospective, la question du futur des musées étant analysée sous l'angle des tendances. De manière générale, la plupart des rapports (*Museums and society 2014* ainsi que les différentes éditions de *Trendwatch*, publiés par The Center For the future of Museums, *Agenda 2026* de Nederlandse Museumvereniging, *Museums 2020* de la Museums Association, *New Trends in Museology* de Peter et Leonine Van Mensch) définissent les tendances suivantes. L'évolution de la démographie avec le vieillissement de la population et les transformations ethniques sur certains territoires, la mondialisation accompagnée de l'urbanisation et de l'accroissement du tourisme mondial, les changements des politiques économiques, l'innovation technologique et l'évolution technologique sont autant de facteurs qui engendrent des modifications dans le secteur muséal (Mairesse, 2013). Mais de manière globale, il reste difficile de développer une vision précise des multiples évolutions du monde des musées et d'appréhender les évolutions interne au secteur muséal. Les musées communautaires comme les *pontos de memoria*, les cybermusées, les banques culturelles ont-ils leur place dans les rapports d'observation ? Quelles seront les évolutions des différentes fonctions du musées : préservation, recherche, éducation ?

Conclusion

Les dynamiques traversant le champ patrimonial font écho à celles perçues dans le champ muséal. L'objet de l'observatoire, s'il est fondé de prime abord sur une vision statistique du monde des musées, suppose une analyse en compréhension qui puisse permettre de mettre en perspective différentes questions. Les enjeux d'un tel travail sont multiples, se déployant non seulement dans le domaine de

la recherche et s'inscrivant dans une dimension économique et géopolitique indéniable. Il conviendra dans le futur de concevoir une nouvelle approche, étudiant à la fois les diverses définitions du musée et leurs implications, les acteurs et leur population, afin de mieux définir ce phénomène, de le circonscrire, de le connaître sur des territoires donnés et de comprendre également les échanges et les courants de pensée qui l'ont construit

Finalement, l'observation des musées ne s'intègre dans la recherche de modèles muséologiques de manière seulement partielle. En ouvrant la définition de la muséologie, non plus uniquement comme « la science du musée », mais comme « une attitude de l'homme face à la réalité » (Z.Stransky, dans Desvallées & Mairesse, 2005), nous pouvons même dire qu'elle n'est appréhendée que sous un seul rapport alors qu'elle nécessite une approche globale pour être comprise dans toute son extension. D'après Waidacher (1996), « *the tasks of Museology is to investigate this attitude in all its occurrence in past, present and future times*' ». A cet égard, la place des observatoires est fondamentale pour une approche compréhensive et statistique, jouant le rôle d'un lien entre observatoires, observations et théories. Le futur de la muséologie devra s'orienter vers un travail conjoint entre le domaine des statistiques et la recherche, afin de promouvoir de nouveaux modèles. Ne serait-ce pas ici une préoccupation future pour ICOFOM ?

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Museums and the Concept of Intangible Heritage in South Korea

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Under the national heritage protection scheme in South Korea,¹ museums have effectively become the keepers of heritage (particularly tangible heritage) via exhibitions and educational programmes. However, the historical and political conditions of the nation have influenced the role and purpose of the museums in South Korea, and there is now a gap between the museum's theory and practice. Indeed, critical development is needed in terms of understanding the museum and its heritage. Museums have historically focused more on the role and purpose of the museum than on for whom and why the museum exists. Hence, based on museums' traditional role, including collecting, displaying and researching objects, the concept of intangible heritage, a transmitted cultural expression, is not only a symbolic embodiment of the past that surrounds an object but also a representation of cultural content.

This paper discusses the different perspectives of South Korean museums to explore conventional museum activities and their apparent link between the museum and intangible heritage. Importantly, intangible heritage is at the core of legitimising the existence of a nation and maintaining its unique and exclusive identity as a form of national representation that is protected by the government. However, national museums of history and culture have specific social and political roles which ironically reveal an institutionalised understanding of the culture. Thus, by focusing on the role of Korean museums and their interconnection with intangible heritage, this paper explains the intangible heritage of museum practices and criticises the conventional museum practices that affect the understanding of the intangible heritage and visitors' engagements in the museum.

The role of museums has changed over time, as museums are now not only collecting and preserving objects but are also increasingly supporting and connecting people in a society. According to the status of the International Council of Museums (2007), and adopted during the 21st General Conference in Vienna,

1. The South Korean Government enacted the Cultural Heritage Protection Act in 1962 to promote the cultural edification of Korean nationals and to contribute to the development of human culture by inheriting national culture and enabling it to be utilised through the preservation of cultural heritage (CHPA.1). It also enacted the Museum and Art Gallery Support Act in 1992 to contribute to developing culture, arts, and learning, enhancing the general public's enjoyment of culture; and facilitating lifelong education (MAGSA.1).

Austria, a museum is as follows: 'a non-profit, permanent institution in the service and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for education, study and enjoyment.'

As indicated by this definition, the social role of museums is expanding, and they are now concerned not only with tangible objects, but also with intangible experiences. Today, museums have developed more interactive and engaging displays for contemporary visitors (Hooper-Greenhill, 1994). They have been forced into these changes and no longer only focus on objects (Hein, 2000).

In the case of South Korea, museums have grown intensively and systematically in relation to Korea's historical and economic conditions. They have emerged as political devices and as social educational institutions in which history and culture are deliberately de-contextualised and re-ordered from the viewpoint of the 'other'- mostly by the Japanese and the US. In other words, museums have been 'Part of the process of the nation-state buildings as the establishment of national museums had played an important role in developing a sense of unity in newly emergent nation states following decolonization throughout the world' (Christopher, 2006,17). In particular, by exhibiting Korea's past and its traditions in the frame of nationalism, their role has become significant in the articulation of a collective identity.

Historically, the establishment of museums was fostered by the Japanese propaganda of 'inventing tradition' (Hobsbawm, 1983), and which created a colonial representation of Korea as a Japanese client state. Therefore, while inheriting the genealogy of the 'colonial museum', museums became overtly political, and the history of Korea was deliberately de-contextualised and re-ordered in their space. Moreover, idealised Western museums' concepts were applied into Korean museums, but excessive political influence controlled the museum system, and their given social and political roles eventually slowed down their development. The wave of Western modernisation that occurred after liberation influenced the understanding of Korean museums. The methods of collecting and displaying objects that were particularly influenced by Western culture developed an object-centred exhibition form which was at the core of the museum's communication. Hence, the modern Western museums' practices were viewed as an idealised museum theory, a perception which led to the widespread acceptance of a museum's social role as a given.

This influence on the understanding of the museum emphasised less concern for whom and why the museum exists. Here, it is revealed that the concept of intangible heritage is complex, and understanding and applying it into museum practice is thus difficult. It shows the gap between the museum's theory and practices.

The Museum's Role and Intangible Heritage

Under the national heritage protection scheme in South Korea, museums have become keepers of heritage, and they operate as a safe space for protecting both tangible and intangible heritage. By explaining what Korean culture is, the museum controls and at the same time promotes public engagement in Korean heritage. However, the actual range of intangible heritage is wider than the definition, particularly the relationship between the museum and the concept of intangibility, which is unconventional. Intangible heritage is based on human performance and practice, and it constructs people's sense of identity through social interaction.

The importance of intangible heritage has been recognised by museums over time. The United Nations Educational, Scientific and Cultural Organization Convention for the Safeguarding of the Intangible Cultural Heritage (2003) mentioned the role of museums and similar institutions in safeguarding living heritage when it considered two main questions:

How have museums contributed to safeguarding living heritage? How can museums contribute to the visibility of forms of living heritage, in accordance with the aims of the UNESCO Convention (2003)?

Museums of history and culture in South Korea are mostly concerned with the interpretation of material culture and preserving and promoting heritage as part of remembering a fixed and essential past. However, within the government scheme to develop a unified nation with a so-called 'pure' Korean culture, based on a long history, museums began to explain and present the past as a process of 'remembering' the culture. This understanding of a museum's function eventually contributed to the development of official intangible heritage as an unchanging form of expression of ethnic identity and led to a fossilisation of both the intangible heritage practices and the museum practices.

Thus, the concept of intangible heritage revealed the controversial understanding that developed in the institutional approach. The Korean intangible heritage is at the core of legitimising the existence of a nation and maintaining that nation's unique and exclusive identity as a form of national representation, and it is protected via under governmental control. However, the traditional function of a museum - collecting, displaying and researching objects - can easily limited the concept of intangible heritage as a symbolic embodiment of the past that surrounds the object, which is framed in a historical approach or visualise it as a representation of cultural content.

For example, despite increased international interest in intangible heritage, which points to the safeguarding role of the museum, the concept of intangible heritage in South Korea includes cultural content that can be presented as an independent culture. Indeed, the relationship between tangible and intangible heritage is inseparable and interdependent (Knell, 2012). However, historical and cultural museums in South Korea have shown the official heritage beyond

the theory of intangible heritage as a supplement to tangible objects in the museum exhibitions. The intangible heritage is used as a theme of the exhibition. Showing the intangible heritage as a national representation under the law can be seen as a limited view, but this approach can also be seen as today's perspective of intangible heritage.

However, this official heritage promotes the understanding of intangible heritage as a repetitive activity from communities that is under the control of the national protection act. For example, museums seldom accept recreated objects from official heritage protectors,¹ and they scarcely allow the protectors to either handle or view museum collections because they are seen as unqualified, per museum standards. Meanwhile, visitors are allowed to accept the traditional culture that is displayed in the museum as the authentic Korean culture and history.

In this respect, there has been a significant historical and political influence on the role and purpose of the museum in South Korea. In the case of intangible heritage, this has resulted in a considerable gap between the theory and practice of museums. Indeed, most museums' attitudes towards intangible heritage is not 'We do not want to work with intangible heritage'; rather, it is 'We are not sure how to work with intangible heritage.' Both historical and political influences hardly encourage museums to reflect on their role but instead repeat that they should collect, display, preserve and research objects without any concern for either the history or knowledge of what they contain or who views them. Conventional museum activities seem to show a lack of understanding for the significance of museums in society regarding their place in developing a national identity. Yet, because museums have idealised and accepted Western museum practices, such as organizing objects, they have prioritised the roles, purposes and practices of the museum and are firmly established in only focusing on their purpose and role.

In conclusion, the realistic range of intangible heritage is wider than the definition and because of its continuously changing form, it has an 'unconventional relationship' (Alivizatou, 2006) with museums. In particular, in South Korea where it has struggled to gain a sense of nationalism, national museums with historical and cultural collections have had a specific role in terms of public education by focusing on tangible heritage within the frame of official history. However, intangible heritage is based on human performance and practice, and it constructs people's sense of identity through social interaction. This results in the traditional understanding of the museum that caused the intangible heritage to become like fossilised objects while simultaneously showing today's perspective of intangible heritage in society. Thus, the emergence of intangible heritage in museum practice seems to be developing a museological theory that broadens the understanding of museums' role in society.

1. The official heritage protector, a living human treasure in Korea is designated by the government to protect and transmit its skills and knowledge to the next generation.

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Intellectual Structure and Evolution Patterns of Museum Research in China

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Introduction

Previous research relied less on the overall structure and development trend of museum research in China, especially the correlation characteristics between the research topics, and the revelation of evolutionary contexts and development trends based on objective statistics. Therefore, this paper extracts keywords from the theses of “Museum” research in China, and on the basis of calculating the correlation between words, identifies the subject direction of museum research this paper aims to reveal the characteristics and differences between overall research structure and local research structures. While visualizing its structural network and evolution vein, this study predicts research situations under multi-index calculations, and finally explores the topic structure and development trend of “Museum” research in China comprehensively and systematically, with an aim to help research institutions and scholars grasp the research status and development trends more comprehensively and accurately.

Data Collection and Analysis Methods

Literature Data Collection and Processing

The CNKI database was chosen as the data source for this research, The term “Museum” was used as subject for retrieval from January 1, 2014 to December 31, 2018, and the literature type searched from were degree theses. After excluding notices, reports and papers that did not correspond to the theme, 1191 papers were obtained. As shown in Fig. 1, in the last five years, the statistical results show that there was an overall increase in the number of articles and keywords of literature in China, indicating that topics in Museum research in China are diversifying.

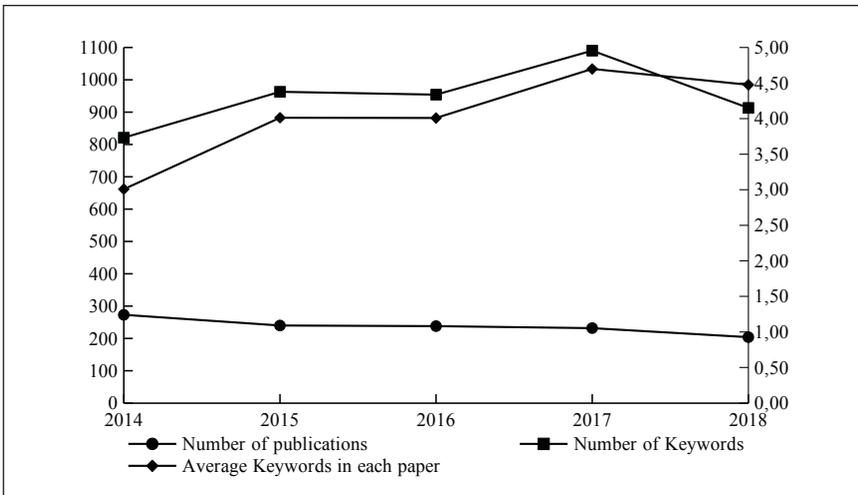


Fig. 1 Number of Articles and Keywords of Museum Research in China in the Past 5 Years

84 keywords were obtained as the mainstream keywords of museum research for the subsequent co-occurrence relationship extraction and analysis (Liu et al., 2017).

Association Network Analysis Method

Firstly, the overall and local characteristics of the museum research co-word network were analyzed.

Secondly, based on the Louvain algorithm (Blondel & Guillaume et al., 2008), distinct thematic communities were created by the community division of the word co-occurrence network (Leydesdorff & Goldstone, 2014).

Finally, this study used the Vosviewer to visualize the overall network and each research community. Additionally, visualization of the thematic communities' evolution over time was conducted (Leydesdorff & Goldstone, 2014) by using Cortext (Rosvall & Bergstrom, 2010).

The Theme Structure and Evolution of Museum Research in China

Topic Distribution

A total amount of 2,052 keywords was extracted from the sample, with a total frequency of 4,246 times. The sum of a few keywords' word frequencies occupied the majority of the total frequency, indicating that museum research in China had very obvious a concentration and inclination and it mainly focused on a few research topics in recent years. The Top-20 keywords are listed in Table 1.

Rank	Keywords	Frequency	Rank	Keywords	Frequency
1	Thematic Museum	95	11	Cultural and Creative Products	38
2	Museum Education	89	12	Digital Museum	38
3	Translation	84	13	Provincial Museum	35
4	Architecture	74	14	Intangible Cultural Heritage	34
5	Municipal Museum	51	15	Regional Culture	33
6	Exhibition	44	16	Display	33
7	Museum Display	41	17	The New Media	32
8	Display Design	41	18	Tourism	30
9	Relic Museum	39	19	Exhibition Design	30
10	Cultural Relics	38	20	Spread	28

Table 1 Top-20 Keywords of Museum Research in China

Topic Association Network Analysis

Network Indicator Analysis

As shown in Table 2, the co-word network density in museum research in China is low, indicating that the research is, on the whole, not close enough. The high degree of centralization indicates that the topics of overall research have centripetalism and consistency. The core topics have strong influence and control over the entire network. The high closeness of centralization indicates that the correlation path between keywords is short. The high clustering coefficient shows that the keywords of museum research in China are directly related, which has a clear trend of forming a group with a few words at the core. In summary, there are core themes or mainstream directions in museum research in China, and there are research groups with strong consistency in centripetal or research direction.

Indicators	Values
Number of nodes	84
Number of lines	587
Average degree	13.98
Network All Degree Centralization	0.36
Network All Closeness Centralization	0.35
Network Betweenness Centralization	0.10
Network clustering coefficient	0.35
Density	0.17

Table 2 Indicators of the Topic Association Network

As shown in Table 3, the centrality degree and closeness centrality of Thematic Museum, Museum Education, Museum Display, Provincial Museum, Architecture, Relic Museum, Intangible, Spread are higher, showing that these words and their related research subjects are the core topics of museum research, which has strong influence and control over other words or topics. At the same time, the high betweenness degree of Museum Education indicates that the role of “bridge” is more obvious.

Rank	Keywords	Degree	Keywords	Clo- se- ness	Keywords	Betweenness
1	Thematic Museum	43	Thematic Museum	0.67	Museum Education	0.11
2	Museum Education	41	Museum Education	0.66	Thematic Museum	0.08
3	Museum Display	30	Museum Display	0.60	Municipal Museum	0.05
4	Provincial Museum	29	Provincial Museum	0.60	Architec- ture	0.05
5	Architec- ture	28	Architecture	0.59	Provincial Museum	0.04
6	Municipal Museum	27	Intangible Cultural Heritage	0.59	History Museum	0.04
7	Intangible Cultural Heritage	27	Municipal Museum	0.58	Visual Image Design	0.03
8	Spread	26	Spread	0.58	Intangible Cultural Heritage	0.03
9	Visual Image Design	26	History Museum	0.58	Translation	0.03
10	History Museum	25	Cultural Relics	0.58	Museum Display	0.03

Table 3 Top-10 Keywords in Terms of Degree Centrality, Closeness Centrality and Betweenness

Topic Community Analysis

Current museum research in China focuses on six topic communities, as shown in Table 4. The larger topic communities are: “C1- Architecture”, “C2-Museum Education”, and “C3-Museum Display”. The two smaller communities are as follows: “C4-Translation” and “C5-Thematic Museum”. Finally, the smallest community is “C6-Cultural and Creative Products”. Each community has remarkable differences in topics, but it is consistent in the research direction which represents mainstream current museum research in China.

Community	Keywords (Top five in frequency)
C1- Architecture	Architecture; Municipal Museum; Relic Museum; Display; Regional Culture
C2-Museum Education	Museum Education; Exhibition; Provincial Museum; Public Cultural Services; Audience;
C3-Museum Display	Museum Display; Digital Museum; The New Media; Spread; Interaction Design
C4- Translation	Translation; Cultural Relics; Tourism; Teleology; Museum Text
C5-Thematic Museum	Thematic Museum; Display Design; Intangible Cultural Heritage; Narrative; Exhibition space
C6-Cultural and Creative Products	Cultural and Creative Products; Cultural Products; Marketing; Cultural and Creative Industry; Creative Design

Table 4 Topic Communities of Museum Research in China

Topic communities belonging to museum research often have cross-collaboration or interaction in their research, as shown in Fig. 2. “C1- Architecture”, “C2-Museum Education”, “C3-Museum Display” and “C5-Thematic Museum” form closely associated relationships, especially C1 and C5. “C4-Translation” is closely related to C1, indicating that the Translation function of current museums plays an important role in international communication of museum architecture and exhibition design. The relatively isolated community is “C6-Cultural and Creative Products”.

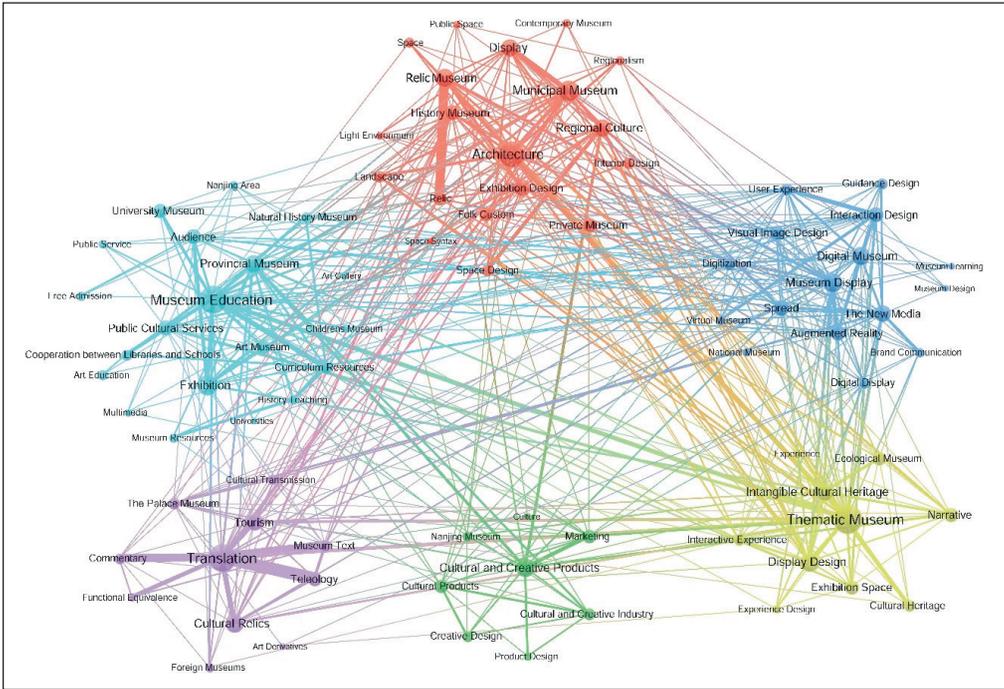


Fig. 2 Internal Association Network of Museum Research in China

As shown in table 5, “C1-Architecture”, “C3-Museum Display” and “C5-Thematic Museum” had the higher average degree, reinforcing that they are the core research direction of museum research in China. “C4-Translation”, “C5-Thematic Museum” and “C6-Cultural and Creative Products” have high density and their research is largely systematic and mature. Combining two indicators, “C5-Thematic Museum” is the core and mature direction of the museum research in China, and has a significant research status.

Indicators	Nodes	Edges	Total Frequency	Average Degree	Density
C1-Architecture	19	61	433	14.58	0.36
C2-Museum Education	20	53	377	11.6	0.28
C3-Museum Display	16	57	301	15.75	0.48
C4-Translation	11	31	249	13.27	0.56
C5-Thematic Museum	10	28	276	18.6	0.62
C6-Cultural and Creative Products	8	16	127	10.13	0.57

Table 5 Network Indicators of Topic Communities

Topic evolution and development trend analysis

Topic Evolution Analysis

In general, from 2014 to 2018, museum research in China has a relatively obvious and continuous evolutionary context, but there are also many intermittent evolutionary contexts and isolated topics, as shown in Fig. 3.

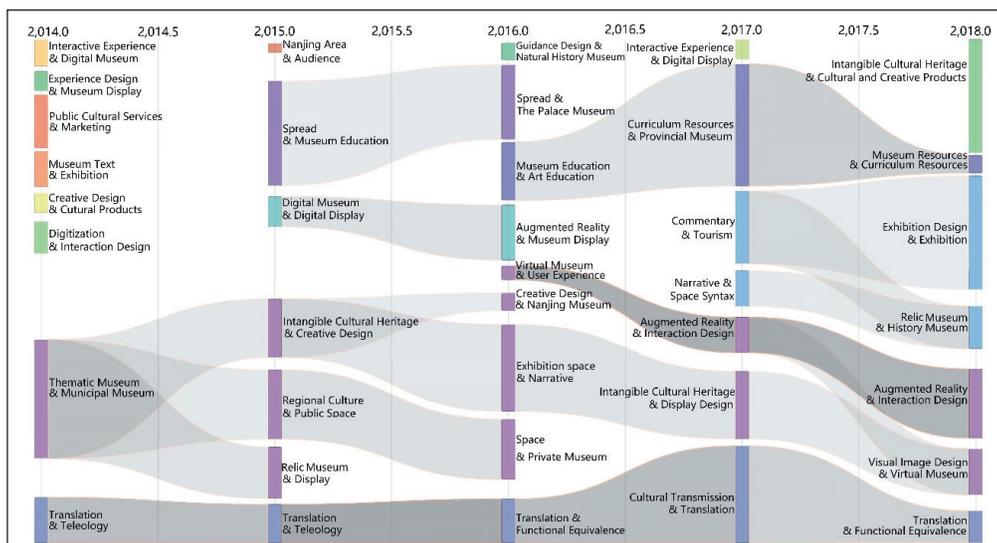


Fig. 3 Topic Evolution of Museum Research in China (2008-2012)

Firstly, museum research in China has good continuity in general, although there have been many discontinuous evolution topics in 2015 and 2016, since 2017, research topics have been given sustained attention.

Secondly, there are two strong evolutionary lines of ‘Thematic Museum & Municipal Museum’ and ‘Translation & Teleology’, and there is obvious research differentiation and fusion in their evolutions.

Finally, in the development of museum research in our country, there have been many discontinuous evolution topics and isolated topics.

Topic Developmental Trend Analysis

The strategy diagram (Fig. 4) shows that the development trend of the museum’s topic community in our country is quite contrasting. “C3-Museum Display” and “C4-Translation” are in the first quadrant, which are core topics of current research and have a good developmental trend. “C5-Thematic Museum” and “C6-Cultural and Creative Products” are in the second quadrant, as they are mature or self-contained, but not the core topic. “C2-Museum Education”, in the third quadrant, is at the edge of current research and the research system of it is not mature. “C1-Architecture” is in the fourth quadrant. As one of the important directions of current museum research, it has become the core topic

or direction of current studies, but it is immature in general and still in progress, showing potential for development.

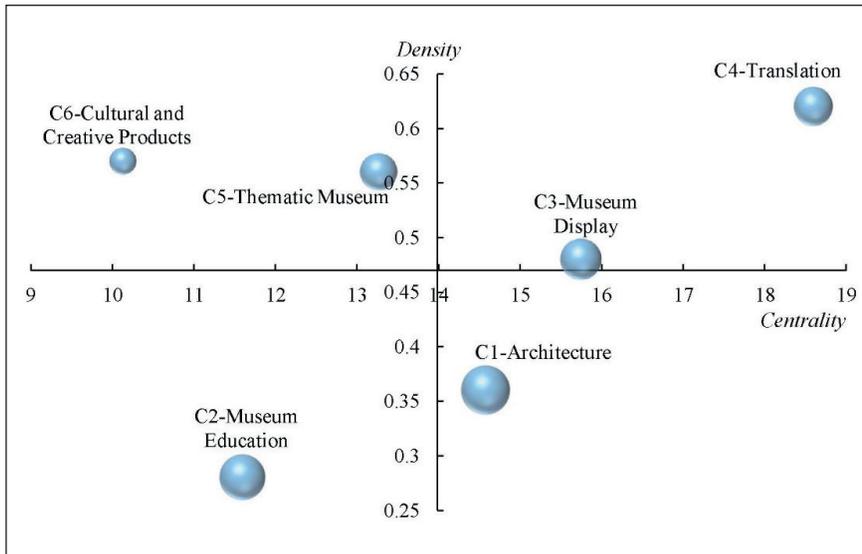


Fig. 4 Strategy Diagram of Topic Communities of Museum Research in China

Conclusion

This study helps to understand the structural state and development law of its research more clearly.

From 2014 to 2018, research on museums in China involved a wide range of subjects and had a clear tendency, forming distinctive topic communities and showing a unique development trend.

Over the past five years, museum research in China is broad, but still relatively concentrated, with obvious centrality and consistency in its research directions.

Meanwhile, definite topic communities have been formed in China's museum research. The two topic communities, 'Museum Display' and 'Translation', can be regarded as the core and mainstream direction of current research, with relatively mature development and perfect research systems.

The trend of discipline research has been taking the improvement of quality as the lifeline of museum cultural tourism, and aimed to turn more high-quality museum cultural resources into high-quality cultural tourism resources through applied research.

The growth of Thematic Museum as a topic indicates that in the development process of personalized museums, the supply and services provided by thema-

tic museums are far from meeting the cultural needs of people, especially for regarding diversity and high quality.

The research on topics such as Cultural and Creative Products is slightly isolated, and their synergy with other topics is weak. Ultimately, museum research in China has a good continuity in general.

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Challenges to be Digital: The Case of Lithuanian Municipal Museums

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In the era of technological transition, the front line of cyber museums progresses day by day. However, a theory to bridge the gap between the classical analogue and the frontier is still lacking. In this analytical study, the challenges faced at the beginning of digitization by Lithuanian municipal museums which have experienced rapid technological transitions are described. The data collection method employed was a questionnaire including two free-description questions. The analysis of the collected responses indicated the challenges which museums and their professionals face at the beginning of digitization: the reduction in the morale of museum professionals in the first phase and the quest for better quality in the second phase.

Thorny paths to Cyber museums

The expansion of museums in cyberspace is one of the current interests for museology¹. However, no museum automatically converts itself into binary “0” and “1” data: somebody has to do it. Nonetheless, the process of museums becoming digital is indeed virgin territory in museology. The theory, which effectively connects a traditional analogue museum and the frontier of cyber museums can only be derived from the practical procedure of digitization at actual museums. This is mainly linked to how digital-related activities possibly dissolve into traditional museum activities. Thus, the main focuses are the struggles and challenges that digitization professionals are likely to confront in museums that are experiencing the rapid technological transition.

This study focuses on municipal museums in the Republic of Lithuania, a country which has a successful national digital database for museum collections, the LIMIS². The term “digitization” in this study is defined as the process of building a representation of a physical museum collection by digital data. Digitization is not a means merely to introduce museum collections into cyberspace, but more importantly, to expand the potential of museums by enhancing the accessibility of visitors to its collections, even to objects locked away in storage rooms. The

1. As Leshchenko (2015) discussed, cyber museums and cyber museology are still at the developing stage. There is the possibility of digital expansion beyond mere museum computing as Parry (2005) discussed, such as augmented reality for guiding visitors (Kyriakou & Hermon, 2019).

2. LIMIS is an abbreviation of “*Lietuvos integralios muziejų informacinė sistema* (Lithuanian Integral Museum Information System).” The Lithuanian Art Museum (n.d.) is a portal website which works as the interface of LIMIS with the public.

minimum required equipment for digitization is simple: a personal computer, a digital camera, and a digital scanner for a two-dimensional image¹. This study aims to explore and analyse the challenges that museums and their professionals confront when they start digitizing their collections.

Background of digitization at Lithuanian museums: Radical changes

In 2009, the implementation phase of LIMIS was launched. Firstly, 19 national and state museums were obliged to use LIMIS. In the ten years since then, almost every museum in Lithuania² has registered with LIMIS: as of March 1st, 2019, 830,686 objects from 105 museums have been digitized and stored (Lithuanian Art Museum, n.d.). Since the implementation of LIMIS, digitization in Lithuanian museums has improved. The ratio of museums digitally preparing metadata of their own collections has increased from 55% to 97%. Furthermore, the ratio of museums preparing digital images from their collections has increased from 38% to 97%. These improvements have statistical significance (Kimura, 2018), implying that the national strategies for LIMIS have been successful.

However, it also indicates that some museums have experienced radical changes. For municipal museums in particular, digitization is something new and unfamiliar; such museums are relatively small-scale and some even did not have any websites for visitors when LIMIS began³. Thus, the case of municipal museums in Lithuania could illustrate the difficulty in digitization over the radical transition period, as well as indicate what many other museums in a similar situation might be facing today.

Method of the study: Free-description questionnaire

The questionnaire survey for Lithuanian municipality museums was conducted to collect data for the study. There are 54 municipal museums in Lithuania (Lietuvos Respublikos kultūros ministerija, n.d.) and they are defined in article 5 of *Lietuvos Respublikos muziejų įstatymas* (the Lithuanian law of museums) as “Savivaldybių muziejai” (Lietuvos Respublikos Seimas. Lietuvos Respublikos muziejų įstatymas, Pub. L. No. I–930, 0951010ISTA000I-930 (1995)).

The questionnaire was sent in November 2018 via email to those responsible for digitization at municipal museums. The responses are collected via email

1. Wachowiak and Karas (2009) explored the methodology of 3D scanning and the replication for heritage digitization and stated “3D scanning will surely play an important role” but “[n]ot every organization needs a 3D scanner.” Moreover, 2D images seem more popular than 3D images even in large cultural heritage databases such as Europeana (“Search Results - Europeana Collections,” n.d.).

2. Lietuvos Respublikos kultūros ministerija (n.d.) provides statistical data of Lithuanian museums; as of 2017, there were 104 museums in Lithuania.

3. In 2009, only 57% of public museums had their own website (Kimura, 2018), but “By the end of 2010 almost all state museums in Lithuania had their own website” (Mukienė, 2011).

and postal mail (N=50 responses). The questionnaire consisted of both multiple-choice questions and free-description questions. Both the questionnaire and the responses were in Lithuanian¹. The responses were translated into English by the author.

The principal analysis of the responses to the questionnaire in this study involves the following two free-description questions: “What are the current challenges of digitization in your museum?” (further, Question 1) and “Have there been any objections or complaints from workers about digitization? If so, how did you solve them?” (further, Question 2). The answers to these two questions will be first classified into several categories and then the responses to each of the categories will be discussed.

Brief analysis of responses

Even today, robots are not involved in digitization in museums; instead, this task is carried out by people. Complaints from the professionals who carry out the task of digitization are one of the major obstacles to starting digitization. Out of 50 respondents, 13 answered that they have faced challenges, 28 answered they have not faced any, and nine did not provide an answer to Question 1. The early-stage struggles in the responses can be sorted into four categories: ‘lack of human resources,’ ‘lack of equipment,’ ‘elder workers,’ and ‘digitization as additional work.’

The struggles of initiating digitization in each museum could be summarized as being burdensome for professionals, which causes complaints. Lacking resources or skills or having too much workload lowers the morale of workers who digitize. However, the responses also indicated that extra resources and time would solve the issue.

On the other hand, challenges of digitization were more widely recognized among respondents. Out of 50 respondents, 39 answered that they have faced challenges, three answered they have not faced any, and eight did not fill in Question 2. The challenges can be sorted into four categories: ‘lack of human resources (specialists),’ ‘lack of equipment (of high quality),’ ‘lack of a special department’ and ‘miscellaneous.’ The lack of financial resources is also found in responses since the financial issue is inevitably associated with other factors; the analysis did not include ‘lacking financial resources.’

The challenges could be summarized as lacking resources, especially for specialized needs. If it is impossible to increase the number of specialists and update equipment, the quality of digitization would never improve. Moreover, as discussed above, a lack of resources reduces the morale of workers undertaking digitization activities. It even reduces the human resources for digitization

1. This questionnaire survey was conducted at the same time as the survey in a study conducted by Kimura (2018).

creating a vicious circle. Currently, digitization is leading to over-work in each museum, and many respondents have realized that their resources for digitization are insufficient.

Discussion: the first two steps of digitization

The responses to the questionnaire revealed that there is at least two levels of hardship faced when a museum embarks on digitization: kick starting digitization and attempting to produce better quality of digitization.

To properly kick start digitization, the morale of workers counts. The responses mostly focused on the lack of resources and skills as the cause of low morale, but they are the result of radical technological changes. Since it is practically impossible to stop technological innovation, it might be effective to start digitization on the basis of minimum needs, although superficially it seems to slow down the necessary transition.

At the next stage, museums seek to conduct better quality digitization. In this stage, the morale of workers is not a problem anymore. However, a sudden increase in the budget for digitization is not realistic. Although Lithuania has a centralized supporting structure, the LIMIS centre¹, the current system seems insufficient. Another methodological solution here is therefore required and can be addressed in future research.

Conclusion

On the path from converting conventional museums into cyber museums, there are at least two hurdles to starting digitization. The experiences from Lithuanian municipal museums highlights struggles including the reduced morale of museum professionals in the first phase and the quest for better quality in the next phase. Although there are still many stages remaining until a traditional museum becomes a cyber museum, the challenges at the beginning that museum professionals can expect to face have at least been highlighted in this study.

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Museological tradition in the face of changes in museums in West Africa: approaches and sharings

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The notion of a museological tradition in West Africa reveals that the conservation practiced in Africa did not have the same museum tradition as that perceived by Europeans. Interest in museology was boosted by the meeting between Europeans and the arts and civilizations of Africa in the early twentieth century. Today, with the blossoming of cyberspace, can West African museums adapt to globalization?

Approaches to traditional museology in West Africa

Traditional Africa has developed many conservation strategies. First of all, there is the institutionalized oral tradition, that is to say, a set of literature owned by recognized persons by the community (the griot or *Djéli* of the Manding, the *Biasofué* of the Akan, the *Baloum Naba* of the Mossi). There is also the drum language “drummology” (Niangoran-Bouah, 1997) which is a coded language and should be respected in all its purity under pain of punishment. We also note the existence of family treasures in most traditional lineages. These are treasures to be transmitted integrally if not to increase it. The treasures of lineages continuity is the symbol of prosperity. There is, therefore, in all traditional African communities protected material goods related to history, belief and legend.

In a transversal way, the collections of African museums reveal the history of the continent. Africa, cradle of humanity (discovery of the first hominids), has known great civilizations. From ancient Egypt to the kingdoms of Benin and Ashanti, through the Nok and Ifé civilizations, until today, it is a rich and diversified story of creation of objects of high social and artistic significance. Thus, the cultural history of Africa encompasses all these indelible traces left by our ancestors. The impact of time, space and man himself has often not facilitated the conservation of this cultural heritage. Today, the cultural assets present in the museums of West Africa have a link with the Dakar-Djibouti Mission (1931-1933) and the French Institute in Africa (IFAN), created in 1938 by Theodore Monod.

Thus, most of the first West African heritage institutions have been inherited from the colonial period. As such, they are privileged places for the collective memory of the new states gaining independence in the 1960s. However, in a

context of postcolonial management, these institutions presented a range of legal, administrative and technical problems. More than two-thirds of the collections are composed of organic materials. Reference is made to masks, statuettes and other everyday objects. These objects from the IFAN branches, and therefore from the colonial period, have deficiencies both in documentation and in the representation of the culture of West African states.

Since 2000 and years of the multiparty system in Francophone states in Africa, a policy was set up for the revitalization of the museums which focused on an important communication plan to interest museums in all of the societal levels. With the projects of basic creation identified, digitization essential for West African museums has been largely carried out.

In Africa, museology is supported by international cultural institutions (UNESCO and ICOM) through regular training programs. Symposia and seminars allow African specialists and museum experts to exchange views on the questions raised by the adaptation and integration of museums in the development that each country of Africa conducts at its convenience. From the Jos Center in Nigeria, which was founded in 1975 to Senghor University in Egypt, through the African Heritage School in Benin, Africa is an ideal melting pot in which all activities related to museology can flourish. In West Africa, and particularly in the UEMOA area, many of the most representative heritage institutions, from the IFAN, now national museums, which after about half a century of history, must to cope with changes related to globalization.

The Cyberspace of West African Museums: Adapting to the Challenges of Globalization?

In the age of globalization, the internet remains a source of information and knowledge. Africa, like other continents, does not escape the internet development. In 1996, four countries were connected to the network. Today, there are more than fifty that have access to cyberspace (Ba, 2003). Many virtual interfaces between West African museums provide useful information for understanding specific ideas. These are virtual sites of heritage institutions or cultural services. The different types of documents put online are scientific journals, books, videos, and press kits. These heritage institutions are, on the one hand, African museums (Abomey Historical Museum in Benin, National Museum of Mali ...) and on the other, Africanist museums (Ethnographic Museum of Geneva, Quai Branly Museum in Paris). These are museums that, after digitization work on their collections, put images, notices and videos of their collections online and in so doing, consequentially allow for a good distribution of information to other institutions.

For example, museum websites (National Museum of Mali and Quai Branly Museum) are the result of these techniques. They have computerized most of their collections and put a large number of them online. Indeed, the computerization of the collections of the National Museum of Mali began in 1991 by

registering 1395 records in the computer on the software “Word Perfect”. Along the way, there were many constraints due to the lack of software control. But the situation improved in 2006 with training and the provision of IT tools from the Agakan Foundation for Culture. Today, with the File Maker Pro 8 software, the database, wired on 6 computers, remains functional at all times. The Quai Branly Museum, for example, presents on its virtual interface data and photographs of 267,434 objects.

Today, in a context of a sustainable and viable development, museum objects are useful for conveying messages of social cohesion. The museum’s collections reveal the habits and customs of each ethnic group. Thus, through a museography and scenography including the numerical expectations of different audiences, the museum will play a vital role, that of being a place for the strengthening of the social bond often undermined during election periods. Through these collections, the museum will sensitize the public to the deep knowledge of the other and the acceptance of differences for a much more perceptible national unity.

Faced with the challenges of globalization, the heritage management that has made its debut in Africa would therefore be adapted and updated in accordance with the writings of Ba Abdoul on the revolution of the Internet in Africa. With the advent of digitalization, museum audiences now have direct access to the on-line contributions of museology, which André Gob sees as the science of museums. This cross-disciplinary museology is at the intersection of different subjects of the humanities. Also, note that to take advantage of a visit to cyberspace, it will be necessary to have a respectable support for such a visit which can occur only from good museum documentation resulting from sound museological processes. According to François Mairesse, an institution two and a half centuries old whose new forms (heritage cities, heritage houses) continue to emerge at the beginning of the millennium (Mairesse, 2014), the museum uses the notions of protection, safeguarding, conservation and recovery. This requires considering legal documents (decrees and decisions) to complete the various West African laws, protecting cultural heritage in order to explain the traditional museum and cyberspace relationship.

In summation, our study has questioned the relevance of the notion of museological tradition to analyze the changes, perceptions and practices that surround the development of its cyberspace in the twenty-first century. From the interest of museology as a source of knowledge to the trend of audiences enamored by the quest for information “social networks”, our article has made a start to the changes that are occurring in museums in West Africa.

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Cybermuseumology as an Ethically Charged Discourse in Museology

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This paper addresses the first topic suggested for the Future of Tradition in Museology symposium: to reflect on ICOFOM's past and future roles in generating museological knowledge. In his paper, I suggest acknowledging the potential of cybermuseumology to enhance the ethical and reflexive core of museology both within and outside ICOFOM.

The future of tradition in museology is a challenging topic as museology is not homogeneous, either internationally or locally. This lack of clarity hinders tracking one or even several common traditions among interpretations of what constitutes the core of museology. However, several approaches to museology and thus several traditions trackable within ICOFOM activities have more potential to survive. One such approach to museology is *éthique du musée* (Deloche & Schärer, 2011).

Museology and Museum Ethics within ICOFOM and ICOM

ICOFOM's very first discussions on the subject of museology in the early 1980s revealed completely different views held around the world (MUWOP, 1980; 1981). Thirty years later, ICOFOM's reflections on the same subject in *Key Concepts of Museology* also demonstrated the impossibility of assuming a unified understanding of this field of knowledge. However, one approach to the definition of museology, listed last in *Key Concepts of Museology*, has greater potential and flexibility:

According to a fifth meaning of the term, which we favour here because it includes all the others, museology covers a much wider field comprising all the efforts at theorisation and critical thinking about the museal field. In other words, the common denominator of this field could be defined as a specific relation between man and reality. (Desvallées & Mairesse, 2010, pp. 55–56).

Interest in ethical dilemmas in museum practice has grown in museum theory over the past decade. It has led to the emergence of a new international committee on ethical dilemmas, which very likely will be founded during this ICOM's General Conference in Kyoto. Ethics can be approached as one of three pillars on which museum professionalism is based, along with practice and theory (van Mensch & Meijer-van Mensch, 2011, p. 12). Alternatively, ethics can be seen as part of theory, not as a separate pillar (Sauret Guerrero & Rodríguez Ortega,

2013–2014). The latter statement is true in the case of ICOFOM’s intellectual activity.

Discussing the circumstances of ICOFOM’s creation in 1977, Peter van Mensch mentioned that Jan Jelinek, ICOM president until 1977, suggested a very specific moral mission for ICOFOM:

As chairman of the Advisory Committee and subsequently as president of ICOM, Jan Jelinek discovered that the problems he had met in the museum were also found within ICOM. There was little rapport between the growing number of specialist committees. The discussions about establishing special committees on museums of literature and of Egyptology prompted Jelinek to propose the foundation of a committee on museology, which could serve as the ‘conscience’ of ICOM. (van Mensch, 1992, p. 26)

The most recent demonstration of ICOFOM’s ethical mission was the ‘Predatory Museum’ symposium theme in the ICOM’s Museums and Cultural Landscapes General Conference in 2016. That provocative title was a response to ICOM’s call to approve the Siena Charter¹ with an action statement on the ‘responsibilities of museums towards heritage and its surrounding landscapes’ (ICOM, 2014, p. 1) — making it sound as if the actions could have only positive outcomes.

On Cybermuseology

Just as museology is seen differently by museologists within and across nations, cybermuseology has yet to have an agreed-upon definition. Presuming to define this existing term used in different contexts, I have suggested the following:

Cybermuseology is an area of museological discussions about changes, problems and challenges in the relationship between museum and its visitors caused by implementation of digital technologies. (Leshchenko, 2015, p. 240)

Within metamuseology, cybermuseology is still an artificial construct. In 2014, during the ICOFOM’s session on defining cybermuseology in Paris, too few presenters addressed the subject, and only two published their papers. Interestingly, my article declared that cybermuseology and cybermuseologists had already emerged. In the same volume, though, Eric Langlois (2015, p. 153) stated that cybermuseology did not yet exist as a ‘special museology’, leaving space for his article on cybermuseums and cyberexhibitions to contribute to this emerging field.

1. Siena Charter (ICOM Italy, 2014) was not approved in any official way at the General ICOM conference in 2016. Some statements of the charter (for example, “museums can be a strength as regional offices for active protection of cultural heritage”, p. 3) are questionable and a parallel to “predatory tourism” (Maranda & Brulon Soares, 2017, p. 17) can be drawn.

Within ICOFOM, contributions to the *cybermuseological discourse*, as coined and defined in the same article for the ICOFOM Study Series (Leshchenko, 2015), have been far from substantial. In recent years, most publications that have significantly contributed to this discourse were not part of the committee's agenda. These publications are the subject of my next article on this topic. So far, the following ICOFOM publications have contributed to the cybermuseological discourse:

- Cristiano Agostino (2015) conducted case studies of museum online crowdsourcing that make 'the visitor ... a strategic agent in the contemporary museum economy' (p. 23). Agostino showed that the practice was not as positive as it first seemed. He exposed

the game-like elements of many museum crowdsourcing tools as a means to weave into the discussion issues of 'playbour' and subtle colonisation of free time by work, highlighting the function of museum crowdsourcing platforms as tools for immaterial and affective labour of the online and digital kind. (Agostino, 2015, p. 23)

- Brigitte Juanals and Jean-Luc Minel (2016) investigated the evolving social and political aspects of museum work and communication created by the application of different technologies in the Digital Age. For instance, Juanals and Minal demonstrated that Twitter has become not only a marketing tool but also a platform for cultural mediation and action.
- Bernard Deloche (2016) suggested that museology will soon evolve into *noology* due to virtualisation.
- Jessica de Bideran (2017) proposed that cybermuseums (*musée numérique*) should be incorporated in the official ICOM's official definition of museums to expand the very essence of a museum as media / *dispositif médiatique* (2017).
- Cédric Boudjema (2017) recommended seeing cybermuseums as modern actualisations of traditional museums.
- Yun Shun Susie Chung (2018) drew attention to the difficulty of assessing the differences in interactions by visitors to physical museums and online exhibits.

Prospects for the Growth of the Cybermuseological Discourse

The unclear definitions of the boundaries of museum ethics and the transdisciplinary nature of museology provide opportunities to explore the critical issues emerging at the intersection of museum work, visitor experiences and the digital. Cybermuseology has the potential to promote the efficient use of the cyber by museums and to increase awareness of inefficient and unethical actions and hidden outcomes, such as those investigated by Agostino (2015).

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The Aesthetics of Becoming. Immersive Video Gaming in New Museology

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Artefacts of Contemporary Video Game and Art

The orchid and the wasp are discussed by Deleuze and Guattari as, “an orchid-producing wasp and a wasp-generating orchid” — the two links and structures constantly reappear in the intense cycle of advancing de-domainization (Deleuze et al., 1987). The history of video games mirrors the history of artefacts under knowledge and technology development as well as socialization in the background of “modernity” (Wang, 2005). Originating from heterogeneous domains of science and technology, video games may be traced back to the previous regime of aesthetics; they may *fold* to the future emotional and rational becoming of high technology and art, driven by the catalytic power of modernization and the mixed emotional elements. Becoming processes like rheological status based on historical time and space materials, video games might be the most prominent cultural morphological feature of postmodern social life.

Non-homogeneous and Sharing of Context Video Game and Museum: Theory and Practice (Art and Technology, Gameplay, Culture)

In the new-museum-era, what kind of historic carrier of culture and art may be presented in museums, with the properties of new museology and museality? Isn't transformation a type of becoming? At first regarded as controversial, in recent years, bringing video games into museums has become a new trend. Accelerated by waves of enthusiasm through industrialization for technological advancement, the video gaming industry has been booming. Compared to traditional art in China around early 1990s, the new assembly of multimedia interactive art is described with fame as the *ninth art* (Wu, 1997) because of the complex composition of creativity and devotion of increasing amount of top talents. Since the established regime of aesthetics is being disintegrated by multi-cultural attributes, will it coincide with the “*Lieux de Mémoire*” (Pierre Nora, 1989) of the *folding* philosophy resulting from rheology/becoming from non-homogeneous to sharing of context?

Video Games enter Museums

Exhibitions

Game On at the Barbican Art Gallery was opened in May 2002 in London; as the first exhibition in the world which places video games into the “*Elitist Bastions*” (Conn, 2010, p.23) context of cultural organizations, it has toured to museums, galleries and art centers in over 20 countries in the past 14 years, and has been seen by over 2 million people across the globe. In 2018, the Chinese version of the exhibition *Zhan Fang/Game On* was introduced to Shenzhen, China. It suits the taste of audiences at different ages with intensive interaction, full function, artistic quality and popularity.

2012 was the year of a huge success for video games in art and culture. The exhibition *Game Story* was curated by Grand Palais Paris, and the exhibition *The Art of Video Games* was curated by Smithsonian American Art Museum in Washington DC. The exhibition *Dance Art Exhibition, Learn & Play! Future Park* of teamLab introduced by Shenzhen Blooming Culture Investment Co. *Zhan Fang/Game On* was certainly one of hot topics coming up the next year. In September 2018, video games were presented academically in the exhibition *Play Beyond the Game* by CAFA Art Museum.

Collections

The artwork *Game Over: Long March* (2008) of Feng Mengbo was collected by MoMA in New York in 2009; at the end of 2012, Architecture and Design Department of MoMA collected 14 video games including *Flow, Passage, EVE Online* and *Minecraft*, as well as classical games such as *Pac-Man, Snake, Tetris, The Sims, Super Mario Brothers* and *Street Fighter 2*. It was the first time that a museum officially selected commercially researched and developed video games into collection, and they declared that the rest of the 40 video games are on the way to be inducted into the museum’s collection in the following years (Kilkenny, 2012).

Video Games in Museums

Process of Becoming

Regarding the ontological transformation of contemporary museums, new museology is introduced into the “new” innovative museums. Based on the hypothesis of Video Games becoming to Museums, Video Game Museology might be derived from *Game On*, the first video game exhibition in the Barbican back in 2002. By summarising video game history, multimedia art, and design of interactive technologies, it demonstrates that the challenges in the methodology of musealization include how to coordinate multimedia art, video game and creative design under context of the “new” museums. In the following 10 years, it has dramatically assisted creation of video games becoming closer to the category of art creation by means of scientific and technological development, production and consumption in entertainment and culture, capital overflow

and even funding support, without relying on commercial manipulation and objectives excessively.

2012 was an important year for video game exhibitions in museums worldwide; video games were influencing the rheology/becoming among various art and design media as well as science and innovation in different domains. Alongside the methodology of curation, multimedia museology and art and technology, museology represents scholars' graphic analysis of multi-layer attributes of culture for art and sci-tech, which have been obviously increasing. The ideology of the new museum has taken shape with arrival of virtual sci-tech, with museums increasingly focusing on multimedia art and creative designs. Thus, they are attracting significant public and media attention through digital platforms and interactive campaigns as well as intensive educational activities during exhibitions. Video games in museums can increase accessibility and enable engagement and appreciation of exhibits among diverse audiences, with varying levels of knowledge of art history, theory or sociology. As a tractive force of public social life and professional regimes, the integration of video game with cutting-edge technologies is emerging in both real and virtual spaces.

Video games and museums — that represent cultural rheology/becoming — through creative appropriation as well as parody, are promoting and restricting the rule of regime, responding to museality of new museology.

People of Contemporary Contemporary Politics of Aesthetics

Gameplayers in Museums

Pierre Bourdieu said, “[a] ticket only does not lead access to museums”. French historian and critic Michel Foucault put forward “*Heterotopia*” on the new museology in his article *Of Other Spaces* — a concept that puts forth the unity of space and time, surpassing the single continuum and three-dimensional bodies, serves as multi-dimensional extended topology and rheology/becoming. However, museums hold cultural hegemony with apparent specific regimes. Thus begs the question — Why People Would Go (Conn, 2010)?

Why do people go to video game exhibitions in museums? With the common perception of public, “sensibility sharing” is realized in the *Public Sphere* of museums; the game mechanics equipped with virtual power brings physical feelings to the public players, while overall physical feeling gives rise to dynamic drive of psychological changes. Referring to *Homo Ludens*, written by Huizinga in 1938, and *Journey* developed by *that game company*, the principal focus is that “man” acts as both Performer and Audience in performing arts, but acts as First-person Perspective and Third-person Perspective in video games. Whether science and technology or artworks and artefacts, it is essential to be “human-oriented”, appealing to empathy with human emotions and being inclusive, realizing “sensibility sharing” regardless of age, nationality and cultural background.

Under “non-homogeneous and empty time” — how can the linear and non-linear *fold* be “extracted from the same historical continuum of time fiction (Chang, 2016)”? From both perspectives of the social stratification of bourgeois and the public class in the Bilbao phenomenon, video games in museums have attracted and been connected to more common people in real life with regard to aesthetics, interactive entertainment, self-fulfillment and low threshold.

Equality of Aesthetics

Museums within the paradigm of the aesthetic revolution of Jacques Rancière are no longer closed circular parties. He degraded the museums from the expensive “*cabinet*” defined in the historic text to the “*curiosity shop*” depicted by Balzac. The heterogeneity of the “new” museology lies in the mixed and boundary-less museums as well as the dialectical tension of art and life in the aesthetic revolution. The new museums have broken through the meaning of *curiosity shop* themselves with their development up to now.

The dual nature of video games also reflects that of museums in mediating the relationship between art and recreation, art and daily life. For instance, the newly opened “Switch House” of Tate Modern (a museum under the influence of the Bilbao phenomenon and new museology) has integrated catering spaces, commercial stores, educational interactions and creative performances. In recent years, real estate, finance and commerce complexes represent museality of the new life-style. Isn’t the complex a mirror of the “curiosity shop”? It is no longer a tower of wealthy and powerful elites and the minority. Instead, it is a hub not only closer to the public but also closer to life. The V&A Museum exhibited materialized props from the game *Minecraft* along with “pixelized” famous paintings in 2013 (Li, 2018). It is obvious to see that such multi-level superimposed “dialectical image” crossing fields marks the transformation and revolution of elites in various regimes and public spaces. However, has the real equality been realized from the introduction of the diversified contents and revolution of the diverse forms? Do these fields/museums represent regimes or politics at some degree that yet can be fully entered by individuals? Do individuals still feel kept-away behind crowds of certain social circles or even marketing tricks of commercial business? How does musealization look after visitors equally by the objects and narrations, different forms of experimental museology?

Video games are the crease/fold in the ocean of leisure and recreation culture as well as the *appleism* harmonizing public and museum. “Video Games in Museums; Process of Becoming” illustrates the rheology/becoming of art and commodified life. As a hardware for sites, museums can be inbuilt with the flexible development of curation, narration, production and academic research as softwares, under the pre-setting of equality. All these discussed would suggest to offer an opportunity to rebuild democracy under equality. It could be argued, then, that exploring the tradition of the future “new” museum, along with its intrinsic attributes and external relations, only exists after the becoming.

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The Influence of Visual Culture Theory in Museum Exhibition Practice: An Essay on Chinese Modern Art Exhibitions

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The extension of visual culture theory in the field of museology

The study of visual culture (VC) is a combination of visual study and cultural study. Cultural studies originated in Britain in the late 1950s. By the end of 1970s, cultural studies had spread all over the UK, integrating studies of art history, anthropology, sociology, art criticism, cultural criticism, feminism and other adjacent disciplines. The term visual culture first appeared in Michael Baxandall's art history textbook. The study of visual culture pays more attention to visual problems and the research methods of art history. The emergent field of visual culture maintains a delicate relationship with art history. Nicholas Mirzoeff was important in developing VC theory, creating an independent field of academic research: *The Visual Culture Reader* and *An Introduction to Visual Culture* clarify the nature, objectives, methods, and basic issues of VC, providing a research framework. Mirzoeff argues that VC prioritizes everyday visual experiences, including art exhibitions, in the meaning-making process.

For some people, VC is realized by a vast territory. It has defined itself as being of little use. Now, it is emerging in post-disciplinary academics. In culture studies, VC crosses traditional disciplinary boundaries, making it a strategy rather than an academic subject. It is a flowing interpretation structure, and its core is understanding responses to visual media. It is defined by the questions raised. Like the approaches mentioned above, it hopes to break the limitations of universities and interact with people's daily lives.

Cross-cultural visual experience in daily life is VC's territory. It is often used as a hub for artistic expression and audience viewings in public culture. The museum is a place to produce and construct VC. Art exhibitions, especially contemporary exhibitions, are an important medium for museums to become hubs of public culture.

W. J. T. Mitchell discusses VC's focus in *Picture Theory*. Mitchell aims not to produce a "picture theory" but to picture theory as a practical activity in forming

representations. He wants to show how the answers to these questions work in practice and why settled, systematic answers may be impossible (Mitchell, 1994, p.6). He explores the image text dialectic in three institutions of visual representation: (1) painting (particularly modernist abstract painting) and its reaction against “literary pictorialism” as summarized in the *ut pictura poesis* tradition; (2) sculpture (particularly postmodern minimalist sculpture) whose physical materiality and worldly presentness forces the problem of ‘word and image “to veer into the relation of word and object, the relation between names and things, labeling and looking”’; (3) photography (especially in the composite form known as “the photographic essay” in both modernism and postmodernism) and the special relationship between image and language that emerges from the pictorial medium that seems most antithetical to language, yet is so routinely sutured to verbal representations (Mitchell, 1994, pp. 210-211).

According to Stuart Hall, representation is presented in museums. Museum exhibitions and audiences’ reflections on them become elements in the representational system associated with history and artistic texts. Exhibitions articulate objects, texts, visual representations, reconstructions, and sounds to create an intricate, bounded representational system.

With the deepening influence of visual culture on people, museum exhibition has gradually become the main medium for people to obtain visual experience from public cultural institutions. Museums’ curators are no longer perceived as gatekeepers of their collections; museums are no longer revered as spaces promoting knowledge and enlightenment, the automatic resting places for historic and culturally important ethnographic objects. How the West classifies, categorizes, and represents other cultures is a topic of debate (Macdonald, 2006, p.3).

There are two significant critiques of museums. The first uses semiotics and semantics to analyze how exhibitions create representations of other cultures. By considering how meanings are constructed, this critique concerns itself with the semiotics or poetics of exhibiting. The architecture, instruction plates and the selection and artifacts on display have become important elements in the context of cultural symbols. As an exhibition in Palace Museum, the special historical symbols told us about the Qing Dynasty emperor’s wedding. Another example is an exhibition in British Library. “Writing: Making Your Mark” selected 30 different writing systems which presented how writing promotes human progress. The tablets carved with imaginary characters became symbols of the ancient Egyptian writing system. The Canterbury Tales as the first book printed in Britain has become a representative symbol in the British printing and publishing system. The second critique forefronts questions of discourse and power to interrogate the historical nature of museums and collections. Museums do not so much reflect the world through objects as use them to mobilize representations of the world. The relationship between museum exhibitions and the public is a focus of VC.

Interpretation of Chinese modern art exhibitions in museums

The connection of Chinese modern art and museum exhibitions in a global perspective may support the influence of visual culture theory in museum art exhibitions. There are three main reasons for the connection. First, Chinese modern artworks are more inclined to express the ideas as visualized. The second reason is that the boundary between Chinese modern art and western modern art is very fuzzy, which is consistent with the fuzziness of the boundary between gallery and museum exhibitions. Finally, the evaluation and appreciation of artworks from audiences and collectors are more inclined to a visual experience.

In 2012, the European Fine Art Foundation (TEFAF) reported that China had surpassed the US to become the world's largest art and antiques market. Cultural economist Clare McAndrew called the phenomenon "one of the most...important changes in the world art market in the last 50 years. This is an evidence of a broader shift in the global economy" (TEFAF, 2012). I will describe the artwork of four Chinese contemporary artists: Wu Guanzhong, Zao Wou-ki, Xu Bing, and Ai Weiwei.

Wu Guanzhong lived in an era of Eastern and Western cultures colliding and argues that the ancient East and the West are neighbors in the art of painting. "They fall in love at first sight and must form an affinity, breeding a new generation" (Wu Guanzhong, 1979). Erwin Panofsky believes that images evince existing literature, art, and cultural knowledge to understand image analysis more deeply (forming a symbolic meaning). Wu Guanzhong's paintings, such as those of architecture, plants, and scenery of his homeland, have this meaning.

Zao Wou-ki and Wu Guanzhong pursued similar studies, and their early paintings were influenced by Western paintings. After the "orientalize" turn, Zhao yearned to paint artistic conceptions and forms. He no longer wanted to create imitations of the West, instead consciously using traditional Chinese elements to express Chinese philosophical thought. His work embodied the spirit of Western delicate painting and the naivete of oriental painting. However, Zao Wou-ki's paintings have abstract, representative symbols of Eastern culture. We must think about the acceptance and promotion of Zhao's artistic value in exhibitions in European and American museums. This confirms Wu Guanzhong's view that Eastern and Western painting are not discrete. Black and white lines show the spirit of Chinese ink painting. The painting series of Zao Wou-ki named after Western artists can express the common passion and spiritual feelings of humans. There are many museums and cultural institutions collections of Zao's works that reflect the influence of image age and VC colors, lines, cross-cultural senses of works, and the imagination space left by works for the audience may all become important evaluation indices.

The essence of artistic symbols contains the logical relationship between subject, symbol, object, and concept. Symbols create external forms for viewers and bring aesthetic pleasure. As a "meaningful form," artistic symbols constantly

influence the placement of artists' emotions in artwork. By combining Chinese characters with modern artistic expression, Xu Bing realizes the re-creation of Chinese and Western books' literary art. He establishes communication between viewers and art.

In 2012, a tennis court art museum in Paris held an exhibition of Ai Weiwei's photography and videos. London's Tate Modern Museum also bought an installation by Ai that was on display at the gallery in 2010. In the wake of Western media regarding Ai Weiwei as a star, in 2011, Julia Taylor, an influential figure at the Milwaukee Art Museum in Milwaukee, Wisconsin, said that "Chinese culture has a history of more than 5,000 years. I think we should be more careful in ordering how this much older culture should develop" (Schumacher, 2011). Only after this conversion can we appreciate Chinese contemporary museums and the artists trying to create new forms of art in efforts to create cultural identity consciousness using diverse resources. In the modern world, China will play a deeper role in VC.

Digital technology brings museums challenges in visual cultural horizon

Not only does VC takes the tide of historical civilizations, but it also takes Chinese museums through digital transformations. The concept of VC helps us understand works' meanings interactively and illustratively. These artistic creations reflect specific concepts or conceptual innovations and highlight different positions in visual structures, such as elegant/popular, academic/superficial, and public/private.

The global media landscape of the late twentieth and early twenty-first centuries is complex and diverse in media and national and cultural boundaries. It is hard to say what constitutes a medium. Traditional forms such as newspapers, for example, are electronically distributed quickly over wider terrains, and they now have online components (Sturken & Cartwright, 2001, pp. 183-184).

In the 1980s, a group of museum workers defined the goals of "new museology" as a global worldview, research to meet the needs of society, activities to adapt to the community, and studies and practices to contribute to individual and social development. "New museology" helps traditional museums expand into new fields and develop in new social environments. It also helps museums become educational institutions for serving the public.

Under the advocacy of new museology, museum work's focus has gradually shifted from objects to people. In the 1990s, the rise and rapid development of "digital museums" were influenced by new museology. Digital museums attempt to improve museum quality and provide more public interaction. As a new medium of VC discussion, digital displays have become a main function of museums. Currently, the common display forms of digital museums include virtual exhibition halls and theme displays. The former uses 3D images or virtual

reality to present images from the museum exhibition hall in a network space, or simulates the museum exhibition in virtual space, providing a visiting and browsing platform for the public in the network space. The latter takes relevant articles or research results on a theme and displays them on the Internet in the form of images and text.

Ultimately, visual direction has gradually become an important theory affecting cultural practice. This shift is reflected in the planning of museum exhibitions and the display of modern art in museums. Chinese contemporary art more directly expresses this direction. From this perspective, the theory of visual culture is global in the practice of museum exhibitions. VC's impact is not only widespread but increasingly challenged by digital technologies in the field of vision.

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Searching for a Posthuman Ecology of Representation

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When Hans Christian Andersen published his first collection of fairytales in 1835 critics were alarmed by the lack of formative qualities and moral lessons in the stories (Anonymous 1836, 13). Instead of handing down lessons, explaining the meaning of the story or the world for the reader, Andersen seemed to do quite the opposite in his fairytales, playing on forms of textual doubleness that counteracted and frustrated any attempt to establish a final, meaningful moral lesson when turning that last page.

For me, as a curator in charge of exhibitions at the Hans Christian Andersen Museum, such an understanding of Andersen's fairytales raises important questions of representation, especially now since the museum is undergoing a complete transformation, being rebuilt from the ground up to change it from a typical biographical museum into a house of fairytales. Yet, looking at how the communicative relationship between institution and visitor is presented at ICOM's very own website in their description of key museological concepts, the museum, as an institution, seems almost juxtaposed to the fairytale world of questions and fantasy, stressing transmission and unilateral assimilation of knowledge (Desvallées & Mairesse, 2018, p. 30)

Such ideas of information as something which can be passed on from the active institution to the passive visitor have been questioned from many different perspectives (Ranciére, 2009, p. 13) – not least of which by the ecomuseums of the 1970s and the emergence of New Museology in the late 1980s (Vergo, 1989). By embracing participatory practices and focusing on visitors' knowledge production, the idea has been to reform the museum into a democratic, communal institution, thereby empowering people (Ibid., p. 3; Simon, 2010, p. ii-iii). But although they are clearly different museological positions, they all seem the same in the sense that they advocate an anthropocentric world view cherishing and celebrating man's ability to amass, manipulate and create objects and materials. As such, objects and material play a role in which their value primarily is that they point back to man's hierarchical dominance. By using Andersen's fairytales and the challenge of representing their performative aspects, I wish to shed new light on the museum itself and its democratic potential by questioning the very nature of the exhibition space, museum text, and the role of objects. As such the new museum we are currently building is both an institutional critique and an exploration of the radical democratic potential of exhibitions.

Spatial encounters

One of the most important principles in developing the strategies for representing the fairytales in the new museum has been to stage the fundamental tensions and ambiguities of the fairytales instead of providing an authoritarian interpretation of them. As Andersen often highlights the fairytales as constructions, thereby establishing a play between words as both content and material which challenge the stories as conveyers of meaning and truth, so we, as readers, immerse ourselves in the rich imagination of Andersen, only to be thrown back out of the fantasy whenever Andersen shatters the illusion. By doing this, they are an act of opening up, where the usual and well-known is made special and begs to be seen anew. To create this spatially means exploring the performative relationships as they appear in the fairytales. The staging of the fairytales has therefore been structured on contradictions and ambivalence, on emptying central signs of their content while giving weight to the understated, on making ambivalence and doubleness tangible to make the playfulness inherent in each of the fairytales visible.

The staging of “The little Mermaid” is an example of how architecture and scenography come together to create an experience (instead of representation) of the fairytale. From the garden above you can see through a small pool of water into the fairytale realm below. Likewise, from below you can see a cutout of the sky through the pool of water. At the same time the pool of water acts as a filter: Combined with the light from above, the water creates a ripple effect on the walls which emphasises the experience of being submerged. As such the scenography presents itself as a unique encounter between visitor, fairytale, scenography and architecture. The story told is never completely the same – the meeting between visitor and fairytale is always new – since the light from outside changes during the day and the season. And because the pool is enveloped by a mirroring of the hedges above ground, the eyes of the visitor are naturally drawn upwards, following the vertical axis from underwater to ground to air. In the underwater space, the little mermaid is absent and as such the space becomes an empty stage for the longing gaze of the visitor. By doing this it is no longer a representation of the story of the little mermaid but an architectural and scenographical performance which allows visitors to spatially experience the longing of the little mermaid.

Performance text

To avoid both explication and the distancing of text, the museum has explored new ways of communicating. By treating text as material objects, they become set pieces rather than something external to the different fairytale scenes. For example, in staging “Clumsy-Hans”, text is presented in the form of a tabloid newspaper, in “The Snow Queen”, they are shattered words on the floor, and in “The Princess and the Pea”, they are in the form of lengthy traditional museum text panels claiming expert knowledge and truth when *explaining* how it is feasible that a princess really can feel a pea through twenty mattresses. Also, by

employing new audio technology it is possible to create a binaural experience in which voices are not an accompanying and distancing overlay to the spatial experience but embedded therein. By doing so it is also possible to emphasise the unique oral and tonal qualities of Andersen's writing and play through the different ways Andersen creates distance and intimacy, using, for example, humor and irony. Furthermore, it allows the museum to create a world in which a multitude of voices are present, just as it is in Andersen's fairytales. Objects come alive and speak, offering often contrasting perspectives to the narrated voice of Andersen – each claiming truth. As such, the museum gives credence to the idea of polyphony rather than singular authoritarian communication. Thus, by offering conflicting perspectives, by being spatialised and embedded in the scenography on the same level as an object, a showcase or a set piece, text becomes something more than a vessel for content. Just as Hans-Thies Lehmann describes the role of text in postdramatic theatre, it becomes a system of signs that is “more presence than representation, more shared than communicated experience, more process than product, more manifestation than signification, more energetic impulse than information” (Lehmann, 2006, p. 85). Therefore, the significance of text does not as much reside in the supposed meaning it conveys but in its performative aspects. The same, I would argue, is true in Andersen's fairytales, and thus we strive for creating an experience of the expressiveness and performance of something different than yourself, but not something from which you can derive final meaning. In the same manner, it is through its act of making something visible, through the spatial distribution of unique voices, the call-response dialogue and deconstruction of these voices, the expressiveness and tonal qualities, that text becomes a sensuous bodily experience.

Beyond objecthood

In the new museum, objects disrupt and defamiliarise, they protest and answer back. They do not merely want to be on display for others and are no longer representations, metonymies, pointing to an underlying meaningful whole. Instead focus shifts from what they represent to how they represent it. They do this by highlighting the materiality they are bound by and offering contrasting perspectives. As such notions of hierarchy and meaning are destabilised since there is no privileged point of view, each perspective isolated in its own limited vision and defined by its own materiality. Self-absorbed and petty, they are often unable to see past their own noses. This way pen and inkstand for example keep quarreling, even when they are displaced and taken from the fairytale and put on display in the museum, still discussing who is the true author of the words on the page.

In Andersen's world objects may strive for autonomy and claim to be something more than just objects, but they can only do so in a manner that objectifies them. The fairytales are therefore characterised by a fundamental doubleness. On one hand, the fairytales do not so much express thing-power as mourn their inability to truly achieve such a thing. On the other hand, they fail gloriously in a way that may not coalesce into a final meaningful whole, but that displays a semiotic

abundance and take delight in performativity, creation, and playfulness as they fall apart. Following this, I see potential in Jane Bennett's ideas of object agency and thing-power. Seeing it as play-pretend rather than ontological truth allows the museum to let the different voices of objects to come to the fore, not merely as a form of mourning, but also as a playful celebration of difference and multivocality. A new materialist perspective allows the museum to play, recognise and not least stage human participation in a shared, vital materiality (Bennett, 2010, p. 14). In such a museum man is no longer the absolute center of the universe but being confronted with a fundamental decenteredness allowing what Hannah Arendt has shown is a certain form of thinking to appear: Bridging the abyss to others, or in Arendt's term "visiting" (Disch, 1994, p. 157). Visiting allows you to: "think your own thoughts but in the place of somebody else," permitting yourself to experience the disorientation that is necessary to understanding just how the world looks different to someone else" (ibid.).

The new museum, as well as Andersen's fairytales, are such places of disorientation, calling the visitor or the reader into question, asking him or her to consider yet again what it means to be in a world full of others. In this sense, the true democratic potential of both Andersen's tales and the exhibition as a phenomenological experience resides in the ways they stage and perform an experience of that which is different to oneself. Concerned neither with maintaining the museum institution as authority nor with homogenizing difference into sameness through inclusive and participatory practices, such a form of museology is exploring the museum as a performative site of wonder and questions – both a practicing and production of difference.

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De la museología mestiza al cambio de guion. Reflexiones de una experiencia

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Antecedentes Generales

El año 2013, el Museo Histórico Nacional (Chile), inició un proceso de cambio de guion de la muestra permanente, la primera fase fue definida a posteriori como participativa, debido a que se convocaron a diversos actores sociales, del mundo sindical, académico, social. La segunda fase (2015), se definió como disciplinar y fue abordada por diversos historiadores especialistas en diversos temas de la historia de Chile. La tercera fase (2016-2017), denominada representacional, buscó conocer elementos diversos y dispersos en el territorio nacional con respecto a la historia y sus representaciones.

Esta discusión plantea la pregunta ¿Cómo insertar un Museo Nacional con sus sesgos decimonónicos en el S. XXI? Para ello se desarrolló un ejercicio de reflexión museológica en forma paralela en que se analizaban los resultados de las tres fases descritas en el párrafo anterior. Como consecuencia de este análisis, se desarrolló una práctica conceptual que denominamos Museología Mestiza, entendida como una concepción dinámica en la que confluyen diversos rasgos teóricos-museológicos propios de la museología tradicional o clásica que da origen a este museo, la nueva museología, la museología crítica, entre otras concepciones.

La ética museológica

Desde hace algunos años, el trabajo museístico y la disciplina museológica han comenzado a analizar sus prácticas, sean de gestión administrativa, de colecciones, así como hacia su público, desde una mirada que, conocida como la

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“deontología museística”. Esta aproximación promueve e intenta velar por el buen ejercicio de los profesionales de museos en las diversas áreas que le incumben. Sin embargo, como cita Sauret y Rodríguez (2015): “La actitud ética de la museología no solo se circunscribe a la consignación de una serie de pautas que los responsables de los museos deben adoptar, sino que ella misma, en cuanto que discurso teórico, requiere de un planteamiento ético, priorizando sobre qué se reflexiona, y analizando el cómo y por qué (...) [“los retos del trabajo del día a día limitan a menudo la capacidad en el campo museístico de detenerse y de reflexionar acerca de sus bases filosóficas fundamentales” (Andrés Desvallés y Françoise Mairesse, 2010). Por eso la museología ha de erigirse en el baluarte intelectual sobre el que se sostiene esta tarea. Pero la ética, además, también compete a la museología en cuanto sujeto. La ética se transforma en sujeto museológico cuando deja de ser objeto de reflexión y se convierte en postura ética, cuando el cometido museológico –esto es, la tarea de reflexionar, pensar, debatir, cuestionar y articular líneas de pensamiento– transmuta en actitud y posicionamiento ético en sí.” (Sauret Guerrero & Rodríguez Ortega, 2013-2014, p. 87)

Los museos en occidente prosiguen un camino de legitimidad, en tanto son considerados una fuente de sabiduría (Mairesse, 2014). Es esta ventaja legitimada de alta valoración de los museos, en general, –en especial aquellos museos que se definen como nacionales– en cuanto perpetuadores de un discurso hegemónico dónde se define una identidad nacional, centralista, propia de la construcción y afirmación del Estado-Nación, a quien pertenece y representa. Esto pues, tal como nos lo precisa García Canclini a partir de estas disposiciones: “el tradicionalismo sustancialista inhabilita para vivir en el mundo contemporáneo, que se caracteriza, por su heterogeneidad, movilidad y desterritorialización” (Canclini, 1990).

De hecho, desde Colombia, Juan Luis Mejía indica: “que cuando hace un repaso de los bienes declarados patrimonio, es decir aquellos que el Estado ha legitimado como memoria oficial, se descubre que más del 95% del listado lo conforman edificaciones religiosas de la época colonial y edificios de la oficialidad republicana. Lo indígena, lo negro, lo campesino y lo mestizo no forman parte de la memoria oficial. (Andrade, Mellado, Rueda, & Villar, 2018)

En este escenario el museo se transformaría en un campo de batalla, o campo de juego, como diría P. Bourdieu, donde se reflejan las disputas sociales debido a la legitimación cultural de parte de los grupos hegemónicos, y donde el acceso a los tesoros artísticos existentes en los museos se encuentra, a un mismo tiempo, abierto a todo el mundo y vedado a la mayoría, es decir, el acceso no es el único problema que enfrentan las instituciones culturales, sino también las brechas de capital simbólico y cultural existentes en la población (Bourdieu, 1998). Desde una mirada de un modelo de análisis, podríamos establecer un espacio de tránsito entre la dialéctica tradicional y la dialéctica negativa de Adorno (Adorno, 2005). Esto hace que las causas museológicas y disciplinares que impulsan un cambio profundo en la exhibición permanente, sean diversas (Shouten, 1987):

MUSEO TRADICIONAL	MUSEO MODERNO
<ul style="list-style-type: none"> · Puramente racional. · Especializado. · Orientado hacia el producto final. · Centrado en los objetos. · Orientado al pasado. · Acepta únicamente originales. · Enfoque formal. · Enfoque autoritario. · Objetivo/científico. · Se conforma al orden establecido. 	<ul style="list-style-type: none"> · También toma en cuenta las emociones. · Pone de manifiesto la complejidad. · Orientado hacia el proceso. · Intenta visualizar los objetos. · Se inserta también con el presente. · También acepta copias. · Enfoque informal. · Enfoque comunicativo. · Creativo/popular. · Inconformista y orientado a la innovación.

Tabla 1 comparación Museo Tradicional y Moderno
(Andrade, Mellado, Rueda, & Villar, 2018)

Historia, Patrimonio e identidades

Podemos considerar que, desde una perspectiva histórica, la museología debe realizar un esfuerzo por considerar una concepción de tiempo diacrónico y sincrónico (ver tabla 2). Por ejemplo el término aymara “chi’ixi”, que quiere decir “gris”, contaminado, mezclado, acuñado por la socióloga boliviana Silvia Rivera Cusicanqui, al plantear que “la modernidad de los indios nos ayuda a entender que no se trata de rescatar identidades arqueológicas, de encerrarlas en museos de la diversidad, sino de entender esas ideologías dinámicas que dialogan permanentemente con la modernidad y que hacen uso de todos los medios que ofrece la modernidad” (Rivera, 1984). En esta misma línea, el rol que juega la patrimonialización de la historia, apela a un ejercicio polisémico que a su vez se somete a procesos de deconstrucción asociados a el tiempo presente y sus contextos “(...) el patrimonio no se concibe como una unidad, sino que se entiende como un conjunto de conceptos con relevantes matices diferenciales” (Santacana & Hernández, 2013). Asimismo, la noción de identidad parece más bien estructurarse alrededor de conceptos tales como: pertenencia, singularidad, estabilidad, continuidad y reconocimiento. Estos elementos operan, de alguna forma, tanto desde una visión individual como de una colectiva de la identidad. (Larraín, 2001)

Pero ¿a qué nos referimos como mestizaje en el S. XXI?, pese a que muchos autores comprenden el mestizaje desde una dimensión biológica, otros nos abrimos a la utilización de la categoría desde una matriz amplia y dinámica. Serge Gruzinski es uno de los autores clave en aquella mirada al emplear la noción de mestizaje como concepto capaz de designar las mezclas acaecidas en América desde el siglo XVI “entre seres, imaginarios, y formas de vida” (Gruzinski, 2010).

Por lo tanto, asumir este mestizaje cultural, histórico y museológico-patrimonial es una estrategia que pone en juego las formas de construcción de identidades. “... se trataba, por lo mismo, de un sistema dinámico, con una historicidad en permanente mutación en relación con los flujos y transformaciones de las percepciones de los actores, de las relaciones interétnicas y de sus amplios mestizajes culturales y biológicos, de los contextos regionales y, en definitiva, de las necesidades históricas del propio sistema colonial” (Araya & Valenzuela, 2010)

En este sentido, preferimos especialmente el concepto mestizo, como fruto de procesos culturales, pero también históricos, propios de la realidad latinoamericana. El pensamiento mestizo puede comprenderse, por tanto, en la medida en que se abandonen categorías absolutas y cerradas y se incursione en los espacios intermedios en donde se construyen. Por lo tanto, hablamos de límites difusos, donde la identificación de espacios intermedios nos permitirá la articulación de varias identidades que se relacionan entre sí.

La propuesta que estructura un nuevo guion para el MHN asumió que la categoría Historia es, un relato que se encuentra sometido a reglas y estrategias de producción, circulación e interpretación. Este último asunto resulta clave pues el planteamiento conceptual que hoy propone el museo pone énfasis en el carácter interpretativo no solo de su propuesta narrativa, sino en la noción misma de la Historia, alejándose de modelos tradicionales que asociaron e instalaron con fuerza una relación sinonímica entre la historia y lo verdadero. Apelamos, más bien, a un museo que, más que contar una historia, ofrezca posibilidades de interpretarla. De esta manera, la propuesta se desvincula de aquellos modelos museales en que “la historia es exhibida mediante objetos museográficos constata-tivos de la historia acontecida” (Morales, 2015, p. 125), como si de verificar efemérides mediante sus piezas se tratase.

A continuación, presentamos una definición conceptual y operativa de los diez temas de trabajo propuestos.

- Identidades
- Territorio
- Fracturas políticas
- Creencias
- Vida cotidiana y espacios íntimos
- El acontecer infausto
- Educación
- Ciencia y Técnica
- Conflictos
- Historia del Museo

Tabla 2 Ejes Temáticos para el nuevo guion

Como se ha señalado anteriormente en el capítulo de la Historia y lo histórico, asumimos que la construcción del relato del museo debe plantearse como una narrativa histórica, lo que no obliga a que esta se base única y exclusivamente en los aportes de la historiografía. Estamos ciertos que esta disciplina ha sido la más importante en la construcción de un relato del museo, al menos en las últimas décadas, y que sus elementos conceptuales son fundamentales para comprender el pasado que se quiere memorar. Pero advertimos también al lector que hoy la historiografía debe abrirse, como lo ha hecho, al aporte de otros campos del saber que permiten hacer del relato histórico una construcción mucho más inclusiva y representativa, pues permite concebir a un objeto. Desarrollando la articulación entre teoría y praxis museológica.

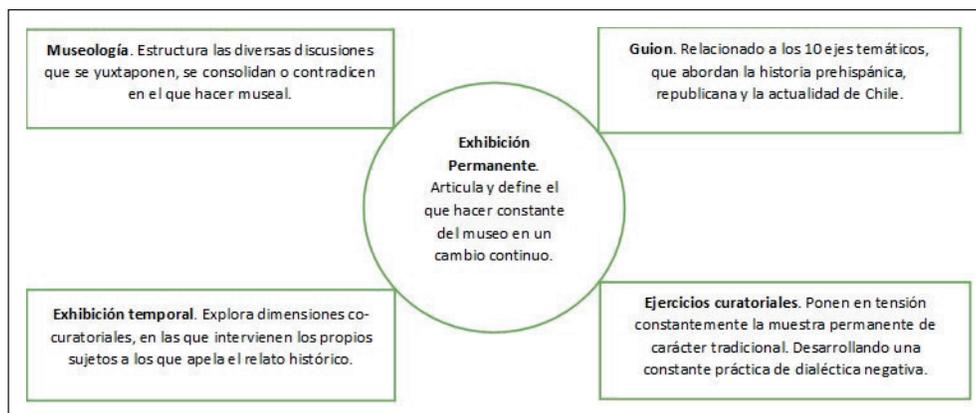


Figure 1 Articulación museología, guion y exhibiciones

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The future of the phenomenon 'Tradition' and the future of Museology as a scientific discipline

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(1) The future of the phenomenon "Tradition" - when we think of heritage and traditions, some questions may arise. The historian François Hartog, when speaking about heritage, asks these questions:

Which relationships should we keep with the past, the pasts, of course, but also, and especially, with the future? [...] What should we destroy, preserve, rebuild, build, and how? (Hartog, 2006, p. 264).

Nowadays we can notice the growth of actions and discussions on heritage and traditions everywhere. In order to define what is important to a certain group, or what would be "original" or "traditional", we have been resorting to modern institutions and their norms (Silveira and Buendía, 2011, p. 158). We have, as an example, UNESCO and other national and local institutions in many countries that hold UNESCO's principles.

However, Hartog reminds us that the relationship with heritage and traditions do not take place in the past but in the present. The whole heritage and the desire of "keeping traditions alive" would be a 'symptom' of our contemporary relationship with time - our crises in the present are a reflection of how we deal with this matter. In the 20th century we have thought about and lived the future like no other moment in history. Throughout the last hundred years we have been achieving the greatest and most important advancements in human history, and, as a paradox, we have been carrying out policies on heritage as a way to make up for our current life style.

Now we finally reach the concept of Tradition. In this day and age, it is not possible to think about this concept without mentioning Eric Hobsbawm. He calls attention to the fact: "'traditions' which appear or claim to be old are often quite recent in origin and sometimes invented" (1984, p.9). The term "invented tradition" comprises both, those which have been actually constructed and formally instituted and also those the origins of which are harder to trace (Hobsbawm, 1984, p. 9). "Invented" has a meaning related to production, creation - it is relevant to understand that traditions are dated, they have a delimited origin,

they do not exist by themselves, they are not beyond humankind, they are made by humans themselves.

Traditions, even when invented, allow us to construct, intentionally or not, a little about ourselves, about each individual. We are social beings and as such, we depend on a set of things to live and survive. As our type of society has its own tools, it has its eagerness – which is beneficial – to protect our past in many ways, traditions are also part of this set of tools. It is a way to mark our presence on Earth, not our ancestors, but our current presence, because it is people in the present who choose what to preserve for future generations. We are those who build - and rebuild - our traditions. We should also highlight that we cannot predict which traditions will remain. However, considering that this eagerness to remain has been persisting and insisting throughout human history, it would be possible to state that the phenomenon Tradition will remain, even suffering changes as any other social phenomenon.

(2) Presuming Museology as a scientific discipline that appeared in the twentieth century, there are two things which are important to mention when we think about science. The first thing is: science is a way to understand the world that appeared with the beginning of Modern Age, and at the same time, also suffered changes in the way it is organized and its social relevance.

If Science, as it was conceived in the 17th, 18th and 19th centuries, does not exist in the same way anymore, what is there today in the 21st century? Bourdieu would tell us that what we have is an autonomous collectivity from society with its own rules, positions and capital, and, in order to be part of this collectivity, it is necessary to play it obeying “the rules of the game” - and this collectivity has been creating, over the 17th, 18th, 19th, 20th and 21st centuries, mechanisms and also legitimizing institutions for its own maintenance. This collectivity could be called as scientific field, as it was by Bourdieu. The objective of the scientific field would be to find the truth, both for the common and the scientific understanding; however, for Bourdieu this field would not seek the truth but seek to serve the future collective realm of its own practice. The university and scientific field seeking of knowledge on the social world is a dispute for the power to preserve and transform the social world and, also, conserve and preserve these world’s categories of perception.

This assumption takes us to the second important topic: what science, or what the scientific field has been seeking over the twentieth century is not to reinforce that “there is only one truth”. Theories such as Einstein’s theory of relativity have been helping to break this paradigm. What science has been struggling to do is to keep “tradition” by its own existence and the hegemony of a manner to think and understand the world that follows rigid rules and structures, such as scientific disciplines – for instance, museology. The rupture with the idea of science and its disciplines as wielders of the “absolute truth” was beneficial to understand different ways to organize and comprehend the world and its different social groups. However, a contemporary phenomenon called “post-truth” - such as the Flat-Earth theory, the Holocaust denial, and the Brazilian

dictatorship denial - have been causing turmoil in the scientific field. According to Silva, Luce and Silva Filho, the term “post-truth” was created in 1992 by Steve Tesich, in the context of the wars in Iran and the Gulf, but it became known only after 2016, “due to a large number of false information that gained highlight on websites and social media” (2017, p. 274).

In the same year, the top-rated Oxford Dictionary embodied the entry ‘post-truth’ as an adjective, being elected the Word of the Year. The dictionary defined it as ‘[...]Relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.’ (2017, p. 274).

How does this “post-truth” environment affect or would affect Museology and museums? Considering historically the process of the development of Science, the 19th century was important for the diffusion of western knowledge to the other parts of the world, especially through central institutions: universities, libraries and museums. These institutions had relevance because they created a way to organize, produce and disseminate scientific knowledge.

Nevertheless, the relationship between museums and the scientific field has not been the same since the 18th century: those museums which were designed to be ethnographic, for example, aimed to not only present the Other but also justify the importance of expeditions and scientific investigations from distant lands to European society; in the 19th century the museums’ goal – especially science museums – was to extol and diffuse technology and knowledge; in the 20th century, the museum’s objective was to legitimize knowledge as “true” – not any type of knowledge, but that produced by science and its disciplines.

As with the scientific field, museums also could be considered a way to symbolically organize the world. Museums are capable of not only transform the world but also recreate different worlds associated, due to its ability to stay away from the real world. This definition goes through the idea - which is diffused all over the world – of what museum is, and we find it in manifestations that are or could be so called museums; and besides that, the concept has been worked up and formally claimed by professionals, scientists and an academic discipline that would arise in the 20th century, named Museology.

When admitting all the different terminologies of these distinct perspectives, this field acknowledges its existence and point of view – and this struggle to impose a certain point of view is part of the scientific objective reality (Bourdieu, 2013, p. 51-52). Museology has been claiming for protagonism on a specific and specialized knowledge on museums, creating analytical concepts to understand the social phenomenon Museum and its particularities, and also with an effort to indicate ways to many practices that exist in various museum models and manifestations.

Despite museums having been recreating themselves to reach the various communities demands, such as the new technologies that ravage us nowadays, they

still have a minimal ethical commitment with the “truth” from the group to which they belong – western society, which is the museum’s historical origin, or other groups, respecting the groups’ differences, given harmony among all the different practices. Thus, the museum’s tradition of changeability and its commitment within their own groups, including their original (and traditional) commitment with science and its challenges in face of the post-truth phenomenon, will be the greatest confrontation for museums in the 21st century.

Science, Museum, Museology, Tradition are historical entities that only make sense in the context of a particular society or a certain field. Present day Science only makes sense in the scientific field and because of its well delimited autonomy, it is able to surpass some of its senses beyond its own borders and reach the whole social background - or societies. Museum, as an object of analysis, may have room for reflection in many different fields, but it is Museology, the discipline that formally claims for protagonism that gradually acquires the protagonist role in its own analysis and (re)invention; Museology as a scientific discipline will depend on the ways that science will choose and will need to reinvent, recreate itself: it broaches a manner in which to see the world, with a given tradition, but in a methodological way, and thus, possible of comprehension and accuracy, including about and with museums.

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Reflexive communication as a methodology of museology

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Since museology draws on different theoretical tenets in different countries and regions, and is being taught within different disciplines (history, art history but also ethnography, cultural anthropology, education, information and communication sciences etc.) it seems most suitable to speak from the context (academic and professional) to which I personally belong. I would therefore like to address the issue of the museological theory in Croatia, which was developed within information and communication sciences and the way it could become more relevant for museum professionals which today, is not the case.

Most museums in South-eastern Europe recruit people with the educational background in humanities, especially disciplines that take different kinds of material reality for their objects of study. This is not surprising since museums have for centuries been dealing with tangible heritage of humanity and its environment. The tangible can be seen today as a certain kind of advantage that museums have since it is what differentiates them from other cultural institutions and media that have heritage and culture in the centre of their activities (heritage films, interpretation centres, virtual museums etc.). Research of the tangible has also had a long tradition and it is, again, the thing that brings museums legitimacy as knowledge producers, resulting in public trust in museums as sources of information. The curator is the star of the museum - someone who does the research and creates exhibitions, and is today a sought-after title among students in the arts and humanities.

In his book *Introduction to Museology* Ivo Maroević (1991), who has been regarded (rightly so) to be the leading figure in museology in Croatia, proposed a theory that gives research on museums a certain kind of autonomy from any particular sort of museum by situating it in the theory of information sciences. However, he still made museology subservient to “curator-track disciplines”, the latter of which were for him *fundamental*, while museology was an *auxiliary* discipline. In terms of documentation, information sciences have been helpful in providing practitioners with the tools for information management and retrieval, while the communication function (Mensch, 1992) has been reduced to museographic instructions on which light and temperature to use for exhibiting, what position paintings should take for better viewing and the like. In theoretical circles, however, viewing museums from the perspective of information sciences has had resonance, especially among theoreticians in the region.

Unlike academics and researchers, museum professionals do not regard museology as something that might be relevant for their work, especially for conceptualising exhibitions. Similar division between the theory and the practice has been noted in contexts where tradition of museum studies draws on a critical approach. "Museum managers can often see no practical or immediate relevance of theoretical critique and seek instead to constitute a professional body of knowledge about the museum through external consultation led by marketing and others" (Dewdney, Dibosa & Walsh, 2013, p. 222).

Today, marketing is thought to be the panacea for a low number of visitors (especially in countries, including Croatia, new to a market economy) and it is practiced through basic advertising and PR activities with no proper strategies that might be most appropriate for museums. In all this, the most problematic is the absence of any consideration about the educational and social role of the museum. Audience development and social inclusion are concepts that reach museums only through additional funding secured by the EU and distributed through different projects. The mission and vision for a museum (many museums do not have those statements) still resemble more the definition of the museum, and are mostly practiced as such traditional terms.

The so-called fundamental disciplines and their disciplinary knowledge presented to the audience do not seem to reflect any of the issues of the current moment in society. Research has shown that, when asked about exhibitions as the museum's basic communication activity, curators' notions could not be further from those of museum audiences' (Miklošević, 2015). The former describe exhibitions in professional and functional terms whereas the latter describe them in terms of their experience and relevance. Almost thirty years ago, Weil (1990) spoke about this view of museum in the light of their functional purpose instead of their purpose emphasizing that museums and museum objects need to be matched with ideas. In order to form ideas and communicate them efficiently and relevantly to visitors, production of knowledge should not be based on the current linear model *curator – designer – museum educator /marketing expert* where each profession works independently (Hooper Greenhill, 1999, p. 18). Rather, the entire process of communication must rely on team work with highly reflective practice of meaning-making. All those involved in the making of meanings need to question themselves about what sorts of meaning they shape and for whom, what modes and media best convey or help form those meanings, what is the power of these meanings for certain groups of people and whether they need to be counterbalanced, revised and reshaped.

This is where museology could help merge different disciplines, by extending its information science methodology into communication, or more specifically into social semiotics as an approach to research that deals with the „social dimensions of meanings in any media and communication its production, interpretation and circulation, and its implications in social processes, as cause or effect" (Hodge, Semiotics, Semiotics Encyclopedia Online). Multimodal communication is even a more important term for museum communication if the museum is seen as a

space where different modes and media produce meanings (Kress 2010). Museum objects within this approach are seen just as one mode, which together with other modes helps in the construction of socially and culturally particular meanings. All elements in and belonging to the museum, from the building and the space to music and voices, objects, visual material – both physical and digital – become meaning-making resources (Van Leeuwen, 2004). The mutual cooperation and the ways how to approach communication, in what media and modes and with what social messages, through what genres and discourses, become the work of a team that is bound by acts of reflexive communication in the process of creating exhibitions.

The subservient museology transforms in this way into a discipline that embraces and helps other disciplines intertwine through reflexive communication. This approach also allows critical positions to be sustained not only practically but also theoretically because it necessarily entails analysis of socio-culturally shaped materials for meaning construction which include both physical (as the core of the museum and its potential advantage in the future) and digital materials (something unavoidable in communication today and tomorrow even more so).

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Museums: Towards the Social Institution

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Until the 1970s, encouraged by the ideas of Humboldt, museology and museum specialists conceptualised museums in the classical form. In the 1970s and early 1980s, the world witnessed a museum boom that confirmed their great popularity, especially for those that started to use new methods of working with their audience. This can be taken as a marker for the beginning of the processes of the late 1980s and the crises in museum science that have been widely discussed by various experts (Dolak, 2010).

In the twenty-first century, museum practice has been transformed so significantly that it has blurred the theoretical approaches developed by museology. These changes have been rejected by some researchers as entirely unrelated to the museum. The classical museology approach continues to describe museum objects and the professional activities connected with basic museum functions as being preservation, research and communication. All other spheres of museum activities are left to sociologists and cultural anthropologists. Meanwhile, science, whose main role is to describe as fully and adequately as possible that part of reality with which it works, must permanently analyze all ongoing changes in order to preserve the validity of scientific concepts and to develop new ones.

Today, the broad engagement of local communities, volunteers, collectors, “friends of the museum” societies and sponsors in the museum’s activities is gaining increasing weight, transforming the museum from a professional institution into something else. The syncretism of the practical activities of museums themselves, and their adaptive forms from *museum* to *paramuseum*, about which Peter van Mensch wrote (1992), shows the trends of the museum developing into more of a social institution, integrated into the system of institutions of the society along with the institutions of family, religion, education, political parties, etc.

The museum boom at the beginning of the twenty-first century has a different driving force than the ones in the 1970s. At that time, attendances increased due to the visitors’ desire to learn about their past through museum exhibitions. Now, having seen the example of the preservation of cultural heritage by museums, new generations of visitors seek to transform this experience into the active forms available to them. This leads to a wide movement of private collectors who collect different items, such as, for instances, Christmas tree decorations, irons, cups, samovars, and so on and open their private museums to the public. Hence, we have the emergence of a high number of private initiatives in Russia

called museums. For example, there are more than twenty-five entities of this kind in the Yaroslavl region only (ACM, 2019), which is a significant indicator of museum activity.

Russian museums today also demonstrate the ability to adapt to the changing socio-economic and cultural situation that began with Perestroika (Petrunina, 2010, pp. 304–326). This experience of survival shows the elasticity of a museum institution capable of incorporating the activities of other cultural institutions. An example of this is the inclusion of theatrical performances into museum practices, especially in historical museum-estates. Thus, in the Chekhov's museum-estate "Melikhovo" they perform Chekhov's plays every week during summer. In the Museum-reserve "Tsaritsyno", the State Literary Museum conducted a "Museum tour" in 2014, a project that included not only masterclasses, but also theatrical flash mobs. Museum-estate "Polenovo" has made a tradition of holding summer "Theatre on the Lawn" performances, where children from the local community perform various plays.

Another example of incorporation is the organisation of plein-air in museum-reserves, a practice adopted from art education. For instance, the state Plyos historical-architectural and art museum-reserve of Isaak Levitan has been running a plain-air called "Green Whisper", which has become very famous and received the status of an international event.

Museums also undertake complex historical and ethnographical reconstructions. Thus, the Pushkin museum-reserve "Mikhailovskoe" has begun a project to revive, in a historically accurate form, the Pokrov fair, which is a striking example of the inclusion of ethnographic traditions in museum practice.

These examples of new museum activities based on non-traditional museum program methods can be seen across the world. It is important to understand that all these activities erode the usual norms and models of interaction with exhibits in the museum, both for visitors and staff. All this shows that today the activity of the museum is not built merely around a museum object, but around a person's needs and interests. It is exactly this activation that attracts thousands of visitors to museums, thus supporting the boom that continues today.

The value rating of the museum in society is very high. A good proof of this fact is seen in the transformation of the "Russians Abroad" Library into the "Russians Abroad" Museum ("Musey russkogo," 2015, p. 8). Furthermore, the Centre for Migration was transformed into the Museum of Migration (Poletaev, 2016, pp. 23–27). This trend acknowledges a new role for museums in society as institutions of socialisation and cultural assimilation.

In 2003 Vladimir Potanin Charity Foundation announced a grant competition "Changing Museum in a Changing World". Its task was to strengthen the role of the Museum as a modern center of social change, and to attract local communities to participate in the activities of museums for the preservation of cultural heritage. Over the years, more than 500 Museum employees received

grant support for their projects (Potanin Foundation, 2018). As a result of this collaboration, local communities began to form and change their way of life. A brilliant example of such process is the project in Kolomna near Moscow, that started with the “Museum of Forgotten Taste”, continued by the “*Pastila** Factory” and the annual festival, called “*Antonov Apples*”**. All this has radically changed the appearance of the city, and the life of the community, including the business environment and architectural innovations. There are several examples of that kind in Russia (Petrunina, 2019, pp. 681-688). The Network of European Museum Organisations (NEMO), which has, since 2014, connected museums and creative industries, also holds similar projects throughout Europe (NEMO, 2018). All of this shows the scope of the museum movement coming over the frontiers of expositions and heading towards the common understanding of the museum as a social institution.

The corporate museums movement in Russia (about 3500 museums in 2018, according to expert’s opinion N. Nickishin, 2019, pp. 8-14) is trying to make sense of the corporations’ role in society. Paul Alezraa, the head of “Avesta” Company, at the second international conference “Corporate Museums Today”, underlined that corporate museums help companies to find answers upon which they construct their activities and plans (“Korporativnye muzei segodnya,” 2015, pp. 71-73). But why do corporations choose the form of a museum to reflect on their position in society? The answer lies in the instrumental capabilities of museums to transfer the experience to form a system of values and an image of the future. In the age of robotization this humanitarian trend in technology becomes very important.

The internet and IT do not only diversify museum practices, but also provide a new reality for museums and the objects that they keep. Today, practically all museums have their own websites and social media accounts. There is such a huge international project that integrate hundreds of virtual expositions, like Google Arts and Culture. The number of virtual visitors is now immeasurably greater than the number of actual visitors to the museum. Is it possible to evaluate this phenomenon within the frameworks of classical museology?

According to the sociological surveys (WCIOM, 2018), the museum boom of the early twenty-first century swept up to 89% of the population of Russia. These phenomena push researchers to analyze the museum from the standpoint of the social institution (Petrunina, 1991; Aculych, 2004; Lapteva, 2006; Kulieva, 2016, pp. 476-480). To that end, the concept of “meeting the needs” of B. Malinovsky, on the basis of “shared values” by T. Parsons and P. Blau, and “remuneration in the process of institutional interaction” of D. Homans has become a good tool for an adequate description of what is happening in the society.

By ignoring the innovations in museums and the activities based around them, as deeming them a deviation, museology is at risk of creating “bastard institutions” (Hughes, 1971, pp. 98-105).

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Museological Value Discussion – A Tool to Transfer Tradition to the Future

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This paper introduces a tool for museum professionals to help facilitate value discussions involving matters of significant cultural value. Using the term “museological value discussion” helps professionals to see value-related issues that substantially affect everyday museum work. It also indicates the need for museum professionals to see their roles as mediators, to whom society-at-large has given the power to transfer tradition from the past to the future.

Museums are strong policy makers in society. Since the turn of the new millennium, there has been a growing interest in studying the meaningfulness of museums, as well as scrutinizing the various audiences to whom museums are, in fact, meaningful (Weil, 2002; Knell, 2004; Holden, 2006; Scott, 2013). These studies show the need for a wider perspective, but are often limited to a consideration of only the meaningfulness for our own time or the meaningfulness for current audiences. Themes such as “Do museums still need objects?” (Conn, 2010) or “Reinventing the museum” (Anderson, 2004) have been introduced. There have been requests to use collections more effectively and requests to act like *les enfants terribles* (Museums 2020, 2012, pp.19–20). Economic pressures have challenged museums to focus on their meaning, message and significance. Therefore, value discussion has entered the museum discourse and is becoming an essential part of any museum practice (Holden, 2006; Porter & Kramer, 2011; Piekkola, Suojanen & Vaino, 2013; Scott, 2013). It is clear that our world values various phenomena and seeks meaningfulness from multiple perspectives: philosophical, aesthetic, morally bound, ethical and economic. However, meaningfulness is at this point rarely seen as a potentially long-term and accumulative feature.

Values are understood as cultural, aesthetic and moral guidelines, under which museum professionals conduct their work in museums. The aim of this paper is to point out the long-term potential of value discussion and to focus on the practical application of museum value work, focusing on the professional side of values instead of their philosophical traditions (Danto, 1964; Dickie, 1974; Wollheim, 1980; Haapala, 2010) or general market-oriented applications. In this paper the philosophical tradition of values serves as the basis for these practical applications. As an example, the implementation of practical applications is evident in the current discussion of evaluating the significance of cultural heritage. There are statements, surveys and collection-oriented writings that recognize objects’ cumulative meaningfulness and their interpretative potential.

In contemporary museological literature these efforts are often referred to with terms such as “making museums matter,” “analyzing significance,” “pointing out cultural biographies” or “selecting key objects” (Weil, 2002; van Mensch & Meijer-van Mensch, 2011; Lehto-Vahtera, 2018). Furthermore, the Finnish *Analyzing Significance* method (Häyhä, Jantunen & Paaskoski, 2015) is a tool designed for Finnish museum collections to determine their level of significance and museum value. The method is designed to enrich the identity of museums and is based on its international counterparts such as the Australian *Significance 2.0* (Russell & Winkworth, 2009) or the Dutch *Assessing Museum Collections in Six Steps* (2014). Focusing on such themes as significance or more comprehensively cultural biographies has become a useful tool for defining legitimacy in the field of cultural heritage, at a time when financial resources are increasingly scrutinized.

These writings offer building blocks for constructing museum identity and impact. It is important to inspire museum professionals to actively engage and challenge themselves in the above-mentioned value-related discussions. It is essential for them to be fully prepared to justify the importance of their work, both now and in the future. Prior research shows that in order for value discussions to result in practical, real-life tools, it is important to achieve a coherent understanding of the value network behind any given actions (Scott, 2013; Holden, 2006). Once the focus of the active value network of one’s own museum is clear, museum professionals will be better equipped to respond to any short-term fluctuations in their everyday work. As a result, there will be more coherent and focused understanding about values between and among various parties, be they museum professionals, politicians, students or museums visitors.

This work has to be seen from a comprehensive viewpoint, having its roots in history. It is not only a question of single objects or their significance and key roles as part of a current museum. It is also about the process where one museum item has to be seen as part of greater heritological reserve. It is important to see the collections that we have as a reserve, regardless of which ownership they might be under at any given time in history. The role of museums is to point out significance in this reserve. This paper offers tools toward this end and focuses on the museological aspect of value discussion. It introduces the term “museological value discussion” (museologinen arvokeskustelu) as an important part of everyday practices in museums.

Museological value discussion comprehensively takes into account the entire span of everyday museum practices and addresses the need to consider both philosophical and practical approaches. Museological value discussion results in a value network, which consists of selected values specific to a given museum or heritage organization. This network is not based only on our current idea of values or identity, but also on those that have accumulated century after century. This is seen, for example, in the existence, caretaking and research of collections throughout history, and is seen in the obvious key objects of our culture. By studying these networks and groups of key objects, specific to each

museum, it is possible to obtain information about the mutual values among museums and reach a common voice. This common voice is needed in order to see heritologically meaningful aspects of society as more than only possessing market- or profit-oriented values for our current consumption.

In order to reach this goal, one has to extend the discussion to include the layers of tradition, where values are seen accumulating century after century. This understanding does not restrict itself only to our current time and place, nor only to museums as institutions, but reaches rather toward a wider perspective and understands all museologically meaningful phenomena in society as belonging to the realm of heritology (Hudson, 1993; Šola, 2004; van Mensch & Meijer-van Mensch, 2011). Heritological aspects will help us to understand historically significant objects comprehensively, where museums as institutions are just one part of the equation. The role of museums is to point out heritologically meaningful aspects of society, to research them, to make them known to current audiences and to preserve them for future generations. Through this understanding museums do not exist only in an isolated past, nor do they have meaning only in our current society, but carry meaning and understanding from the past to the present and into the future. In this process, the heritological point of view is essential because it allows us to view values from a longer-lasting and wider perspective. This includes pointing out the network of values meaningful to museums and carrying the significance of past generations onward. In this discourse, we need museological value assessment, and museum professionals have to see their role as mediators. They are important links in ascertaining the value of works from past generations, and in addition are responsible for researching and passing on such information. The Professor of Museology at Jyväskylä University sees the situation as follows: “Professionalism related to research and preservation work of the current museum generation will greatly determine what kind of past we will have in the future” (Vilkuna, 2003, p. 10).

It is important that museum professionals understand their working role as mediators within the heritological sector of society, and not see themselves as merely contemporary time consumers. One can ultimately address this issue through the following question: To what extent has the entire museum succeeded in its work as a mediator? One way to measure such success is to look at the impact factor of heritologically meaningful objects in society. Museum collections and their heritological value are things that not many other institutions in society possess. This reality should not be disregarded in time and place, where one's own impact is indeed an important factor. The fact that there are societies in the world that consider museums important is a straightforward indicator that an impact factor is indeed present. The continued existence of acknowledged and significant heritage throughout the centuries is very strong evidence of this.

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Current Research about the Museums' Roles in Digital Space and its Transfer into Practice

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Museums play an enriching role between past, present and future, between traditions and transformations. They are able to hold onto traditions and simultaneously create transformations, making good use of the existing potentials that are unique to museums in the field of arts education. Adding to their responsibilities, museums face the transformative forces of digitization. Experimenting with the possibilities and ways of generating and sharing knowledge online, museums are transferring arts education to digital space.

Research questions

What kind of digital offerings and communication modes are possible and necessary on which not only to react, but also to anticipate and shape relevant social issues? Which possibilities rise in the face of digitization for arts education and art museums respectively?

Object of research

Our interest is to make the potential of digital space for museums visible and usable. At a point of departure, art museums are taken as players of cultural education, that are responsible for cultural heritage and its usage toward a sustainable society. There is much potential, as art museums can create spaces for thought experiments, inspiration, forming and dismantling opinions and so on. However, what are they actually doing in digital space? The growing number of so called *digital strategies* published by museums is an indication of their dealing with digital possibilities (e.g. Kunsthalle Mannheim, n.d.; Städel Museum, n.d.; Stiftung Kunstsammlung Nordrhein-Westfalen, 2016). New job profiles testify that digitization is part of museum practice. Similarly many conferences within the museum scene are dedicated to the topic¹ and make the demand for research

1. For example:

- „Museum and Internet“. Annually. http://www.mai-tagung.lvr.de/de/ueber_uns/ueber_uns_2.html.

- „Bright Prospects? Chances and Problems of Digitization in the sphere of museums“. Leipzig, 2018/11/10. <https://www.b-f-k.de/termine/index.php>.

- ICFA Annual meeting/Joint meeting ICFA/ICEE of International Council of Museums: „Cultural Heritage: Transition and Transformation“, Session 3: „Cultural Heritage in the Digital World“.

obvious – alongside the practical experiences, scientific evidence is necessary as a basis for discussion about the online-performance of museums, the roles they adopt, and how they use and design digital space. On the other side: How do ‚other users‘ deal with art in digital space?

The research is related to the research focus for *Digitization in Cultural Education*, funded by the German Federal Ministry of Education and Research. We started the interdisciplinary project called *Rez@Kultur* at the University of Hildesheim Foundation in December of 2017.

Research data

On the one hand digital strategies of art museums are analyzed. We began on their homepage and discovered statements on their blogs and social media sites like facebook, or within their digital strategies. Furthermore, museum experts are interviewed. The material is an appropriate starting point for the Grounded Theory Method to find relevant aspects.

On the other hand reviews and communication by other users are taken into account. We examine reviews about works of art and exhibitions on online platforms of different sorts e.g. blogs of art critics, posts on Facebook, reviews on Google, contributions on online magazines. Additionally, we carry out interviews with online-reviewers.

Research process and theoretical sensitivity

In accordance with the Grounded Theory Methodology, we analyze the material by coding the online-reviews, digital strategies as well as the transcripts of the interviews. We aim to find relevant and viable categories in order to articulate new theoretical approaches. Our theoretical sensitivity¹ is based on literature and theories of Cultural Education, Aesthetics, Museology, Digital Studies.

For example, the idea and theories of *participation* are relevant to us as *Rez@Kultur* is assigned to the subject area of ‚participation and access‘ within the research focus, and as I came across the term on the websites of the museums, on their blogs and in the strategy papers as well as at conferences and in discussions with museum professionals. In 2017, the dissertation of Anja Piontek was published, which is about „Museum and Participation. Theory and Practice of cooperative exhibition projects and participation offers“ (Piontek 2017, translated

Madrid, 2018/11/11 – 15. http://network.icom.museum/fileadmin/user_upload/minisites/icfa/pdf/Conferences/2018_Madrid_CallForPapers.pdf.

- Further information on the website of Deutscher Museumsbund: <https://www.museumsbund.de/termine/exponat-raum-interaktion-perspektiven-fuer-das-kuratieren-digitaler-ausstellungen/> | <https://www.museumsbund.de/termine/eva-konferenz-digital-twins-kulturerbe-materialitaet-virtualitaet/>.

1. More about the concept of theoretical sensitivity within Grounded Theory Methodology in Truschkat, I., Kaiser, M., & Reinartz, V. (2005) and Strauss, Anselm L. / Corbin, Juliet M. (1996).

by CR). She explores the phenomenon on the basis of selected examples to find relevant theoretical aspects, useful to theorists as well as practitioners. Piontek also considers participation connected to digitization:

In parallel to web 2.0, where anybody can generate new contents her or himself, there is an increasing demand for active co-creation, exertion of influence and dialogue. Museums fall through the grid, as they are traditionally characterized by a monological top-down-structure, not leaving much scope for visitors. Museums have not adapted to the fact yet that „communication itself is supposed to get part of the range of services“ (Gries & Greisinger 2011: 56) of museums. (Piontek, 2017, p. 23, translated by CR)

Furthermore, one research interest is dedicated to *educational processes* connected to the processes of reviewing. Educational processes are taken as transformations of relations to oneself, others, the world, based on the transformational concept of education by Winfried Marotzki (1990). As described by Thorsten Fuchs (2011), it is about a „reflecting and problematizing dealing with oneself, others and things and issues of the world“ (Fuchs, 2011, p. 390). Thereby, education also means to „be able to take a critical position towards knowledge and qualification, artistic experiences and finally those objects museums provide.“ (Treptow, 2005/2016, translated by CR)

Practical relevance

One of the central questions of the research is dealing with the possibilities – and challenges – that rise in the face of digitization for art museums as players of arts education. How are „active co-creation, exertion of influence and dialogue“ (Piontek 2017, p. 23) possible – and relevant for educational processes? How is the „polyphony of individual receptive experiences“ (Männig, 2016, p. 57, translated by CR) taken into account by digital strategies?

Doing fundamental research, we expect basic knowledge about the users' behavior, how users become players of cultural practice, how cultural education takes place in the context of reception and production in digital space, how participation and access can be created. Simultaneously, we examine digital strategies, mindsets and possibilities of museums. The examination of digital spaces has just begun and promises to open up interesting areas for museum practice by making them understandable and designable. By applying the Grounded Theory Methodology and working interdisciplinary, we aim to generate a theory useful to museum practitioners.

Regarding the research project, being located at the faculty of cultural science and aesthetic communication of the University of Hildesheim, there is a special emphasis on the connection between theory and practice. Being connected to the Network of Arts Education Research, too, is a big issue, as the relationship between theory and practice is a topic of its conferences and research colloquiums

again and again. There is a heavy demand for a closer interlinking between research at university and practice at museums. We want to contribute by sharing and discussing our preliminary findings and their importance for museum practice and by envisioning ways of transfer.

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Un lugar desde donde renovar la Museología

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“Los museos de hoy buscan utilizar sus funciones específicas y su experticia para alcanzar un propósito más alto...” (Sandahl, 2019) palabras de la Presidenta del MDPP que me dan pie para comenzar. El *Informe* preparado por dicho Comité para pensar una nueva definición de museo, es claro al presentar la crisis actual global y la necesidad de “cambios” para estar a la altura de las circunstancias. Al mismo tiempo la diversidad existente de museos, de recursos, de realidades sociales y cosmovisiones culturales, es tan grande que no es sencillo pensar dicho cambio desde una visión inclusiva... ¿Serán suficientes *para alcanzar ese propósito más alto*, las *funciones* y los *propósitos tradicionales*? ¿Serán necesarios cambios en el propio *estatuto epistemológico* de nuestra disciplina? ¿Desde qué *lugar* se podría juzgar lo que conviene o no? Propongo hallar un *lugar profundo, originario*, donde poder renovar la *Museología*; lugar capaz de proyectarse en la multiplicidad de casos particulares, en los distintos tiempos y lugares, siendo plataforma firme de *criterios* (no *recetas*) para las múltiples formas de concretar la tarea museológica.

Parto de una simple pregunta: ¿qué necesidades buscó el Hombre¹ satisfacer al crear museos a lo largo de su historia? Sabemos que muchas, dependiendo de las distintas épocas, por eso sus *funciones* fueron cambiando (Desvallées & Mairesse, 2010); pero insisto, ya que siguiendo nuestra propia *tradición*, la *museología* es una “*relación específica del hombre con lo real en el contexto museal*” (Rusconi, 2002, p.14), entonces ¿qué ha estado en juego desde siempre en esa *específica relación*?

Una palabra curiosamente utilizada en el *Informe* del MDPP me da una pista: “*permanencia*”. Digo *curiosamente* porque dicha “palabra” aparece una sola vez en todo el texto, anunciada como un concepto importante, escrita entre comillas y en cursiva, sin dar explicación de su significado y sin haberse tratado hasta ese momento. No condeno esta situación (todo lo contrario! la interpreto como clara manifestación de algo que está en nuestro inconsciente compartido, una *invariante* de lo que ha estado en juego siempre en esa *relación específica*, y que es justamente la “*permanencia*”, la *presencia*, el *recuerdo*, la *durabilidad...*, lo que al mismo tiempo significa una lucha contra el “*cambio*”, la *ausencia*, el *olvido* y la *transformación...*

1. “Hombre” como sinécdoque de toda forma de participar en el género humano.

Permanencia y cambio, uno de los primeros asuntos con los que se enfrentó la filosofía griega al preguntarse por el *ser* de la realidad (Parménides y Heráclito), lo que evidencia hasta qué punto *lo museal* se mueve en el ámbito de los temas más originarios que han preocupado al hombre. Desde aquel *paso del mito al logos* (Grecia, siglo VII a.C.) hasta hoy, la filosofía ha buscado dar razón (*logos*) de la *realidad* de diversos modos. En el siglo XX destacó un pensador que removió las bases de toda la filosofía desde aquella primera época hasta ese momento, Martin Heidegger, quien renovó la *pregunta inicial* por el “sentido del ser”, denunciando que desde aquel comienzo griego la respuesta y la misma pregunta habían quedado en el olvido. En *Ser y Tiempo* (1927) Heidegger se propone la *destrucción* (destrucción) de la tradición metafísica occidental¹ y lo hace comenzando por analizar aquel particular *ente* que es capaz de preguntar dicha pregunta, el *hombre*, a quien ya no enunciará más como tal, ni como *persona*, ni como *sujeto*, ni *ser humano*, sino como *Dasein* (*Ser-ahí*), neologismo que señala un nuevo modo de ubicarlo como “*apertura*”, sin fundamento, arrojado a inimaginables posibilidades de proyectar su existencia, porque esa *apertura* es nada menos que la del *ser en el mundo*². Toda la filosofía desde entonces ha tenido que vérselas con Heidegger, aunque más no sea para criticarlo. No podemos ahondar aquí el tema, pero quiero resaltar dos cuestiones fundamentales que se dan en el pensamiento del siglo XX.

La primera es que, no solo la *Modernidad* es cuestionada, sino *toda* la tradición metafísica occidental y su racionalidad fundada en el *logos* griego (acusada de ser causa de muchas de las actuales crisis). Obras de pensadores particulares señalan hitos importantes, como Lyotard (*La condición posmoderna*) y Kuhn (*La estructura de las revoluciones científicas*), entre otros muchos. Y también surgen grandes *corrientes de pensamiento* como propuestas ante los nuevos desafíos, por citar solo algunas, en Europa: la *Teoría Crítica* de la Escuela de Frankfurt (Habermas); la *Hermenéutica*, contrincante de la anterior (Gadamer); la *Hermenéutica Crítica* como síntesis de ambas (Ricoeur) y la radical *Deconstrucción* (Derridá). Mientras que en América Latina surge una profunda propuesta, que no sólo critica toda la tradición filosófica occidental, sino que lo hace desde el particular esfuerzo por *descolonizar* el pensamiento eurocéntrico, la *Filosofía de la Liberación* (Dussel).

La segunda cuestión que quiero resaltar es esencial: el siglo XX puso en jaque la misma idea de “hombre” (Foucault), la “persona” dejó de ser el tradicional “animal racional”, el “sujeto” frente a “objetos” y otras similares categorizaciones; su egocentrismo se dislocó, ubicándolo en sistemas más grandes que él en los cuales ya no era el centro... K. Smeds en su texto preparado para este Simposio nos dice: “*Se supone que el museo del siglo XXI debe revelar la complejidad del mundo y, desde una perspectiva histórica, explicar lo que significa ser*

1. La destrucción de Heidegger como la *déconstruction* (deconstrucción) de Derridá no buscan romper ni aniquilar la tradición, sino desmontarla para señalar inconsistencias, y siempre apuntando a posibilitar una apertura donde pueda acontecer la novedad.

2. Ver § 6 y 76 de *Ser y Tiempo*.

humano". Pero me pregunto ¿le corresponderá al museo semejante desafío?... Lo que sí creo es que la *museología* en cuanto *filosofía de lo museal* (Desvallées & Mairesse, 2010, p.59) debe continuar fundamentando su lugar y su aporte al concierto del mundo y de la historia.

De este modo, el siglo pasado habilitó una profundísima revisión de la tradición. Por supuesto que la búsqueda de la verdad de la *realidad* y de lo que es el propio *hombre*, continúa y continuará; pero hemos aprendido ya que no hay verdades absolutas y que el diálogo y el entendimiento son condiciones sin las cuales no podremos superar los problemas globales, sociales y ecológicos. La Museología debe entonces, en relación con las nuevas epistemologías, nutrirse, revisarse y aportar lo suyo en este *devenir* que nos incumbe a todos.

Según los puntos reflexionados hasta aquí y en busca de ese *lugar originario* anunciado al comienzo, pienso: El hombre al nacer *abre* su existencia individual, y mientras *permanece* en el tiempo va *cambiando*, hasta morir..., en ese *devenir* interrelacionan inexorablemente tres factores: *herencia, grupo humano y contexto físico*. Tres factores que a modo de círculos concéntricos se amplían desde lo individual hasta lo universal. Esa *apertura* que cada ser humano inaugura al nacer es el lugar de su *individual permanencia y cambio*, es decir, la posibilidad de *desarrollar* su propia existencia. Y al señalar esto comenzamos a entrar en el *lugar fecundo* que propongo para la Museología.

Para concretarlo me remitiré ahora a dos documentos para mí esenciales: el primero es de la tradición cultural mundial, la *Mondiacult* (UNESCO, 1982), el segundo es de nuestra propia tradición museológica, *la Mesa Redonda de Santiago de Chile* (1972). Más allá de algunas actualizaciones necesarias, creo que sentaron bases profundísimas. Veamos brevemente.

En el primero el "desarrollo" cumple un papel protagónico, en la *Recomendación n° 26* leemos:

Considerando que los conceptos de identidad cultural y de desarrollo son complementarios y que de hecho el desarrollo no debe recibirse como una transformación procedente del exterior...

En el segundo se explicitó que el museo:

...tiene en su esencia misma los elementos que le permiten participar en la formación de la conciencia de las comunidades a las cuales sirven y a través de esta conciencia puede contribuir a llevar a la acción a dichas comunidades...

Sabemos que todo *desarrollo* implica de algún modo *permanencia y cambio*, pero de los textos citados deduzco que para que se dé un *buen desarrollo*, es necesario una dinámica que respete dos momentos o *fases* distintas, 1ª Fase: *el cambio debe nacer y/o discernirse desde el interior de lo que ya existe o permanece* (endógeno, toma de conciencia, apropiación crítica); 2ª Fase: *el cambio decidido debe poder ejecutarse* (acción de la voluntad, realización fáctica

de lo discernido en la fase anterior). La falla de cualquiera de estos dos pasos conlleva a un *mal desarrollo*.

A modo de conclusión, expongo finalmente algunas consideraciones:

1. Encuentro en la 1ª Fase de la dinámica de todo auténtico desarrollo un lugar originario y fecundo desde el cual podría renovarse la Museología.
2. Desde ese lugar, su función sería la de proponer una apropiación personal y crítica del patrimonio, es decir, brindar a cada persona, en cuanto existencia abierta (Dasein) la oportunidad de dimensionarse en relación a los tres factores constitutivos de su devenir: su herencia, su grupo humano y su contexto físico.
3. La Museología (y sus múltiples formas de praxis, de las cuales “una sola” es el museo) trabajaría en la 1ª Fase de la dinámica propia del desarrollo, no en la segunda, dejando al libre arbitrio de las personas e instituciones la 2ª Fase.
4. Descarto absolutamente toda visión ingenua del patrimonio, el cual no siempre es positivo desde el punto de vista de los valores (“...tales valores ameritan ser analizados, aunque a veces, también rebatidos” - Desvallées & Mairesse, 2010, p.69).
5. Las propuestas museológicas deben apuntar a la persona, no al grupo humano, porque justamente es el patrimonio (esa realidad heredada y compartida) el material de trabajo (más allá de que sean muchas personas las que participen).
6. Los términos colectivos como “audiencia” o “público” ya no deberían usarse, tampoco los singulares que connoten lejanía, “visitante”, “usuario”, “cliente”. Quizás “participante” o algún neologismo.
7. La apropiación personal y crítica del patrimonio involucra íntegramente a la persona (dimensiones física, racional, emocional, etc.).
8. Dicha apropiación personal y crítica del patrimonio sería la finalidad de la Museología, el sello de lo museológico, por tanto, criterio para discernir programas, investigaciones, publicaciones, exposiciones, intervenciones artísticas, relaciones con las disciplinas de base y otras, etc.
9. Quizás sea necesaria una profunda destrucción o déconstruction del mundo museal para discernir lo que debe continuar, lo que fue bueno pero ya no conviene y lo nuevo que seguramente debería incorporarse.

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The Future of Technology in Museums

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Introduction

In recent years, a growing emphasis has been placed on the applications of new technologies in museum spaces and on the potential advantages that such applications can have on the overall visitor experience (Freeman et al., 2016). This emphasis does not only originate from museum professionals but also from the public, since technology has become a standard that visitors more often expect.

The application of new technologies in museum spaces offers certain advantages to their visitors, with their effect being characterised as “catalytic” (Parry, 2007, p.140). It has been argued that technology makes museums more accessible, inclusive and democratic. (MacDevitt, 2018). Moreover, the digital turn embraced by many museums “helped to support a realignment of museography from object-centred to experience-centred design” (Parry, 2007, p.81). However, a question that is central to the use of technological innovations is what exactly is a desirable museum experience? Does technology support, rather than overshadow, museum objects? Although a large corpus of literature is devoted to the advantages of technology for museum visitors, the actual evaluation of its effects or possible implications and challenges remain an under-studied area.

Thus, the aim of this paper is first, to explore some of the challenges that museum professionals and visitors face due to the increasing application of new technologies in museum spaces. Second, to envision and discuss the future of technologies in museums.

New technologies in museum spaces: the need for a critical approach

Current research on new technologies in museum spaces, usually explores the technical aspect of technological applications and the difficulties encountered

in the development of such projects or the lack of professional development of museum professionals on digital applications (Carvalho & Matos, 2018). Thus, current discourses on the relation between museums and digital technology solely focus “on projects and their technical considerations” (Cameron & Kenderdine, 2010, p.3).

However, we argue that the focus of using such technologies in museums should be the visitor experience rather than the technology itself, and unfortunately very few studies have been carried out with the area of user experience as their primary focus. It seems that current research lacks the necessary critical thinking on the implications and possibilities of new technologies and so new technologies remain “largely unmapped in terms of a critical theory for cultural heritage per se” (ibid). Having said that, current discussions on the uses of new technology reflect the two different approaches adopted by museum professionals, who have either “lamented or celebrated these developments” (Witcomb, 2010, p.37). In the chasm between these contradicting views, new technologies are either “a threat to the established culture and practices of the museum complex or an opportunity to reinvent itself and ensure its own survival into the twenty-first century” (ibid, p.35). However, this chasm is unconstructive, since neither approach can fully encapsulate the actual dimension and impact of new technologies in museums.

The challenges of current interactive technologies used in museum spaces

Several challenges are identified in current literature. The main ones are grouped in six main categories.

Category 1: Distraction

Several scholars argue that new technologies isolate visitors, and take their attention away from the physical objects on display. Thus, digital technologies, if not used properly, may start to “compete” with the physical museum rather than complement it. In many cases, visitors may spend “more time with the system than with the original object”, resulting in a “displacement” of the object by the technology used (VomLehn et al., 2005, p.133).

Category 2: Screen dependency

Most technological applications rely on mobile devices or touch screens, which, as several scholars note, has created an absorption of visitors into screens called “the heads-down phenomenon” or the “lure of the screen concern” (Mayr & Wessel, 2007, p.18). While some argue that screen dependency has aided the inclusion of younger visitors, it may also degrade the reflective experience of a museum visit, impede an escape from the visitors’ daily routine and create a tension between physical and digital experiences, with digital experiences gaining more ground rather than the promotion of personal human interactions.

Category 3: Technical/ practical issues

Several issues were also noted from a practical point of view. For example, users of VR and AR applications argue that most HMDs are uncomfortable, cause headaches and nausea, do not allow users to see the environment around them and, because of these characteristics, cannot be used for long (Kain, 2016). Another very important limitation is the high cost of implementing such technologies in museums. Apart from quickly becoming obsolete, such technologies are in the constant need of updating and maintenance, which requires investment of both money and the appropriate personnel.

Category 4: Social issues / visitor- group relationship

New technologies may change the “visitor-group-relationship” (Mayr & Wessel, 2007, p.18). Although visiting a museum is often a social occasion, most technologies used in museums are designed for a single-user and do not allow “shared experiences with other visitors” (ibid). Thus, the museum visit is transformed into an individual experience which reduces social interaction to the minimum.

Category 5: Exhibition flow issues

Technology in museums may also affect the exhibition flow and thus the overall experience. As noted by the evaluation studies of Ciolfi et al. (2001, p.605), “kiosks interpose themselves between the visitors and the objects, preventing the visitors from maintaining their physical proximity to the exhibit”. Thus, such touch screens or other applications may break “the condition of flow and engagement” that the visitors experience during the museum visit (ibid). Technological applications using fixed interactive applications may also create an impoverished experience to the rest of the visitors waiting in long queues for their turn.

Category 6: Ethical and data protection issues

Many technologies currently offered in museums have the advantage of providing personalised content to the visitors. However, this personalisation requires the collection of many personal data which in turn raises concerns on issues of data protection and on the willingness of museum visitors to share such information.

Discussion and Future Directions

The review of the challenges of new technologies used in museums leads to a need to re-think and possibly re-conceptualize the type of experience that such technologies should encourage, so that new proposals on the development of new technologies in museums are formed. These proposals will be useful for museum professionals, technology developers, and evaluators who want to focus on the user experience.

User engagement and social interaction

A museum visit can be a transformative experience and new technologies, if used wisely, can play a major role in the creation of such experiences. In order to achieve transformative experiences and at the same time encourage truly engaging activities, we should invent new ways to encourage visitors' critical thinking apart from simple physical interactions with multimedia tools (Stylianou-Lambert, 2010). Museum experiences also require a level of social interaction. Therefore, museums need "experiences that work well with multiple users, and provide points of social interaction" (Chan & Cope, 2015).

Particular note should be made to the concepts of interactivity and participation. Current trends focus on the stimulations of more "active, hands-on opportunities" that can "foster deeper knowledge acquisition" (Freeman et al., 2016, p.18). However, although these new forms of interactivity may enhance educational experiences, often they do so at the cost of other museum experiences: more introspective, personal or social ones. As Zheng et al (2015) argue, it would be useful to shift the focus from creating "hands-on" to "heart-on" interactive experiences (p.19).

A question that should be central to this discussion is: what does active engagement in a museum environment truly mean? And under what circumstances can this active engagement lead to truly transformational experiences? Although technology can facilitate the provision of choice and personalization to the visitor, this does not necessarily mean that the visitor is "engaged in critical reflection" (Stylianou-Lambert, 2010, p.139). Thus, a visitor's physical action does not guarantee critical reflection or meaningful engagement.

The way in which we approach the multimedia used in museums can also be re-conceptualised. As Witcomb (2010, p.36) suggests, if we think of multimedia applications as "objects" and as a "material form of expression", it might be possible to think about multimedia displays in more innovative ways than a touch screen interactive. We argue that multimedia installations can be screen-less in order to avoid screen dependency and provide an escape from everyday world. They may also "engage emotions" and produce a different kind of knowledge—"one that embodies in a very material way, shared experiences, empathy and memory" (ibid). In essence, such multimedia installations can be considered something more than just "interpretive aids" but can also be seen as "creative art objects" (ibid, p.38) or, we may add "imagination aids".

Conclusion

Obviously, it's not constructive if technology is used for its own sake or for the sake of innovation, but it should be designed with the visitor in mind. Thus, the need to adopt a 'user-centric' approach, while keeping in mind the challenges of technology in museums, when developing new technologies for museum spaces is imperative. We argue that technological applications should be flexible, seamless, immersive, user-centric, and should promote social engagement, and critical thinking. Moreover, apart from their use in promoting knowledge, new technologies may also be seen as promoting imagination or collaborative experiences. It can also be seen as a creative art objects: an object in itself. Finally, the designers of such applications should keep in mind that the museum audience is varied, and thus a user-centric design should take into account all different audience needs. All these points should be considered carefully during the implementation of new technologies.

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Imagined Museum. A new museological formula?

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On a purely theoretical level every museum starts with a concept. This may just concern its mission or overall objective, but such thinking can extend to a clearly defined programme setting out what and why it collects, researches and exhibits. This makes all museums essentially a product of initial abstract thinking. On a practical level, however, the crucial distinctive attribute of a museum – in its European conception – is that it always has a collection of objects; by definition it cannot remain a set of ideas. The fundamental debate on the superiority of the idealist over the empirical, or vice versa, as the basis of acquiring knowledge has been a perennial concern at the heart of the Western philosophical tradition. Seen in the light of the contemporary practice of museum-making in continental Europe, this old dilemma unexpectedly becomes relevant anew.

In this article the position of the European Parliament's prestige museum project of the decade – the House of European History (HEH) in Brussels – towards this issue will be outlined. What might merely seem a technical concern, in museological terms reveals far-reaching implications of the conceptual – idealist – approach in the contemporary history museum practice.

The tradition of the primacy of an object dates back to the age of Pliny the Elder, who died in 79 CE. In his *Natural History* we find the earliest system of classification of the natural world capable of being translated into a physical collection (MacLeod, 2000, pp. 3-10, cited in MacGregor, 2007, p. 2). This system became the basis centuries later for the museum in our modern understanding of the term. As per ICOM Museum Definition (2007), the museum became an institution inextricably bound up with preserving, studying, and communicating material and intangible culture. At the beginning of this 2000-year journey, natural philosophy did not merely rely on 'direct observation' that would alone be deemed satisfactory for an idealist worldview, 'but rather on series of judicious comparisons that in turn necessitated the establishment of study collections' (MacGregor, 2007, p. 1). Thus, all forms of proto-museums followed the method of empirical research. This included the collection of natural rarities, gemstones and artworks in the Roman times, of holy relics by the Church in the Middle Ages, the princely *Schatz-* and *Kunstkammer* and cabinets of curiosities in the Renaissance, as well as the organised scientific classification systems of the modern era. All contributed to the museum acquiring the distinctive profile of an empirically oriented institution in pursuit of exploring and making sense of the world through its collections of objects.

It was therefore the Aristotelian empiricist view, not Plato's idealistic philosophical tradition, that laid the foundations of methodological collecting and researching of objects, as a way to discover and understand the physical world in its entirety as a system. It is to this school of thought and practice that the museum, as we know it, owes its existence. Or at least that view held sway for centuries, up until a few decades ago, during which time museum historians would have unanimously agreed that 'the role of an object in a museum is constitutive, then: without an object there is no museum' (Grote, 1994, p. 13).

The primacy of an object, and of collecting and collections *per se* dominated the development of modern European museological theory and practice in different forms from the seventeenth to twentieth century. But the empiricist methodology in acquiring knowledge and, accordingly, the primacy of an object was challenged by the postmodern enquiry of epistemology (see for example Foucault, 1970). In museum theory this shift was pointedly announced as 'The New Museology' (Vergo, 1989). It signalled an attempt of a critical rethinking of the 'linear progressive history of an essentialist "museum"' (Hooper-Greenhil, 1992, p. 21), which had dominated the scene thus far. Working through Foucault's concept of *epistemes* – 'the unconscious, but positive and productive set of relations within which knowledge is produced and rationality defined' (Foucault, 1974, p. 191, cited in Hooper-Greenhil, 1992, p. 12) – Hooper-Greenhill is pointing out that the 'function' of the museum, its principles of selection and classification in a contemporary museum, have radically changed in comparison to the conventional 'keeping and sorting the products of Man and Nature' (p. 22).

When the museum has been discovered, or more accurately rediscovered, as an essential component of the political sphere, the premise of the primacy of an idea, of setting the concept over the object, proves to have far-reaching consequences for the prospects of establishing new historical museums by the political elite. Here the influence of the German post WWII phenomena of contemporary history (*Zeitgeschichte*), which as a side effect effectively produced a new type of historical museum – that of contemporary history – has to be considered. After Helmut Kohl, Chancellor of Bundestag, initiating this trend in West Germany in the 1980s and Hans-Gert Pöttering, President of the European Parliament, taking it to European level in 2007, hardly anyone nowadays, at least in the continental Europe, could be taken by surprise if a politician, upon taking up office, would announce establishing of a new historical museum, just as if it would be another major infrastructure project, regardless of the fact that there was no collection, no staff and no premises in place. Similar announcements (e.g. in Austria (2006), the Netherlands (2008), and France (2012)) have been constant during the last decade – brought to completion or not – and the number of history museums started with a bare idea, a concept, instead a collection of objects, has been notable. Accountable for this is the museological innovation of the last decades, namely the contemporary history museum, sometimes manifesting under the title of a House of History. One might argue that, in examining the development of these new 'conceptual museums' while they are born from a concept, an idea, rather than from collection objects, the fact that they then

assemble their collections over a certain period of time means that eventually they adopt the empiricist methodology. However, the very turn of imagining a museum (what once used to be an end product of a long and meticulous collecting and attributing process) first, and then looking for objects to match its concept in a relatively short period of time, is quite a novelty for a history museum in a considerably long development process of European museum tradition. This innovation, to cite the former President of the European Parliament, Martin Schulz, for whom establishing of the HEH was a 'significant innovation in the way in which an advanced democratic system approaches its relationship with the past' (http://www.europarl.europa.eu/tenders/2013/20130820b/Annex_I-Building_a_House_of_European_History.pdf), turns the centuries-old axiomatic museological formula on its head.

The Parliament's enthusiasm to engage with the past, however, begs fundamental questions about politics of history, which is pointedly described by Leggewie and Lang (2011) as a battlefield of European memory. Amidst this on-going fight the HEH 'marks the high point in the European Parliament's history politics' (Kaiser, 2016, p. 1) and provides a case study of this new museological formula of an 'imagined museum' in action.

While the encyclopaedic approach typical to traditional museology served as a roadmap and inspiration for generations of collectors and scholars, who aspired to build ever more sophisticated and comprehensive classification systems for the physical macrocosm and then present them in the microcosm of the museum, the conceptual museum like HEH essentially aspires to do that same with the macrocosm of Europe's history, but starts with the concepts, not objects. It is encyclopaedic in a different way: its programme being turned into collection of objects, not the other way around. Simon Knell (2014, pp. 3-4) in addressing the collecting problem facing museums in the 21st century, places the contemporary museum against the empirically grounded museum of an age of discoveries. He is saying that the 'hard fact' concept of knowledge gathering gave way to post-modernist deconstruction where legitimacy and authority are manoeuvred into the arguments of one group to question the collecting and interpretive rights of another. What consequence does that have for a historical museum?

Provided that working with history in a museum is different from other disciplines which are intrinsically object based or require collections to establish a language and logic, it turns out that history has no need of objects and for the most part uses them as illustration. Except for some minor varieties of specialized history museums (art, design, military history etc.), history as a discipline is not based on an object technology as a language. What historians require is evidence that is purposeful and so the written word is much more powerful. Objects, by contrast, are ambiguous and interpretable – capable of manipulation, serving as an evidence only for the narrative. These were the both museums of the Kohl's era – the German Historical Museum in Berlin and the German House of History in Bonn who pioneered this approach of a narrative illustrated by objects that serve as a kind of evidence but which are being controlled by the narrative

(Knell, S. et al., 2012, p. 13). With the HEH in Brussels opening its doors in May 2017 this museographic technique has been taken to a transnational European level. It aligns with the 'basic assumption of contemporary museology ... that the collection is to be considered as means' (van Mensch, P. and Meijer-van Mensch, L., 2010, p. 2.) and even transcends it, turning collection of objects into tools in conveying the preconceived idea, the concept.

Thus, the imagined museum appears to represent a new museological formula, which is gaining currency. Called into existence, as a rule, by the leading political figure in power, it nevertheless depends on museum professionals for its realization. Here the ICOM Museum Definition and professional ethics come into play as a minimum warranty in delivering yet another imagined museum.

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El Mito del Museo moderno en las sociedades del siglo XXI

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El Museo Moderno ha logrado sobrevivir hasta nuestros días casi sin modificar su esencia, fue construido como una institución que busca trascender su sociedad y ser un espacio atemporal donde el presente, el pasado y el futuro convergen, que solo puede ser el producto de una sociedad sofisticada que lega a las generaciones futuras un testimonio de su presente; sin embargo, esta construcción ha sido superada y parece que se ha convertido en una institución anacrónica que se niega a transformar por completo, que busca seguir siendo válida a los ojos de un grupo de la sociedad contemporánea, pero que realmente no ha logrado incorporar más que en el discurso las demandas actuales de la sociedad, sin entender las necesidades reales y las dinámicas que están ocultas en las prácticas contemporáneas, siendo incapaz de comprender que el mundo digital se ha desbordado e impregnado el mundo sensible y ha modificado nuestra percepción del tiempo y el espacio.

En este texto, me propongo analizar las características en las narraciones que han dado forma al Museo Moderno en distintas etapas frente a la contingencia de una nueva forma de vida en una sociedad basada en procesos socio-tecnológicos en dos espacios mexicanos: el Museo Internacional del Barroco y el Museo Nacional de Antropología. El objetivo de este trabajo es comprender la propuesta realizada por el Museo como institución para responder a la nueva realidad que trajo el desarrollo de los medios en este nuevo siglo y la forma en que los museos se han reinterpretado en este nuevo escenario social de acuerdo con una manera de pensar desde el punto de vista digital.

Nuevas formas de ver

Vivimos en un momento coyuntural caracterizado por un conglomerado de sujetos individualizados; con diferentes lógicas de interacción que van desde un cambio en la forma en que producimos, consumimos y cómo interactuamos entre nosotros (Peirone, 2012, p. 73), y que puede caracterizarse por una necesidad de inmediatez y presentismo (Hartog, 2015, p. 111) que impulsa el ideal moderno de [re]configurar las viejas dinámicas por unas nuevas (Berman, 1993, p. 61). Las implicaciones que las tecnologías como los medios digitales de comunicación tienen en la vida cotidiana pueden percibirse por el surgimiento de otras formas de ser-en-el-mundo, en la modificación de las dinámicas sociales, en resumen, [siendo] mediadas por los medios de comunicación, las personas interactúan de una manera diferente, y los Museos no deben ignorar esta situación.

Las sociedades no cambian solo por el desarrollo de dispositivos y herramientas digitales, sino también por la evolución del trabajo y el empleo, el modelo familiar predominante del momento, la penetración de las tecnologías para el uso diario, que van desde los tipos y formas de producción que cambiaron gracias a los procesos de industrialización, hasta los cambios en los procesos de trabajo y la aceleración de la industria, etc.; todos estos campos, nos ayudan a comprender cómo enfrentamos la realidad, y los Museos deben poder responder a las necesidades y dinámicas que surgen como tendencias (Zallo, 2016, pp. 52-86).

Cambios en los paradigmas

Para la sociedad mexicana contemporánea, el Museo es considerado como un mito de la era moderna, al disponer la idea de que solo el Museo puede reunir el conocimiento de la humanidad, que pertenece a la sociedad ilustrada, para proteger, construir y moldear la memoria de la humanidad; se convirtió en un santuario religioso para el pensamiento estructurado de las sociedades occidentales, en un espacio sagrado-secular. Los museos se convirtieron en depósitos de los tesoros de la patria (Morales, 1994, p. 285), en los que las elites buscaron imponer sus valores e ideologías para construir un imaginario colectivo (Bennet, 2009, p. 89), en el que ninguno pudiera cuestionar la verdad construida y producida por los templos del conocimiento como el Museo. Existe un estatismo que los grupos conservadores están tratando de mantener (Bourdieu, 2015, p. 81) mientras usan cualquier pretexto para mantenerlo atractivamente vigente, desafortunadamente, a los ojos de los grupos digitalizados de la sociedad, el Museo en sí parece que ya no se necesita más (Jiménez-Blanco, 2014, p. 201).

El impulso ilustrado, vinculado al enciclopedismo y la preponderancia de la razón, fue un caldo de cultivo para los primeros museos modernos que llegaron a América Latina, y que podemos reconocer como un legado (Ávila et al., 2018, p. 308), de los que si seguimos su trayectoria, especialmente en México, desde 1825 hasta casi 2018, pasando por el Museo Nacional y la creación de varios museos en una primera etapa (antes de 1940), a los Museos Nacionales de Antropología (MNA), de Historia (MNH) y Museo de Arte Moderno (MAM) en una segunda etapa (entre 1940 y 1980); y el recientemente inaugurado Museo Internacional del Barroco (MIB), entre otros en la etapa final (desde 1990 hasta la actualidad) (Ortiz, 2015, p. 51-57), las propuestas conceptuales en este gran período de tiempo han sido diversas y han respondido a procesos históricos y socio-técnicos que van desde la tradición ilustrada de entender el museo, pasando por la crisis del siglo pasado en los 60 hasta la cultura digital de comienzos del siglo XXI, que lo convirtió en un reflejo de lo que significa el museo en una “sociedad moderna”.

En los dos últimos períodos, los Museos mexicanos entraron en una crisis grande y constante que cuestionó su pertinencia para una sociedad cambiante y si valía la pena mantenerla. En América Latina, tuvo lugar el nacimiento de otro tipo de concepción del Museo, como un lugar social dinámico, un epicentro de transformación social; sin embargo, fue efímero, y en los años 80 tuvo lugar otra crisis porque, por un lado, fue incapaz de adaptarse a la nueva realidad

social y, por otro, por su incapacidad para vincularse con el presente, lo que los convirtió en mausoleos de un pasado lejano que no significan para el presente (Jiménez-Blanco, 2014, p. 143).

El MNA continuó con la tradición de hacer museos monumentales, porque era parte del imaginario en ese momento, fue aceptado como un proceso de modernización de la sociedad mexicana en los albores de los Juegos Olímpicos de 1968; se tomó por decisión política de mostrar el progreso y debido a la falta de grandes artistas de renombre como los que eran custodiados en los museos europeos, se decidió elevar la gloria del pasado representada por los muertos prehispánicos, se convirtió en el templo por el glorioso pasado. Es posible encontrar los registros de ese evento, la transferencia a su nuevo hogar de las piezas monolíticas que homologaron la identidad de los mexicanos como herederos de la raza cósmica.

A pesar de toda la reflexión en torno a los museos, en el siglo XXI, el MIB siguió “la tradición decimonónica” de “hacer museos”. Para la sociedad mexicana no fue (de alguna manera) sorprendente que la creación del MIB se tomara por una decisión política en la mejor tradición francesa de dejar una huella eterna a los gobernados. Los documentos institucionales buscan mantener su necesidad social, pero la realidad muestra que no hubo diagnóstico, consulta pública ni estudios previos. El museo siguió la tradición de los años noventa de comprometerse con la arquitectura del arquitecto internacional: el museo “es” su arquitectura, el edificio es “la” obra de arte realizada por “el” mejor arquitecto del mundo en el estilo Guggenheim. Siguió la tradición de saquear las colecciones de otros recintos para impresionar sobre el poder que este museo puede expresar.

Ambos museos parecen ser los mismos en términos generales, son odas al pasado: Una al pasado antiguo y glorioso con una disposición tradicional de los objetos y cédulas, con prótesis por dispositivos digitales; el otro, pretende colocar a México como un país civilizado digno de la Europa imperial, y no como parte de la América exótica y salvaje, muestra una serie de dispositivos digitales en toda su propuesta museográfica y curatorial para impresionar a los visitantes con el brillo de las pantallas. Ambos son edificios monolíticos que no pueden vincularse con su comunidad de práctica inmediata, que no está familiarizada con el uso del museo como algo más allá de un contenedor de información, pero que en la era hiperconectada ya no es necesaria, e incluso en la práctica, el uso del espacio museográfico resulta una situación absurda con personas que miran la exposición y todo lo que hay en ella a través de sus móviles para registrar la experiencia de estar en la exposición. En resumen, hay otra relación con la realidad, es otra generación que mira a través de una pantalla, y los museos mexicanos no es que sean ajenos a esta nueva realidad, sino que son ciegos en el ejercicio de vincularse con ellos por querer seguir utilizando los mismos preceptos que les dieron origen.

Observaciones finales

Los museos mexicanos son instituciones con raíces tan profundas que entienden los cambios como un elemento protésico que se agrega a la fórmula ya probada de hacer y entender al museo (tradicional), que son incapaces de incorporar las nuevas lógicas para entender al mundo digitalizado en las galerías. En México, hemos realizado algunos experimentos sobre el análisis de los modelos, los enfoques teóricos y los paradigmas que resaltan la actividad del Museo para fortalecer su relación con la sociedad; en algunos casos, esas reflexiones y experimentos tienen buenos resultados, introduciendo nuevas experiencias para acercar a las personas al contenido de las exposiciones; sin embargo, a veces se corre el riesgo de convertir al museo en otra cosa, en la que la renovación lo transforme en cualquier cosa menos en un museo. Desafortunadamente, el MIB y el MNA continúan presentando un punto de vista enciclopédico universal; en general, ambos permanecen enfocados en el posicionamiento internacional del museo, especialmente en el canon de la modernidad ilustrada de finales del siglo XIX y principios del siglo XX como un centro que conglomeró el conocimiento universal de la humanidad; sin embargo, en su ambición de atraer a más personas, ambos introdujeron nuevos desarrollos tecnológicos bajo el argumento de “transmitir” los contenidos y “para ayudar” a las personas “a comprender” de una mejor manera el discurso de las exposiciones, sin embargo, la realidad muestra que fue para impactar a las audiencias, más que para informarlas. Por lo tanto, parece que no están integrando los dispositivos digitales partiendo de las lógicas de uso y apropiación propias de esta época, sino por la mera innovación.

Es importante considerar la posibilidad de ampliar las alternativas del museo y las implicaciones que tienen, a partir de una integración digital, ya que nos obliga a preguntarnos cómo cambiará la forma de hacer [museos], e involucrará nuevas formas de relación entre los públicos y el museo, que no será la necesidad de satisfacer las demandas de las hordas de visitantes que solicitan nuevas experiencias, que demandan espectáculo (Jiménez-Blanco, 2014, p. 167), y que poco a poco hace que el museo pierda el valor aurático que había construido a su alrededor. Estamos en un momento de transición y es difícil predecir la dirección que estos cambios tomarán, hibridando la tradición con las reflexiones que tienen lugar en los síntomas actuales de su crisis, los museos deben entenderse como un proceso en constante construcción vinculado a los cambios socio-tecnológicos y no inevitablemente como una institución estática cuyos cambios sean estéticos y no profundos.

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Vers un futur géopatrimonial de la tradition muséale géologique

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Depuis au moins les années 1970, la définition du processus de muséalisation a occupé un grand nombre d'auteurs mus par une volonté de consolider une science muséologique. Ce sera tout particulièrement le cas de muséologues provenant d'Europe de l'Est, à l'image de Zbyněk Zbyslav Stránský (1980), pour ne mentionner que l'un des plus connus, puis d'auteurs plus tardifs s'en étant inspirés, tels que Peter Van Mensch (2004). Parallèlement, de nombreux autres chercheurs issus principalement des sciences sociales, ont également tenté de définir, à la même époque, le processus de patrimonialisation en tant que résultante d'une construction sociale complexe, dans un contexte où les sphères politiques étaient alors engagées dans une dynamique jugée par certains « d'abus patrimonial » (Debray, 1999), ou de « muséification », en reprenant ce concept à Jean Baudrillard (1979). Parmi ces auteurs, mentionnons les travaux de Kevin Walsh (1992) et Laurajane Smith (2006) dans le monde anglo-saxon, de Llorenç Prats (1997) dans le monde hispanique ou encore de Jean Davallon (2006) dans le monde francophone, dont les théories marqueront profondément la conformation des études patrimoniales dans ces différents contextes linguistiques.

En croisant ces deux types de réflexion, certains ont pu argué que la patrimonialisation et la muséalisation constituaient des processus semblables, la première participant de la seconde, sans pourtant l'englober complètement. En effet, selon François Mairesse, « tout ce qui est muséalisé est patrimonialisé, mais tout ce qui est patrimonialisé n'est pas muséalisé », alors que le réflexe patrimonial différerait du réflexe muséal, tant par sa volonté, pour le premier, de dépasser l'unique préservation matérielle de la « vraie chose », que par sa volonté, pour le deuxième, de préserver non seulement le patrimoine in situ, mais également ex situ (Mairesse, 2011, p. 254). A partir de ce postulat, certains auteurs se proposèrent alors de regrouper la sphère du patrimoine et des musées au sein d'une même approche conceptuelle, à l'image de Tomislav Solá qui proposa le développement d'une « patrimonologie », qui devrait s'intéresser à toutes les activités liées à la conservation et à la protection du patrimoine, qu'il soit muséal ou non (Šola, 2015). Face à une potentielle tendance qui ferait de la muséologie une simple composante des études patrimoniales, certains muséologues ont au contraire indiqué que, bien que ces processus soient semblables, ils n'en devraient pas moins être pensés différemment. Les musées devraient ainsi se détacher des relations entretenues entre le patrimoine et la sphère idéologique, comme l'affirmèrent notamment André Desvallées, François Mairesse et Bernard

Deloche (2011), mais aussi de sa glorification du passé, pour incarner, selon Serge Chaumier (2016), des lieux de construction du futur.

Au-delà de ces débats théoriques, l'extraordinaire foisonnement international des études sur le patrimoine et les musées depuis les années 2000 ont pu progressivement donné lieu à deux champs de recherche, mais aussi d'application pratique différents. L'analyse des processus de muséalisation et de patrimonialisation pourra alors encore partager parfois certaines postures épistémologiques. Ce sera notamment le cas de la théorie critique qui tentera d'explorer les valeurs et les conflits sous-jacents inhérents à ces deux processus, traditionnellement passés sous silence, en impliquant de la sorte des approches pratiques semblables au sein des musées et lieux patrimoniaux. Ce sera également le cas des recherches portant sur les critères de patrimonialisation et de muséalisation, qui seraient passés, à partir des années 1990-2000, d'une « valeur d'existence », basée sur l'unicité des éléments mis en valeur, à une « valeur d'usage », conçue à partir des ressources économiques que ces activations peuvent générer (Grefe, 2003). Dans d'autres cas cependant, les recherches sur les musées et le patrimoine développeront des approches distinctes sur des objets pourtant parfois semblables, sans véritable dialogue entre elles. Ce sera notamment le cas des recherches portant sur le patrimoine géologique, conservé in situ, et celles traitant des collections géologiques, conservées majoritairement ex situ dans les musées d'histoire naturelle. Les conséquences pratiques de ces deux champs de recherches autonomes seront alors tout à fait distinctes au sein des politiques patrimoniales et des pratiques muséographiques, comme nous souhaiterons l'aborder dans cette communication.

Ainsi, dans le premier cas, les recherches qui prolongèrent le symposium international sur la protection du patrimoine géologique de Digne en 1991, firent émerger la notion de patrimoine géologique ou de géopatrimoine. Tous les sites et objets considérés comme tels témoigneraient de la mémoire de la terre, et nécessiteraient de la sorte des mesures de protection, de conservation et de mise en valeur spécifiques, distinctes de celles existantes pour le reste du patrimoine naturel (Da Lage et al, 2019). C'est sur la base de ces postulats que différentes actions pratiques furent menées autour de ce patrimoine in situ, au travers tout particulièrement de la création de géoparcs en Europe et en Asie, ainsi que la création, à partir de 2015, d'un label spécifique au sein de l'Unesco, concédé depuis à plus de 140 candidatures de par le monde (Du et Girault, 2018). Au delà des mesures de conservation et de protection que cette reconnaissance implique, cette dernière se base également sur un concept global d'éducation et de développement durable, afin d'incarner de nouveaux modes de mise en valeur économique des territoires. Selon cette logique, le géopatrimoine constituerait le coeur pour le développement des territoires labellisés géoparcs, en impliquant dès lors la mise en place de nouveaux récits interprétatifs des territoires (et parfois la création de nouveaux musées), fortement nourris par la didactique des sciences de la terre, mais également par l'ethnologie et de l'histoire économique, sociale et politique, en abordant les explications socioculturelles données aux formes

géologiques, mais aussi les manières dont les richesses minérales permettent d'expliquer les spécificités des territoires (Van Geert, 2019).

Contrairement à ces réflexions, dans le champ de la muséologie, les recherches portant sur l'exposition des collections géologiques restent très discrètes, d'autant plus que les institutions les exposant constituent souvent les parents pauvres du panorama muséal, peu visitées par les publics qui se détournent de la mise en exposition de cette « discipline mal aimée » (Gohau, 2001). En se penchant sur ces musées, il apparaît ainsi qu'ils ont très rarement tendance à présenter ces collections sous la forme de géopatrimoine, terme d'ailleurs majoritairement absent de ces institutions. En outre, l'exposition de ces collections semble être moins touchée par la didactique des sciences, dont l'influence est pourtant particulièrement perceptible dans les autres collections de sciences naturelles (Davallon, Grandmont et Schiele, 1992), en ne présentant que peu de traces de refonte récente des expositions. Dans les rares cas où ces dernières eurent lieu, il s'agit majoritairement d'approches esthétiques des minéraux (inspirées sans aucun doute de la longue tradition muséographique de la cristallographie), ou encore parfois de présentations des usages économiques et sociales des minéraux dans nos sociétés contemporaines, sous l'influence des musées de société. Enfin, au-delà de ces optiques muséographiques, pour des raisons historiques et disciplinaires, ces collections sont également souvent présentées séparément des autres spécimens d'histoire naturelle, contrairement à l'approche interprétative holistique souhaitée par les géoparcs, au sein desquels l'histoire de la terre doit être perçue comme conditionnant les modalités de développement d'une culture et d'une société spécifique.

Face à cette autonomisation de la recherche sur le géopatrimoine de celle portant sur les collections géologique, cette communication, centrée sur le cas de la France et de l'Espagne, souhaite questionner le besoin de créer, ou de recréer, des liens entre ces deux champs « frères » de réflexion, tout particulièrement lorsque l'un d'entre eux propose des pistes de réponses intéressantes pour l'autre. Au travers de cette réflexion, nous souhaiterions ainsi questionner la manière dont les études sur les processus de patrimonialisation peuvent désormais éclairer la recherche sur la muséalisation, ainsi que la pratique des musées d'histoire naturelle quant au sens des collections géologiques au XXI^e siècle. De la sorte, cette communication souhaite ainsi interroger les types de lien à établir entre ces deux sphères de recherche et d'application pratique, afin de tenter de réfléchir à un possible futur géopatrimonial qui permettrait à la tradition muséographique d'exposition des collections géologiques de se repenser, voire de se réinventer.

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More than Words. Museology in Postnormal Times (Belgium)

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Museums challenging the social order

Conflict and revolt are everywhere today. Citizens and action groups protest against the climate crisis, migration and refugee politics and terrorism. Museums are being challenged to take their social responsibility seriously and to act (Sandell, 2002; Janes, 2009; Janes and Sandell, 2019). This is exciting because in origin, public museums were mainly used as a ‘technology’ to confirm the existing social order, rather than to challenge it (Hooper-Greenhill, 1992; Bennett, 1995; MacDonald, 1998). Currently, museums seek for relevance in society and have the intention to generate positive social change (Heal, 2019). However, do they actually succeed in meeting the expectations? I will argue that although a more ‘activist’ discourse is gaining importance in theoretical museology, museum practices do not automatically change accordingly. Notably, in a democratic country such as Belgium (Flanders), museums are struggling to find a ‘truly’ autonomous voice, and to match their actions to their words. Drawing on the work of Bauman and Sardar I will try to clarify why this trend towards activism is becoming mainstream in global societies and in the museum field. I will also reflect on the bottlenecks to become ‘activist’ in the Belgian museum context.

The end of Reflexive and Liquid Modernities?

Museum histories are intrinsically ‘modern’ because they were invented in an era dominated by a paramount belief in western European civilisation and ‘progress’ and self-presumed supremacy of western values (Prior, 2002). Many scholars have made adjustments to the modern narrative of the 18th century (Berman, 2010). Notably, in the nineties of the 20th century, Beck, Giddens and Lash (1994) left their mark on this academic debate when they defined ‘reflexive modernization’ as a next phase in modernity, while Bauman (2007) used ‘liquid modernity’ as a leading principle. Reflexivity and critique are key elements of Western Modernity. Still, since these scholars and many among ‘us’ museologists are the embodiment of a western modern framework, we should ask ourselves if we will ever be capable to genuinely criticize this shared system? Despite high-standard, modern ideals of ‘objective’ truth-finding, openness, transparency and inclusion, certain prejudices are deeply ingrained in our societies, thoughts

and feelings. If we strive to understand the museum's need to be more 'activist', we will need a wider spectrum of views beyond the modern paradigm on how societies and cultures have evolved and still are evolving.

The museum in postnormal times

Enlightening in this respect is the work of Ziauddin Sardar and his analysis of present-day 'postnormal times'. While in the 'normal' past, we could rely on our foundations, from economics and political sciences to natural and biological sciences to deal with the major global problems, this no longer holds true. Sardar states that

things are going wrong; they are going spectacularly wrong, on a global scale, and in multiple and concurrent ways. We thus find ourselves in a situation that is far from normal; we have entered the domain of the postnormal (Sardar, 2017, p. 49).

He concludes that society as a whole has become 'postnormal'. Its main features are complexity, chaos, contradictions against a backdrop of globalisation and ubiquitous connectivity and communication. The confidence in institutions – nation states, public institutions such as museums, politics – established in the heyday of Modernity, is collapsing. Citizens and communities who have lost their trust in the 'solid systems of modernity' have to find their way, and although action groups have always existed, for example in the sixties and the seventies, their empowered voices resound louder than ever. Actions are no longer '*something out there*': the big difference is that museum staff and stakeholders nowadays also begin questioning daily routines and habits ingrained within their (own) organisations. A power shift is taking place, be it preliminary and slow. Notably, in Belgium, it is a very slow process.

A curatorial decision?

Museums in Belgium criticize colonial histories, discrimination or other issues in present-day societies but for now, the museum structures do not seem to change. A Belgian curator remarked that it is a mere curatorial decision, ignoring any effect on the museum organization whatsoever. Back in the nineties, Walsh would have called this an example of a museum presuming to have an 'unasailable voice' or an untouchable authority (Walsh, 1997). Simon convincingly counterbalanced this view when she developed an inclusive museum model that is 'equality-driven' and makes the shift to a model of shared authorities (Simon, 2010).

Participatory work is central in the work of heritage professionals and policy makers in Flanders and Brussels (Belgium) (Van Oost, 2017). It is noteworthy, however, that they generally work in a participatory way with their audiences but the organisational model of the museum remains untouched. The inclusive

museum works in an inclusive way when dealing with external stakeholders, but it can hardly be considered ‘inclusive’ on the inside.

Speak up! Or be silent?

Fortunately, several museums are doing pioneering work in Belgium. The Antwerp museum of photography FOMU organises *New Narratives Tours* to include multiple perspectives in exhibitions and to stimulate dialogue. The Antwerp fashion museum MOMU organized a *Modest Fashion Conference* with the intention to criticize certain events in the fashion industries. The mission of Kazerne Dossin in Mechelen, a Holocaust memorial and a human rights museum, is to inform visitors about what happened during WWII and to be a place of remembrance. At the same time, the museum is a privileged partner of the Belgian Federal Police department. It contributes to police training courses on racism and de-radicalization. This demonstrates that a museum can have an impact in society although it is all work ‘behind the scenes’. Likewise, the Red Star Line Museum in Antwerp illustrates the theme of migration from a historical perspective, but also wants to play an active role in the current societal debate on this same subject.

These museums acknowledge the paramount importance of changing their discourses and their actions. However, once their actions move into the public sphere, difficulties and conflicts tend to appear. Since the majority of museums in Belgium are fully subsidised by governments, the relation with funders might be at stake. Museums are supposed to endorse and implement the policies prescribed. If a museum were to criticize the government or certain political decisions – what is not unlikely to happen in an activist museum – there could be a genuine risk of what Hannah Arendt called ‘civil disobedience’ (Arendt, 1972) and the loss of funding.

Organisations in transition?

The organisational models of the examples show an ‘old’ representation of hierarchies and power in the organisations. This raises questions on the museum’s capability to effectively act ‘responsibly’ and to be really socially and morally committed in their practices. If museums do not want to become irrelevant, they urgently need to reflect on these issues and their internal organization. With this in mind, Janes introduced the concept of the ‘mindful museum’, an interesting model with which to review both the wider tasks of the museum and its interpersonal relations with people both inside and outside museum walls (Janes, 2009). Marstine argues for a new form of museum ethics, based on the idea of an ethical, socially responsible museum:

The ethical, socially responsible museum of the twenty-first century recognizes the identities of its staff and its publics as hybrid and fluid, rather than simply boxes to be ticked.” (Marstine, 2011: 11).

In the past, ethics have all too often been reduced to the drawing up of ethical codes and regulations, which serve no other purpose than ‘professionalization’ of museum work. These codes are still valuable and should be maintained but in an ethical, socially responsible museum “*democratic pluralism, shared authority and social justice*” are equally important (Marstine, 2017).

Conclusion

It is very thrilling that in Belgium, many museums are redefining themselves in terms of inclusion and participation. There is also an increasing urge to mingle in public opinion, to openly take a position, and to be more ‘activist’, but this proves to be hard to do. The problem is that we are searching for solutions within our tried-and-trusted frames of reference. Consequently, progress will be slow or even non-existent. The framework of ‘postnormal times’ instigated by Sardar, in addition to the work of reflexive and liquid modernity thinkers, could contribute profoundly to museology. This may also be useful in reviewing current organisational models of museums and their intertwining with funders.

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Museum and Body in the Space of Virtual Technology: From a Perspective of Phenomenology

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Introduction

A museum is defined as “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM Statutes, 2007, Article 3, Section 1) However, this definition did not foresee the huge impact of the technological revolution on museums, especially in the field of virtual technology (VT) which includes Augmented Reality (AR) technology and Virtual Reality (VR) technology. In museums, VT concretizes the imaginary world and brings about a magical fusion of people’s roles in both virtual and real spaces. The traditional relationship between the object and the (human) body in the museum is recognizing and being recognized, but, with the advent of VT, it has gradually transformed into a new relationship of experiencing and being experienced. This transformation from abstract cognitive activity to concrete perceptual activity makes visitors directly sense the objects of the museum within their own bodies.

That said, the “virtual” component has already existed in the history of the museum. In 1947, André Malraux raised the concept of “le musée imaginaire”. However, due to the limitations of technology at that time, it was regarded as a “museum without walls” rather than a “virtual museum.” Today, the definition of the virtual museum is controversial, as the word “virtual” is widely misused in computer science, humanities, social sciences, and popular culture in very different ways, respectively targeting simulation, digitization and remote online activities. From a phenomenological viewpoint, the word “virtual” in the history

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of the traditional museum mainly refers to the virtuality of knowledge about the objects rather than the virtuality of experience within the visitors' bodies. With the help of VT, the virtual museum is no longer regarded as the digital duplicate of the physical museum nor as an assistance tool for the exhibition or guide in the museum, but a new existential mode of the museum. So far, complicated communication systems have been developed for the virtual museum, the functions of which can be expanded infinitely according to the content (archaeology, art, etc.), interactive type (interactive or non-interactive), communication style (narrative or descriptive), immersion level (immersive or non-immersive), distribution pattern (online or offline), range (education or entertainment, etc.) and so on. As a consequence, virtual museums are not limited to transmitting the knowledge of objects but attempt to effect, through VT, a unique experience whereby objects are transformed within the visitors' body.

A phenomenological analysis on object and body in the museum

Undoubtedly, objects are the core of museums. However, these objects are usually "dumb" (Crew & Sims, 1991). Traditional museums usually use images and stories attached to the objects to help visitors grasp information about them. The visit, then, is almost a fully cognitive activity. Until the proposal of "intangible culture" became popular, museums presented the cultural world instead of just presenting the object itself. As a result, through VT, we need to extend our research focus from the object to the specific environment of the new "object" – the "body" of the museum. This shift of focus has led to two types of museums with different key ideas: object-oriented museums (the traditional museum) and body-oriented museums (the virtual museum).

Generally, the object-oriented museum becomes a relatively silent world. "The (traditional) museum gives us a false consciousness, a thief's conscience," because "we occasionally sense that these works were not intended to end up between these bare walls..." (Merleau-Ponty, 1973, p.72). The objects in traditional museums do not present their own significance, although they are kept and protected very well. "The museum transforms efforts into works. It allows only styles to appear but also adds a false prestige to their true value..." (p. 73). That false prestige makes visitors mistakenly believe that there is a trans-dimensional dialogue between the object and body in the museum. But the problem is that this communication does not, in fact, happen. The traditional museum is actually killing the passion of the objects instead of activating them. What they have presented and depicted is not their "living history" but the "history of the dead"; it is not the spirit embedded in the objects, but rather their corpses. In other words, objects in traditional museums focus on objective knowledge rather than subjective experience. In addition, there is an insurmountable distance between the object and the body. In the 18th century, the British Museum printed on its ticket that "all visitors allowed to get in the museum should not touch any showpiece in the museum." This requirement became compulsive in

the early 19th century, and eventually became the general rule in all museums. Thus, traditional museums are never the “home” for objects, but instead a tomb. But now, the reconstruction of museums by VT might help us build a brand-new understanding of museums, by making us aware that museums are just a temporary replacement of the *body*, and that the *body* is the key variable of all cognitive and experiential activities in the museum.

VT cares about the body and how the object is presented to the body. It has constructed an embodied experience in the object, making it a “living object”. For example, VR can integrate the senses of sight, hearing, smell, touch and taste, and present the object as a sensory one rather than a cognitive one; the body can directly involve itself in virtual museum space through all kinds of sensory activities. In short, the significance of the museum is meant to give the lost vitality back to the foregone civilization or culture through constructing an intimate dialogue between the object and the body. VT can help museums achieve this, a goal that in the past was an impossible mission, thus allowing “the synthesis [to retain] the past in its present profundity” (Merleau-Ponty, pp.108). The “virtual museum” constructed by VT has eliminated the limitation of the traditional “cognitive museum” and Malraux’s “imaginary museum”, offering us an “experiencing museum” integrated with cognition, imagination and perception. In general, visitors are obsessed with museums not because they worship or are attempting to take possession of the heterogeneous objects, but because they can acquire new experiences from those objects. We should also be aware that the key is not the real object but the “living body” and museums should put experience above cognition and put body above object. In a manner of speaking, Object is just the body of the museum, while the “living body” is the soul of museum.

On the embodiment of the museum in the space of virtual technology

According to Heidegger, “Language is the precinct (templum), i.e., the house of being,” (Heidegger, 2002, pp.232) and museums play a similar role in reality. VT, in essence, is composed of computer language. The museum in the space of VT strives to give visitors a “hands-on” “body-on” experience, or, in short, “home.” Visitors are able to have close contact with the world in the virtual museum that exhibits uncertain virtual objects and offers subjective individualized experiences. So, the virtual museum is within the perceived world of visitors. It is alive and can give visitors an optimal and unique sense of creation, reality and freedom. On one hand, VT enables visitors to bring it home, if visitors have the right equipment, providing them the chance to browse, select and study the exhibits freely. On the other, museums will know its visitors better than themselves with the help of big data and artificial intelligence. All the exhibits can be displayed specifically “for visitors” to arouse their interest. Instead of focusing on the collection, conservation and education like most traditional museums,

the museum in the space of VT will emphasize the aspects of perception, discourse and creativity.

The intervention of VT is changing the traditional definition of a “museum”. Museums start to exist as a component of the “body” rather than a collection of objects. It also enters every visitor’s ordinary life in the form of experience. It is true that the objects in a museum came into existence before the bodies of their visitors. But it is also true that the museum is designed firstly for bodies and then for objects. The space of objects without the participation of bodies would collapse because of the lack of solid support from the incarnated subjects, and the museum would be left as a “luxuriant ruin”. In fact, to construct a “collection of objects” should be the task of archaeology instead of museology. The practical task of the latter is to build a “phenomenal field of objects” that suits the bodies in the museum, turning visitors’ cognition of objects into bodily experiences and thus decoding the messages in the objects through living bodies. As we say, the objects “talk” through bodies.

However, this does not mean that virtual museums can be complete substitutes for traditional museums. As VR is the reconstitution of reality, similarly, the virtual museum is the reconstitution of the traditional museum. Traditional museums were built to broaden people’s horizons in the past, while virtual museums are designed to enrich visitors’ experiences of the world. The former presents us with an abstract world full of cultural, historical and scientific knowledge, and the latter offers visitors a vivid perceptual world. In a phenomenological sense, virtual museums strive to lead the bodies instead of deviating them from traditional museum. The former does not reject the latter because it is never an either-or situation. Virtual museums can be seen as “museums in the museum”. It is a common phenomenon for readers to want to “see the author” when they are enjoying a work. Likewise, visitors desire to “see the real objects” when they have enjoyed the richness of their virtual counterparts. More importantly, they visit the museum in order to *witness* the objects, reveal their underlying encumbrances and disclose their mysteriousness. Bodies, at this very moment, are the witnesses of objects, while the museum is the sacred site of those witnessing activities. Consequently, a common visit to the museum transforms itself into a unique cultural ceremony that transcends the limits of time and space. Visitors not only experience the passion within the objects but also inject their own cognition into them and acquire new knowledge.

In conclusion, the traditional museum is inclined to be a disembodied mode of existence, which intends to attract the body that is already interested in the objects. It might give the body the experience of the object, but it is a cognitive, conditional and occasional experience. The virtual museum is inclined to be an embodied mode of existence, and its primary goal is to arouse the body’s curiosity regarding real objects through the experience of virtual objects. With this experience, people are able to enjoy the moment when various civilizations or cultures ultimately meet each other through objects.

Conclusion: Museum towards a virtual existence

VT makes it possible for museums to collect and exhibit the whole world. They are no longer the “cabinets of curiosities” for objects but the “cabinets of curiosities” for the cultural world reflected by those objects. Essentially, the objects in the museum pave the invisible paths for the body to touch the cultural world, and VT is the realistic basis through which to build these paths. During the museum experience, an intimate relationship between visitors and the lived world is rebuilt by presenting the visible and invisible aspects of objects via VT, which activates the passion remaining in the objects to replicate the picture of the foregone culture or civilization as well as the “face-to-face” relationship between body and object in the museum. In this sense, the definition of the museum will be fundamentally changed. Museums no longer focus on their collections, conservation and exhibition of objects, which are just basic functions and exist for the education of visitors. Through VT, museums could focus more on the discourse with objects and the creation of “worlds”. Visiting museums will be like going “home”, literally.

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Rhetorical Museology: Tradition for a Changing Path

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In her call for papers, Kerstin Smeds says museums have enlarged the focus “from thing- and collection-orientation to visitor- and user-orientation” and asks, “Now, what is the role of museology in this?” Rhetoricizing museology—incorporating into its theories the 2500-year old field of rhetoric—is one way to forward its role, because rhetoric’s focus is civic audience awareness. Indeed, museology is becoming increasingly important to U.S. rhetorical studies. To us, the question is “what are the theories of how museums impact the world?”

Museology matters to us because in a more diverse world than anything classical rhetoric imagined, museums are the major public institution presenting discourse that builds a dialectical community. They act as cultural glue, holding the community together via collective narrative, and cultural goad, calling people to value a better future. This is a necessary component of civic society that used to be embodied in the public speeches and pageants that are increasingly untenable today. What is left? Museums. Museology, therefore, theorizing museums as public spaces, is for rhetoricians a new force in our study of symbolic action.

Why is this important? Because so many nations have been in an accelerating war between forces of liberal democracy and forces of populist nationalism. David Goodhart (2017) describes this as the distinction between Anywheres and Somewheres. Anywheres “have portable, ‘achieved’ identities based on educational and career success which makes them generally comfortable and confident with new places and people.” Somewheres “are more rooted and usually have ‘ascribed’ identities . . . based on group belonging and particular places” (p. 3). What makes museology important for the imagined community is that it is theorizing how to showcase the permanence values of the Somewheres *within a framework* of the openness to change of the Anywheres. No other field does this so consistently.

The ability to transcend dichotomies is important precisely because today it is so rare. The contention of Kenneth Burke, founder of modern rhetorical studies, is that rhetoric lies in transcending such dichotomous thinking. As he wrote shortly after the end of the Second World War “Put identification and division ambiguously together, so that you cannot know for certain just where one ends and the other begins, and you have the characteristic invitation to rhetoric” (1950/1969, p. 25). In contrast, mutual incomprehension about the motives of the opposition is what Burke called seeing the world through the tragic frame, an “energizing but often dangerous form of storytelling in which all good rests

with one side, all evil with the other” (Simons 2009). Burke’s theory response was the comic frame (1937/1984, p. 41):

Human enlightenment can go no further than in picturing people not as vicious, but as mistaken. When you add that people are necessarily mistaken, that all people are exposed to situations in which they must act as fools, that every insight contains its own special kind of blindness, you complete the comic circle, returning again to the lesson of humility that underlies great tragedy.

If everyone’s perspective is necessarily limited, then opponents are not innately evil people, they are tragically mistaken people who are blind to their own blindness, and whom we might help to view events through a wider frame. But humility is also necessary: If everyone’s perspective is necessarily limited, then *our own* perspective, right as it seems, is also limited. We are also blind to our blindnesses. Greg Desilet and Ed Appel (2011) note that the moral outrage that prevents us from crossing divisions comes in two varieties. One is factional tragedy, “where wrongful action lies predominantly on one side rather than both sides.” But the other takes that factional outrage and passes it “*through the filter of the comic frame of universal tragedy*,” which is universal because it acknowledges flaws in everyone, including the hero, the “good character moved by motives of *justifiable* vengeance” (p. 351). Desilet and Appel argue that the real enemy is over-certainty, all of our blindnesses to our own, inevitable, blindness.

Usually the conversation in rhetoric now turns to how to tone down the animosity of the discourse by incorporating reason. But I believe museum studies has incorporated another Burkean insight, the need for a poetic orientation to the tragedy of our universal blindness. This poetic orientation promotes agency, the recognition that we are all poets, constructing from imagination social relationships and participatory communities. The poetic response, of course, embraces not over-certainty but ambiguity. Poetic naming of events calls for a renewed openness to our ambiguous blindness and the resultant need for action to address it. In *Museum Rhetoric*, I argue for a rhetorical reading of these most poetic of public spaces as sites where multiple, intersecting and conflicting acts of identification with the collective converge. Out of these acts, a sense of the communal story is continuously reformed and visitors are invited to identify with that story even as their presence continues to shape it. It is, then, precisely this communal identity that sets the parameters for what is possible in the nation: *who we are* lets us determine *how we will act*—and *who we are* is really *who we invite ourselves to identify with*. Thus, the museological study of the impact of museums on society provides us with greater insight into civic identity formation in modern diverse societies.

Furthermore, heritage museums intensify the creation of this civic identity precisely because they cannot contain the entire society within their walls—they have to distill it. The natural effect of all of our communication to reflect and deflect reality is heightened in the selection process of museums. Necessarily selected vocabularies are never neutral or purely descriptive—they are already

acting to reflect and deflect from reality, already acting on individual perceptions, thoughts, identities, and therefore already rhetorically persuading to certain perspectives and communal values. A rhetorical approach moves us into discussion of *how* exhibits craft a version of the past that is about the present and therefore the future—as educator Kris Rutten (2010) puts it, why are we telling this story this way at this time?

To heighten civic identity formation, two narrative qualities play a particular role in rhetorical museology. The first, opposability, marks boundaries between “our nation” and “other nations.” This can easily become the tragic frame, and its danger is real. However, opposability is necessary for identity: establishing what in individuals we call boundaries and in nations we call borders is a necessary function of defining both a personal and a collective identity. The problem lies not in opposability *per se* but in its excess—too much of the over-certainty of the tragic frame that says outsiders are not fools with limited perspectives, like us, but evildoers whose wrongs make them opponents.

Beyond the anti-poetic problem of over-certainty, however, lies another anti-poetic trend: forgetting the second narrative quality, affectivity. Here rhetoric again reminds us that the dispassionate presentation of reason, *logos*, does not breed a motivation for unity without the affective attachment of emotion, *pathos*. Without some sense of the benefit of common values there is little impetus to find common ground—and the starting point for values lies more in emotional resonance than factual truth. Even in our post-truth age, the challenge for people who want change for the better is then not to avoid emotion but to channel that emotion away from jingoistic opposability. A rhetorical way to say this is Chaim Perelman and Lucie Olbrechts-Tyteca’s (1969/1991) description of epideictic oratory, the ceremonial rhetoric that envisions the future by “strengthen[ing] the disposition toward action by increasing adherence to the values it lauds” (p. 50). The museum can be that vaunted “safe space for unsafe ideas” when it is epideictically concerned as well with celebrating shared values, not with doggedly investigating forensic truths of the past and not with pressuring visitors to make deliberative dichotomous choices about the future. Museums as epideictic spaces transcend the past-future dichotomy by, to quote Aristotle’s *Rhetoric*, “both reminding [the audience] of the past and projecting the course of the future” (1991, 1358b). Reminded of our permanent values, the things that ground us and unite us with Somewhere, we have more capacity to consider its cracks that move us toward the more global values of Anywhere. As Charlotte McDonald-Gibson (2017) noted, “The biggest winners [against far-right populists in European elections] have been those leaders who embraced liberal, pro-European Union values with the same passion and emotion as the populists. . . . You win by matching the emotions of the nationalists, not by pandering to them.” That is the poetic orientation.

Thus, when our goal is to consider, says Smeds, “how museology can reduce the disastrous effect man has on our planet earth and our living conditions” and overcome the dichotomy “between mind and matter,” rhetorical museology

would suggest investigating further: (1) the role of museums in the comic frame—their stance not as permanence *or* change, tradition *or* critical commentary, glue *or* goad, but each of these *and* their counter, transcending the dichotomy into something beyond either; (2) the role of museums as epideictic rhetoric—reminding visitors of their shared past in order to project the shared future; and (3) the role of museums as promoters of an affective celebration of identities and values and therefore a motivation to share a future. While celebration without reasoned debate is propaganda, debate without celebration is mere words, not motivation for change. Ann George (2018) notes that Burke’s poetic orientation is an attention to communication that aims to please and be pleased, to build relationships and cooperation. It is communicating in a way that makes its audience not “close the book” because the language is too insulting or presumptuous. It calls for a tone that pleads with both audience and rhetor to be congregational, not segregational. To change the world, we need people who oppose that change to listen, and they listen when we begin by transcending opposition with shared values to celebrate together who we might become. Museology, studying the institutions that make that rhetorical stance possible, plays a crucial role in the world-changing analysis of symbolic action toward a better life.

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Activist Museology: Implementing Museum Theory Through Action

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What are museums today and to what disciplinary field do they belong? Is there anything in common between smaller regional or community-driven museums and the great universalist institutions of modernity as the Louvre, the British Museum or the Met? What about the diversity of disciplines which lie at the foundation of these institutions? The natural history collections assembled at universities differ a lot from the art museums, be it a former royal collection or a contemporary art venue; the open-air museums of cultural history and/or ethnography are facing slightly different challenges than those based on the artifacts of colonial expansion which are also called museums of ethnography. Furthermore, which institution has the right to be called a museum? What about museums without collections, “museums of ideas”, digital museums?

Despite the differences and diversity among individual institutions, there are some specific features and trends, recognizable both by museum professionals and academics from all over the world, that constitute the global museal field.¹

André Desvallées and François Mairesse (2009) in their definition of “museums” and “museology” suggest a concept of *museal* as a theoretical field dealing with the museums and heritage-related issues “in the same way that politics are the field of political reflection” (p. 19). This concept allows shifting focus from museums as institutions or the notion of heritage to a more general sphere which would include both “museology” (museum theory) and “museography” (museum practice) as well as the international bodies and regulations, such as the International Council of Museums (ICOM). Another asset of studying museal as a field is that it addresses both the inner mechanics and the purpose of museums in a broader sense. In the current state of art, when ICOM is going to

1. It becomes obvious while comparing two or more different national traditions, be it in museology or in museography. Even if we can assume that there was a transnational exchange of knowledge and methods behind each of the “museum revolutions” (van Mensch, 1992), the trajectories of the national traditions indicate the global nature of museology as a discipline. The New Museology, which emerged in different regional contexts is one of such examples.

reassess the museum definition, the field changes constantly, rapidly in some aspects and at a slower pace in others.

The very urgency of re-defining the museum in the 21st century (Mairesse, 2017) indicates that the answer to the question “what is the purpose of museum today” has yet to be found. Moreover, there are critical voices in academia which argue that “museums are beyond salvation” (Hage, 2000, as cited in Levitt, 2017, p. 36). The colonial past of some institutions is being contested and probed whereas national museum studies schools feel doubtful about the universal museum definition.¹ Researchers argue that we are living in the “golden age of museums” (Schubert, 2000), but it is also a time of great uncertainty due to economic, political and social challenges. Being historical (especially when it concerns national museums) tools for constituting national imagined communities (Aronsson & Elgenius, 2015), museums are essential for constructing the public sphere (Conn, 2010, p. 225). Museums are being taken for granted as important institutions for knowledge production globally as well as locally and the role they play in the society cannot be underestimated. At the same time, museums are struggling for public attention in the “edutainment” sphere, where a plethora of new actors emerged in recent decades; coping with the rapid technological development and being constantly criticized from at least two positions: for their colonial heritage (cf. Boast, 2011) and for (past) claims of being neutral and objective,² which historian Randolph Starn connects to the development of the social studies of science and technology and the new approach to objectivity (Starn, 2005, p. 88).

This ambivalent picture of museums as (dis)empowered institutions has attracted attention from scholars in all possible disciplines and enriched the research field with different theoretical frameworks.

The museal field, therefore, is represented by the diverse and multifaceted community of museums, museum scholars, cultural workers and all the kinds of stakeholders, including, basically, everyone who has ever been to a museum – as visitors are also one of the important parts of the museum ontology. Both national and international bodies and networks are connecting this community of individuals and hence are providing the material for researchers who focus on museology or museum studies.

The scope of the field poses two questions: when does the research about museums belongs to museology or museum studies as a discipline? and, how is it possible to reimagine current museological paradigms in tune with the current changes within the field?

1. See, for example, the discussion of Russian museum professionals and museologists (Leshchenko, 2018).

2. Art historian Anabel Roque Rodriguez gathered in her blog some examples from museums and cultural organizations that discuss museums neutrality issues (Roque Rodriguez, 2017). Another example is #MuseumsAreNotNeutral campaign in social media, started in August 2017 (Murawski, 2017).

Kylie Message (2018) appeals for the new forms of critical knowledge and new forms of practice which she calls “writing about museums”. This appeal follows the developments in the museum practice itself, where the knowledge production moves towards “nothing about us without us” approach (e.g. Janes & Sandell, 2019). Nevertheless, as Message points out, the museum scholarship remains often on the position of “*describing* curatorial social activism or change”, instead of “*contributing* to this activism” (Message, 2018, p. 38). Museum theory does not only need to be decolonized (Soares & Leshchenko, 2018), there is also a demand for new forms of museological research which would reflect on the conditions of the knowledge production process in the same way as museums are struggling to do it.

We argue, that rethinking this intellectual practice can contribute to the usage of museological theory by museums. By locating the research in the intersection of theory and practice, it is possible for a museologist to engage actively with the ongoing museum project in the sense of Bruno Latour’s power of association concept (1984) where the collective action itself produces and transforms power instead of being an effect of the outside impetus.

To bring together theory and practice we suggest the notion of “activist museology” as the complement to the “activist museum” notion (Leshchenko, 2017; Schellenbacher, n.d.), as the museum project with which we are working as researchers and practitioners can be defined as an activist museum.

The Museum of Movements (MoM) project in the Southern Swedish city of Malmö aims to address a broad range of subjects, including migration, human rights, popular movements, and civil society-based activism. The project was conceived by the city politicians in 2015 as the national museum for democracy and migration, but at the same time, its ambition is to create an institution grounded on collaboration with civil society, grassroots movements, and local communities. In 2016–2017, a feasibility study was conducted by the city’s Cultural Department which included conversations with 160 organizations and over 630 individuals across the country; the international conference, Museums in Time of Migration and Mobility (2016, Malmö University); study visits to similar institutions abroad and a comprehensive cultural analytical research (Kulturförvaltningen, 2017). The “startup phase” of the project began in 2018, and by the end of 2019, the actual small-scale space is planned to be opened in Malmö for further development.

Being the newest Swedish national museum project, the Museum of Movements represents an opportunity for Sweden to contribute to museum practice not only nationally but also internationally. MoM intends to place a human rights-based approach¹ at the core of its practice and to develop its organization with

1. “A human rights-based approach is a conceptual framework for the process of human development that is normatively based on international human rights standards and operationally directed to promoting and protecting human rights. It seeks to analyse inequalities which lie at the heart of development problems and redress discriminatory practices and unjust distributions of power that

strong roots in the representation of historically marginalized voices. Under a human rights-based approach, all plans, policies, and processes are anchored in a system of rights and corresponding obligations established by international law. This is supposed to promote sustainability, empower people – especially the most marginalized – to participate in policy formulation and hold accountable those who have a duty to act. The focus on participation implies ensuring that stakeholders have genuine ownership and control over all processes in all phases of a project: assessment, analysis, planning, implementation, monitoring, and evaluation. MoM's position is reflected in its mission statement:

MoM is committed to work together with civil society to broaden the current understanding of migration and democracy, by developing new ways of collaboration in a space for story-telling, artistic expression and knowledge production. (Kulturförvaltningen, 2019, p. 22)

MoM aims to fulfill its mission by gathering an array of voices and perspectives to be included in practices such as collecting, documenting, researching, exhibiting, learning and programming. In order to ground its work, MoM intends to develop “four wheels of museum practice”: Research and Curation, Programs, Collections, and Inclusive Design. At the same time, it is expected that these four wheels will be rooted in three types of strategic and intersecting partnerships that will continue to build on already established networks with civil society, the museum sector, and academia. In order to implement it, it is planned to create a number of Advisory Boards with a broad representation among their members to ensure that the museum practice remains strongly grounded in a bottom-up approach and open to civil society's input at all stages of museum development.

Museum practice, which MoM aims to develop, draws on the other museum practices worldwide, especially of such museums as the Canadian Museum for Human Rights in Winnipeg. However, due to the processual nature of the museum project at this stage, the museological research can be made in the close connection to practice; different forms of organization can be analyzed, proved and compared to global practices not only post factum but in the very process. This methodological approach demands not only a self-reflectivity of the researcher, but also responsiveness from the museum side, i.e. the actual collaboration and taking action together. By incorporating the museological perspective in the museum development, we aim to carry out a sort of meta-practice where museology as a knowledge production paradigm will reflect the changes in the museums' own modes of knowledge production.

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Why Wojciech Gluziński's theory of museology is significant for the future

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Wojciech Gluziński (born 1922, died 2017) was a philosopher connected with the University of Wrocław, Poland. In 1980, he published his seminal *Principles of museology*, the only work in Polish at the time trying to establish museology as an academic discipline. Alas today, Gluziński remains practically unknown, although his theory not only provides an understanding of the phenomenon of museology, but also indicates fundamental directions for its future development. It is true that Gluziński's work depended on the specific conditions of the late 1970s, especially in Poland as part of Eastern Europe, where access to Western publications was very limited. Today, museology has to adapt to a new situation in world politics, general trends in the humanities and the new technologies widely used in museums today, although some museums continue to follow traditional methods of exhibition arrangement and even almost the same documentation methods.¹

The fascination with new ideas and technologies sometimes has to be kept at bay – simply not to blur main reasons for museums to exist. Anyway, if we see museums as traditional and somewhat conservative institutions devoted mainly to the past, then we inevitably have to treat museology as a science that respects both the past and tradition. Gluziński's work is certainly an important contribution and an important part of the museological tradition, which should be respected now and in the future.

Gluziński's work consists of two parts – the first is a description of the museology scene up to the 1970s, including examples of best practices (mainly from the publications of Neustupný, Stránský, Beneš); the second is an analysis of museology's capacity to become a real, not just a potential, science in the future.

Gluziński begins by underlining all the difficulties of the task and presents his main ideas for museums:

- A relevance to the development of society and new technologies (p. 21)

1. I have recently viewed the very interesting and impressive permanent exhibition at the Museum of Armenian History in Yerevan, organized in quite a traditional way, with no electronics or any critical ideas – just items arranged in chronological order.

- Creating visions, not academic information (p. 31)
- The visual dialogue between a young viewer and Titian is more important and more fruitful than the dialogue between Ribera and Goya (although an artistic confrontation can give rise to new values – also for youth – an opinion of AŽ) (p. 35)
- Making the chaos of information into order and proposing an alternative treatment of reality for the consumer (p. 36)
- Remembering that the addition of concerts, movies, cafes (serving alcohol) and shops selling postcards, albums and gadgets of all sorts makes museums more attractive for the audience, but blurs the main purpose, the *raison d'être* of museums (p. 36)
- In conclusion, Gluziński believes that museology has an important role to play by helping museums in three aspects:
 - the theoretical-cognitive
 - the technical and practical
 - diagnosis and regulations

The most important thing is, of course, to establish what a museum *is* and what it *should be* at a specific historical moment (p. 40) by:

- confronting controversial problems of the present with the same kind of problems from the past and trying to find connections between them (p. 42)
- creating a special language of museum display comprehensible to everybody (p. 48)
- museum education should encourage research and creativity instead of offering (presenting) established ideas and values (p. 50)
- preventing museums from turning into schools, philharmonics, clubs, shops, etc. (p. 53)
- treating museums as a reflection of the world and an integral part of a society in development (p. 54)
- creating a philosophy and/or science to serve as a reliable foundation for museum activities (p. 55)

Further, Gluziński quotes seven possible meanings of the word museology (p. 62-63) and finds fault with all of them. His main claim is that the defining criteria of a science include epistemology (a subject), methodology (methods), logic (structure or system), while the subject of museology is anything and everything connected with museums, although, in general, science is not about gathering facts but about solving problems, which is impossible in the absence of an established point of view.

Museology needs various academic disciplines and has in practice become a conglomerate of different fields, while its basic goal should be to discover the deepest sense of the museum (p. 120). Museum objects should document problems and not only reality (p. 137), while it is also crucial to set them within a proper structure (context). This is particularly true and necessary today because there are many narrative museums, with new ones being created all the time.

Gluziński agrees with Stránský that museology is only a potential discipline (p. 168).

Museology should also help museums search for a language, making mute objects speak, and presenting the development of humankind in the form of a history. Today, museologists want museums to provide academic knowledge and to discuss the objective reality (p. 173).

The basic question of museology should be: what is the proper object (subject matter) of museology?

Gluziński quotes Neustupný (1971) – ‘general museology is interested in problems common to all branches of science represented in the museum and also in their common obligations toward society, culture and science’. It is therefore ‘a theory dealing with the application to museum work of the scientific branch concerned’, not an independent discipline (p. 183). Museum collections serve as source material for others sciences and museum activity draws on the methods and rules of other disciplines. This proves that museology is not a separate science but simply the theory and methodology of museum work, based on scientific knowledge drawn from various disciplines (p. 196).

Further, Gluziński discusses the German *Thesis*, with their idea of the documentary role of museums seen as archives or libraries (p. 196), and Stránský’s view that museology is a science concerned with museums, like theatre studies, film theory, and education (p. 214). Gluziński rejects both of these ideas and claims that the basic purpose of museums is to stop the passage of time (p. 221).

In the second part of his book, Gluziński presents the fundamentals of museology as a science. He quotes Samuel Quiccherberg (1565), who described the museum as ‘promptuarium artificiosarum mirocalusarumque rerum’, and Moller (1704), who described it as the ‘conditorium rerum natura arteque praestantium’. Krunitz (1791) and Brockhaus (1835) saw the institution as a well organized collection of artworks, books and natural objects. Murray (1904) defined it as a collection arranged and displayed in accordance with scientific methods, while Brandt (1910) saw it as a collection creating impressions and values for the imagination (p. 270). So it is quite clear that all museums should have a knowledge-based organizing principle and that every exhibition should present a philosophical concept and visualize ideas (pp. 273-274). The encounter with an object on display is generally different than reading a book or listening to a lecture. It is a direct touch of reality. The emotions involved in the experience make it much easier to feel humanistic values, and we even sometimes compare them to a kind of epiphany (p. 281). This could be seen as the highest manifestation of intuitive knowledge, as Leibniz called it: ‘theatrum artis et naturae’ (p. 284).

Drawing on all of the above notions, Gluziński develops the concept of a ‘pure museum’, which carries a message about the world of values.

All of this combines into a clear vision of the contemporary museum, partly preceding Peter Vergo’s concept from his book *The New Museology*, published

in 1989. What is more, despite the completely different situation 40 years ago, Gluzinski's ideas correspond to most of the expectations of today's and perhaps future museumgoers.

Museology should in fact set out directions of collecting and presenting (similarly to the way in which art criticism can set out future and desired trends in contemporary art). Scientific knowledge should form reality – including in museums. A museum should be a place to experience the human world of values and things of importance, which is essentially what makes the things on display matter.

The conclusion is that the subject proper of museology is the meaning inherent in all forms of museum activity – the structure of human behaviour. Museology has to contain theory and practise, but it should first of all endeavour to push museums to be places where culture, widely understood, as well as all kinds of social behaviours and norms found in human societies, including customs, traditions and the values of a community like an ethnic group or nation could be presented in an expressive form through all kinds of art, any the objects documenting the past, and/or human achievements, as well as technologies. The really important role of museums is to serve as hubs helping people to understand the world around them in all its complexity. Actually, it is quite obvious that all museums, apart from exhibition rooms, contain libraries, bookstores, cinemas and organize lectures, workshops for adults and children, classes, academic and social meetings. Many museums are open until 8, 9 or even 10 p.m., at least once a week giving people the opportunity to participate in cultural events of some kind.

As we can see, Gluziński's book is really a basic work on museology. Written over 40 years ago, it can be treated as a manual even today, and certainly also in future. Of course we can and even should discuss all of that but it couldn't be impossible until we all wouldn't recognize the book's content. Unfortunately it hasn't been translated into any foreign languages, and even in Poland only a few professionals have heard about it. Maybe this is the true reason why no Polish university has an academic department devoted to museology. The only persons who have addressed the subject were Maria Popczyk in her 2005 anthology of the most important international texts devoted to museology, Piotr Piotrowski in his concept of the critical museum (2001) and Dorota Folga-Januszewska, in her short historic overview of the phenomenon of the museum (2015). Nobody mentioned Gluziński's work and his ideas except Folga-Januszewska, but only occasionally, in one footnote without a wider presentation. So Françoise Maraisse's suggestion to recall this interesting person (expressed in our conversation during the last ICOFOM symposium in Tehran) seemed somewhat challenging for me but certainly worth to take up, especially in the context of tradition and future.

We have to admit that all the thoughts contained in Wojciech Gluziński's Principles of museology from 1980 are still relevant and can also be useful in the future, even when it comes to so-called museums without objects, which have become so popular of late and are being organized everywhere. Maybe even beyond...

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Museums are changing from being institutions and presenting “institutional” knowledge, to multicultural platforms for negotiations about the past and a future that would be more sustainable. What is the role of museology in this? What is tradition in museology and where are we going from here? What do we do with the theory we have? How have we brought, and how will we bring, museological theory and epistemological developments into museums and their practices? The Kyoto symposium – *Museums as Cultural Hubs: The Future of Tradition* – discusses the links between the past, present and future in museology and what theories we would need in the future to support a sustainable development of museums and heritage. The papers collected in this book challenge tradition without abandoning it but presenting a critical view of museological theory and museum practice, questioning what directions museology should be developed in the future.

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