

A History of Museology

Key authors
of museological
theory

Editor
Bruno Brulon Soares

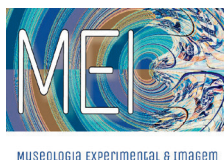
A History of Museology

Key authors of museological theory

Editor:

Bruno Brulon Soares

M ICOFOM ICOM
international
committee
for museology



A History of Museology – Key authors of museological theory brings together a selection of articles produced for the ICOFOM research project **History of Museology**, developed by this committee since June 2014, with the support of Universidade Federal do Estado do Rio de Janeiro – UNIRIO, Université Sorbonne Nouvelle – Paris 3, École du Louvre and Russian State University for the Humanities – RGGU.

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‘The embryonic nucleus of museology must have existed since a long time, to be discovered, not created, much later, and to be formed into the science of museology very recently, as seen from this perspective.’

(Vinoš Sofka, ‘The chicken or the egg?’ In *ICOFOM Study Series*, 1987).

‘It seems that the history of museology can be described as an emancipation process involving the rupture of museology as a subject of study and the profile of its own cognitive and methodological orientation.’

(Peter van Mensch, *Towards a methodology of museology*, 1992).

Foreword

ICOFOM and History

François Mairesse

ICOFOM President

The International Committee for Museology (ICOFOM) does not pretend to hold the truth about the history of this discipline or about the definition of museology. The vision of museology we share at ICOFOM aims to be open and to cover all theories and critical thoughts relating to the museum field. In this sense, museology can be regarded as a field of research, constituted by scientists from around the world, including, of course, thinkers outside of the Committee. Nevertheless, since its creation in 1977 within the framework of ICOM, the Committee can be seen as a unique platform of a truly international character, open to exchanges between museologists and museum professionals around the world, aiming to consider the entire museum field, its borders or *limes*, its future, and of course, all critical reflections and theories that might animate it.

This first volume on the history of museology is an important publication in our series of ICOFOM monographs, launched in 2017. This book is edited by Bruno Brulon Soares, Vice President of the Committee and above all a very active researcher, in the framework of the research project he coordinates within ICOFOM on the history of museology. The history of a discipline – such as that of economics, sociology or anthropology – constitutes one of the foundations on which the current theoretical reflections can be established. Building on the milestones set down by one's predecessors, and modestly contributing one's own stone, is one of the key principles of scientific logic: *'nani gigantum insistent humeris'* ('dwarfs standing on the shoulders of giants'). It is not a question of reinventing the wheel with each new generation, but of learning the lessons of the previous ones, and of progressively evolving the knowledge around the museum field, allowing us to better comprehend the future. This is a similar statement that had already led Zbyněk Stránský, André Desvallées and Peter van Mensch,¹ for example, to study the foundations of museology from the first treatises relating to the museum field, starting with that of Quiccheberg, written in 1565.² The conclusion of Stránský, one of the most iconic representatives of the first generation of ICOFOM founders, was based on the premise that the

1. See for instance Stránský Z., 'Der Begriff der Museologie', in Jelínek, J. (éd.), *Muzeologické sešity. Supplementum*, 1, Einführung in di Museologie, Brno, UJEP, 1971, pp. 40–66; Mensch P. van, *Towards a Methodology of Museology*, University of Zagreb, Faculty of Philosophy, doctoral thesis, 1992; Desvallées A., *Emergence et cheminement du mot 'patrimoine'*, in *Musées & collections publiques de France*, 208, septembre 1995, pp. 6–29. I had the honour of being associated from 2000 with André Desvallées within the framework of ICOFOM projects, which led to the writing of the *Dictionnaire encyclopédique de muséologie*, also aimed at synthesising museological thought.

2. Meadow M., Robertson B., *The First Treatise on Museums. Samuel Quiccheberg's Inscriptiones 1565*, Los Angeles, Getty Press, 2013.

literature on museums, whose first developments date back to the 16th century, had progressed well enough throughout the 19th century and the first half of the 20th century (in particular through the creation of a network of research institutes and training facilities) in order to be able to gradually establish itself as an independent scientific discipline, following the same evolution as that characterising other academic disciplines (such as economics or sociology). This volume, edited by Bruno Brulon Soares, continues, in a way, the work initiated by Stránský, Desvallées and van Mensch, focusing precisely on describing the work of the first two generations of ICOFOM.

In fact, four generational movements of ICOFOM members could be considered since the creation of this committee. The first generation is linked to the founding date of the committee (from 1977 to 1985, coinciding with the death of Georges Henri Rivi  re); the second generation started in the mid-1980s and continued until the early 1990s (1985 to 1993, until the end of presidency of the committee by Peter van Mensch). In both cases, this period represents, in a way, a largely outmoded era, still influenced by the conflicts associated with the Cold War, the repercussions of which could be seen even in the field of museology.¹ The authors who can be related to the first generation already reflected the real internationalism of ICOFOM: Jan Jel  nek, its founder and first president (Czechoslovakia), Georges Henri Rivi  re, first director of ICOM and founder of French museology (France), Vino   Sofka, indefatigable president of ICOFOM after Jel  nek (Czechoslovakia and Sweden), Zbyn  k Str  nsk  y, its most prominent thinker (Czechoslovakia), Avram Razgon, ‘pope’ of Soviet museology (Russia, at the time part of the USSR), joined by many other thinkers from around the world, such as Soichiro Tsuruta (Japan), Waldisa R  ssio (Brazil), Judith Spielbauer (United States), Andr   Desvall  es (France) and Peter van Mensch (Netherlands). To this group of active ICOFOM members, Brulon Soares has added Hugues de Varine, second director of ICOM and prominent figure of the New Museology, whose thought profoundly influenced several members of the committee. This list of biographies, of course, does not pretend to be exhaustive, even with regard to ICOFOM, and one could of course add other very active participants at the time, such as Klaus Schreiner (German Democratic Republic), Josef Bene   (Czechoslovakia), Lynn Maranda (Canada) or Wojciech Glu  zi  nski (Poland). In the second half of the 1980s, new people, forming a second generation of museologists, joined the committee and showed a strong commitment. Several first-generation members continued, of course, to play a very active role during this period, such as Andr   Desvall  es and Peter van Mensch, but a few left shortly after the committee’s launch, including Jan Jel  nek, Georges Henri Rivi  re, Soichiro Tsuruta and Avram Razgon. The museologists who joined the ‘ICOFOM family’ after 1985 include Ivo Maroevi   (Croatia, Yugoslavia at the time), Vasant Bedekar (India), Alpha Oumar Konar   (Mali), Mathilde Bellaigue (France), Nelly Decarolis (Argentina), Tereza Scheiner (Brazil) and Tomislav

1. Mairesse F., Desvall  es A. (2011). *Mus  ologie*. In Desvall  es A., Mairesse F., (dir.), *Dictionnaire encyclop  dique de mus  ologie*. Paris: Armand Colin, pp. 343–384.

Šola (Yugoslavia). All these members are also worthy of note in this volume, but one can also mention the activity of other thinkers belonging to the same generation, like Martin R. Schärer (Switzerland), Anita Shah (India), Norma Rusconi (Argentina), Hildegard Vieregg (Germany) and Bernard Deloche (France).

The members of these two first generations are for the most part necessarily less active today within the committee; some of them have passed away while others have restricted their academic activities, but many of them still follow the work of ICOFOM with interest.¹ Since then, two more generations of museologists have succeeded one another: the third emerging between 1993 and 2007 (from the first term of the Presidency of Martin R. Schärer until the end of the second term of Hildegard Vieregg), paving the way for a fourth and current generation of researchers. Without undertaking a detailed survey of the International Committee for Museology, composed today of more than a thousand members from 94 different countries, we can say in general that it comprises both established museologists, with a reputation within the academic framework, as well as young researchers on the thresholds of their academic careers, museum workers and PhD students.

It therefore seemed particularly appropriate to establish a first study of the work done by these different museologists, for at least two reasons: on the one hand, the synthesis work developed by Zbyněk Stránský, Peter van Mensch and André Desvallées deserves to be pursued. Research is ongoing, and day after day we continue to find new and important facts about the beginnings of museology.² What could then be said about the diversity of all these findings and those that have emerged during the four decades of the existence of ICOFOM? It is important to continue the work of compilation, to synthesise the research done by the successive generations of museologists, beginning with ICOFOM publications, to which the researchers presented here are firmly attached. Thus, the biographical works compiled in this book appear to be of great importance, offering a first global vision of the contribution of these different authors to the field of museology. As I mentioned at the beginning, ICOFOM is fully aware that it is not to be regarded as the only repository of a 'museological truth', and many other contributors to the field should be mentioned. The purpose of the research project carried out within ICOFOM by Brulon Soares was not, at this stage, to present a global history of museology, unlike the works of Stránský and colleagues already mentioned.

On the other hand, it was intended to shed light on the way in which a number of particularly important and inspiring minds within the Committee have advanced the discipline and disseminated it throughout the world, particularly from Eastern Europe, but also in the Latin countries. This global vision indeed

1. Nevertheless, it is worth to mention the tireless work of several museologists who continue to accompany the work of the committee, such as André Desvallées, Bernard Deloche, Martin Schärer, Teresa Scheiner and Lynn Maranda, these last two being very active in the committee.

2. Walz, M. (2018). 'The German voice in the "Babelian tale of museology and museography": creation and use of terms for museum science in Germany', *Museologia Brunensia*, 2018/07/02, pp. 5–18.

makes it possible to evoke the difficulties that many researchers are experiencing, throughout the world, to participate in the development of a discipline, in a framework largely dominated by the Anglo-Saxon sphere of influence and the use of the English language.¹ The linguistic balance of research at the time of the founding of ICOFOM (1977) has profoundly changed in favour of English, especially in the field of museology. So, the few milestones highlighted in this book contrast singularly with the perspective given by, for example, the *International Handbook of Museum Studies*,² which is an excellent publication, although essentially supported by Anglo-Saxon references.

It is important to emphasise a characteristic of our current world which largely favours the immediacy of research (through the Internet), and which often seems to have a remarkable capacity for forgetting the work done by preceding generations. This is especially true since some results do not appear instantly in the first trawl of internet search engines. This phenomenon, which can be observed in most academic disciplines, does not spare museology. Many young researchers (and some older ones), whose work is now based on search engine results and digital libraries, refer mainly to recent publications. Not everything has been digitised – far from it – and even among the digitised documents, many major references seem to no longer be of interest, because of their publication date, while in fact they are still highly relevant today. While in sociology or ethnology, Marcel Mauss, Franz Boas or Pierre Bourdieu are still cited, it is rare to see museology researchers interested in what George Brown Goode, Georges Henri Rivière, Zbyněk Stránský or Waldisa Rússio had to say about such issues as collections, disposal or interpretation. These landmark authors of the museological field appears largely neglected in favour of the new. Many young and not-so-young researchers will only know a limited number of the museologists presented in this book, and still fewer will have read them. This collection of biographies, while it does not replace the reading of the articles or books of these authors, is nevertheless a particularly important entry point for developing a wider knowledge of museology.

Therefore, this work calls for a sequel, in order not only to continue the remarkable biographical work carried out by Bruno Brulon Soares and his team on the first two generations of ICOFOM, but also to extend it to other key figures who did not participate in the movement. Our committee has invested heavily in the study of the major theories of museology, through the publication of *Key Concepts of Museology* and the *Dictionnaire encyclopédique de muséologie*.³ Perhaps it is also time to think about the publication of a dictionary of museologists, to testify to the importance of museology and its practitioners around the world.

1. Brulon Soares B., Leshchenko A. (2018). *Museology in Colonial Context: A call for Decolonisation of Museum Theory*. *Icofom Study Series*, 46, 61–79.

2. MacDonald S., Rees Leahy H. (ed.) (2015). *The International Handbooks of Museums Studies*. Chichester: Wiley-Blackwell, 4 vol.

3. Desvallées A., Mairesse F. (dir.) (2010). *Concepts clés de muséologie*, Paris, Armand Colin et ICOM. Pour le *Dictionnaire encyclopédique*, cf. note 3.

Intro- duction

Museology, building bridges

Bruno Brulon Soares

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Is museology a theory or a set of practices? Is it a science or just museum work? Is it the same as museum theory? Or is it autonomous from the museum? Is it a philosophy or is it based on social experimentation? Are we evolving towards the path of a metamuseology? If so, what are the boundaries of this 'museology' that has shown to have no boundaries in the past decades of theoretical research within the specialised committee that takes its name?

This book results from the hypothesis that, in order to see museology as an autonomous and defined field of knowledge, it is necessary to know about the actors who have been engaged in the development of this discipline over the years. As a field of theories that are not solemnly bound to museums, having transcended the basic concerns of these institutions, over the last four decades, museology has gained academic credibility in several parts of the world. However, sometimes written with a capital 'M', Museology¹ is still fighting to take its place in the 'hall' of contemporary sciences. The answers to the many questions posed above appear in the essays of some of the most prominent museologists of our time: women and men engaged in the re-definition of their area of study, and, consequently, re-defining their own role in such an area from the point of view of the academic field.

From the initial questions that inaugurated this particular forum for museological debates, a loosely organised theoretical corpus of museology was being compiled internationally, thanks to specific individuals who defied the political barriers for the circulation of knowledge in the last decades of the 20th century. The International Committee for Museology (ICOFOM) was born challenging the walls that compartmentalised museology in Europe and abroad. We can imagine that it was not easy to build bridges between nations and museologies that did not converge but had important points of dialogue as time would show. From this profitable cross-cultural collaboration, initiated mainly by the efforts of Czech museologist Jan Jelinek, ICOFOM became the main platform for a non-belligerent duel between different participants and lines of thought. Museology was to be recognised in the expression of their theoretical work based on local practices in the various contexts of the world where they worked – in Czechoslovakia, Russia, West and East Germany, Yugoslavia, France, the UK, Japan, India, Brazil, Argentina, Mexico, the United States, Canada and Mali, to

1. In this book, 'Museology' with an initial capital letter is used when the term denotes the academic or disciplinary field of knowledge, a distinction that often appears in the works of authors such as Ivo Maroević, Tereza Scheiner and Waldisa Rússio.

name only some of the countries represented in the initial debates of the first annual meetings of this committee.

It is important to note that, because of the plurality of participants and ideas from the beginning, museology has not one single hegemonic centre of knowledge production, despite an initial phase of systematisation and standardisation of museological thinking. As it has been conceived and produced in the core of ICOFOM, museology was decentralised. While focusing on the vindication of its status as a 'science', it was showing several geopolitical centres that were reflected in the diversity of perspectives presented by its members. The *Icofomian* voice has never been in unison; although unified in purpose, it was diverse in principle. And we may point out some of the reasons for this decentralisation, somehow determined by the International Council of Museums (ICOM).

When ICOFOM was created, in 1977,¹ on an initiative of the Advisory Committee of ICOM, in 1976,² it was the result of a long-standing need to develop specific concepts and normalise knowledge in the museum field gathered so far by ICOM, as was apparent since the first years of this international organisation. In its inaugural meeting, at the Musée du Louvre, in Paris, November 1946, ICOM founding members stated that its mission was to 'further the exchange of cultural information across frontiers' by means of 'loans, gifts and exchanges of museum publications' as well as the 'international exchange of museum personnel'.³ This internationalisation of museum knowledge through the circulation of ideas and professionals who produced them would lead to a necessity for the standardisation of museum concepts and rules.

Later, in September 1958, UNESCO and ICOM organised a training course in Rio de Janeiro for selected Brazilian authorities and specialists on the theme 'The educative function of museums'. With a clear purpose of defining terms and concepts for the museums field, ICOM director Georges Henri Rivière defined 'museology' as 'the science that studies the mission and organisation of the museum' and 'museography' as 'the set of techniques in relation to museology'.⁴ This conceptual separation between science and technique, according to Rivière's initial definitions would be followed by professionals and scholars in several training courses around the world, in some cases until the beginning of the 21st century.⁵

1. ICOFOM held its first constitutive meeting at the 12th General Conference of ICOM in Moscow, in 1977.

2. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*, Reprint of Volumes 1–20 in 7 books. Hyderabad, ICOFOM, Book 1, p. 12.

3. ICOM – International Council of Museums. (1948). Brief history of the organization of the International Council of Museums. *ICOM News*, ICOM / UNESCO, Paris, p. 1.

4. Rivière, G. H. (1960). Stage régional d'études de l'UNESCO sur le rôle éducatif des musées, Rio de Janeiro, 7–30 septembre 1958. Paris: UNESCO Publishing.

5. See, for the case of the Brazilian museology and the school of Rio de Janeiro, this persistent influence from Rivière's conceptions in Brulon-Soares, B.; de Carvalho, L. M.; Cruz, H. de V. (2016).

Such a drastic breach between theory and practice was not, however, at the core of other early interpretations of museology. In the work of some museum professionals from Eastern Europe, since the 1950s, theory as the base for science, as they envisioned, developed from practice, and practice, in turn, could only be improved through theoretical reflection. Nevertheless, because ICOFOM was namely a 'museology' committee, when it was created some of its members and even non-members interpreted it as a 'theoretical' committee in its roots. In order to confirm or deny such a hypothesis, we would have to re-examine what was being accepted as 'museology' by some Czech thinkers who had founded ICOFOM with a specific purpose, such as Jan Jelínek and Vinoš Sofka.

In 1962, when a department of museology was being created at the Philosophical Faculty of the Jan Evangelista Purkyně University, in Brno, Czechoslovakia, a theoretical concept of museology, as well as a structured system of thought, were being envisioned to justify the existence of this discipline in the framework of university education for museum workers. This training programme was one of the first attempts of ICOM president and director of the Moravian Museum, Jan Jelínek at 'making a real profession of museum work'.¹ In other words, at the same time museology in Czechoslovakia should prove to be theoretically based, its training should present practical results for museums.

It was through the ideas of Zbyněk Z. Stránský, as head of the above-mentioned department, that a new concept of museology would be presented – first among his students in Brno, later among other theorists who recognised his work and influence within ICOFOM. His theory, taught as 'museology' in the Moravian Museum, would revolutionise museum practice and ensure a place for museologists as thinkers and researchers not only in museum work but also at universities, granting an academic status to this particular branch of knowledge.

The many followers of Stránský's initial ideas, who have spread his views throughout different schools and training programmes in museology, remind us of his central role in ICOFOM's first years of debates. Somewhat defined as essentially *theoretical*, his perspective, inspired by some of the ideas of Jiří Neustupný² before him, introduced the question of science in museology, a relevant matter for several scholars who were trying to have museology established in the academic systems of their own countries.

Connected with Czech reflections on the status of museology was the purpose of ICOFOM when it was created. In its initial statement presented to ICOM,

UNIRIO: A Model of Evolving Museology Teaching in Brazil. *Museum International*, 269–270, 29–41.

1. Jelínek, J. In Z. Z. Stránský (1974). Brno: Education in Museology. *Museological Papers V*, Supplementum 2, 10.

2. According to Mairesse and Desvallées, in the *Dictionnaire Encyclopédique de Muséologie* (2011), the Czech museologist Jiří Neustupný had already published several works since the year 1950, and he had particularly influenced museologists such as Geoffrey Lewis, who was then director of the museum studies course at Leicester University, in the UK. See Neustupný, Jiří. *Museum and science*, Praha, 1968.

the new committee intended to dedicate its attention to the ‘possibilities and limits in scientific research in big and small museums’.¹ That was not, however, the real aim that was going to be pursued by ICOFOM and its members. When prompted to speak on the topic of ‘Possibilities and limits in scientific research typical for the museums’, at ICOFOM’s second annual meeting, in Poland, 1978, Vinoš Sofka, in the paper entitled ‘Research in and on museums’, defended the status of museology by arguing that no other ‘science’ would be concerned with research dealing with museum problems, and that ‘other branches of science know next to nothing about the role, work and problems of the museum’.² In a meeting where most presenters were speaking of research in the museum and in the different areas not related to museology, Sofka would advocate, in his paper, for the need for a specific ‘theory as a basis for practical museum work’.³

Hence, museology, within the international committee, was being reinterpreted based on a latent need for theory and research specifically oriented to the museum field. A definition of the term, however, was far from being achieved; according to Sofka, this was one reason why ICOFOM was necessary and why it should be committed, then, to finding such a definition of the concept. ‘What is museology? What is a museology committee for? And what is our aim?’⁴ To consider these somewhat existential questions was, in fact, the very purpose of this committee.

Museology, as it has been interpreted and debated in the scope of ICOFOM, is a conscious and systematic reflection on the theory of the museum – a reflection that has challenged the limits of the museum as a central subject for this supposed ‘science’. ICOFOM has recomposed and redefined museum theory with unexplored perspectives that multiplied the different museological theories and concepts at a time when an academic discipline was being matured to be adopted in several countries, in different parts of the globe. With the support of some renowned universities and research centres throughout the world, museology as envisioned within ICOFOM was to acquire academic status and some of the founding questions that were raised by Icofomians would become a shared concern for several other scholars and researchers.

As a field built by specialists of the museum world, who were both theorists and practitioners, museology today constitutes a specific platform for debate over the definition of its own terms, concepts and paradigms, based on academic research. In the present work, it is not our intention to search for a ‘true origin’ of this discipline, as many other researchers have attempted before us. Our purpose,

1. ICOM – International Council of Museums. (1977). *Nouvelles de l'ICOM*. Bulletin trimestriel du Conseil International des Musées, 30 (1), Paris, UNESCO–ICOM, p. 28.

2. Sofka, V. (1978). Research in and on the museum. In: *Possibilities and limits in scientific research typical for the museums*, International committee for museology, Poland, p. 65.

3. Ibid.

4. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*, Reprint of Volumes 1–20 in 7 books. Hyderabad, ICOFOM, Book 1, 1–25.

instead, is to explore the different uses of the term by the particular individuals who have argued for this so-called ‘social science’ or ‘branch of knowledge’, those who have defined over the past decades the multiple approaches to the study of museums and its intrinsic processes and connections.

Museums and museology

The term ‘Museologie’, in its German form, was discovered by Peter van Mensch, in 1992, in Philip Leopold Martin’s *Praxis der Naturgeschichte (The Practice of Natural History)*, published in Weimar, in 1869, and in the second part of the book *Dermoplastik und Museologie (Dermoplastics and Museology, 1870)*.¹ Later research done by François Mairesse and André Desvallées found the word in Georg Rathgeber’s *Aufbau der Niederländischen Kunstgeschichte und Museologie (Structure of Dutch Art History and Museology, 1839)*² printed in Weissensee, 30 years before the occurrence noted by van Mensch. The authors will note an even earlier appearance of the term, in 1830, in Karl Ottfried Müller’s *Manual of Archaeology (Handbuch der Archeologie der Kunst)*, where the term ‘museology’ appears with a slightly different sense from ‘museography’, the latter understood as ‘part of the systematic classification of antique art’.³ In these first fuzzy definitions, both ‘museology’ and ‘museography’ were related to the organisation of collections and the practical and descriptive universe of the museum.

Understanding museology as the work concerned with ‘the problems around the organisation of the museum and its situation within society’,⁴ several contemporary authors will accept a 16th century text written by Samuel Quiccheberg, as the earliest known text on the subject in the Western world. This text was actually a treatise on collections, entitled *Inscriptiones Vel Tituli Theatri Amplissimi [...]* (*Inscriptions or Titles of the Immense Theatre [...]*, 1565), that aimed to provide a vast catalogue of all things in the universe, and the places (cabinets) where they could be found, as well as the necessary instructions for constituting such a collection of things.⁵ It was the first guideline for an encyclopedic museum.

During much of the 19th century, when the European continent witnessed a fast proliferation of museums, and when formal museum training was non-existent

1. As pointed out by Peter van Mensch, in 1992. See chapter 2 in P. J. A. van Mensch (1992). *Towards a Methodology of Museology* (PhD thesis), University of Zagreb, last accessed 27 July 2007. Retrieved from http://www.muuseum.ee/en/erialane_areng/museoloogialane_ki/p_van_mensch_toward/menscho4.

2. Mairesse, F. & Desvallées, A. (2011). Muséologie. In A. Desvallées & F. Mairesse (Dirs.), *Dictionnaire encyclopédique de muséologie* (pp. 345–383). Paris: Armand Colin. p. 347.

3. Ibid.

4. Aquilina, J. D. (2011). The Babelian Tale of Museology and Museography: a history in words. *Museology: International Scientific Electronic Journal*, 6, p. 4.

5. Mairesse, F. & Desvallées, A. (2011). Muséologie. In A. Desvallées & F. Mairesse (Dirs.), *Dictionnaire encyclopédique de muséologie* (pp. 345–383). Paris: Armand Colin. p. 345–346.

in the world, museology was commonly understood as the ‘description of museums’,¹ consisting of ‘instructions about museum work’ or focusing ‘on the history of museums’.² The precise origin of the word in a disciplinary framework is still undefined. While some authors relate the original sense of the term to ‘the study of the proper arrangement of works of art in collections’³ (according to Rathgeber’s definition), others will argue that the term is also used in the context of natural history museums. Mairesse and Desvallées, for example, maintained that the origin of the term ‘muséologie’ in French, in the sense of the museum organisation, dates back to 1914, when it appears in the work of Gustave Gilson, in Brussels, Belgium, referring to the missions and organisation of a natural history museum.⁴ The term, in many other contexts, such as in the Museums Course, in the National Historical Museum of Rio de Janeiro, Brazil (1932), was also associated with the specialised training of museum professionals,⁵ a trend that would become even more common after the Second World War, with the creation of several new training programmes around the world.

The need for a shared knowledge on museums was latent during the interwar period. At the same time, certain European organisations with an international scope were trying to impose ideas and a cultural viewpoint on the rest of the world. In 1926, the Office International des Musées (OIM) was founded by the League of Nations,⁶ as the first attempt to create an international body gathering together museums and their professionals. During this period, with its most disseminated publication, the review *Mouseion*,⁷ the OIM would try to broach themes of central importance for museums all around the so-called Western world.

The end of the Second World War and the creation of ICOM, in 1946, caused a new transformation in the museum field. Before that, only museums of art, history museums or ethnographic museums came under the aegis of the OIM, but within ICOM museums of science would also be integrated. In the domain of these museums, the term that prevailed was ‘museology’, and the use of the

1. Tsuruta, S. (1980). [On the topic Museology – science or just practical museum work?]. *Museological Working Papers – MuWoP*, Museology – science or just practical museum work?, 1. p. 47.

2. Maroević, I. (1998). *Introduction to Museology – The European Approach*. Munich, Germany: Verlag Dr. Christian Muller-Straten. p. 77.

3. Van Mensch, P. J. A. & Meijer-van Mensch, L. (2010). From Disciplinary Control to Co-Creation – Collecting and the Development of Museums as Praxis in the Nineteenth and Twentieth Century. In S. Petterson, et al. (Eds.), *Encouraging Collections Mobility – A Way Forward for Museums in Europe* (pp. 33–53). Finnish National Gallery, Helsinki. p. 42.

4. Mairesse, F. & Desvallées, A. (2011). Muséologie. In A. Desvallées & F. Mairesse (Dirs.), *Dictionnaire encyclopédique de muséologie* (pp. 345–383). Paris: Armand Colin. p. 348.

5. See, for a short history of the course and of museology in Brazil, Brulon Soares, B.; de Carvalho, L. M.; Cruz, H. de V. (2015). Confluences and trends of Brazilian museology: the specificity of a theoretical and practical field. *ICOFOM Study Series*, 43, 218–228.

6. Created in 1919 by the Treaty of Versailles.

7. The review *Mouseion* was published from 1927 to 1946 (for 15 years, with a gap during the war period) by the OIM.

concurrent term ‘museography’, understood then as the museum description, was incongruent. The terms museography and museology were, then, used simultaneously for a certain amount of time, with very fuzzy contours.

In 1958, following the UNESCO training course in Rio de Janeiro, other than defining ‘museology’ and ‘museography’ as different concepts – the first more related to the theory involved in museum practice, the latter referring to the practices themselves – Rivière introduced the professional category of the *muséologue* (‘museologist’ in English), assigning it the role of establishing museum projects and ensuring their implementation by conservateurs (‘curators’) to be executed by muséographes (‘museographers’).¹ These definitions, which assigned to museology theoretical aspects worth being taught at university level, led to the term *muséologique* (‘museological’) being employed as an adjectival qualifier, a synonym of the French term *muséal*, used to denote whatever is related to museums.

However, the vocabulary adopted by ICOM was not in direct correlation with some parts of the world outside Europe. In the United States, where the notion of ‘museum work’ was widely disseminated from the 1920s, John Cotton Dana would use the word *‘museumology’*, reclaimed later by Laurence Vail Coleman and by the American Association of Museums.² In North America, despite the continued resistance to a field dedicated to the study of museums – whether it was called *museology* or *museum studies* – during the 1980s and the 1990s the increased use of the ‘language of museology’³ in the region would show some considerable approximations. The term ‘museology’, then, would appear with a consensus on its fundamental meaning, understood as the study of museums.⁴

In most of its imprecise definitions found during the 19th and 20th centuries, museology would evolve alongside the development of museums. In a general sense, in France, it was widely accepted as ‘the science of museum organisation’. The idea of museology as science was more easily accepted in France, and in other countries of Latin tradition, rather than in anglophone countries, for instance. As notes Aquilina, while the French version of the report on the UNESCO seminar of 1958 uses the word ‘science’ to define ‘museology’, the English version of the same report will use ‘branch of knowledge’.⁵ This change, not at all subtle, highlights a difference between the English and the French conceptions of the term.

1. Mairesse, F. & Desvallées, A. (2011). Muséologie. In A. Desvallées & F. Mairesse (Dirs.), *Dictionnaire encyclopédique de muséologie* (pp. 345–383). Paris: Armand Colin. p. 352.

2. Current *American Alliance of Museums*.

3. Teather, L. J. (1991). Museum Studies. Reflecting on reflective practice. *Museum Management and Curatorship*, n.10, p. 403.

4. Teather states that it is clear in the North-American context the increasing marginalisation of museology as a profession and an academic discipline. *Ibid*, p. 404.

5. Aquilina, J. D. (2011). The Babelian Tale of Museology and Museography: a history in words. *Museology: International Scientific Electronic Journal*, 6, pp. 14–15.

The notion of ‘science’, mentioned by some authors referring to museology since the 19th century, would spark numerous debates in the decades to come. Without any consensus, the contradictory views presented under the aegis of ICOM were trying to answer the first fundamental museological question – i.e., what is ‘museology’? This topic was particularly interesting to Eastern European authors such as Neustupný and Stránský, but also to some of their followers, such as Vиноš Sofka and Avram Razgon, as the ‘early advocates of a museology guided by theory’,¹ and whose subject of study could even challenge the central role given to the museum.

In the museological knowledge that has been passed down to us, through different documents, testimonies and researches, we can identify at least three *trends* that have marked contemporary museology, here described as *normative museology*, *theoretical museology* and *reflexive museology*, each with their own history although not necessarily understood in a chronological order, as will be shown. These three strands are apparent in different measures in the work of museologists of the 20th and 21st centuries, and they inform museum practice to the present day.

Normative museology

Until the third quarter of the 20th century, museology had a prescriptive and normative character that would be pursued in some of its uses in the museum world over the years. A number of international events, involving experts from around the world but mostly Europeans, would help consolidate the place of ‘museology’ in the vocabulary of museum professionals around Europe, and later in some specific parts of the non-European world.

In 1934, a notable event was the International Conference of Madrid organised by the OIM. With the intention of discussing ‘museography’, this conference resulted in the publication of its proceedings in two volumes under the title of *Muséographie – Architecture et aménagement des musées d’art* (Museography – The architecture and organisation of art museums). As an example of the normative role of museology in the first decades of the century, this publication presented ‘noteworthy examples’ in topics such as lighting, heating and ventilation in museums, temporary and permanent exhibitions, museum architecture, labelling of objects, etc.²

When ICOM was created, a wider international project for the field of museums was put into action. One of the first tasks, in 1946, was to invite ‘a selected list of leaders in the field of museums’ to coordinate national committees for each country. Each national committee was limited to a maximum of 15 members, who would be ‘as widely representative as possible of the museum interests in their

1. Ibid.

2. *Muséographie: architecture et aménagement des musées d’art*. (1935). [Paris]: Société des Nations, Office International des Musées, Institut International de Coopération Intellectuelle.

respective countries'.¹ A true elite of museum workers was being established, in order to set the rules for other professionals around the globe, who were not part of this restricted organisation.

The concomitant use of the terms 'museology' and 'museography'² then indicates a period of great confusion in the field that was mainly centred in the museum profession. Prompted by an emphasis on the development of training programmes for museum personnel, in the post-war period, ICOM experts raised some conceptual issues, and the definition of concepts and methods for museology became a perennial concern for this organisation in its first decades of existence.

The emphasis on the development of concepts and rules to be taught in the new training programmes led ICOM to devote the General Conference of 1965, in New York, to the debate on the need for new university courses in museology. In that meeting, which was the first to be held outside of Europe, Jean Chatelain, directeur des Musées de France, when speaking on specific training for museum personnel, declared that ICOM refers 'only to agents of elevated rank, having a specific activity proper to museums', and stated that the notion was not extended to 'workers, guards, secretaries, cloakroom ladies or restorers'.³ The specific training for such a distinguished professional, the *conservateur*, in Chatelain's perspective, was dependent on a very strict path for the professional who started his or her studies at university to receive further training in a museum. This, however, was not the case in many other parts of the world.

Envisaged to form the basis of continuous training of museum professionals, ICOM developed two specialised journals that were the only established publications for the circulation of museum knowledge until the 1970s. The first was the revue *Museum*, successor to OIM's publication *Mouseion*,⁴ which worked as a guide to shape museum practice internationally. The second was *ICOM News*, a bulletin of specific news and reports on the ICOM organisation. These publications were inadequate, by that time, for the desired academic discussion on specific terms and on setting the rules for museum work.

In order to be standardised or *normalised*, the museum field should, firstly, speak a common language and operate to a uniform practice. This specific project of knowledge production was not going to stay only within ICOM and among its members. The year 1970 marked the first time a course in museology was offered at the Université de Paris, within the Institute of Art and Archaeology, under the charge of Georges Henri Rivière, the former Director and Permanent

1. ICOM – International Council of Museums. (1948). Brief history of the organization of the International Council of Museums. *ICOM News*, UNESCO–ICOM, Paris, p. 1.

2. See ICOM – International Council of Museums. (1948). *ICOM News*. Bulletin d'information du Conseil international des musées. Édition française, UNESCO–ICOM, Paris, 1–12.

3. Chatelain, J. (1965). La formation du personnel des musées. In Papers from the 7th General Conference of the International Council of Museums. ICOM, The Metropolitan Museum of Art, New York, p. 1.

4. Mairesse, F. (1998). L'album de famille. *Museum international*, n. 197, vol. 50, Paris, UNESCO, 25–30.

Adviser of ICOM.¹ The syllabus of this course showed a fundamental orientation towards the definition of museums, their purpose and their functional structure.

Aiming to define a terminology for museum professionals, ICOM would propose the publication of a *Treaty of Museology*, as an urgent matter. During the 1970s, the project intended to produce the first definition of a terminology of museology and it primarily involved the International Committee for Documentation (CIDOC) and the UNESCO Centre of Documentation, as well as the International Committee for the Training of Personnel (ICTOP), and, finally, ICOFOM, created in 1977. The organisation of manuals based on 'current museological research' was one of the goals set by ICOM, which assembled a team of 'experts' for that purpose.² In 1971, when Rivière presided over the 'group of experts' formed specifically for the publication of the Treaty, which was a UNESCO demand, the idea was to produce a central work which aimed 'to define the principles and methods of museology, as an independent discipline'.³ The result was going to be a publication of terms related to both museum theory and practice.

This is a period when ICOM was prioritising the production of specialised publications to foster the training of personnel to work in museums. Dealing with aspects of professional training and the 'gaps existent' in specialised bibliographies,⁴ ICOM responded to a need that was eventually to be taken on by ICOFOM. Within ICOM, several attempts were made to standardise methods for the specific museum functions, such as documentation, conservation and exhibition, as well as to define a common vocabulary for the museum field, and it had the support of UNESCO in several of the implemented projects.⁵ Later, in 1986, the project of the Treaty produced a *Dictionarium Museologicum*, published by CIDOC, along with other manuals for documentation, with the initial intention for it to be translated into around 20 languages.

This 'dictionnarisation' of museum knowledge would mark normative museology in its early years, when museology was still undefined and solely connected to museum practice. Over the years, it would remain as a constant trend within ICOFOM, leading to a set of theories and several special projects that were oriented to the definition of terms and concepts. The concerns behind these concepts, notably in the work of francophone authors, were mainly practical and rooted in French museum tradition, but they needed a considerable amount of theoretical work that was, so far, scarce.

1. ICOM – International Council of Museums. (1970). *ICOM News / Nouvelles de l'ICOM*. Bulletin trimestriel du Conseil International des Musées, 23 (1), Paris, UNESCO–ICOM, p. 63.

2. Ibid, p. 60.

3. ICOM – International Council of Museums. (1971). Réunion d'un groupe d'experts pour la préparation d'un traité de muséologie. *ICOM News / Nouvelles de l'ICOM*. Bulletin trimestriel du Conseil International des Musées, 24 (4), Paris, UNESCO–ICOM, p. 20.

4. ICOM – International Council of Museums. (1977). *ICOM News / Nouvelles de l'ICOM*. Bulletin trimestriel du Conseil International des Musées, 30 (1), Paris, UNESCO–ICOM, p. 25.

5. Ibid.

Theoretical museology

Despite taking on some of the central purposes of ICOM, the committee for museology, in its international scope, would sensibly incorporate different voices and demands right from its initial debates. But to have an autonomous committee discussing museological matters on its own terms, or on the terms of its members, was not, at the beginning, something that was going to be easily accepted by the central organisation.

The will to foster an open and democratic forum for museological debates was the main force that motivated ICOFOM in its early years, under the guidance of former ICOM president Jan Jelínek. His intention was to introduce Czech thinkers and museologists into the discussion held by ICOM members and directors regarding the definition of museology, tracing its main theoretical lines. Having its first constitutive meeting in Moscow, in 1977, and the second in Poland, in 1978, ICOFOM was challenging the so-called 'Iron Curtain' promoting free exchanges of ideas on museology among members from different sides of the divided world.

When Vinoš Sofka, exiled from Czechoslovakia after the Prague Spring in 1968, decided to join ICOFOM, he had no idea of how Jelínek, a Czech colleague still living on the other side of the 'Curtain', would see the membership of a political refugee who had been sentenced to prison for leaving his home country without permission. A secret meeting had to be arranged between himself and Jelínek, in Paris, in 1978, with the purpose, as Sofka put it, 'to hear from one another that we both wished to collaborate'.¹ Sofka joined ICOFOM in that same year, as a 'Swedish representative', taking on the nationality of his new home country, and he was incorporated into a heterogenous network for museology. Thanks to the ICOFOM platform, he would be engaged in a debate that involved other thinkers from Eastern Europe with different theoretical and political ideas.

The bridges between museologies extended beyond the Iron Curtain. Following the meeting in Poland, which gathered around 20 people, Sofka would be acquainted with several museologists from different countries, such as Irina Antonova, Avram Razgon and Villy Toft Jensen.² At this event, Sofka proposed a document on the committee's aims and policy, and an international journal for discussion about museology.³ With his progressive ideas regarding museology, and constantly stressing 'the urgent need for museological research and training based on its results', Sofka quickly became one of the main voices of ICOFOM throughout the world.

1. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*, Reprint of Volumes 1–20 in 7 books. Hyderabad, ICOFOM, Book 1, p. 13.

2. Ibid, p. 14.

3. Jensen, V. T. & Sofka, V. (1983). ICOFOM Policy 1983. Critical analysis of ICOFOM activities with conclusions and proposals for future work. *Museological News*, 4, 3–46.

In September 1979, representing ICOFOM at a meeting of ICTOP in Leicester, UK, Sofka noted 'extremely varying attitudes towards the need for theory in museum work'.¹ He realised, maybe for the first time, that promoting museology as a useful tool for museum work would not always be plain sailing. But the resistance against museology, in particular by museum people, would soon reveal an acute power struggle that was both theoretical *per se*, but also geopolitical. In his own standpoint on this event, Sofka would summarise:

*In rapid order I listened to an irritated Georges-Henri Rivière, who among other objections could not understand that ICOFOM established a research programme and could start a journal with me as Editor without having been in contact with him, followed by a very aggressive director of the Reinwardt Academy in the Netherlands who requested the abolition of ICOFOM, preferably immediately, being of the opinion that ICTOP can manage museology problems along with its main task, the training of personnel.*²

Despite such unexpected reactions, Sofka – and ICOFOM – found some significant support at the meeting. This was the moment when he first met Soichiro Tsuruta, Japanese museologist and professor, who became a supporter of his ideas and an important participant in ICOFOM. By the end of the meeting, Rivière, along with several others, already supported the attempts to save ICOFOM.

The new committee took on the necessary task of developing a theoretical base for museology, and, as an attempt to prove wrong the attacks on the 'scientific argument', Sofka and his supporters engaged in the – highly improbable – job of proving museology as science. The contrast between a diverse practice organised according to institutional needs and a possible science with strong foundations is directly addressed in the first issue of the *Museological Working Papers* (*MuWoP*), edited by Sofka, in 1980. The conclusion presented in this issue, by Villy Toft Jensen considering the opinions of several museum professionals from Eastern Europe in the 1970s, was that 'a simple common museology does not exist'.³ The difference of perspectives on museums confronted by the early international claim for a unified theory generated, initially, an increase in uncertainties about what museology could become beyond the field of museum practices.

It was Zbyněk Stránský, from the previously mentioned Department of Museology, in Brno, who raised structural questions on the focus of study of museology,

1. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*, Reprint of Volumes 1–20 in 7 books. Hyderabad, ICOFOM, Book 1, p. 16.

2. *Ibid*, p. 16–17.

3. Villy Toft Jensen summarised the result of a survey on museology undertaken among some European museum professionals during 1975 and presented it in the *Museological Working Papers*, in 1980. Jensen, V. T. (1981). Museological points of view – Europe 1975. *Museological Working Papers – MuWoP*. Interdisciplinarity in Museology, 2, p. 9.

denying, for the first time, the *museum* as its scientific subject matter.¹ Stránský proposed that an institution serving a particular purpose could not be the subject of scientific study.² According to him, if education did not have schools as its main subject of study, or if medicine did not study hospitals, there was no reason to assume that museology was the science of museums. This disconcerting assumption provoked an intriguing museological debate among several thinkers who wished to express a certain opinion on the scientific subject of museology – a number of them are presented in the following chapters of this book.

Stránský submitted that ‘the museum phenomenon is truly the expression of a specific relation of man to reality,’³ and that such a relation, to be studied and properly understood, demands specific knowledge that is not provided by other existing sciences. His project, embraced by many of his followers such as Anna Gregorová, Waldisa Rússio, Ivo Maroević, Peter van Mensch and others, shared with ICOFOM a common aim, explored in the 1980s and 1990s: to define museology in theoretical terms and to make it recognised as an academic discipline.

Because Stránský used concepts unknown by the majority of thinkers from other regions, the terminology employed in his first papers and in classes was much criticised, mainly by anglophone authors.⁴ The use of what George Ellis Burcaw called a ‘lexicon of Brno’⁵ did not facilitate the full comprehension of museological themes for those not familiar with them. Terms such as ‘musealia’, ‘museality’, ‘museistic’, among others, were not seen in ‘the West’, and did not have equivalents in the English language.⁶ Accused of fabricating a philosophical theory of the museum, only taught in Brno, Stránský was in fact talking about changes in the concept of the museum that were being noticed around the world. The theorists who followed his ideas helped to establish a large part of what would become, in the following decades, the museological theory mostly circulated within ICOFOM.

In order to be truly inclusive, the committee adopted a democratic methodology for its meetings, having one meeting a year with open presentations, and a symposium with some lectures. By publishing immediately after the meetings the symposium papers and conclusions in separate volumes, the *ICOFOM Study Series (ISS)*, starting a scientific journal in parallel, the previously mentioned

1. Stránský, Z. Z. (1965). Predmet muzeologie. In Z. Z. Stránský (Ed.), *Sborník materiálu prvního muzeologického symposia* (pp. 30–33). Brno: Moravian museum.

2. Ibid, p. 33.

3. Stránský, Z. Z. (1995). *Introduction à l'étude de la muséologie. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM*. Brno: Université Masaryk.

4. Burcaw, G. E. (1981). Comments on MuWoP n. 1. *Museological Working Papers – MuWoP*, Interdisciplinarity in Museology, v. 2, 83–85.

5. Ibid, p. 83.

6. Cerávolo, Suely Moraes. (2004). *Da palavra ao termo – um caminho para compreender a museologia*. [From word to term – a path to understand museology.] São Paulo: Universidade de São Paulo, Escola de Comunicação e Artes, 2004. PhD thesis. p. 125.

*MuWoP*¹, and distributing printed minutes from the meetings to members, ICOFOM built a well-connected cross-cultural network of people engaged in the development of theoretical museology.

Recognising that museology could be interpreted differently in various parts of the world, ranging from theoretical–philosophical thinking to practical work in museums, Vinoš Sofka sought to ensure that all points of view were respected and that the committee’s driving force would be to find theoretical unity in the diversity of museology definitions. He created a dynamic editorial policy with no restrictions on accepting all the articles received in order to establish a benchmark of the different positions on worldwide museology. The texts had to be received weeks before the symposia so that the participants could read them and analysers could make syntheses. Because of the multiple exchanges that ICOFOM initiated, museology would not only develop inside the committee and among its most active members, but could also be spread throughout the world.

In 1982, with Jelínek’s resignation, Vinoš Sofka was elected Chair of the committee. During his tenure, ICOFOM saw an exponential growth, beyond political borders and theoretical resistance. Sofka also helped to build new, unexplored bridges between those with different points of views on museology. At the ICOFOM’s annual meeting in 1983, in London, a symposium on museological topics was organised. It had been decided in the previous year that two symposia were going to be arranged with two different directions: one museological–theoretical and the other ecomuseological. This was a period when ecomuseums were being created, not only in France but also in other parts of the world, and presenting new questions to museology in general. But it was also a time when some founding theoretical questions were being posed by a great number of ICOFOM authors. At the same meeting, two topics were debated, originating a double volume of *ISS*: one, on ‘Methodology of museology and professional training’, and another on ‘Museum–Territory–Society: New tendencies – New practices’.

When ICOFOM structured its main lines of theoretical research, it was still the role of ICOM and some of its main participants to produce concepts away from the committee’s debates. The 1970s witnessed a continued interest by Rivière in developing theoretical concepts based on practical experiences observed in the field. French museology was being readjusted to incorporate innovative forms of museums and the new practices they involved. Rivière would be the first person to address the matter of defining the ‘ecomuseum’, realising that the concept needed an evolving definition.² With little participation in ICOFOM

1. The wide dissemination of the first issue in 1980, on both sides of a politically divided Europe, resulted in the organisation of a second issue in 1981. The Editorial Board received 20 new articles for the second issue of the *Museological Working Papers*. A third issue was being planned, and it intended to discuss the theme of ‘the object/subject of museology’. However, for the lack of financial resources it could not be organised. Sofka, V. (May 1981). A message from Dr. Sofka. *Museological News, Semi-Annual Bulletin of the International Committee of ICOM for Museology*, 1.

2. Rivière, G. H. (1985). Définition évolutive de l’émusée. *Museum, Images de l’émusée*, Paris, UNESCO, XXXVII, 148, p. 182–183.

debates, he would work on a theory for the ecomuseum along with Hugues de Varine, who succeeded him as ICOM director. Some of their central ideas were only introduced to ICOFOM through the active participation of Rivière's pupil, André Desvallées.

During the 1980s, at the same time ICOFOM theorists were discussing the conceptual ideas proposed by Stránský at a philosophical and epistemological level, the French movement of New Museology (*Nouvelle Muséologie*), defined and theorised by André Desvallées, was becoming an attractive trend for museological thinking internationally. What Stránský and Desvallées had in common, thus, was a vision for a unified theory of museology. While Stránský wanted a museological system with a theoretical base, Desvallées submitted that 'in the committee of museology, it could only exist one single museology, neither old nor new'.¹ This convergence of different perspectives was to be at the core of Icofomian studies during this period.

In the second half of the 1980s, the new political atmosphere helped to open up opportunities in ICOM for more intensive international collaboration 'in making practical use of museology, particularly when addressing the serious transition problems of the countries in the former Communist bloc'.² At Masaryk University, in Brno, the International Summer School of Museology (ISSOM) was established in 1987 as a UNESCO participation programme; most of its international lecturers were also ICOFOM thinkers. We may say that the teaching of theoretical museology in Brno³ was a model to be followed by other teaching programmes around the world,⁴ and it helped to systematise theoretical museology produced within ICOFOM.

In the 1990s, ICOFOM pursued the development of a specific lexicon for museology. Since the initial project of a *Dictionarium Museologicum*, Stránský and other Eastern European members who shared his theoretical views had been engaged in creating a terminology for the museum field. Nevertheless, as he would put it, it was not 'the elaboration of a system of museology, but merely a

1. Desvallées, A. (septembre 1985). *Muséologie nouvelle 1985. Nouvelles muséologiques*. Bulletin semestriel du comité international de l'ICOM pour la muséologie, Stockholm, 8, p. 69.

2. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*, Reprint of Volumes 1–20 in 7 books. Hyderabad, ICOFOM, Book 1, p. 11.

3. Later, in 1994, the Director General of UNESCO and the Rector of Masaryk University would decide to establish the UNESCO Chair of Museology and World Heritage in Brno, Czech Republic, as the first Chair with this specific orientation in the world, marking the recognition by this organisation of Eastern European museology. Nash, S. (2015). The UNESCO Chair of Museology and World Heritage. *Museologica Brunensia*, 4 (2), 72–73.

4. See, for example, the case of Saint Petersburg State Institute of Culture, in M. Gubarenko (2016). The influence of Z. Z. Stránský's ideas on the formation of the scientific school of the Department of Museology and cultural heritage of Saint Petersburg State Institute of Culture. *Museologica Brunensia*, 5 (2), 82–84; and the case of UNIRIO, in B. Brulon-Soares; L. M. de Carvalho & H. de V. Cruz (2016). UNIRIO: A Model of Evolving Museology Teaching in Brazil. *Museum International*, 269–270, 29–41.

classification of a relatively extensive set of words.¹ Later, during the ICOFOM annual symposium of 1993, in Athens, Greece, a permanent research project entitled the 'Terminology of Museology' was created, aiming to develop a system of basic terms and concepts. The project led to the idea of creating a *Thesaurus Museologicus*,² which would be coordinated by the French museologist André Desvallées.

In 1997, the first results of this project were presented to the ICOFOM members in two separate parts: the first, a selection of terms organised by Desvallées, which prioritised the history of fundamental terms and concepts for museology; the second, coordinated by Stránský, was presented in the form of an encyclopaedical dictionary, which the author denominated 'a preliminary version of a Museological Encyclopedia.'³ The document proposed by Desvallées was widely accepted, while Stránský's version of a possible dictionary was rejected, being considered by most of the members and his peers as 'incompatible with contemporary epistemology.'⁴ However, the desire for the organisation of an integrated theory for museology, in great part influenced by Stránský's thinking, stayed at the centre of the committee's debates during the following years.⁵

As pointed out in a famous phrase by Tomislav Šola, '...one thing is certain: somewhere in the future individual witnessings and annunciations will merge into a compact system...'⁶ This was, in fact, the desire of the first generation of Icofomian museologists, expressed in years of debates and theoretical essays. However, for Peter van Mensch and many others, the future of museology as an academic discipline lies in the reciprocal relationship between theory and practice,⁷ or, in other words, in the ability of the theorists to contribute relevant reflections on the professional realities in which they act. In this perspective,

1. Stránský, Z. Z. (September 1985). Working Group on Terminology. *Museological News, Semi-Annual Bulletin of the International Committee of ICOM for Museology*, 8, p. 29.

2. This project originated other similar projects in the world devoted to the definition of terms and concepts of museology, such as the one in Argentina, coordinated by Nelly Decarolis, and the one in Brazil, coordinated by Tereza Scheiner and Diana F. C. Lima, in Rio de Janeiro, implemented in the first years of the 21st century, following Desvallées' lead and methodology.

3. Stránský (1998) In T. C. M. Scheiner. (2008). Termos e conceitos da museologia: contribuições para o desenvolvimento da Museologia como campo disciplinar. [Terms and concepts of museology: contributions to the development of Museology as a disciplinary field]. *Mast Colloquia*, 10, p. 213.

4. Scheiner, T. C. M. (2008). Termos e conceitos da museologia: contribuições para o desenvolvimento da Museologia como campo disciplinar. [Terms and concepts of museology: contributions to the development of Museology as a disciplinary field]. *Mast Colloquia*, 10, p. 213.

5. The *Dictionnaire Encyclopédique de Muséologie*, directed by André Desvallées and François Mairesse, and published in 2011, is a testimony to that fact, as a product of all previous debates and showing a great influence from Stránský's ideas and of his terminology. See, for example, the chapter 'Objet [de musée] ou muséalie,' in A. Desvallées & M. François. (2011). (Dir.), *Dictionnaire encyclopédique de muséologie* (pp. 385–419). Paris: Armand Colin.

6. Šola, T. (1984). Prilog mugucj definicijimuzeologije, *Informatica Muzeologica* [Informática Museológica], 67–69 (3–4), 35–36.

7. Van Mensch, P. J. A. (2000). Museology as a profession. *ICOFOM Study Series*, 8, p. 20–21.

museology would be configured as a *discipline of the interstice*, existing between two professional spheres: the practice, which is not necessarily limited by the empirical universe of the museum; and reflexive theory, which would make museum professionals (or museologists) become, as well as technicians, real *thinkers*.

Reflexive museology

In the first two decades following the foundation of ICOFOM, what seemed to be desired by museology theorists was the somewhat naïve notion of an academic discipline, or social science, that could exist and be sustained by a single philosophical principle organised in definitive theoretical terms. At the very moment when social sciences were questioning their fundamental principles and were confronted with the ‘truth’ that there are no ‘truths’ in science, museologists were arguing for a single truth capable of providing an immediate systematic theory, with a set of concepts, subjects and methods that would be self-referring.

Throughout the process in which Icofomian thinkers attempted to justify the scientific status of museology, a struggle with interdisciplinarity would mark a great part of the debates. As noted by some historians of science, since the early 19th century there had been a structural separation between the faculties of letters and the faculties of science, imposing an obligatory choice between literary culture and scientific culture,¹ which would cause a breach in universities of different countries such as France and Germany. Such a fragmentation of knowledge was not so strict in other academic models such as in the UK and other anglophone countries, where museology was regarded not as a ‘science’ but as an interdisciplinary ‘branch’ of studies oriented to the museum.

Due to this disciplinary fragmentation in modern academia, museology was to be interpreted in different ways in different academic contexts. While in France and in Germany, but also in Latin America and parts of Asia, *museology* was understood as *science* in the academic system, inside of what was defined as the humanities, in the UK and North America the branch of *museum studies* would develop in conjunction with other interdisciplinary branches such as cultural studies.

The epistemology forged in 19th century Modernity and based on Rationality, resulted in the disconnecting of the subjects of science, alienating academic disciplines by separating them in a process that was called a ‘pathology of knowledge’.² This pulverisation of knowledge³ produced in the universities of the West, whose logic is based on the division of areas confined in faculties and departments,

1. Minayo, M. C. de S. (1994). Interdisciplinaridade: funcionalidade ou utopia? [Interdisciplinarity: functionality or utopia?] *Revista Saúde Soc.*, 3 (2), 42–63.

2. Japiassu, Hilton. (1976). *Interdisciplinaridade e patologia do saber*. [Interdisciplinarity and pathology of knowledge]. Rio de Janeiro: Imago.

3. Morin, E. (1977). *La methode*, tome 1: La nature de la nature. Paris: Seuil.

has been challenged by contemporary scholars who dare to perceive science in political terms.

According to Joanna Overing, exploring a recent crisis of faith in philosophy over the empiricist's paradigm of Rationality, within science the idea of a 'single world' – or of a 'single theory' – is being challenged.¹ Turning the look to themselves and to their own actions, social scientists reveal that the world, from the perspective of our knowledge of it, is how we view it through the paradigms we create. These scientists, differing from philosophers who are not usually asking social questions, are asking about '*moral universes*' – in Overing's words – their basic duty being to understand the intentions and objectives of participants within particular social worlds.² Contrary to modern Western science and the empiricist's proposition that truth is amoral and facts are autonomous from values, facts and truths can be analysed as being tied to different sets of social, moral and political values.

For the critical scientist, or the *reflexive museologist*, the task of social sciences is to understand the knowledge actors have of their own moral universe, considering their standards of validation with respect to it. The cognitive powers of Western thought in controlling and knowing the material world form the basis of museums, but they cannot be the foundation of contemporary museology. What is being gradually perceived with the possibility of a critical reflection of science is the fact that Rationality works as a limiting tool for the scientist's viewpoint over the Others – the subjects of knowledge – and especially over him or herself.

The collaboration, within a real network including museologists from non-European countries, during the first years after ICOFOM was founded, would make the discussion on the variety of approaches to museum practice and to museological theory an integral part of Icofomian reflection. Since the first questions raised in the ICOM community concerning the imported models of European museology,³ a window of opportunity was opened for critical reflections on the plurality of cultural experiences that can be defined under the broad term of the 'museum'. Events such as the groundbreaking Round Table of Santiago de Chile, organised by ICOM and UNESCO in 1972, would be a call for the greater visibility of other museologies in contexts where European methods and concepts were constantly being challenged and, at the same time, enforced.

1. Overing points out that for instance both Kuhn (1964) and Feyerabend (1975, 1978) forcefully argued against the belief of Western science in a unified objective world unaffected by the epistemic activities of the scientists themselves. Overing, J. (1985). Preface & Introduction. In J. Overing (Ed.), *Reason and Morality*. London: Tavistock (A.S.A. Monographs 24). p. 2.

2. Ibid, p. 4.

3. Adotevi, S. S. (1971). Le musée dans les systèmes éducatifs et culturels contemporains. In *Actes de la neuvième Conférence Générale de l'ICOM / The Papers from the Ninth General Conference of ICOM. Le musée au service des hommes aujourd'hui et demain. Le rôle éducatif et culturel des musées* [The museum in the service of man today and tomorrow. The museum's educational and cultural role] (pp. 19–30). Paris: ICOM.

Museology, as a reflexive field within the so-called *humanities*, has progressively opened up to different perceptions of reality and multiple experiences of the museum. After establishing a theoretical base for the developing discipline that was recognised internationally, ICOFOM was challenged to acknowledge these other museologies, which were less absolute than the one some theorists were trying to defend. Responding to ICOM Statutes and its requirements for decentralisation and regionalisation, at the 1989 ICOM General Conference in The Hague, Vinoš Sofka and Peter van Mensch (the incoming Chair of ICOFOM), introduced the formation of ICOFOM regional subcommittees into the triennial plan. A subcommittee for Latin America and the Caribbean was immediately constituted as ICOFOM LAM led by Tereza Scheiner (Brazil) and Nelly Decarolis (Argentina), and soon other committees would follow in Europe and Asia such as ICOFOM SIB (Siberia) and ICOFOM ASPAC (Asia and the Pacific).

These regional organisations, under the auspices of ICOFOM, were to develop theoretical thinking in museology based on the diversity of museum practices in the different regions. For ICOFOM LAM, created in 1989 and having its first annual meeting in 1992, in Buenos Aires, its most important aim was to look at the diversity in the supposed unity of the theory defined by ICOFOM members. The discussions in Latin America have shown how museology becomes more complicated as it becomes more difficult to define the museum in universal and open terms.¹ The new questions raised by authors from the region were critical of the universality of museology, and to the idea that one standardised discipline is beneficial to all and applicable to every context of the world.

Indeed, ICOFOM LAM boosts the circulation of theoretical texts written in the Portuguese and Spanish languages in the region. Constituting an important part of the ICOFOM network, it allows professionals – mostly not scholars, but museum workers at different levels – to give their own interpretations of theoretical proposals from European authors. If, on the one hand, Stránský's assertions on the statute of museology as a science were going to be accepted and further developed by other thinkers – such as Tereza Scheiner, Nelly Decarolis and Norma Rusconi; on the other hand, the specific museum experiences that marked the variety of practices would lead to an *experimental museology* as a base for evolving theoretical thinking.

This museological exchange through regional subcommittees led ICOFOM to envisage 'museum experimentation' as the only path to theoretical innovation.² In this sense, the theory of museology serves as a reflection for the museum of the future, and the diversity of present museum experiences also supports new theories for the development of future museologies. Therefore, ICOFOM's fundamental responsibility within the scope of ICOM is the elaboration of a

1. Rusconi, N. (2006). Un análisis integral de la evolución del ICOFOM LAM. In N. Decarolis (Org.), (2006). *El pensamiento latinoamericano. Los documentos del ICOFOM LAM*. (pp. 10–15). Córdoba: ICOFOM LAM, Subcomité Regional del ICOFOM para América Latina y el Caribe. p. 14.

2. Bellaigue, M. (1987). Quelle muséologie pour un « musée total »? *ICOFOM Study Series*, 12, p. 56.

continually evolving theory of museology, which means, according to Mathilde Bellaigue, that 'it must absolutely assist the balance of the participation of scholars with that of museum workers and actors from the field (*terrain*)'.¹ In order for this collaborative reflection to succeed, the focus should be directed to the development of a common methodology for museology, encompassing not only matters of theory but also ones of practice.

Throughout most of the 20th century, during the first years of the development of museology around the world, the thinkers of the 'museum' were not separated from their supposed subject of study. Museum professionals were the ones defining 'museology'. The separation between scientists and their subject of study – that is usually constructed by specific methods – hadn't been fully accomplished in museology and maybe still isn't today.

However, what differentiates museology from *museum theory* or *museum studies*, even now, is a desire to acknowledge Museology as a *social science* in the contexts where this term is being used to refer to the specific academic discipline. For that to be accomplished, a distance has to be created between scientists and their subject of study. The theory of museology produced in the past 40 years is neither a product of museum practice nor the mere expression of some philosophical ideas disseminated from Eastern Europe. In fact, some of this theory comes from a specific *reflection* developed by these thinkers confronted with diverse museum practices in the different contexts in which they operate.

Methodologically speaking, the agents that make museums and their agencies must be studied by the scientists and researchers of museology if we are to study and understand *museological* practices and experiences. Nevertheless, when the same people play both roles – the scientist who is also the museum professional – the scientific distance will depend on an exercise of *reflexivity* on his or her own museal practice. Such *reflexivity* in the making of science may be a fundamental process that includes self-knowledge and the revision of paradigms.

Today, what is certain is that we have moved from the prescriptive field of museum practice, to a *reflexive field* of Museology devoted to the critical study of the existing practice. We are able, then, to produce theoretical questions in order to provoke real social transformation. In these questions, what interests us is no longer the facts, or the matter of facts, but the questions in themselves, the issues, or the *matters of concern*.² In this new 'science', the role of the scientist matters, and there is not a sphere of science separated from politics.

Reflexive museology can be perceived, thus, as the *permanent consciousness* of museology. There is no denying that its first steps were in Stránský's metamuseology. But some of the main social questions weren't being posed when this central thinker in the foundation of our discipline was working solely with the Western concept of man–reality relations. Suddenly, contemporary museologists

1. Bellaigue, M. (14 December, 2015). Survey on the history of ICOFOM (B. Brulon, Interviewer).

2. See Latour, B. (2011). *Cogitamus. Six lettres sur les humanités scientifiques*. Paris: La Découverte.

would realise that this academic discipline, constituted at the end of the 20th century through a geopolitical appropriation of knowledge, was made from the exercise of posing questions, rather than from the rigid definition of their answers.

Museology and museums: building bridges

As may have been clear in this introduction, museology, as a field of knowledge with specific approaches to museum theory, was born from one fundamental problem: the challenge of configuring a unified ‘science’ whose methods and theories may serve the study of a vast diversity of museum experiences. This problem was raised for the first time within ICOFOM, in the early 1980s. The problem – being at the same time both theoretical and methodological – could not be solved with one integrated system of concepts for museology, as first envisioned by the ‘theorists’ who founded this field of museological concerns.

Caught between the standardisation of theory and the diversity of practices, museology in its early years was at a methodological dead end. In order to avoid its own extinction, it had to be recalibrated as a field of research, not concerned with being a *science* nor constructing a strict theoretical system. Museology or ‘the metatheory of the museum field’¹ was redefined as a field of reflections on essential problems of both the theory and the practice related to this undefinable ‘museum phenomenon’.² The role of ICOFOM in this process, progressively changed from being a central forum or platform for museological discussions, to being a *laboratory* for museology, where theory and practice could be tested through research.

It is relevant to point out that this laboratory is actually formed by real groups of people; it exists in specific places around the world where a field of influences can be observed. What is, then, conceived as being produced inside the minds of the past theorists of museology, is in fact, as we have demonstrated, a result of the work of multiple actors *thinking together*, in academic institutions and international organisations – ICOFOM being one of them, with its key role in the development of this discipline.

Over the years since Vnoš Sofka published the first books presenting a heterogeneous theory for museology, involving theorists from virtually every corner of the world in an unprecedented debate, something has been accomplished in terms of museological knowledge. The first questions that were raised resulted in profitable and open discussions that led to other new questions and to the confirmation that some methodological solutions were necessary. If at the beginning of the 1980s the first attempts to summarise a theory for museology

1. Stránský, Z. Z. (1995). *Introduction à l'étude de la muséologie. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM*. Brno: Université Masaryk.

2. Scheiner, T. C. M. (1999). The ontological bases of the museum and of museology. *ICOFOM Study Series*, 31, 127–173.

were based on a single museum definition, later, some museologists¹ arrived at a more realistic solution for the *scientific* discipline. Research was the answer. The truth of the matter was that no philosophical system or its subject matter would be classed as a science without a considerable amount of empirical and theoretical research.

Thanks to a fundamental challenging of methodology in museological research, museology is no longer produced solely in museums and for museums. At present, a corpus of knowledge based on interdisciplinary research is still being constructed within ICOFOM, in academia and here, in this very publication, as well as in online academic journals, in blogs, on social media and in several other tools of cross-cultural connections that constitute what we understand as ‘science’ today. Museology’s destiny, however, will have to be determined by its empirical character (as is argued about the humanities in general), by proving its intrinsic value, its use to society and its purpose.

Without doubt, an academic discipline related to the museum world (or to the *museal*) was born somewhere in the middle of ICOFOM history. As a result of the different connections and bridges that were built, a new sense was given to *the science of museology*. Firstly, it was accepted that there might be museology even when there is not a museum.² In fact, ICOFOM, when calling into question the status of museology, elevated the discussions from the museum practice to other spheres that are within the scope of museological concerns, such as cultural heritage, or the broad notions of museality and musealisation.

Therefore, by engaging different participants in a forum of debates, ICOFOM served as the main platform for the idea – proposed by the anthropologist Bruno Latour – according to which we think together, and never apart. The *cogito* proposed by Descartes is now being conceived as a *cogitamus*,³ in the sense that we are instituted and instrumented to perform and produce a shared thinking. This new notion for the humanities could be translated, recalling the ancient African tradition, into the Ubuntu⁴ philosophical principle ‘*I am because we are*’ – testimony to the fact that no knowledge is a product of isolated thinking.

This book is based on the idea that there is no thinking without a thinker, and that there is no thinker out of context. To put the thinkers of museology ‘in place’, restoring their multiple associations, influences and cosmopolitics is our main goal, pursuing a conception of museology that is scientific (or research

1. Van Mensch, P. J. A. (1992). *Towards a Methodology of Museology*. PhD thesis [online]. Zagreb: University of Zagreb. Retrieved from: <http://www.muuseum.ee/en/erialane_areng/museoloogiaa-lane_ki/p_van_mensch_toward/mensch04>; Teather, L. (1983). Some brief notes on the methodological problems of museological research. *ICOFOM Study Series*, 5, 1–9.

2. Scheiner, T. C. M. (2005). *Museologia e Pesquisa: perspectivas na atualidade*. [Museology and research: current perspectives]. *MAST Colloquia*, 7, p. 100.

3. See Latour, B. (2011). *Cogitamus. Six lettres sur les humanités scientifiques*. Paris: La Découverte.

4. Ubuntu is a Nguni Bantu term meaning ‘humanity’. It is often translated as ‘I am because we are,’ and also ‘humanity towards others’.

based), but also social and political. Thus, the selection of museologists was based on the criterion of diversity (of geopolitical contexts but also of ideas on museology), without ignoring their place and connections in the network that constituted museology in its early years. The main platform of investigation for the results here presented was ICOFOM and the ICOFOM publications – mainly the *Museological Working Papers* (1980–1981) and *ICOFOM Study Series* (1983–2018), but not exclusively. The order of the museologists presented in the following chapters is based on the chronology of their works but also considers the influences and convergence of ideas adopted in the museological knowledge they produced.

Without any intention to give an exhaustive view of their works, the authors who contributed to this publication intended to present some of the ideas of the museologists who helped to develop museology's potential for a reflexive discipline over the years. Our aim is to allow readers of different museological backgrounds to glimpse the multiple interpretations of museology over the past decades and then to draw their own conclusions on what the future may hold for the discipline.

Museology, in its history, is inescapably bound to the technicality of the museum institution: it has been developed inside specific museums, used as research centres and laboratories for museological thinking, where most of its thinkers used to work. And at no stage in its development could museology be completely divorced from the museum or from the specific contexts of museum practice.

Because this discipline was first conceived by the professionals working in these institutions, it has inherited some of their dogmas. The theory of museology was mostly concerned with the definition of its central subjects – the museum as one of them – in order to explain the diversity of empirical problems presented in this imprecise branch of knowledge in the last decades of the 20th century. A reflexive turn, then, was imperative in order to recognise that the very concept of the 'museum' is used to explain heterogeneous experiences, to which theorists refer as a 'phenomenon' related to the terms 'museology', 'museography', 'theory of museum', 'museistic',¹ and so on... The museum, as we know it today, is flagrantly an artifice of method, interpreted as such to justify the existence of a profession and a discipline called museology. But what does museology study then?

We can witness today innovative approaches to museums, from a museological perspective, that only exist because some thinkers are no longer attached to their very subject of study. Since the last decades of the past century, Museology has developed in academia, detached from museums and having to be reshaped as a discipline within the frameworks of modern universities. It has gained a methodological perspective, perceiving the museum from different angles. In some

1. Stránský, Z. Z. (1980). [On the topic Museology – science or just museum work?]. *Museological Working Papers – MuWoP*, 1, p. 43.

recent studies, the museum is a mere instrument for musealisation, understood as a social process and critically analysed considering its cultural and political implications beyond the institution. The aim of some contemporary authors, based on reflections from the past, is to deconstruct the institutional forms of retaining meaning through the appropriation of heritage. Some of these recent studies, based on research, are deeply committed to the investigation of museology's fundamental problems and they help to answer many of the questions posed here in these lines. The only reason they do so, is by working at once with practical issues and theoretical reflections.

In the present work we believe that the study of museology *is* museology – either when it is focused on the museum or on the very discipline as a metatheoretical subject. Thus, by considering the reflexive investigation of the mediations that go beyond the museum, we begin to have a concrete empirical field for this discipline that is both theoretical and practical, and that encompasses all of us: museologists in general, museum workers, scholars, heritage professionals, conservators, museum curators, directors, their staff, the authors of this book...

The definition of museology as a research field that goes beyond the museum raises the challenge of defining where its boundaries are in empirical terms. To find the tracing of the associations that constitute museology would be the work of the *conscious* museologist, who performs the role of the critical scientist who is also implicated in his or her subject of study. In this sense, ICOFOM can be perceived as a reflexive laboratory for museology when it is subjected to study as one of the most relevant institutions for museologists in the world. It is the means and also the end of a critical, reflexive museology. In this sense, this publication is both a tribute to and a reflection on the work of those who have contributed to the development of its key debates.

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Articles

Jan Jelínek

Jan Dolák

Jan Jelínek (b. 6 February 1926, Brno – d. 3 October, 2004, Brno) was a Czech museologist and anthropologist, as well as a university professor. He was President of the International Council of Museums (ICOM) from 1971 to 1977 and the first Chair of the International Committee for Museology (ICOFOM) in 1977. He directed the Moravian Museum, in Brno, Czechoslovakia, from 1958, and in 1963 he founded one of the first training programmes in museology in the region, at Masaryk University.¹ He was renowned for his innovative museum exhibitions at the Anthropos Pavilion in Brno.

Biography

Jan Jelínek was born in Brno, Czechoslovakia, on 6 February 1926. He studied at Masaryk University, with Karel Absolon and Vojtech Suk, and after completing his degree he joined the Moravian Museum in Brno as a researcher, in 1947. He was promoted to director in 1958, and immediately reorganised the Museum, hiring young scholars specialising in prehistoric archaeology, such as Karel Valoch, and in zooarchaeology, including Rudolf Musil. With these professionals and scholars, Jelínek initiated interdisciplinary prehistoric research at key Palaeolithic sites in Moravia. During his career at the Museum, he wrote more than 200 journal articles, book chapters, and other publications dealing with wide-ranging topics from New Guinea art to Neanderthals and museology.

In 1962, Jelínek re-established the scientific journal *Anthropologie*, which was originally founded in 1923 by Jindřich Matiegka from Prague's Charles University but suspended in 1941, following Matiegka's death. Jelínek also revived the *Anthropos* monographic series publishing 20 volumes, including the conference proceedings of the 2nd Congress of the European Anthropology Association in 1982. A special volume of *Anthropos* was published in 1986 to honour his sixtieth birthday.

Aligned with the practice of the Moravian Museum, Jelínek stressed an interdisciplinary focus and included many different programmes at Masaryk University. In 1962, he proposed the creation of the Department of External Museology at the Jan Evangelista Purkyně University, aiming to establish the first course of museology in the region. The course was coordinated by museologist Zbyněk Z. Stránský, also from the Moravian Museum and appointed by Jelínek for the job.

1. Stránský, Z. Z. (1974). Brno: Education in Museology. *Museological Papers V, Supplementum* 2, 7–12.

Jan Jelínek was the head of many research projects around the world (in countries such as Australia, Guinea, Algeria, Libya, Siberia and Iran). His creative abilities and skill in museum design were expressed in the Anthropos Pavilion in Brno, a modern exhibition space dedicated to the origin and evolution of man, which opened in 1962. The themes dealt with by the Anthropos exhibitions had, according to Jelínek, a complex nature, with a museum practice based on scientific and research work.¹

Jelínek became a member of ICOM Czechoslovakia in 1962; he was actively involved in this international organisation serving on various committees and becoming ICOM President in 1971, a position he held until 1977.² Interested in the development of museology worldwide, Jelínek founded the International Committee for Museology (ICOFOM), in 1977, and was its Chair for two terms until 1983.

In 1989 the communist regime in Czechoslovakia collapsed. The staff of museums and galleries immediately expressed interest in becoming members of the 'new' free ICOM.³ Until 1989 only a select few (never more than 30), could become members of ICOM Czechoslovakia. Throughout his life, Jan Jelínek helped increase members' participation within the organisation, and after 1989 Czech members were allowed to register without restrictions. Towards the end of his life, he still worked as scientific advisor at the Moravian Museum.

Jan Jelínek passed away in Brno, on 3 October 2004, at the age of 78.

Points of view on museology

The programme of Brno and theoretical museology

Jan Jelínek was a visionary regarding museology as a promising science and a professional activity. His goal was to establish Museology as a scientific discipline having its place in universities:

In such a way the study of its history, methods, needs, and future development can be undertaken, all the theoretical background, links with other disciplines postulated, results published, new professionals educated with the corresponding level of knowledge and in this way museology could be established as a scientific discipline.⁴

1. Jelínek, J. (1969). The Anthropos Institute, Moravian Museum, Brno. *Museum International*, vol. XXII, 1, p.1.

2. Lehmanová, M. (2015). ICOM Czechoslovakia and Jan Jelínek. *Museologica Brunensia*, 2, 81–83.

3. Ibid, p.83.

4. Jelínek, J. (1980). MuWoP: We wish you well, in Museology – Science or just practical museum work? *Museological Working Papers – MuWoP*, 1, p. 4.

He recognised, therefore, the strong need for both theoretical and practical education for museum specialists. His interests and ideas were shared by Czech museologist Zbyněk Z. Stránský and they established an external department of museology at the Museum at the end of 1963, one of the first museological departments in the world. From 1962, Jelínek was developing the innovative Department of Museology of the Moravian Museum and the Jan Evangelista Purkyně University, in Brno, to which he appointed Stránský as director. Together, the two established there the first teaching school in museology devoted to museological theory.

In this initial stage of specialised training for museum professionals, it was clear that the Jan Evangelista Purkyně University did not have the financial means or even the personnel to properly ensure its continued operation. For this reason, the teaching of museology in the new department was dependent on the museum staff and some colleagues from other Czech museums.¹ The challenge taken on by these museum workers was to create and defend a theoretical concept of museology, as well as a structured system of thought that could justify the existence of this discipline in the framework of university education.² Furthermore, at the same time that museology should prove to be theoretically based, its training should present practical results for museum work. Hence, according to the Faculty Dean, in 1974, graduates in this branch of study:

[...] are equipped – as has been shown mainly by their diploma theses – not only theoretically, but also for the efforts to work out a new and truly progressive form of museum work, fully conscious of the importance and specific role of the museum in society and able, therefore, to perform really fundamental, pioneer work in the urgent qualitative transformation of the running of museums.³

The desired transformation was on the museum as a workspace for these professionals, but further – and applying to all museum staff, according to Jelínek – of ‘making a real profession of museum work.’⁴ In his perspective, the profession is not defined by whether or not a person is employed in a museum, but primarily whether he or she has acquired the specific knowledge. In this sense, in the early 1960s, the question frequently posed by museum workers was: ‘From where should an employee or, in particular, a beginner, acquire such a specialised knowledge?’

1. Kopecký, M. In Stránský, Z. Z. (1974). Brno: Education in Museology. *Museological Papers V, Supplementum 2*, p. 8.

2. Brulon Soares, B. (2016). Provoking museology: the geminal thinking of Zbyněk Z. Stránský. *Museologica Brunensia*, vol. 5, 2, p.6.

3. Kopecký, M. In Stránský, Z. Z. (1974). Brno: Education in Museology. *Museological Papers V, Supplementum 2*, p. 8.

4. Jelínek, J. In Stránský, Z. Z. (1974). Brno: Education in Museology. *Museological Papers V, Supplementum 2*, p.10.

Jelínek's and Stránský's scientific approaches to museology were very similar, but not the same. Both regarded the documentation of recent history as one of the crucial tasks of museums. In spite of the fact that Jelínek was head manager of the second largest museum in Czechoslovakia, he recognised that small regional museums were in the better position to document local history and environment rather than the largest museums. He therefore proposed that 'scientific work and participation in research' should not be perceived as 'a privilege of the largest and best equipped museums'.¹ In fact, scientific research forms the basis of work in every museum, and is dependent 'on the scientific training of its staff and on well organised cooperation among museums'. Museums in general were regarded as important platforms for scientific research.² According to Jelínek, the challenge of contemporary museums is to contribute to meeting the scientific, educational and documentary needs of society. For this reason, the museological profession needs a theoretical foundation.

ICOM's democratic role in a divided world

When Jan Jelínek became a member of ICOM Czechoslovakia, in 1962, he immediately began taking an active part in the work of the International Committee for Regional Museums (ICOM ICR). At the General Conference in the Hague in that year he was elected Chair of ICR, remaining in this office for three consecutive terms until 1971, when he was elected President of ICOM. In the inaugural speech he gave on the occasion of his second election as ICR Chair, at the General Conference of ICOM in New York in 1965,³ he put forward his personal view of the museum's three main tasks: first comes scientific work and research, second, modern documentation, and, third, presentation.⁴ It is not without significance to recall his plea for 'real' object exhibitions: 'museum presentations using three-dimensional materials is the only concrete form of communicating information, as opposed to abstract communication through the printed word'.⁵

As President of ICOM, Jelínek was engaged in developing the organisation into a broad democratic international forum, 'opened to membership as widely as possible, covering all continents'.⁶ In this way, Jelínek had great ambition to embed Czechoslovak museums into international structures. In 1965 he proposed that ICOM Czechoslovakia should submit a bid to host the General Assembly in

1. Jelínek, J. (1978). Regional museums and scientific work in the museums. In *Possibilities and Limits in Scientific Research Typical for the Museums*. Brno, Moravian Museum, p.51.

2. Jelínek, J. (1980). MuWoP: We wish you well, in *Museology – Science or just practical museum work? Museological Working Papers – MuWoP*, 1, p. 5.

3. Lehmanová, M. (2015). ICOM Czechoslovakia and Jan Jelínek. *Museologica Brunensia*, 2, p. 82.

4. In this definition of museums' basic tasks Jelínek has possibly influenced Stránský's conception of musealisation, of a process that involves three ramifications: selection, thesaurisation and communication. See Zbyněk Z. Stránský in this volume.

5. Jelínek, J. (1965). Inaugural speech, New York, ICOM collection, AMZM.

6. Jelínek, J. (1980). MuWoP: We wish you well, in *Museology – Science or just practical museum work? Museological Working Papers – MuWoP*, 1, p. 4.

1968. He supported his argument with the upcoming anniversaries of 150 years since the foundation of the Moravian Museum in Brno (1817) and the National Museum in Prague (1818). Unfortunately, his efforts proved unsuccessful and the decision was for the German Federal Republic to host the 1968 Assembly. However, Jelínek was not discouraged and he took advantage of the geographical proximity and the conference programme in Cologne and Munich, proposing an extension of a post-conference excursion from Berlin to Czechoslovakia.¹ This took place between 12 and 14 August, 1968, in Prague, Brno and Bratislava. Four hundred museum specialists from all over the world took part in this activity. It was a success, with the gates of Czechoslovak museums wide open to the international public; however, a few days later, on 21 August, 1968, Warsaw Pact troops (from the Soviet Union, Poland, East Germany, Hungary, Bulgaria) invaded the country.²

At the end of the 1960s, ICOM was facing a serious crisis. The financial situation was untenable: the organisation had huge debts, and funding from the member base was insufficient. Some of the members formed a 'revolutionary group', as it was named by ICOM director Hugues de Varine-Bohan, who was a good friend of Jelínek. As Martina Lehmanová notes, that was a time when all of western European society was in crisis.³ The year 1968 was a landmark for social movements and political upheavals; in Paris, students attacked museums as symbols of an obsolete era.

Despite the political problems, Jelínek managed to strengthen his own role at the centre of ICOM. In 1968, he took over the *ICOM News* bulletin, which was to be published in Czechoslovakia until 1971. The June meeting in Paris in 1971 seemed to have been crucial for the formation of the 'revolutionary group' which brought Jan Jelínek to prominence.⁴ At that time, he was already an executive member (since June 1970), supported by members of the secretariat and several representatives of national committees. At the General ICOM Conference held at the end of August 1971, in Grenoble, Jelínek was elected President of ICOM. In his inaugural speech he presented a plan of how to reform the organisation, which consisted of three main points: firstly, to make ICOM a worldwide organisation, extending beyond Europe and North America; secondly to open ICOM to a larger number of members; and thirdly, to enhance education of members primarily through international committees (whose support Jelínek worked to obtain). After being elected and taking office he immediately began work on the creation of new statutes for ICOM, which would allow for the development of the organisation.

1. Lehmanová, M. (2015). ICOM Czechoslovakia and Jan Jelínek. *Museologica Brunensia*, 2, p. 82.

2. Ibid.

3. Ibid.

4. Ibid.

Jelínek pursued ICOM's democratisation by regionalising the activities of national and international committees.¹ The quota of 15 representatives for each member country was abolished; hence there was no limit on the number of institutional and individual members, which created a more democratic status for ICOM in general – each member now had the right to vote and to be elected to any post. This, Jelínek hoped, would attract more active members, with whom it would be possible to further improve the running of the organisation. International committees thus gained an important role, as they were ideal platforms for new, especially young, members to push their ideas forward. The new statutes were approved at the 10th General Conference in Copenhagen in 1974. New themes also emerged at this particular conference. Jelínek sought to focus attention on the current situation of museums, and on the debate about documentation, which he saw as a serious problem for the contemporary museum profession.

Jelínek perceived his activities in ICOM as a mission and a duty. In 1973, when the director of ICOM, Hughes de Varine-Bohan, considered resigning from his position, Jelínek tried to persuade him to change his mind. He stressed the fact that it was difficult to find another organisation with as broad a scope as ICOM, both geographically and theoretically.

A platform for scientific museology: the creation of ICOFOM

After completion of his tenure as ICOM President, Jelínek directed his energy towards strengthening the position of museology worldwide. In 1977 he founded the International Committee for Museology (ICOFOM), and was its Chair for two terms until 1983. The idea of a theoretical base for museology was motivated by Jelínek's strong belief that museum work needed theoretical studies – a belief that was later shared by Stránský.

University disciplines in Czechoslovakia required a theoretical base in order to be classed as a science, science being defined more broadly than the Anglo-Saxon definition of studying only the physical world with its tangible causes and effects.² It was only in the mid-1980s, with the globally-recognised International Summer School of Museology (ISSOM), organised by the Moravian Museum and with support from UNESCO, that the theory developed strictly in the Brno context would become known internationally and respected by scholars and museum workers.

Since the beginning of the 1980s, a part of this theory would start to circulate internationally thanks to the efforts of Jelínek himself and of Vinoš Sofka, with the production of the first ICOFOM publications dealing with subjects that were central to the configuration of scientific Museology, along with the organisation

1. Jelínek, J. (1971). Decision of the president of ICOM. ICOM News, vol. 24, 4, p.42.

2. Of course, Jelínek was an anthropologist by training and this also led him to seek to understand the need for mankind to collect and display. Nash, S. (2 December, 2015) *Interview for the Special Project The History of Museology, International Committee for Museology – ICOFOM* (Brulon Soares, B., Interviewer).

of the committee's first international symposia. In 1980, one of the first sessions held in Mexico, during the ICOM General Conference, was devoted to the theme of 'the systematics and the theory of systems in museology'.¹ The first issue of a bilingual international journal was published in the same year, in which authors from different origins discussed the notion of a scientific Museology.² The wide dissemination of this publication, the *Museological Working Papers* (MuWoP), in both sides of a politically divided Europe, resulted in the production of a second issue in 1981.³ Stránský, along with Anna Gregorová and other Eastern European authors published in both issues and became known in different parts of the world.

The committee for Museology had embraced the theoretical notions disseminated initially from Czechoslovakia, allowing these ideas to influence different museologists and schools of museology around the globe. Until the beginning of the 1990s, ICOFOM had as an expressed mission to 'establish museology as a scientific discipline'.⁴

Influences

In terms of his scientific approach to museology, Jan Jelínek was influenced by Czech museologist Jiří Neustupný, and others who further explored a theory of museology with an epistemological purpose, such as Zbyněk Stránský and Anna Gregorová. In his ICOM career he was certainly influenced by the ideas and work of French museologists and former ICOM directors, Georges Henri Rivière and Hugues de Varine.

Being the founder of ICOFOM and its first Chair, Jelínek has influenced several generations of museologists by setting the goal of the committee to work towards the definition of Museology as a science and its development as a university discipline throughout the world. Following his initial steps in this committee, Vinoš Sofka took the ICOFOM activities to a higher level, advancing among its members the will for theoretical thinking in museology. Many ICOFOM thinkers would recall Jelínek's proposals for the committee as fundamental to the establishment of contemporary museology, namely Zbyněk Stránský, Peter van Mensch, François Mairesse, Jan Dolák and others.

1. Jelínek, J. (1981, May) Letter from the Chairman. *Museological News. Semi-Annual Bulletin of the International Committee of ICOM for Museology*, 1.

2. See Sofka, V. (Ed.). (1980). *MUWOP: Museological Working Papers/DOTRAM: Documents de Travail en Muséologie. Museology – Science or just practical museum work?*. vol. 1.

3. The Editorial Board received 20 new articles for the second issue of the *Museological Working Papers*. A third issue was being planned, and it intended to discuss the theme of 'the object/subject of museology'. However, due to a lack of financial resources it could not be organised. Sofka, V. (1981, May). A message from Dr. Sofka. *Museological News, Semi-Annual Bulletin of the International Committee of ICOM for Museology*, 1.

4. ICOFOM – International Committee for Museology. (1992, June). *Museological News. Semi-Annual Bulletin of the International Committee of ICOM for Museology*, 15.

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- Résumé. In *Aspects sociologiques et écologiques dans l'activité des musées modernes en coopération avec les autres organisations sœurs* (pp. 42–44). Brno: Musée morave.

1980

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- Bonne chance, DoTraM !, in La muséologie – science ou seulement travail pratique du musée? *Documents de Travail sur la Muséologie – DoTraM*, 1, 4–5.

1981

- Systematics and systems in museology – an introduction. *Museological Working Papers – MuWoP*, 2, 69–70.
- Systématique et systèmes en muséologie – une introduction. *Documents de Travail sur la Muséologie – DoTraM*, 2, 71–72.

1986

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1989

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Georges Henri Rivière

Bruno Brulon Soares & Ana Cristina Valentino

Georges Henri Rivière (b. 5 June 1897, Paris – d. 24 March 1985, Louveciennes) was a French museologist, and the first Director of the International Council of Museums (ICOM), a position he held from 1948 to 1965. Considered the founder of francophone¹ museology, he was the creator of the Musée national des Arts et Traditions populaires (MNATP) in Paris. He was known as ‘the magician of the display case’,² for adopting ‘[...] a museography of nylon wire and black background, according to a puritanism that absolutely rejects the mannequin, but intends to restore in the most accurate way, with its movements in space, the uses of the object.’³ He played a key role in the field of Ecomuseology, proposing an ‘evolving definition’ of the ecomuseum and he significantly influenced the development of ethnography museums worldwide.

Biography

Rivière was born on 5 June 1897, in the 18th district of Paris. He was the nephew of Henri Rivière, a remarkable painter and engraver, as well as a theatre designer, who was the creator of the Theatre of Shadows in the almost mythical literary cabaret *Le Chat Noir* in Montmartre. From him, Georges Henri Rivière inherited his artistic flair⁴ and his middle name – which he adopted when his uncle became his tutor after the suicide of his father, Jules, in 1912. He was the older brother of the ethnologist Thérèse Rivière who introduced him to this world at Musée d’ethnographie du Trocadéro (Trocadéro Ethnography Museum). He studied at the prestigious Collège Rollin and interrupted his studies after the *baccalauréat* (equivalent to A-levels in the UK and to High School graduation in the USA). Until 1925 he studied music, one of his passions throughout his life. From 1925 to 1928, he took classes at École du Louvre, which aroused his interest in museums.

In 1928, Rivière became the curator of the collection of David David-Weill, a banker and investor, as well as an art collector and highly influential patron at the

1. Desvallées, A. & Mairesse, F. (Dirs.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris: Armand Colin. p. 16.

2. Gorgus, N. (2003). *Le magicien des vitrines. Le muséologue Georges Henri Rivière*. Paris: Éditions de la maison des sciences de l’homme.

3. Poulot, D. (2009). *Musée et muséologie*. Paris: La Découverte. p. 32.

4. De la Rocha-Mille, R. (2011). *Museums without walls: The museology of Georges Henri Rivière*. Unpublished doctoral thesis, City University London). Retrieved from: <http://openaccess.city.ac.uk/2154/>.

time. During this period, Rivière began researching pre-Columbian art objects at the Musée d'ethnographie du Trocadéro, with the intention of writing an article for Christian Zervos's *Cahiers d'art* magazine. Enthusiastic about what he found, he decided to set up an exhibition project, and was supported by David-Weill. With the help of a young and unknown specialist in the culture of pre-Columbian populations, Alfred Métraux (who was to become a renowned anthropologist), Rivière inaugurated the exhibition *Les arts anciens de l'Amérique* (Ancient arts of America) at the Musée des Arts Décoratifs (Museum of Decorative Arts) in 1928, and became well known in the Parisian milieu. The exhibition received great support from private collectors such as Charles Ratton and André Breton, as well as from different museums.¹ As a result, the ethnologist Paul Rivet, the new director of Musée d'ethnographie du Trocadéro, decided to reorganise the museum with the help of the young and talented 'GHR'.

Under the direction of Rivet, Rivière presented about 70 exhibitions, between 1928 and 1937. Following the 1937 Universal Exhibition in Paris, the Ethnography Museum was transformed into the Musée de l'Homme (Museum of Man), and Rivière helped to make this institution a centre of information and education, a 'museum-laboratory', according to his concept, beyond the exhibition space.²

From 1937 to 1967, Rivière directed the Musée National des Arts et Traditions Populaires – MNATP (National Museum of Popular Arts and Traditions),³ which he conceived and organised, inaugurating a new model of ethnographic museum that would influence museology and ethnology in different parts of the world. In the uncertain period between the two world wars, with the creation of the MNATP, Rivière inspired a renewed interest in the museum as a public institution.⁴ The structure of MNATP allowed Rivière to decentralise French museology from the Parisian metropolis to the provinces, conceiving of an expanded project of regional and rural *ethnomuseologies*.⁵

Georges Henri Rivière played a key role in the founding of the International Council of Museums (ICOM), of which he was the first director from 1948 to 1965, and a permanent adviser, a position he held until his death in 1985. He

1. Rivière, G. H. & Métraux, A. (1928). *Les Arts Anciens de l'Amérique*. Exposition organisée au Musée des Arts Décoratifs. Palais du Louvre – Pavillon de Marsan. Mai–juin, 1928. Paris: Les Éditions G. Van Oest, p. VII.

2. Brulon-Soares, B. (2008). *Quando o Museu abre portas e janelas. O reencontro com o humano no Museu contemporâneo*. Dissertation (Master's) – Post-Graduate Program in Museology and Heritage, UNIRIO/MAST, Rio de Janeiro. p. 3.

3. In 1941, the department of the Arts and Popular Traditions, created in 1937, will become the Musée national des Arts et Traditions Populaires, here designated MNATP.

4. Viatte, G. (2018). 1897 – En piste: les quatre premiers tours – 1937. In MUCEM (Ed.), *Georges Henri Rivière. Voir, c'est comprendre*. (pp. 17–31). Marseille: MUCEM, RM. p. 25.

5. A concept that is explored in Gorgus, N. (2003). *Le magicien des vitrines. Le muséologue Georges Henri Rivière*. Paris: Éditions de la maison des sciences de l'homme.

worked on the development of the organisation through its national and international committees, its general conferences and its documentation centre, actively promoting the institution as an international reference resource.¹

In addition to his ICOM activities, in 1970 Rivière became a lecturer in museology at Université de Paris, where his teaching practice was to be based on ‘a certain vision of museology that did not wish to be kept in theory’.² His approach was based on the exchange of practical experiences among groups of different museum professionals and the content of his lectures varied depending on the audience present. His concepts and theory, thus, were based on experimental practices developed in different parts of France and around the world.

Rivière continued giving lectures until 1982, when he was already ill, and he didn’t have the chance to witness the museum explosion of the 1980s.³ He died on 25 March 1985, at the age of 88, in the community of Louveciennes, France.

Points of view on museology

For most of the 20th century, Rivière played a central role in the renewal of museology in France and in the dissemination of a normalised base for museum work and training worldwide. His innovative ideas and a taste for social frivolities – he moved in the social circles of the *Gran Monde* of rich and famous Parisians – led him to establish what he called ‘communication operations’ (‘opérations de communication’, in French); for example, he staged an exhibition about the French–American artist Joséphine Baker, in the Musée de l’Homme. His creative initiatives in ethnographic museums and in the exercise of a research-based collecting practice made him, according to Isac Chiva,⁴ the organiser of some of the greatest collective ethnographic researches of our times. Seeing the museum as a laboratory for interdisciplinary experimentation with art and ethnology, Georges Henri Rivière configured a museological discipline devoted ‘to the celebration of the diversity of content in the ‘museum’ institution’.⁵

Musée national des Arts et Traditions populaires – MNATP

The increasing interest in ‘popular culture’ in France, from the beginning of the 1930s, was directly connected to the revalorisation of local and regional culture, and it was supported by the Front Populaire (Popular Front), who governed

1. See Baghli, S. A.; Boylan, P. & Herreman, Y. (1998). *Histoire de l'ICOM (1946–1996)*. Paris: ICOM.

2. Weis, H. (1989). Problématique et méthodologie. In G. H. Rivière et al, *La muséologie selon Georges Henri Rivière. Cours de Muséologie, textes et témoignages* (pp. 33–43). Paris: Dunod. p. 35.

3. Leroux-Dhuys, J.-F. (1989). Notes sur quelques musées d’après 1980. In G. H. Rivière et al. *La muséologie selon Georges Henri Rivière. Cours de Muséologie, textes et témoignages* (pp. 66–67). Paris: Dunod. p. 66.

4. Chiva, I. (23 juillet, 2007). George Henri Rivière: un demi-siècle d’ethnologie de la France. *Terrain* [En ligne]. Retrieved from <http://terrain.revues.org/2887>.

5. Viatte, G. (2018). 1897 – En piste: les quatre premiers tours – 1937. In MUCEM (Ed.), *Georges Henri Rivière. Voire, c’est comprendre* (pp. 17–31). Marseille: MUCEM, RMN. p. 25.

the country between 1936 and 1938.¹ During this period, Rivière's intention was to create a popular museum: a museum mainly conceived for the people. Although the founding of the museum dates back to 1937, French-dominated ethnology expanded with the establishment of scientific research in this area during the period from 1940 to 1944, organised under the patronage of the State during the German Occupation.² During and after the Second World War, Rivière managed to continue the museum as a research institution, without losing its original purpose.

In the 1960s, Rivière was able to establish the MNATP in a new building, at Mahatma Gandhi Avenue, near the Bois de Boulogne. There, he developed a revolutionary museography and explored the concept of the museum-laboratory, through the implementation of the French Ethnology Centre, which was integrated into the museum and linked to CNRS, Centre National de la Recherche Scientifique (National Centre for Scientific Research), the largest public agency of scientific research in France.³ This research centre aimed to undertake the necessary research for the development of exhibitions in the museum. This initiative denoted the intention to make European ethnology a science, based on a completely renewed museology and museography.⁴

In this museum, working together with his protégé, André Desvallées, who was responsible for the museographic conception of its main galleries, Rivière associated collecting with research, trying to translate the most profound human relations as cultural objects through museological communication.

Museology and museography

Rivière was responsible for defining and further theorising the terms 'museology' and 'museography' in his writings and lectures, from the late 1950s to 1970s, when, driven by a need for terminological precision within ICOM, he proposed an understanding of these two terms.

Between the late 1950s and early 1960s, the director of ICOM proposed that museology should be understood as 'the science whose purpose is to study the mission and organisation of the museum' and museography as 'the set of techniques in relation to museology'.⁵ Such a separation between science and tech-

1. The Popular Front was conceived, during the interwar period, as a heterogeneous political organisation that involved certain intellectuals from the left wing. Gorgus, N. (2003). *Le magicien des vitrines*. Le muséologue Georges Henri Rivière. Paris: Éditions de la maison des sciences de l'homme. p.95.

2. Faure, C. (1989). *Le Projet culturel de Vichy, Folklore et Révolution nationale 1940–1944*. Presses universitaires de Lyon/Éditions du CNRS, 335 p. [présentation [archive]]

3. Wikipedia contributors. (2018, May 19). Centre national de la recherche scientifique. In Wikipedia, The Free Encyclopedia. Retrieved from: https://en.wikipedia.org/w/index.php?title=Centre_national_de_la_recherche_scientifique&oldid=842033453.

4. Segalen, M. (3 novembre, 2007). Un regard sur le Centre d'ethnologie française. *La revue pour l'histoire du CNRS* [En ligne]. Retrieved from <http://histoire-cnrs.revues.org/1683>.

5. Rivière, G. H. (1960). *Stage régional d'études de l'UNESCO sur le rôle éducatif des musées* (Rio de Janeiro, 7–30 septembre 1958). Paris: UNESCO, p. 12.

nique, or theory and practice, would mark the definition of the two terms, being later encompassed by the single term ‘museumology’, which in some contexts of the world would gain a broader content in relation to ‘museumography’.

Museumology, defined as ‘an applied science, the science of the museum’, according to Rivière, studies the history and role of museums in society.¹ This science also studies the specific forms of research and conservation, as well as presentation (communication, dissemination), and the organisation and functioning of the museum. The body of techniques and practices strictly related to the museum constitute *museumography*.

With the term ‘museumology’, Rivière defined the ‘museumologist’ (*muséologue*, in French), as one responsible for establishing the museum project and to ensure the execution of the programmes proposed by the *conservateurs* (or curators, in English) who are supposed to deal more directly with museumography. He also introduced the qualitative term ‘museumological’ (*muséologique*, in French), in analogy to the term *museum* (or *muséal*, in French) – the latter referring to what concerns the museum.² This sense endures to the present day, notably in some parts of the world, such as Brazil, where a law was created in 1984 to determine and standardise the function of the museumologist (‘*muséologo*’ in Brazilian Portuguese), followed by a Federal Council for this professional field.

Interdisciplinarity in museumology

Interdisciplinarity permeates the work of Rivière, as well as the field of museumology, both in theory and in practice. The integration of the ideas and contents of other disciplines in the construction of museumological thought and in the development of museum activities is part of its founding principles and of its entire structure.

On the relation between the *unidisciplinary* and the *interdisciplinary*, Rivière wrote:

[...] today's interdisciplinarity will refrain from yielding to any spirit of domination and recovery, and to the idea that it is something by which all questions intends to be resolved. On the other hand, it plays its own dynamic role, that compares and integrates ideas in partnership with unidisciplinarity, whose role is to cultivate its own field. Both roles are complementary, systole and diastole of the same heart.³

From his concept of museum practice based on interdisciplinary research at the MNATP, to the development of ecomuseums as social institutions oriented to the people, Rivière would see museumology as a means to create connections and pro-

1. Rivière, G. H. (1989). Autres définitions. In Rivière, G. H. et al. *La muséologie selon Georges Henri Rivière. Cours de Muséologie, textes et témoignages*. Paris: Dunod, p. 84.

2. Desvallées, A. & Mairesse, F. (Dir.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris: Armand Colin. p. 352.

3. Rivière, G. H. (1981). The dynamics of the role of interdisciplinarity in the museum institution. *Museumological Working Papers*, 2, 54–55.

duce value involving different knowledge bases, enriching its expressions based on the diversity of popular culture and on the variability of social experiences.

The ecomuseum definition

Based on the will to develop regional and local ethnomuseologies in France after the 1970s, Rivière participated in the 'evolution' of the ecomuseum concept,¹ a term proposed in 1971 by Hugues de Varine,² which spread throughout the world. Before that, from 1966 to 1968, Rivière developed a research project for the MNATP in partnership with the CNRS, which can be considered a prototype of the ecomuseum model.³ It was part of the programme *Recherches coopératives sur program d'Aubrac et du Châtillonnais* (Cooperative researches on the Aubrac and Châtillonnais programme), which aimed to analyse social, historical and cultural aspects of two rural communities in France. This project originated an exhibition that can be considered an expographic translation of these communities, with the musealisation of objects collected during the research with specific meanings referring to the uses and customs of people from that region.⁴

With Hugues de Varine and André Desvallées, Rivière was involved in the exploration of this new experimental form of museum, taking part in the creation of the Écomusée du Creusot Montceau-les-Mines, which achieved international prominence and opened up new perspectives in the museological field in the mid-1970s. In his evolving definition of the ecomuseum, mainly based on the experience at Le Creusot, Rivière would state that:

*This laboratory, this conservatory, this school is inspired by common principles. The culture they claim to belong is to be understood in its most wide sense, and they are engaged in it to make known their dignity and artistic expression of any layer of the population from which its manifestations emanate. The diversity has no limits, as the data differs from one sample to another. They are not closed in themselves, they receive and they give.*⁵

According to de Varine, it was with the ecomuseum that Rivière would finally find 'the most perfect expression of his concern with the population'.⁶ Until the

1. In this direction, see Rivière, G. H. (1985). Définition évolutive de l'écomusée. *Museum*, XXXVII, 4, 182–183.

2. See Hugues de Varine in this volume.

3. Rivière also worked on the project of the Écomusée de Marquèze, created in 1969 in the Landes de Gascogne (south-east France). According to Mathilde Bellaigue, this could be considered the first ecomuseum of France. Information given to the authors on 5 December 2018.

4. Lançon, R. (2010). Collection photographique de la recherche coopérative sur programme Châtillonnais (1966–1968). PhoCEM – Base de données des collections photographiques du MuCEM – Musée de Civilisations Europe et Méditerranée. Retrieved from <http://www.culture.gouv.fr/documentation/phocem/Albums/Chatillonnais-presentation.pdf>.

5. Rivière, G. H. (1985). Définition évolutive de l'écomusée. *Museum*, XXXVII, 4, p. 183.

6. De Varine, H. (1989). La participation de la population. Musée, instrument d'éducation et de culture. In Rivière, G. H. et al. (1989). *La muséologie selon Georges Henri Rivière. Cours de Muséologie*,

end of his life, Georges Henri Rivière encouraged the continuance of innovative works bringing museum work closer to the common people, and hence challenging the elitist notion of the museum audience – an idea that would be stressed during the 1980s with the movement of New Museology.

Influences

Associated with the Parisian cultural *avant-garde* of the 1920s and with surrealism, Rivière was influenced by his professor Alfred Métraux, an anthropologist of Swiss origin, who helped him in his celebrated exhibition on pre-Columbian art in 1928. Rivière's acquaintance with the French ethnologists Michel Leiris and Marcel Griaule, as well as the tutelage of Marcel Mauss, guided him along the paths of ethnology. Rivière was also greatly influenced by Paul Rivet, another French ethnologist, whom he assisted in the direction of the Trocadéro, which later became the Musée de l'Homme.

The influence of ethnology in Rivière's museological thinking is evident. The proposal to revolutionise the presentation of utilitarian objects of civilisations and to place them in their social and functional context, recognising the people behind the objects and their connections, was the guiding thread of his work. The local, national and popular culture, combined with daily life culture, was the formula that laid the foundation for Rivière's 'museum-laboratory' concept, in which a museum should be a place of mediation between science and the general audience.

Also, Rivière's influence on the career and thinking of André Desvallées is part of the history of museology as a field of reflections, concepts and theoretical concerns regarding museum practice (or museography). Desvallées worked as Rivière's assistant at the MNATP for 18 years, from 1959 to 1977.¹ He was influenced by the basic concepts and views that guided the *modus operandi* of MNATP's museography, as well as the development of ecomuseums as defined by Rivière.

Hugues de Varine, who was Rivière's successor as ICOM director (after 1965) and partner in the development of the concept and definition of the ecomuseum, also worked together with Rivière on promoting a break with the established traditional standards and acting in order to plant the seed for the development of New Museology. After them, a whole generation of French museologists followed and still follow to the present the museal and museological path laid down by Georges Henri Rivière.

textes et témoignages. (pp. 312–315). Paris: Dunod. p. 313.

1. See André Desvallées in this volume.

Main works

Rivière, G. H.¹

1926

- Archéologismes. *Cahiers d'art*, 7, 177.
- Jean Lurçat, *Cahiers d'art*, 8, 198–200.
- Une sculpture chinoise entre au Louvre. *Cahiers d'art*, 10, 268.

1927

- La céramique peinte susienne au Musée du Louvre. *Cahiers d'art*, 2, 65.
- Un sondage dans l'art égéen. *Cahiers d'art*, 3, 103–104.
- Les disques. *Cahiers d'art*, 6, 3.
- Peintures égyptiennes d'époque impériale. *Cahiers d'art*, 9, 310–312.

1928

- *Les Sculptures de Palmyre*, *Cahiers d'art*, 1, 12.

1930

- Le Musée d'ethnographie du Trocadéro. *Documents: Archéologie, Beaux-arts, Ethnographie. Variétés*, 1, 54–58.
- Cinéma du Panthéon. *Documents: Archéologie, Beaux-arts, Ethnographie, Variétés*, 6, 306.

1931

- Musée des Beaux-arts et Musée d'Ethnographie. *Cahiers de la République des Lettres des Sciences et des Arts*, 13, special issue MUSÉES, 278–282.

1932

- De l'objet d'un Musée d'Ethnographie comparé à celui d'un Musée des Beaux-arts. *Omnibus*, 113–117.

1935

- L'homme-oiseau. *Plein Ciel*, novembre–décembre, 1–4.

1936

- Les Musées de folklore à l'étranger et le futur musée français des Arts et Traditions Populaire.
- *Revue de folklore français et colonial*, mai–juin 1936, 58–71.

1937

- Rapport sommaire sur la création du département de folklore des musées nationaux du musée français des Arts et Traditions populaires et sur les musées de plein air, 29 octobre 1937. *MNATP Archives, ATP Historique*.
- Rapport à M. le Directeur des Musées Nationaux sur l'organisation et le fonctionnement du

1. Georges Henri Rivière's personal documents are preserved in the French National Archive, document 690AP8.

- Département des Arts et Tradition Populaires, 28 juin 1937. *MNATP Archives, ATP Historique*.

- 1938
 - Les Musées paysans à l'honneur, un musée paysan sera présenté par la France à l'exposition
 - international de New York. *Le Folklore Paysan*, novembre 1938, 4.
 - Le musée de terroir de Romenay. *Le Folklore Paysan*, mars 1938, 11–13.

- 1939
 - Plan du MNATP. 1 juillet 1939, *MNATP Archives, ATP Historique*.

- 1942
 - Le folklore paysan: note de doctrine et d'action. Études agricoles d'économie corporative, 4, octobre–décembre 1942, 291–316.

- 1948
 - Rôle du Folklore dans la reconstruction rurale. *Notre Temps*, mai–juin 1948, 1–9.

- 1953
 - Enquête du Musée des Arts et Traditions Populaire et de quelques chercheurs qui y sont associés.
 - *Overdruk u 'Volkskunde*, 3, 99–111.

- 1955
 - La Défense des arts et traditions populaires. Rapport présenté au Journées nationales d'études du centre de liaison des actions régionales touristique et économique. *Cahiers français d'information* 281, 1, 13–15.

- 1968
 - Musées et autres collections publiques d'ethnographie. In Poirier, J., *Ethnologie Générale. Encyclopédie de la pléiade*, pp. 472–493.

- 1970
 - The Museum in the World Today. *ICOM News*, 23, 3, 33–45.

- 1973
 - Le Chantier 1425: un tour d'horizon, une gerbe de souvenirs. *Ethnographie française*, III, 1–2, 9–14.
 - Rôle du musée d'art de sciences humaines et du musée et sociales. *Museum*, XXV, 1/2, 26–44.

- 1981
 - Dynamique des rôles de l'interdisciplinarité dans l'institution muséale. *Museological Working Papers*, 2, 56–57.
 - The dynamics of the role of interdisciplinarity in the museum institution. *Museological Working Papers*, 2, 54–55.

- 1983
- Essai d'une définition de jazz. *Jazz magazine*, 319, 41.

1985

- The Ecomuseum: an evolutive definition. *Museum*, XXXVII, 4, 182–183.
- Religion et Folies-Bergère. Présenté par Michel Leiris. In: *L'Homme*, 1985, 25, 96. 137–140.

1986

- Letter to Paul Rivet, October 26, 1929. 'Correspondence'. *Gradhiva. Revue d'histoire et d'archives de l'anthropologie*, 1, 22.
- Letter to Paul Rivet from Hotel Adlon, Berlin, January 6, 1932. 'Correspondence'. *Gradhiva*.
- *Revue d'histoire et d'archives de l'anthropologie*, 1, 24.
- Letter to Paul Rivet from Leningrad, August 15, 1936. 'Correspondence'. *Gradhiva. Revue d'histoire et d'archives de l'anthropologie*, 1, 26.

1992

- L'écomusée, un modèle évolutif. (1973). In Desvallées, A. ; De Barry, M. O. & Wasserman, F. (Coords.). *Vagues: une anthologie de la Nouvelle Muséologie*, 1. (pp. 440–441). Collection Museologia. Savigny-le-Temple: Éditions W-MNES.

Rivière, G. H. et al.

1989

- *La muséologie selon Georges Henri Rivière. Cours de muséologie, textes et témoignages*. Paris: Dunod.

Rivière, G. H. & Maget, M.

1944

- Habitat rural et tradition paysanne. *Journées d'étude de l'habitat rural*, 13–17 juin 1944, 1–8.

Rivière, G. H. & Parrain, C.

1967

- Méthodes et Résultat d'une recherche multidisciplinaire dans la zone d'élevage avec estivage de l'Aubrac, (1964–1966). In *Actes du 92ème Congrès National des Sociétés Savantes*. (pp. 131–135). Strasbourg et Colmar: Ministère de l'éducation Nationale.

Rivière, G. H. & Rivet, P.

1933

- Mission ethnographique Dakar–Djibouti. *Minotaure*, 2, 4–5.

Rivière, G. H. & Varanac, A.

1937

- Le premier Congrès international de Folklore (Paris, 1937). *Annales D'histoire économique et Sociale*, 9, 44, 195–196.

1938

- Le Musée National des Arts et des Traditions Populaires. *La Renaissance*, août 1938, 24.

Vinoš Sofka¹

Suzanne Nash

Vinoš Sofka (b. 4 July 1929, Brno, Czechoslovakia – d. 9 February 2016, Uppsala, Sweden) was a museologist and museum professional. He was Chair of the International Committee for Museology (ICOFOM) from 1982 to 1989, and was the driving force behind the development of this committee. He created the intellectual and structural base for the study of museum philosophy and the museum phenomenon, allowing museology to become an international field of study. Sofka achieved international outreach by systematically involving museum professionals and professors in museology and museum studies on all continents and beyond political borders. While working at the National History Museum in Stockholm, he created a forum for the foremost museology thinkers at the time through the annual ICOFOM symposia and the publication of meeting papers and debates.²

Biography

Vinoš Sofka was born on 4 July, 1929 in Brno, Czechoslovakia, the eldest of four children. His father, Vincenc Sofka, was an agricultural engineer and his mother, Ladislava Sofková, a highly-educated woman, was a strong cultural role model for her children.³

In 1948, the year of the communist coup in Czechoslovakia, Sofka received his 'Matura' diploma (corresponding to A-levels in the UK, baccalauréat in France). In 1950, while studying law at Charles University in Prague, he was accused of being a CIA spy and detained in prison for two months. Nevertheless, he received his doctorate in jurisprudence in 1952.

The communist government, the only employer in the field of law, denied Sofka a job as he had been accused of belonging to the central reactionary anti-socialist cell at the University aiming to overthrow the regime. Sofka found a job at the

1. A first version of this text was published in Wikipedia in English and in Brazilian Portuguese, in February 2017, by students and researchers working under the ICOFOM research project 'History of Museology', identified in that platform by the user names Historiadamuseologia, Joymgb and Ana Cristina Valentino.

2. Van Mensch, P. J. A. (1992). *Towards a methodology of museology* (PhD thesis, University of Zagreb, 1992), p. 19–23. consulted at http://www.muzeologie.net/downloads/mat_lit/mensch_phd.pdf, 22 January 2016.

3. [and following paragraphs] Ann Davis, *Summary of Interviews with Vinoš Sofka during the ICOM General Conference, Vienna, 19–14 August 2007*, Ottawa, personal archives, 4 pp.

Municipal Administration Office as a construction worker, and trained to become a certified bricklayer in 1954. He worked on the reconstruction site of Brno Fair Grounds, and soon became labour relations management coordinator. In 1956 he was hired by the Archaeological Institute of Sciences of Brno to oversee the excavations of the Great Moravian Empire and continued to work for the Institute when the excavations were completed.

In 1963, despite being considered ‘politically impure’ by the communist regime, Sofka became the commissar of a large exhibition on the Great Moravian Empire, with many accompanying publications and events. This event started as a celebration of the 1100th anniversary of the arrival in Moravia of Saints Cyril and Methodius, the scholars who gave written form to the Slavonic language. The celebration was launched by UNESCO as part of its promotion of literacy programmes and was accepted for implementation by Czechoslovakia. For a communist and atheist country, the celebration of saints was a challenge, but UNESCO was held in such high esteem that the government could not refuse to host an event that this international organisation had put into its work programme.¹

Following its enormous success in Czechoslovakia, several countries requested the exhibition. An international tour began in Germany, first in East and then in West Berlin, followed by Greece, Austria, Poland and Sweden.² Mounting the exhibition in western European countries was a major breakthrough for a project from the Eastern bloc, the first at that time.

In August 1968, the USSR-led coalition (The Warsaw Pact) invaded Czechoslovakia, which had planned general elections in which the communist party would be only one of those in the running. Sofka opted for exile, and fled to Sweden with his wife (d. in Sweden in 1993) and their two daughters in December of the same year. Shortly afterwards – time for him to learn Swedish – he began work in Stockholm at the Museum of National Antiquities (currently the National History Museum). In 1971 he became head of the museum’s economic planning and administration section, which two years later became the exhibition department (programming, economic planning and administration). Sofka developed exhibitions of Swedish and foreign origin, taking over the management department of the museum in 1975 and the department of coordination and development in 1981.

Vиноš Sofka was involved with ICOFOM activities from 1978 onwards, becoming Chair of this committee in 1982. He was an ICOM Executive Council member from 1989 to 1992 and Vice President of ICOM from 1992 to 1995. He retired from the museum in 1994, and continued teaching at the UNESCO Summer

1. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. In: *ICOFOM Study Series ISS*. (Reprint of Volumes 1–20 in 7 books). Hyderabad, ICOFOM: Book 1, 1–25.

2. Van Mensch, P. J. A. (2016). Some impressions concerning Vиноš Sofka (1929–2016): lawyer, bricklayer, administrator and museologist. *Museologica Brunensia*, vol. 5, n. 1, 74–76. p.75.

School of Museology at Masaryk University in Brno. He was instrumental in the creation of the UNESCO Chair of Museology and World Heritage at Masaryk University, with initial funding from this international organisation and ongoing support from the Czech Republic's Ministry of Education. He became the first holder of the Chair in 1996, a position he held until 2002.¹

Sofka was made an Honorary Member of ICOM at the Council's General Conference in Vienna in 2007.² In the last days of 2013, his health was seriously failing and he moved to a nursing home in Uppsala, Sweden, where he died on 9 February, 2016.

Points of view on museology

Sofka became increasingly interested in museology, which he called 'the complex of philosophical and theoretical issues related to museums', potentially making museology a 'scientific discipline'. At the time this approach was not well received. Like Zbyněk Stránský, Sofka saw museology as a science that studied a specific relation of man to reality, expressed by collecting, preserving and documenting this reality, or parts of it, and disseminating its knowledge. For him, Museology was an autonomous academic discipline, with its own terminology, methods and systems, for which the museum was the facilitating vehicle.

In 1976, Sofka was invited to write an article about museology from an international viewpoint for a practical manual of museum work: *Museiteknik*.³ It was mainly through his efforts that museology was developed in Scandinavia. He received the Doctor Honoris Causa title in Philosophy from Uppsala University in 1991 for his work with international outreach and also for contributing to Sweden's prominent place in world culture.⁴

According to Sofka, museology is the theoretical base for museum work, the thinking on which museum policy can be built. For him, the research on museology could only be carried out if museum and heritage thinkers of all the cultures of the world contributed to its development, and if a forum for their work was established.

1. Mrázová, L. & Drápala, D. (2015). The role of the UNESCO Chair at the Masaryk University in the system of protection, preservation and presentation of cultural heritage. *Museologica Brunensia*, vol. 4 no. 2, 65–71.

2. Historic Meeting of ICOM Former Presidents and Honorary Members. General Conference. *ICOM News*, no. 3–4, 2007. p. 18.

3. Sofka, V. (1976). 'Museologin i internationellt perspektiv' [Museology in international perspectives]. *Museiteknik*, Lund, 149–153.

4. Inbjuden till promotionsfesten i Uppsala den 31 maj 1991. Acta Univesitatis Upsaliensis. Skrifeter rörande Uppsala universitet, B. Inbjudningar, 98. *Vиноš Sofka*, p. 41.

The Museology Committee of the International Council of Museums

The committee, known by its acronym ICOFOM, is the only international professional organisation bringing together experts in the field of museology. It was founded by ICOM at its General Conference in Moscow in 1977 with Jan Jelínek, outgoing president of ICOM and head of the Moravian Museum in Brno, as Chair. At the first ICOFOM meeting held in Poland in 1978, Sofka proposed a document on the committee's aims and policy and a journal that would be an international forum for discussion about museology.¹

In 1980 and 1981, Sofka published the first two issues of *Museological Working Papers – MuWoP*, in both English and French, produced for ICOFOM with the sponsorship of the Museum of National Antiquities in Stockholm. At the symposium in Paris in 1982, Sofka was appointed interim Chair of ICOFOM when Jelínek resigned from the position. The committee's pre-printed journal, *ICOFOM Study Series – ISS* and its newsletter, *Museological News*, were first issued as a base for the committee's symposia in Paris and in London in 1983. Sofka was formally elected Chair of ICOFOM in London, a position that he held until 1989 (ICOM allows only two terms of three years). Sofka formalised the committee's intentions, aims, policies and programmes, turning ICOFOM into one of ICOM's most successful international committees.²

Editorial policy

Recognising that museology is interpreted differently in different parts of the world, ranging from theoretical–philosophical thinking to practical work in museums, Sofka sought to ensure that all points of view were respected and that the diversity of museology definitions was accepted as part of the committee's strength.

As editor of the first two issues of the *Museological Working Papers / Documents de Travail Muséologiques* in 1980 and 1981, and editor of the first 18 volumes of the *ICOFOM Study Series*, still today the official journal of the committee, Vinoš Sofka created a dynamic editorial policy. The papers collected were the contributions to the symposia, which covered subjects that had been decided by the ICOFOM Board to address fundamental issues of Museology: the first symposium in 1982 examined Museums–Territory–Museology, followed annually by a new topic discussing a particular theoretical issue. The texts had to be received before the symposia for distribution to the participants, which

1. Jensen, V. T. & Sofka, V. (1983). ICOFOM Policy 1983. Critical analysis of ICOFOM activities with conclusions and proposals for future work. *Museological News* 4, 3–46.

2. Schärer, M. F. (1996). Museological training: the role of ISSOM, ICOFOM, and a Swiss example. In Z. Z. Stránský (Ed.), *Museology for tomorrow's world, Proceedings of the international symposium held at Masaryk University, 9–11 Oct. 1996* (pp. 131–135). Brno, UNESCO Summer School of Museology, Masaryk University.

allowed analysts to make syntheses, which in turn were the starting point of discussions during the meeting.

Through their publication the papers are made available to all ICOFOM members, and are a mainstay for the development of thought in the museological field. All the issues of *ISS* can be found on the ICOFOM website. The objective of establishing a benchmark of the different positions on world-wide museology means that there were no restrictions on accepting the articles received for publication. The more the ideas on the topic are collected, the better the result of the symposium. Put into published form, they represent an information bank of museological knowledge available to everybody in the museum profession.¹

Sofka did not see ICOFOM as a solution to museology issues, but as a way to study and analyse them. Meanwhile, Museology advanced as an academic discipline.² The continuing study of Museology has allowed the concept of museology to evolve. Peter van Mensch wrote: 'It seems that the history of museology can be described as an emancipation process involving the rupture of museology as a subject of study and the profile of its own cognitive and methodological orientation.'³

Outreach of ICOFOM

During his seven years as Chair, Sofka skilfully directed publications and annual meetings that were the *central component* of ICOFOM's activities, including symposia on topics that explored museology's fundamentals, seminars on the current museum problems, lectures on interesting projects and studies on the situations of museums in the symposium hosting-countries.

During this period of ICOFOM development, Sofka had the important contribution of Suzanne Nash, an American-born librarian, whom he met in 1979 when she worked for the organisation's documentation centre in Paris. She joined him in Sweden in 1986, where she became Information Officer for a global change research programme at the Royal Swedish Academy of Sciences. Suzanne Nash worked with Sofka on preparing the symposia, translating and editing publications for ICOFOM; she became a member of the committee's executive board in 2010, and one of the editors for ICOFOM publications, contributing greatly to their dissemination.

1. Sofka, V. (1988). (Ed.). *Museology and developing countries – help or manipulation? The topic and its framework. ICOFOM Study Series*, 14, □ p. 17.

2. Schärer, M. R. (1995). (Dir.). *Symposium Museum and Community II* (Stavanger, Norway, July 1995), Vevey, Alimentaryum Food Museum.

3. Van Mensch, P. J. A. (1992). *Towards a methodology of museology* (PhD thesis, University of Zagreb, 1992), p. 19–23. consulted at http://www.muzeologie.net/downloads/mat_lit/mensch_phd.pdf, 22 January 2016. p. 5.

Regional subcommittees

During the years 1987 and 1988, Sofka and Don MacMichael (ICOM Australia) worked to update the ICOM Statutes, which included requirements for decentralisation and regionalisation. In 1989, at the ICOM General Conference in The Hague, Vиноš Sofka and Peter van Mensch, the incoming Chair of ICOM, introduced the creation of ICOM regional subcommittees into the triennial plan. The committee in Latin America was immediately constituted as ICOM LAM, led by Tereza Scheiner (Brazil) and Nelly Decarolis (Argentina), and other committees were to follow in Europe and Asia, such as ICOM SIB (Siberia) and ICOM ASPAC (Asia and Pacific).

From oppression to democracy

While holder of the UNESCO Chair of Museology at Masaryk University, Sofka developed the Transition Project, a working group of ICOM that was included in UNESCO's triennial plan in 1995 as 'Heritage, museums and museology for a social, cultural and environmental transition.' The purpose of the project was to use museums as a support centre for people in former totalitarian states needing to overcome the trauma from a transition of a totalitarian government to a democratic one. In 1991 Sofka wrote:

Museums as free cultural institutions in the service of society, and museology as the whole field's philosophical and theoretical base, face new situations and new demands.... Museums are an inseparable part of culture, and in it, occupy the sphere of cultural and natural heritage. They are institutions entrusted with special aims and given tasks, represented by collecting, preserving, documenting, researching and presenting a specific part of the cultural and natural heritage, for purposes of memory, enjoyment, research and education.¹

For Sofka, the memory of totalitarian regimes must be preserved, as well as the inheritance of suffering, despite the desire to eliminate it. Only by understanding our past we can move on to other freer forms of society. Documenting and integrating stories and memories related to the totalitarian regime allows us to study and understand the process, turning negative experiences into tools for building a better future.

The Transition Project, which in 2002 became the movement 'From Oppression to Democracy', aroused widespread interest in Argentina, Brazil and Germany, among other post-totalitarian societies, and became active in parts of the former Soviet Union. In the same year, it became one of ICOM's priority projects. This initiative called for collaboration between people and institutions (including

1. Sofka, V. (2003). Changes in the world and European upheavals: Heritage, museums the museum profession and museology. Paper presented at The International Cultural Meeting Museums, Science, Culture and Europe Now, 24 October 1991, Moravské Muzeum – Brno, Czechoslovakia. In *Museology, an Instrument for Unity and Diversity, ICOM Study Series*, 33 (Final Version), 95–101.

universities) that work with cultural and natural heritage to communicate to the public a realistic understanding of history and a renewed vision of the future. The work of Vиноš Sofka fostered the recognition that heritage and culture are important components of political, economic and social change.¹

Influences

The thinking of Sofka's contemporary and compatriot Zbyněk Stránský was an influence and served as the base of Sofka's efforts to build Museology as a scientific discipline,² initially in the context of Eastern Europe, and later extended to other regions of the world. The understanding of man's particular relationship with reality, expressed through the act of collecting, preserving and documenting this reality or its fragments, which in our times has directly influenced the constitution and development of museums, was a common denominator between the two scholars.

Sofka sought to combine museological thinking with museum practice, fostering discussions and building bridges between academic thinkers and museum professionals, complementing this view of Stránský's theses. It is important to mention the influence of Jan Jelínek, founder and Chair of ICOFOM between 1971 and 1977, who founded the museology department in the Moravian Museum in Brno, opening up new paths and possibilities for the field of Museology.

Vиноš Sofka, a member of ICOFOM's first generation of thinkers, directly and indirectly influenced the subsequent generation of ICOFOM members. Among the prominent ICOFOM thinkers over the years are Peter van Mensch,³ from the Netherlands, who succeeded him as the committee's Chair; Ivo Maroévic,⁴ who was van Mensch's thesis advisor, and Tomislav Šola⁵ from Croatia; Bernard Deloche,⁶ Mathilde Bellaigue,⁷ and André Desvallées⁸ from France; Waldisa

1. Viereg, H. (2015). Approaches to the Transition Process from Oppression to Democracy: Authentic Sites – Memorials – Museums. *Museum International*, Paris, ICOM & Wiley, 67, 23–39.

2. Stránský, Z. Z. (1980). Museology as a Science (a Thesis), *Museologia*, v, XI, n, 15, 33–39.

3. Van Mensch, P. J. A. (1992). *Towards a methodology of museology* (PhD thesis, University of Zagreb, 1992), p. 19–23. accessed at http://www.muzeologie.net/downloads/mat_lit/mensch_phd.pdf, 22 January 2016.

4. Maroévic, I. (1998). *Introduction to Museology – The European approach*. München: Verlag Dr. Christian Müller-Straten.

5. See in G. Edson (1997). (Ed.). Museums, museology, and ethics: a changing paradigm, *Museum Ethics* (pp. 168 – 175). London: Routledge.

6. Deloche, B. (2001). *Le musée virtuel. Vers une éthique des nouvelles images. Questions actuelles*. Paris: Presses universitaires de France.

7. Bellaigue, M. (1992). O desafio museológico. In: *Fórum De Museologia Do Nordeste* (Mimeo), 5, Salvador. 8 pp.

8. Desvallées, A. (1986). Identity. *ICOFOM Study Series*, 10, 73–77.

Rússio and Tereza Scheiner¹ from Brazil; Nelly Decarolis² from Argentina; and Judith Spielbauer from the USA.³ Such a short list does not do justice to the many museologists from around the world who have sustained the committee and built upon the methods that Sofka founded.

Sofka's influence came in the form of a greater breadth in the discussions relevant to the theoretical and practical fields and in the way in which ICOFOM guidelines were followed, its objectives, its positioning and the format of its publications.

Main works⁴

Sofka, V.

1976

- Museologin i internationellt perspektiv [Museology in international perspectives]. *Museiteknik*, Lund, 149–153.

1978

- Research in and on the museum / La recherche dans et sur le musée. In *Possibilities and limits in scientific research typical for museums / Possibilités et limites de la recherche scientifique typique pour les musées*, ICOFOM conference in Poland. Brno, Moravské zemské muzeum: 58–68; 141–151.

1980

- Museology – science or just practical museum work? / La Muséologie – science ou seulement travail pratique du musée? *Museological Working Papers/Documents de Travail Muséologique – MuWoP/DoTraM*, No. 1: 67, 67 pp. [Thematic journal on museology, including articles and introductions by the editor].

1981

- Interdisciplinarity in museology / L'interdisciplinarité en muséologie. *Museological Working Papers/Documents de Travail Muséologique – MuWoP/DoTraM*, No. 2: 98; 102 pp. [Thematic journal on museology, including articles and introductions by the editor].

1. Scheiner, T. C. M. Museu, museologia e a 'relação específica': considerações sobre os fundamentos teóricos do campo museal. *Ciência da Informação*, v. 42, n. 3, 2013. Disponível em: <<http://basessibi.c3sl.ufpr.br/brapci/v/a/20868>>. Acesso em: 31 jan. 2017.

2. Decarolis, N. (2011). Introducción. In N. Decarolis (Coord.), *Seminario de Investigación en Museología de los países de lengua portuguesa y española, II, Buenos Aires – El pensamiento museológico contemporáneo=O pensamento museológico contemporâneo* (pp. 15–18). Buenos Aires: Comité Internacional del ICOM para la Museología – ICOFOM.

3. Spielbauer, J. K. (1987). Museums and Museology: a means to an active integrative preservation. *ICOFOM Study Series* 12, 271–286.

4. Other publications by the author include exhibition catalogues; museum prints and reports; copies of keynote speeches and comments presented at conferences and seminars; courses and lectures; texts in Russian and Chinese journals, among others.

- Museologi – vad är det? [Museology, what is that?] Stockholm, *Realia*, vol 4, no. 1: 16–20.

1983–1989

- (Ed.). *Museological News / Nouvelles Muséologiques*. [Twice-yearly bulletin of the International Committee of ICOM for Museology, including papers from and reports on ICOFOM seminars, workshops, meetings, business matters] Nos. 3–12.

1983–1991

- (Ed.). *ICOFOM Study Series (ISS)*. Stockholm, ICOFOM and Statens Historiska Museum. [Preprints of papers presented at annual symposia of the International Committee for Museology of the International Council of Museums (ICOFOM), including key-note editorials and analyses of each symposium theme by the editor].

1983

- (Ed.). Methodology of museology and professional training / Méthodologie de la muséologie et la formation professionnelle. Preprints to the ICOFOM Symposium in London, UK, *ICOFOM Study Series*, vol 1: 146 pp.
- (Ed.). Museum–territory–society: new tendencies, new practices / Musées–territoire–société: nouvelles tendances, nouvelles pratiques. Preprints to the ICOFOM Symposium in London, UK. *ICOFOM Study Series*, vol 2: 60; 60 pp.
- (Ed.). Methodology of museology and professional training / Méthodologie de la muséologie et la formation professionnelle. Museum–territory–society: new tendencies, new practices / Musées–territoire–société: nouvelles tendances, nouvelles pratiques. Addenda 1–3. Preprints to the ICOFOM Symposia in London, UK. *ICOFOM Study Series*, vols 3, 4 & 5: 31; 36; 61 pp.

1984

- (Ed.). Collecting today for tomorrow / Collecter aujourd’hui pour demain. Preprints to the ICOFOM Symposium in Leiden, The Netherlands. *ICOFOM Study Series*, vols 6 & 7: 140, 32 pp.

1985

- Behövs museologi? [Do we need museology?]. *Sagt, Hänt, Meddelat*, Stockholm, Statens Historiska Museum, 1: 41–45.
- (Ed.). Originals and substitutes in museums / Originaux et objets substitutifs dans les musées. Preprints to the ICOFOM Symposium in Zagreb, Yugoslavia. *ICOFOM Study Series*, vols 8 & 9: 220, 152 pp.

1986

- (Ed.). Museology and identity / Muséologie et identité. Preprints to the ICOFOM Symposium in Buenos Aires, Argentina. *ICOFOM Study Series*, vols 10 & 11: 343, 100 pp.

1987

- (Ed.). *Museology and museums / Muséologie et musées*. Preprints to the ICOFOM Symposium in Helsinki, Finland. *ICOFOM Study Series*, vols 12 & 13: 313, 170 pp.

1988

- (Ed.). *Museology and developing countries – help or manipulation? / Musées et les pays en voie de développement – aide ou manipulation?* Preprints to the ICOFOM Symposium in Hyderabad– Varanasi–New Delhi. *ICOFOM Study Series*, vols. 14 & 15: 283, 248 pp.
- *Casts as substitute in museums: General points / Le moulage comme substitut dans les musées: généralités. Recommendations.* In *Le Moulage*. Actes du Colloque international, 10–12 avril 1987. Paris, La Documentation Française: 157–168; 237.

1989

- (Ed.). *Forecasting – a museological tool? Museology and futurology / La prospective – un outil muséologique? Muséologie et futurologie*. Preprints to the ICOFOM Symposium in The Hague, The Netherlands. *ICOFOM Study Series*, vol 16: 384 pp.
- *A galinha ou o ovo? / The chicken or the egg?* [Translation to Portuguese of the introductory editorial to the preprints of the symposium on Museology and Museums, 1987]. Rio de Janeiro, pró-Memoria, *Cadernos museológicos*, 1: 9–11.
- *ICOFOM and museology: A decade of international search for the foundations of museology*. The fourth Regional Assembly of ICOM in Asia and the Pacific. Proceedings, Tokyo – Beijing: 11–22. [Keynote speech translated into the Chinese by Yuan Kejian in Chinese Museum, Beijing, 4 (1989): 10–13].
- *ICOM und ICOFOM, Wegbereiter der heutigen Museologie* [ICOM and ICOFOM: pathfinders of today's museology]. In *Museologie – Neue Wege – Neue Ziele*. Bericht über ein internationales Symposium, veranstaltet von den ICOM-Nationalkomitees der Bundesrepublik Deutschland, Österreichs und der Schweiz vom 11. bis 14. Mai 1988 am Bodensee. München, ICOM Deutsches Nationalkomitee, K G Saur: 62–78.

1990

- (Ed.). *Museology and the environment/Muséologie et l'environnement*. Preprints to the ICOFOM Symposium in Livingstone-Mfuwe, Zambia. *ICOFOM Study Series*, vol. 17: 114 pp.

1991

- (Ed.). *El rol de los museos en situaciones de cambio*. Palabras del Dr Vиноš Sofka, Miembro del Consejo Ejecutivo del ICOM Internacional. Primer Encuentro de Museos, ICOM Paraguay, Asunción: 8–11.
- (Ed.). *The language of exhibitions / Le langage de l'exposition*. Preprints to the ICOFOM Symposium in Vevey, Switzerland. *ICOFOM Study Series*, vols. 19 & 20: 204; 50 pp.

1992

- Museums, museology and the changing world. In *Towards a Europe of cultures: changes in Eastern Europe and their impact on museum work*, Annual Meeting of ICME 1991: 191–197 (*Mitteilungen aus dem Museum für Völkerkunde Hamburg*, Neue Folge, Band 22).
- Zmeny ve svete a evropské zvraty – kulturní dedictví, muzea, muzejní pracovníci a muzeologie [Changes in the world and European upheavals: heritage, museums, the museum profession and museology]. In *Muzea, veda, kultura a současná Evropa* [Museums, science, culture and Europe now], International Cultural Meeting, Brno, 24–25 October 1991. Brno, Moravské zemské muzeum: 9–19.
- ICOFOM: Ten years of international search for the foundations of museology. In *Report from two symposia at the Department of Museology, Umeå University: What is Museology* (1988); *Local and Global: two aspects of museum communication* (1989). Stockholm, Almqvist & Wiksell International: 20–49 (Umeå, Acta Universitatis Umensis, *Papers in Museology*, 1).
- Toward the year 2000: The mission of the museum. In *La Administración de Museos*. Il coloquio del ICOM para America Latina y el Caribe, San José, 1990. San José (Costa Rica), Dirección General de Museos: 23–28.

1993

- Opening address. In AFRICOM Programme. Workshop on Illicit Traffic of Cultural Property, Arusha, Tanzania, 24, 28–29 September 1993. Paris, ICOM: 120–123.
- Discours d'ouverture. In AFRICOM Programme. Atelier sur le trafic illicite des biens culturels, Arusha, Tanzanie, 24, 28–29 septembre 1993. Paris, ICOM: 137–140.

1994

- Dědičstvo, muzeológia, múzeá a náš svet globálnych zmien: výzvy a zodpovednosti [Heritage, museology, museums and our world of global changes: challenges and responsibilities]. In *Európske múzeá na ceste k 21. storočiu* [European museums on the way to the 21st century]. International museological conference, September 1992, in Košice, Slovak Republic. Košice, Východoslovenské muzeum: 66–78.

1995

- My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*. (Reprint of Volumes 1–20 in 7 books). Hyderabad, ICOFOM: Book 1, 1–25.

1996

- Museums and societies in a Europe of different cultures / Musées et société dans l'Europe des cultures. In *Rencontres européennes des musées d'ethnographie/European meeting of ethnography and social history*

museums. Paris: 1993. Paris, Ecole du Louvre, Musée national des arts et traditions populaires: 27–32 (*Ethno*, 3).

- Round table 5: Museum practice, summary / Table ronde 5: Expression muséographique, synthèse. In *Rencontres européennes des musées d'ethnographie / European meeting of ethnography and social history museums*. Paris, 1993. Paris, Ecole du Louvre, Musée national des arts et traditions populaires: 213–226. (*Ethno*, 3).

1999

- Human dimensions of global networking: Heritage and Transition Programme, work, action and experience of the UNESCO Chair of Museology and the World Heritage. In *3rd International Seminar Forum UNESCO: University and Heritage*. Deakin University, Melbourne and Geelong, Australia, 4–8 October 1998: Proceedings, edited by W.S. Logan, C. Long and J. Martin. Plenary Session 4:72–77.

• 2001

- The discussion on the topic. *ICOFOM Study Series*, 33a, Museology, Social and Economic Development. Preprints. Barcelona, Spain, 2–4 July, 2001. Munich, Museums-Pädagogisches Zentrum, 166–169.
- Proyecto Cátedra UNESCO: Sociedades en transición. In Decarolis, N. & Scheiner, T. C. M. (Coords.). *Actas del X Encuentro Regional del ICOFOM LAM. Museología y patrimonio intangible* (pp. 39–41). Rio de Janeiro, Brasil: Tacnet Cultural / ICOFOM LAM.
- Lo tangible y lo intangible en el patrimonio. In Decarolis, N. & Scheiner, T. C. M. (Coords.). *Actas del X Encuentro Regional del ICOFOM LAM. Museología y patrimonio intangible* (pp. 98–103). Rio de Janeiro, Brasil: Tacnet Cultural / ICOFOM LAM.

2004

- From oppression to democracy. Changes in the world and European upheavals – heritage, museums, the museum profession and museology. In. *Museology – an instrument for unity and diversity?* Krasnoyarsk, Belokurikha and Barnaul, Russian Federation, September 6–13, 2003. ICOFOM Study Series – ISS 33 final version. Munich, Museums-Pädagogisches Zentrum: 94, 95–101 (also in Russian).

Zbyněk Z. Stránský¹

Bruno Brulon Soares

Zbyněk Zbyslav Stránský (b. 16 October 1926, Kutná Hora – d. 21 January 2016, Banská Bystrica), Czech museologist who was a pioneer in the configuration of scientific museology. Between 1960 and 1970, while directing the Department of Museology of the Moravian Museum, in Brno, he was responsible for one of the first attempts to structure a theoretical basis for museology. With the support of the museum director, Jan Jelínek, he founded a school of museological thinking in Brno, aiming to connect museum practice to a specific theoretical system. Zbyněk Z. Stránský, as he used to sign his texts, contributed to the construction of a museology conceived as a science within the International Committee for Museology (ICOFOM), creating an autonomous system of thought based on specific terms and concepts.

Biography

Born in Kutná Hora, the former Czechoslovakia, on 26 October 1926, Zbyněk Z. Stránský studied history and philosophy at Charles University, in Prague, from 1946 to 1950. During the 1950s, he worked in several Czech museums and in 1962 he was appointed head of the innovative Department of Museology of the Moravian Museum and the Jan Evangelista Purkyně University, in Brno, in which he has established, under the influence of the museum's director, Jan Jelínek, the first teaching school of museology in the world based on museological theory. Already in the 1960s and early 1970s, Stránský was considered the leading light of the Central European museological school.

Throughout his career, Stránský worked to establish a complete and coherent training programme in museology,² aiming to secure a place for museologists as thinkers and researchers. In 1962, a few professionals from the Moravian Museum created the Department of Museology, institutionally connected both

1. A first version of this text was published in Wikipedia in English and in Brazilian Portuguese, in February 2017, by students and researchers working under the ICOFOM research project 'History of Museology', identified in that platform by the user name Historiadamuseologia.

2. Stránský was not the only one to develop a course in museology in the second half of the 20th century. We may recall the examples of the courses created by Raymond Singleton and later by Geoffrey Lewis, in Leicester, or the course created by Georges Henri Rivière, in France, in 1970, or even the programmes of Toruń, in Poland, the one in Zagreb, Yugoslavia (now in Croatia) or the one from the American Association of Museums in the United States.

to the Museum and to Jan Evangelista Purkyně University, establishing a line of museological training that was to be known across the world as the ‘Brno School’.¹

On 20 June 1968, the students of the first class of museology received their university diplomas in Brno.² As reported by Stránský, most of them were museum directors or professionals who already had a degree in another discipline. The museology course had the duration of two years, with four sessions composed of a hundred lessons each, including theoretical courses and practical lessons. The themes of the classes were divided between general museology and special museology.

Beginning in 1986, Stránský’s Brno museology programme would gain an increasing number of new followers from every part of the world, with the creation of the International Summer School of Museology (ISSOM). Inside the structure of Masaryk University³ and with the support of UNESCO, ISSOM lasted until 1999, disseminating the theoretical knowledge of museology to professionals throughout the world. In 1998, Stránský left Brno to live in the city of Banská Bystrica, in Slovakia, where he created the Department of Ecomuseology, which he would coordinate until retirement.

Between 1980 and 1990, Zbyněk Z. Stránský was an active participant of ICOFOM, being in charge, from 1985, of the terminology project that aimed to create a ‘Treaty of Museology’ and a *Dictionarium Museologicum*.⁴ Until the beginning of the 1990s, ICOFOM had expressed its mission to ‘establish museology as a scientific discipline’.⁵ Stránský continually influenced this committee and participated in several of its meetings, becoming an elected member of its Executive Board in 1986.

Stránský continued to teach museology at the University of Matej Bel, in Banská Bystrica, until 2002. In the following years, he returned to Brno as an invited lecturer. He continued to publish texts on the theory of museology, trying to reaffirm and adapt his structured system for this science until the first decade of this century. He passed away in Banská Bystrica, on the 21 January 2016.

1. Cerávolo, S. M. (2004). *Da palavra ao termo: um caminho para compreender a museologia*. (PhD Thesis in Librarianship and Documentation) – Escola de Comunicação e Artes, Universidade de São Paulo. 218 f.

2. Stránský, Z. Z. (1969, June). The first museology graduates in Brno. ICOM – International Council of Museums. *ICOM News / Nouvelles de l'ICOM*, vol. 22, 2, 61–62.

3. The Masaryk University was founded in Brno in 1919 and it is currently the second largest university in the Czech Republic. In 1960, the university was renamed Jan Evangelista Purkyně University, taking the name of the Czech biologist. In 1990, following the Velvet Revolution it regained its original name.

4. Publication of a dictionary, translated into 20 different languages, of essential *museological* terms. See *Dictionarium Museologicum*. Budapest National Center of Museums, 1983.

5. ICOFOM – International Committee for Museology. (1992, June). *Museological News*, Semi-Annual Bulletin of the International Committee of ICOM for Museology.

Throughout his life Stránský received several titles and was honoured in different contexts of the academic world. In 1993, with the work *De museologica* (manuscript), Stránský received the title of Associate Professor (in the Czech language, *Docent*). In 1996, when he was awarded the title of Professor, Stránský rejected it for the reason that museology was not an officially accredited science. In 2006, he was given the Silver Medal of Masaryk University by the rector, Petr Fiala.

Points of view on museology

Museology as a science

Museology acquired different connotations throughout the 20th century and even before,¹ largely thanks to attempts to obtain academic legitimacy by some Czech museum professionals. The term gained a new dimension, from the 1960s, either as a science or as an autonomous discipline, providing the necessary basis for museum work. In his structural theory, Stránský was committed to the investigation of essential points considered by him to be crucial to the constitution of a scientific discipline:

1. First, a science must have defined a specific *subject of study*;
2. Then, a science must use its own set of *methods*;
3. A science must have a specific *terminology*, a language;
4. And, finally, it must be based on a *theoretical system*.²

The search for scientific legitimation, therefore, should be supported by the concomitant construction of a theoretical system for museology according to the framework of contemporary sciences. Museology in this perspective is principally divided as follows: (A) *Theoretical Museology* (or *Metamuseology*), consisting of the theory of the relationship of museum work to reality; (B) *Historical Museology*, as the history of that relationship; (C) *Social Museology*, according to Stránský, an 'applied sociology' that studies the phenomenon of musealisation in society; and (D) *Applied Museology* (or *Museography*), consisting of the application of the theory of museum work to reality.³

1. On the history of the term until the 20th century, see Aquilina, J. D. (2011). The Babelian Tale of Museology and Museography: a history in words. *Museology: International Scientific Electronic Journal*, 6, 1–20; and Desvallées, A. & Mairesse, F. (Dirs.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris: Armand Colin.

2. Stránský, Z. Z. (1980). Museology as a Science (a Thesis). *Museologia*, 15, XI, 33–39.

3. Stránský, Z. Z. (1980). Museology as a science. *Museologia*, 15, XI, 33–40. In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook] (pp. 255–262). Amsterdam: Master's Degree Programme in Museology, Faculty of Museology, Reinwardt Academy; Stránský, Z. Z. (1995). *Introduction à l'étude de la muséologie*. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM. Brno: Université Masaryk.

Metamuseology

In the context of the 1960s, Stránský has pointed out that there were objective reasons for the ‘birth of museology as a science’;¹ however, its internal prerequisite, i.e., the logical structure, was non-existent. His question on the character of museology, then, made him reflect on the theoretical base of the very theory.² In other words, Stránský raised a metatheoretical issue as the starting point for structuring the scientific discipline, introducing the notion of *metamuseology*.³ The term designates ‘the theory whose subject is museology in itself’, in a certain way being strictly bound to museology, but also related to philosophy, to history and to the theory of science and culture.

In his metamuseological approach, the first problem raised concerned museology’s subject of study. Stránský posed some disconcerting questions for the field under development. With his initial declaration, in which he denied the museum as the scientific subject,⁴ the author led the way towards a long process of self-reflection that characterised museology in its foundations in Eastern Europe.⁵

By stating that the ‘subject of museology is not and cannot be the museum’,⁶ Stránský intended to separate the ‘instrument’ – or the means, i.e., the museum – and the ‘end’ which it serves. He alleged, in effect, what could have been considered obvious in the context of post-war museums, which was that the museum, as an institution serving a certain purpose, could not be the subject of scientific study of museology. Nevertheless, and in a tautological approach according to some of his critics,⁷ he proposed that museology’s subject of study should be sought in the very museum work, in the ‘systematic and critical’ task of producing the museum object or *musealia*, in Stránskyan terminology.

Museality

This thinker was, then, responsible for the shift of museology’s subject from the museum, as a historic institution, to *museality* – understood as a ‘specific documentary value’.⁸ This last concept, central to his theory, would lead Stránský to

1. Stránský, Z. Z. (1995). *Introduction à l'étude de la muséologie*. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM. Brno: Université Masaryk. p.26.

2. Stránský, Z. Z. (1965). *Predmet muzeologie*. In Z. Z. Stránský, (Eds.), *Sborník materiálu prvního muzeologického symposia* (pp. 30–33). Brno: Moravian Museum. p.31.

3. Stránský, Z. Z. (1995). *Introduction à l'étude de la muséologie*. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM. Brno: Université Masaryk. p.15.

4. Stránský, Z. Z. (1965). *Predmet muzeologie*. In Z. Z. Stránský (Eds.), *Sborník materiálu prvního muzeologického symposia* (pp. 30–33). Brno: Moravian Museum.

5. See Brulon Soares, B. (2016). *Provoking museology: the geminal thinking of Zbyněk Z. Stránský*. *Museologica Brunensia*, vol. 5, 2, 5–17.

6. Stránský, Z. Z. (1965). *Predmet muzeologie*. In Z. Z. Stránský (Eds.), *Sborník materiálu prvního muzeologického symposia* (pp. 30–33). Brno: Moravian Museum. p.33.

7. See Desvallées, A. & Mairesse, F. (Dirs.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris: Armand Colin.

8. Stránský, Z. Z. (1974). Brno: Education in Museology. *Museological Papers V*, Supplementum 2,

conceive the cognitive intention of museology as the scientific interpretation of an ‘attitude of man to reality’. In his opinion, this seizing of the museum character of things, which he called ‘museality’, must be ‘in the center of the gnoseological intention of museology’¹ as this discipline’s scientific task, delimiting its position within the system of sciences.

Hence, the concept of museality (*‘muzealita’*), understood as the ‘quality’ or ‘value’ of musealia, appeared in Stránský’s works in 1970,² being proposed as museology’s true subject of study. The first attempts to define the term, however, presented logical problems.

The museologist from the former German Democratic Republic, Klaus Schreiner, for instance, hasn’t conceived museality as the property of an object as such but as something that is attributed to the object only in the context of a particular, specialised discipline. According to Schreiner, there cannot be a value ‘in itself’ and the concept of museality in the Stránskian sense is the product of a ‘bourgeois–imperialist axiology’. He considers that the philosophical value propagated is ‘timeless, classless and generally not human’ and that, as such, it ‘absolutizes the bourgeois class interests’.³ As noted by Peter van Mensch, Stránský would modify the concept of museality over the years, changing its sense from a value category to the ‘specific value orientation’ itself.⁴

Musealisation

The notion of ‘musealisation’ (*‘muzealizace’*) was explored by Stránský only late in his works. In the journals of museology published by the Moravian Museum and the Jan Evangelista Purkyně University from 1969 to 1986, the term appeared for the first time in 1972, and then would not appear again until 1979.⁵ In fact, the term was not coined by Stránský himself, it was appropriated by him. According to Václav Rutar, the term appeared in museological textbooks at the end of the 1970s and beginning of the 1980s, being adopted at that time by authors from other fields of knowledge who mentioned it in works from the same period. The philosopher Hermann Lübbe would be quoted by Stránský as the main source of this notion,⁶ which would be disseminated by Lübbe in

Brno: J. E. Purkyně University and Moravian Museum, p.28.

1. Stránský, Z. Z. (1987). Museology and Museums. *ICOFOM Study Series*, 12, p. 289.

2. Stránský, Z. Z. (1970). Múzejníctvo v relácii teórie a praxe. *Múzeum*, roč. XV, 3, 173–183.

3. Schreiner, K. (1987). Forschungsgegenstand der Museologie und Disziplingenese. *Neue Museumskunde*, vol. 23, 1, 4–8.

4. Van Mensch, P. J. A. (1992). *Towards a Methodology of Museology*. PhD Thesis. University of Zagreb, Zagreb, 1992. Available at: <http://www.muuseum.ee/en/erialane_areng/museoloogiaa-lane_ki/p_van_mensch_toward/menscho4>.

5. Rutar, V. (2012). *Geneze pojmů muzeálie, muzealita a muzealizace na stránkách Muzeologických sešitů v letech 1969–1986. Museologica Brunensia*, vol. 1, 1, p. 11.

6. Stránský, Z. Z. (2000) In Rutar, V. *Geneze pojmů muzeálie, muzealita a muzealizace na stránkách Muzeologických sešitů v letech 1969–1986. Museologica Brunensia*, vol. 1, 1, 6–13.

Germany where it became popular after a lecture from 1981.¹ Other authors such as Jean François Lyotard and Jean Baudrillard, as well as Henri Pierre Jeudy would use the term in French ‘muséification’, that for Stránský would imply a negative sense.²

Musealisation has been defined by Stránský as ‘the acquisition of the museum quality’, or, even,

*an expression of the universal human tendency to preserve, against all natural change and degradation, the elements of objective reality which represent the cultural values that man, as a cultural being, needs to preserve for his own purpose.*³

With his appropriation of this concept, Stránský reconsiders ‘the subject of museology’, noting that it ‘must be, thus, centred in what motivates musealisation, in what conditions the museality and non-museality of things.’⁴ But as he recognises: ‘it is only by museology’s specific methods that it is possible to discover what makes an ordinary object become a museum object.’⁵ This process, conceived by him as a universal one, of attributing value to things, would demand that museology reconfigured its basic aim from the task of *inventing* values to the *investigation* of values themselves.

In this way, museology’s subject of study is once again dislocated, from museality, as a product or ‘quality’, to musealisation, as the *process* that leads to the specific appropriation of natural and human reality at the same time creating a cultural product.⁶ What distinguishes musealisation from other forms of conservation, according to Stránský, is the decisive moment of transition from material reality as it is presented to its elevation to the level of the cultural, museological reality. This musealised reality is commonly mistaken for the concept of cultural heritage, though, for Stránský, this expression is too vague, and denotes a passive approach. Musealisation, on the contrary, depends on an active approach that involves three elements identified in his theory for museology: selection, thesaurisation and communication.

He would define these three stages of musealisation as follows:

1. Van Mensch, P. J. A. (2016). Metamuseological challenges in the work of Zbyněk Stránský. *Museologica Brunensia*, 5, 2, p.24.

2. See Desvallées, A. (1998). Cent quarante termes muséologiques ou petit glossaire de l’exposition. In de Bary, M.-O. & Tobelem, J.-M. (Dir.). *Manuel de Muséographie. Petit guide à l’usage des responsables de musée*. (pp. 205–251). Biarritz: Séguier, Option Culture.

3. [...] ‘une expression de la tendance humaine universelle à préserver, contre le changement et la dégradation naturels, les éléments de la réalité objective qui représentent des valeurs culturelles que l’homme, en tant qu’être culturel, a besoin de conserver dans son propre intérêt.’, in the original. Translation by the author. See Stránský, Z. Z. (1995). *Introduction à l’étude de la muséologie*. Destinée aux étudiants de l’École Internationale d’Été de Muséologie – EIEM. Brno: Université Masaryk. p. 28–29.

4. Ibid, p. 19.

5. Ibid, p. 20.

6. Ibid, p. 29.

1. *Selection*, he understood as the basic theory that allows us to identify the ‘museality potential’ in objects, which can be provided by different scientific disciplines. Selection in itself, i.e., the removal of a ‘bearer’ (museum object) from an ‘original situation’, would depend on the recognition of its ‘museum value’.¹
2. *Thesaurisation* (or documentation) is understood as the process of inserting an object into the documentary system of the new reality of a collection or museum.
3. *Communication* is the process through which a collection acquires meaning, becoming accessible and disseminating its scientific, cultural or social value. For Stránský, communication is the museological approach to reality and it creates a mutual bond with the original reality that is established ‘in a qualitatively elevated level.’²

Influences

It is possible to identify several influences on Stránský’s work. However, not all of them can be attested with direct citation in his texts. Some might suppose, for instance, that a knowledge of studies by the Belgian Paul Otlet on Bibliology would have influenced Stránský’s thinking on scientific museology.³ In his theoretical texts, it is possible to note, among the most quoted authors, the Czechs Jiří Neustupný and Josef Beneš, as well as the Russian Avram M. Razgon.⁴ We must also acknowledge the fundamental support of the Czechs Jan Jelínek and Vnoš Sofka, who contributed to the debates established between Stránský and the international context of museology through his involvement with ICOFOM and the creation of ISSOM.

The influential thinking of Stránský for Central and Eastern Europe would be cited in publications mainly from the 1970s onwards, by authors such as A. M. Razgon,⁵ the Briton Geoffrey D. Lewis,⁶ the East German Klaus Schreiner,⁷

1. Stránský, Z. Z. (1974). Brno: Education in Museology. *Museological Papers V*, Supplementum 2, p. 30.

2. Therefore, according to Stránský, the specificity of museological communication conditions the specificity of museological documentation. Ibid, p. 31.

3. Mairesse, F. (2017). Zbyněk Stránský et la bibliologie. In B. Brulon Soares & A. B. Baraçal (Eds.), *Stránský: a bridge Brno–Brazil* (pp.101–114.). Annals of the III Cycle of Debates of the School of Museology of UNIRIO. Paris: ICOFOM / UNIRIO.

4. See, for example, Stránský, Z. Z. (1995). *Introduction à l'étude de la muséologie*. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM. Brno: Université Masaryk.

5. See Razgon, A. M. (1978). Research work in museums: its possibilities and limits. In ICOFOM – International Committee for Museology. *Possibilities and limits in scientific research typical for the museums*. (pp.20–45). Brno: Moravian Museum.

6. See Lewis, G. D. (1980). *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 1, 26–27.

7. See Schreiner, K. (1980). *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 1, 39–41.

the Czech Anna Gregorová,¹ the Brazilian Waldisa Rússio² and the Dutch Peter van Mensch,³ among others. In 1990, several museology authors familiar with Stránský and his works in ICOFOM and ISSOM would take his interpretations and ideas and combine them with their own to produce new theoretical points of view in their respective countries; this would be the case, for instance, with Bernard Deloche,⁴ in France, and Tereza Scheiner,⁵ in Brazil.

In general, even if some museologists still try to reduce the discipline to a set of techniques, those from the countries in Eastern Europe, such as Anna Gregorová and Klaus Schreiner, defined it as a science under construction. The first critics of this concept were Kenneth Hudson (UK) and George E. Burcaw (United States), so that the more theoretical approach to museology, pioneered by Stránský, was followed by authors in countries with a greater tendency towards theorisation: the German and Latin schools, as well as Latin America.

Authors such as Peter van Mensch proposed structuring the discipline based on the model initiated by Stránský. Van Mensch understood museology according to five aspects: general museology, theoretical museology (or metamuseology, for Stránský), special museology, historic museology and applied museology.⁶ To these five aspects Stránský would propose adding social museology, to study the phenomenon of musealisation in contemporary societies. Furthermore, Peter van Mensch would amplify Stránský's reflection on the professionalisation of museology. He proposed the PRC model (Preservation, Research and Communication),⁷ based on the recognition of the discipline as a true science.⁸

1. See Gregorová, A. (1980). *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 1, 19–21.

2. See Rússio, W. (1981). *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 2, 56–57.

3. See van Mensch, P. J. A. (1992). *Towards a Methodology of Museology*. PhD Thesis. University of Zagreb, Zagreb, 1992. Retrieved from: <http://www.muuseum.ee/en/erialane_areng/museoloogialane_ki/p_van_mensch_towar/menscho4>.

4. Deloche, B. (2001). *Le musée virtuel. Vers une éthique des nouvelles images*. Questions actuelles. Paris: Presses universitaires de France.

5. Scheiner, T. C. M. (1998). *Apolo e Dionísio no templo das musas – Museu: gênese, idéia e representações na cultura ocidental*. Master's Dissertation in Communication. Rio de Janeiro: Universidade Federal do Rio de Janeiro/ECO.

6. Van Mensch, P. J. A. (1992). *Towards a Methodology of Museology*. PhD Thesis. University of Zagreb, Zagreb, 1992. Retrieved from: <http://www.muuseum.ee/en/erialane_areng/museoloogialane_ki/p_van_mensch_towar/menscho4>.

7. Later in his works defined as the APRC model (Administration, Preservation, Research and Communication). See *Peter van Mensch* in this volume.

8. The PRC model is close to the model established by Stránský and also adopted by Georges Henri Rivière, of selection, thesaurisation and presentation. This is a trinomial model that formed the pillars of museum activity. These activities are dependent on one another but in a non-hierarchical way. Desvallées, A. & Mairesse, F. (Dirs.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris: Armand Colin. p. 363–364.

In Latin America, and particularly in Brazil, following the creation of ICOFOM LAM, the theoretical perspective developed by Stránský has been part of training courses for museologists since the 1980s, mainly in the works of Waldisa Rússio (in São Paulo) and Tereza Scheiner (in Rio de Janeiro), both responsible for the creation of 'schools' based on Stránský's thinking and marked by the notion of museology as a science.¹

Main works

Stránský, Z. Z.

1965

- Predmet muzeologie. In Z. Z. Stránský, (Ed.), *Sborník materiálu prvního muzeologického sympozia*. (pp. 30–33). Brno, Czech Republic: Moravian Museum.

1969

- The first museology graduates in Brno. ICOM – International Council of Museums. *ICOM News / Nouvelles de l'ICOM*, vol. 22, 2, 61–62.

1970

- Múzejníctvo v relácii teórie a praxe. *Múzeum*, roč. XV, 3, 173–183.

1974

- Brno: Education in Museology. *Museological Papers V*, Supplementum 2, Brno, Czech Republic: J. E. Purkyně University and Moravian Museum. 47 p.

1977

- La voie du musée, exposition au Musée de Morave, Brno. *Museum*, vol. XXXIX, 4, 183–191. (published under the pseudonym of E. Schneider).

1978

- Museological principles of museum exhibitions. In *The Problems of Contents, Didactics and Aesthetics of Modern Museum Exhibitions. International Museological Seminary* (pp. 71–93).

1980

- Museology as a Science (a Thesis). *Museologia*, 15, XI, 33–39.
- [On the topic Museology – science or just museum work?] *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 1, 42–44.

1. Regarding this influence in the context of museology teaching in Rio de Janeiro, see Brulon Soares, B.; Carvalho, L. de; Cruz, H. de V. UNIRIO: A Model of Evolving Museology Teaching in Brazil. *Museum International* (English ed. Print), v. 68, 29–42, 2016. Retrieved from: <http://onlinelibrary.wiley.com/doi/10.1111/muse.12094/abstract;jsessionid=540E452248A6FAC9756F93A97AB8D555.f02t01>.

1981

- [On the topic Interdisciplinarity in Museology] *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 2, 19–22.
- La théorie des systèmes et la muséologie. *Museological Working Papers – MuWoP / Documents de Travail sur la Muséologie – DoTraM*, 2, 72–76.

1983

- Methodology of museology and professional training. *ICOFOM Study Series*, 1, 126–132.
- Museum – Territory – Society. *ICOFOM Study Series*, 2, 27–33.
- Methodology of museology and training of personnel – Comments. *ICOFOM Study Series*, 3, 14–22.
- Museum – Territory – Society – Comments. *ICOFOM Study Series*, 3, 28–31.

1984

- Dictionarium museologicum und unsere Teilnahme. *Muzeum*, vol. 29, 3, 11–17.
- A provocative check list. In *Collecting Today for Tomorrow. ICOFOM Study Series*, 6, 7–11.
- Current acquisition policy and its appropriateness for tomorrow's needs. *ICOFOM Study Series*, 6, 145–151.
- Politique courante d'acquisition et adaptation aux besoins de demain. *ICOFOM Study Series*, 6, 152–160.
- Une check-list provocatrice. In *Collectionner aujourd'hui pour demain. ICOFOM Study Series*, 6, 12–14.

1985

- Working Group on the Treatise on Museology – aims and orientation. *Museological News*, Semi-Annual Bulletin of the International Committee of ICOM for Museology, 8, 25–28.
- Working Group on terminology. *Museological News*, Semi-Annual Bulletin of the International Committee of ICOM for Museology, 8, 29–31.
- Originals versus substitutes. *ICOFOM Study Series*, 9, 95–102.
- Originaux contre substitutes. *ICOFOM Study Series*, 9, 103–113.
- Originaux et substituts dans les musées. Commentaires et points de vue sur les mémoires de base présentés dans l'ISS N° 8. *ICOFOM Study Series*, 9, 65–68.
- Comments and views on basic papers presented in ISS No. 8: Originals and Substitutes in Museums. *ICOFOM Study Series*, 9, 61–63.

1986

- La muséologie et l'identité: commentaires et points de vue. *ICOFOM Study Series*, 11, 55–60.
- Museology and identity: comments and views. *ICOFOM Study Series*, 11, 49–53.

1987

- Is museology a sequel of the existence of museums or did it precede their arrival and must museology thus programme their future? *ICOFOM Study Series*, 12, 287–292.
- La muséologie est-elle une conséquence de l'existence des musées ou les précède-t-elle et détermine leur avenir? *ICOFOM Study Series*, 12, 293–298.

1988

- Museologie: deus ex-machina. *ICOFOM Study Series*, 15, 215–223.
- Museology: deus ex-machina. *ICOFOM Study Series*, 15, 207–214.
- Comment, in Museology and Developing Countries. *ICOFOM Study Series*, 15, 237–240.
- Commentaire, in Muséologie et pays en voie de développement. *ICOFOM Study Series*, 15, 241–244.

1989

- Forecasting – a museological tool? Museology and futurology. *ICOFOM Study Series*, 16, 297–301.
- La prospective – un outil muséologique? Muséologie et futurologie. *ICOFOM Study Series*, 16, 303–308.

1991

- The language of exhibitions. *ICOFOM Study Series*, 19, 129–133.

1993

- The Department of Museology, Faculty of Arts, Masaryk University of Brno and the questions of defining a profile of the museology curriculum. *ICOFOM Study Series*, 22, 127–131.

1994

- Object – document, or do we know what we are actually collecting? *ICOFOM Study Series*, 23, 47–51.

1995

- *Introduction à l'étude de la muséologie*. Destinée aux étudiants de l'École Internationale d'Été de Muséologie – EIEM. Brno, Czech Republic: Université Masaryk. 116 p.

1997

- The ontology of memory and museology. *ICOFOM Study Series*, 27, 269–272.

2005

- *Archeologie a muzeologie*. Brno, Czech Republic: Masarykova Univerzita. 315 p.

Avram M. Razgon¹

Anna Leshchenko

Avram Moiseevich Razgon (b. 6 January 1920, Yartsevo – d. 3 February 1989, Moscow) was a Russian historian and prominent museology theorist and lecturer. He attained the title of *Doktor nauk*² in 1974 and became a university professor in 1986. An active member of the International Committee for Museology of ICOM, ICOFOM, during its early years (1977–1980s), he is the author of influential articles on the foundations of Museology.

Biography

Avram Razgon was born in the town of Yartsevo on 6 January, 1920. He graduated from Lomonosov Moscow State University in 1948. He was a student and later assistant of Nikolay Rubinstein, a renowned Soviet expert in Russian historiography. He worked as Senior Scientific Officer (1952–1962) and later as Deputy Director for Science (1962–1972) in the Research Institute for Museum Studies in Moscow.

Razgon was the head of the Museum Studies sector at the *Museum of Revolution* from 1972 to 1974. Later, from 1974 to 1988, he headed the Department of Cartography at the State Historical Museum in Moscow. In 1984, he founded the Department of Museum Studies at the All-Union Institute of Improvement of Professional Skills of Workers of Art and Culture, and he was head of the Department until 1989. At the same time, he was also lecturing on Museology in the Faculty of History at Lomonosov Moscow State University and in the Department of Museum Studies at the Moscow State Historico-Archival Institute. In the USSR, he was the first academic to attain the rank of Professor in the Department of Museum Studies (1986).

Razgon was one of the founders of ICOFOM and ICOFOM's Vice-Chair between 1977 and 1983. He actively participated in the creation of the international glossary of museum terms *Dictionarium Museologicum* published in 1983 and 1986.

Together with museologists from the German Democratic Republic (GDR), Razgon led an international project to write the book *'Muzeevedenie. Muzei*

1. A first version of this text was published in Wikipedia in English and in Brazilian Portuguese, in November 2014, by students and researchers working on the ICOFOM research project 'History of Museology', identified on that platform by the user names Anna Leshchenko, Historiadamuseologia and Joymgb.

2. In Russia, *Doctor nauk* is a higher doctoral degree which may be earned after the Candidate of Sciences.

istoricheskogo profilja ('Museum Studies: Historical museums'), which was published in 1988, and for many years it was the main textbook on museology in the USSR. In the last decades of his life, Razgon invested a lot of energy into the development of the theoretical and methodological foundations of the training of professional museologists.

The State Historical Museum and other heritage institutions have organised a number of conferences to commemorate his work and ideas on the further development of museum theory and practice.

Points of view on museology

Razgon authored over a hundred academic papers on economic history and museology. His research was based on both printed and archival sources as well as on objects from museum collections, and his writings were devoted to the history of historical, archaeological, military and local lore museums and to the protection of monuments of history and culture in the context of the history of society and the development of scientific knowledge. Summarising these observations, his doctoral dissertation '*Istoricheskie muzei v Rossii 1861–1917*' ('Historical Museums in Russia in 1861–1917', submitted in 1973) became an important work in the historiography of Russian museology. He directed the preparation of collective writings on the history of museum work entitled *Essays on the History of Museums in Russia and the USSR* (1960–1971). In this publication, among other authors, Razgon published a text about the state of historical museums and monuments from the 18th century to the year 1917.

Museology and the museum object

From the mid-1970s, Razgon's academic interests lay mainly in the field of history and the theory of museum work. He considered that museology was showing 'features of an independent scientific branch'¹ that was studying the processes of the preservation of social information, a knowledge of the world and the transfer of knowledge and emotion through museum objects. Razgon was promoting the idea of 'Museum sources studies', i.e. museum objects analysed as sources of information ('*Muzejnoe istochnikovedenie*' in Russian). He was also interested in determining the place of museology in relation to other sciences and fields of knowledge and in the improvement of museological terminology. In his definition of museology as science, Razgon² divides this discipline into three main categories:

1. The museum system and the museum as a historically conditioned social institution, its functions and internal organisation;

1. Razgon A.M. (1980). Museological provocations 1979, in *Museology – Science or just practical museum work? Museological Working Papers – MuWoP*, 1, 11–12.

2. Ibid.

2. Specific aspects of primary objects gathered and kept in museum collections for scientific and educational use;
3. Special aspects for studying the events, natural and social phenomena corresponding to the profile of the given museum.

Razgon's idea of 'studies on the sources of museums' as a separate area of knowledge was later developed in the writings of Russian museologists Nina P. Finyagina (1930–2000) and Natalia G. Samarina (1958–2011). From their point of view, the main difference between 'Museum Source Studies' and 'Historical Source Studies' ('*Istoricheskoe istochnikovedenie*' in Russian) lay in the emphasis on semantic information that a museum object obtains after it becomes part of a museum's collection and exhibitions.

Influences

Razgon's concepts of the museum and of museology were influenced by Zbyněk Stránský, whose works he cited since the first essay published in ICOFOM in 1978.¹ He worked with museologists from the GDR, such as Klaus Schreiner, who influenced the development of his ideas and concepts on historical museums and museology. Zbyněk Stránský mentioned that Razgon had established 'close cooperation with museologists abroad, particularly in the GDR, Poland, Bulgaria and Czechoslovakia'.²

Other than several Russian thinkers who have been influenced by his works – such as Nina P. Finyagina and Natalia G. Samarina – Razgon influenced the first generation of ICOFOM thinkers, being cited by Jan Jelínek, Vnoš Sofka and Stránský. Contributing to the foundations of scientific museology, he was also referenced by authors such as Geoffrey D. Lewis, Waldisa Rússio and Flora S. Kaplan. Russian museologist, Olga Cherkaeva, who conducted research on mutual influences between Razgon and German museology, proved that Razgon greatly influenced German museologists of the GDR and contributed to the development of museum theory in Germany through his publications both directly and implicitly³. Moreover, according to Igumnova⁴ and Cherkaeva,⁵ Razgon is known

1. Razgon, A. M. (1978). Research work in museums: its possibilities and limits. In *Possibilities and Limits in Scientific Research Typical for the Museums* (pp. 20–45) | Les possibilités et les limites du travail et de la recherche scientifiques dans les musées. In *Possibilités et limites de la recherche scientifique typiques pour les musées* (pp. 99–127). Brno: Musée Morave.

2. Stránský Z. Z. (1989). In memoriam Avram M Razgon. *Museological News*, 12, p. 7.

3. Cherkaeva O.E. (2015). A.M. Razgon i sovremennaya muzejnaya nauka i praktika v Germanii [A.M. Razgon and the modern museum science and practice in Germany]. *Istoricheskij zhurnal: nauchnye issledovaniya* [History magazine – researches], 4(28), 427–438.

4. Igumnova T. G. (1999). Znachenie issledovanij A. M. Razgona v razvitii mezhdunarodnogo muzeovedeniya [Significance of A.M. Razgon's studies for the development of international museology]. *Slovo o soratnike i druge (K 80-letiyu A. M. Razgona): Nauchnye chteniya* [About a colleague and a friend (to the 80th anniversary of A. M. Razgon): scientific readings] (pp. 42–46). Moskva: GIM.

5. Cherkaeva O.E. (2015). A.M. Razgon i sovremennaya muzejnaya nauka i praktika v Germanii [A.M. Razgon and the modern museum science and practice in Germany]. *Istoricheskij zhurnal: nauchnye*

for initiating the creation of the *Institut für Museumswesen* in West Berlin.¹

Main works

Razgon, A. M.

1968

- 50 Jahre sowjetische Museumswissenschaft. *Neue Museumskunde*, 2, 145–165.

1977

- Zur Prinzip der Parteilichkeit in der Museumsarbeit. *Neue Museumskunde*, 4, 244–254.

1978

- Research work in museums: its possibilities and limits. In *Possibilities and Limits in Scientific Research Typical for the Museums*. (pp. 20–45). Brno: Moravian Museum.
- Les possibilités et les limites du travail et de la recherche scientifiques dans les musées. In *Possibilités et limites de la recherche scientifique typiques pour les musées* (pp. 99–127). Brno: Musée morave.

1979

- Contemporary Museology and the problem of the place of museums in the system of social institutions. In *Sociological and Ecological Aspects in Modern Museum Activities in the Light of Cooperation with Other Related Institutions* (pp. 29–37). Brno: Moravian Museum.

1980

- Museological provocations 1979, in Museology – Science or just practical museum work? *Museological Working Papers – MuWoP*, 1, 11–12.
- Provocations Muséologiques 1979, in la muséologie – science ou seulement travail pratique du musée? *Documents de Travail sur la Museologie – DoTraM*, 1, 11–12.

1981

- La multidisciplinarité en muséologie. Recherche fondamentale et appliquée. *Museological Working Papers – MuWoP*, 2, 53–55.
- Multidisciplinary research in museology. *Museological Working Papers – MuWoP*, 2, 51–53.

1987

- Das Museumsnetz in der UdSSR: Geschichte und Entwicklungstendenzen. *Neue Museumskunde*, 3, 180–185.

issledovaniya [History magazine – researches], 4(28), 427–438.

1. The ‘Institute for Museum Science’ (Institut für Museumswesen) was founded on 9 January 1971, operating till 1993.

1988

- Allgemeinheitstheoretische Fragen der Museologie in der wissenschaftlichen Literatur der sozialistischen Länder. *Lehrbrief für das Hochschulfernstudium* (pp. 5–54). Berlin: Zentralstelle des Ministeriums für Hoch- und Fachschulwesen.
- Museologie als wissenschaftliche Disziplin. In *Museologie. Theoretische Grundlagen und Methodik der Arbeit in Geschichtsmuseen* (vol. 2, pp. 16–43). Berlin: Deutscher Verlag der Wissenschaften.

Razgon, A. M., & Finjagina, N. P.

1972

- *Izučenie i naučnoe opisanie pamjatnikov material'noj kul'tury* [Study and scientific description of the monuments of material culture]. Moskva: Sovetskaja Rossija.

Soichiro Tsuruta

Eiji Mizushima

Soichiro Tsuruta (鶴田総一郎, b. 1917, Nagano, Japan – d. 1992, Japan) was a Japanese museologist and scholar, and former professor of Hosei University. He was the author of several works on museum studies and museology, including the text ‘General Museum Studies’ published by the Japanese Association of Museums in 1956. From the late 1950s, he served as an active member of the International Council of Museums (ICOM) for several years, becoming an Executive Council member in 1986. He joined the International Committee for Museology (ICOFOM) in its first years and contributed to the development of museology in its early stages within this committee. In his museum theory, Tsuruta was devoted to the promotion of Japanese museums after the Second World War and to the development of museology as a science.

Biography

Soichiro Tsuruta was born in Nagano Prefecture, in 1917. He studied at the Tokyo Advanced Higher Education College, Tokyo Bunrika University (later Tokyo University of Education, then University of Tsukuba) and graduated in 1941. In college, he studied biology, majoring in animal ecology. For that reason, he was particularly interested in insects and butterflies, and when he was in his twenties and thirties, he frequently went collecting specimens on and around Tanzawa mountain, close to Tokyo. His interest in collecting, and in the natural sciences, probably determined the development of his concept of museology as a science related to specific theories such as documentation theory.

In September 1945, after the end of the war, the Ministry of Education in Japan was reorganised, and the new Science Education Bureau was established. Tsuruta, a 27-year-old at that time, was appointed by the Ministry of Education to be the officer responsible for the National Science Museum. After that, he kept his position working for the Museum for the next 30 years. Because of his expertise, he was first assigned to the animal research department at the Museum. However, due to his strong interest in spreading and promoting scientific knowledge, Tsuruta had consistently engaged in the management and promotion of museums, which was the starting point for the development of his concept of museology (and museum studies) in the country.

In 1956, he worked on the publication *Introduction to Museum Studies*, edited by the Japanese Association of Museums, referred to as the key work of post-war

Japanese museum studies.¹ He wrote a text entitled ‘General Museum Studies’ which was the first part of this book. After the war, Tsuruta was continuously engaged in the work and study of the museum, the main topic in his museological texts. Meanwhile, during the years that followed, he took several positions in the Ministry of Education, such as Deputy Director of the National Nature Education Park and Director of the National Museum of Education. In 1979 he became the first museum studies lecturer in the Department of Education at Hosei University in Tokyo, where he was professor, and was also professor at Fudan University in China.

In the development of his museum theory, Tsuruta stressed the role of the museum in the promotion and dissemination of scientific knowledge internationally. He was inspired by the ideas of Tanahashi Gentaro (棚橋源太郎) who considered pedagogy as the theoretical basis for the museum in the West. Tsuruta was a board member of the Japanese Association of Museums when Tanahashi served as director of this organisation.

After ICOM was recognised in Japan in 1951, Tsuruta joined the organisation in 1958 and worked on gathering international information on museums, and on building a museum theory that would stand up in the global field. In 1979, he met Vиноš Sofka, who was representing ICOFOM at the meeting of the International Committee for the Training of Personnel (ICTOP), in Leicester, UK.² The two men, sharing some common perspectives on the need for a theoretical basis for museology, became friends. Tsuruta was to join the newly-formed committee for museology, to which he contributed until his death in 1992.

Points of view on museology

In 1955, museum law in Japan was partially revised, and national qualifications for curators were established. Commercially available books that were categorised as ‘Museum Studies’ at that time were completely absent except for the ‘Academic Studies of Museums’ by Tanahashi Gentaro, published in 1950. For this reason, it became necessary to prepare appropriate texts for the examination, and the Japanese Association of Museums was the organisation in charge of editing new texts. At that time, Tsuruta was consulted by Keitaro Miyamoto as a member of the board of directors of the Association. He, then, decided to write the general edition of his *Introduction to museum studies*.

An ‘Introduction to museum studies’

Only ten years after he entered the Ministry of Education, Soichiro Tsuruta became Deputy Director of the National Nature Education Park. The process of

1. Tsuruta, S. (1956). General Museum Studies. In Tsuruta, Soichiro. (Ed.). (1956). *Introduction to Museum Studies*. Japanese Association of Museums, Risousha.

2. Sofka, V. (1995). My adventurous life with ICOFOM, museology, museologists and anti-museologists, giving special reference to ICOFOM Study Series. *ICOFOM Study Series*, Reprint of Volumes 1–20 in 7 books. Hyderabad, ICOFOM, Book 1, p. 16.

editing a textbook was only accomplished in 1955. The Japanese Association of Museums' edition of *Introduction to Museum Studies* was issued on 30 January, with a follow-up publication entitled *Museum Studies*, published in 1956.

The 'Introduction' part of the book was described by the Japanese Association of Museums as 'a text of a museum studies course at a university, that serves for reference examination for the national exam to acquire curator qualifications to be held in February, and [for] museum curators and museum managers, it was described as a handbook for [museum] management'.¹ The first part was devoted to 'General Theory of Museum Studies', and it was written entirely by Tsuruta. The second part of the book was devoted to 'each theory of museums', and a total of 19 museum professionals who were members of the Association wrote for each type of museum; in this part, Tsuruta also wrote about the 'botanical garden' museum.

Museum theory

The editorial background of *Introduction to Museum Studies* indicates that Tsuruta's 'General theory for museum studies' was written during the 1950s, when he entered the Ministry of Education's Science Education Bureau, and only ten years after he started thinking about museums. It was decided, then, that Tsuruta's Museum's theory should be compiled.

Tsuruta himself outlines the scope of this book in four parts:

1. The definition of museum studies;
2. The basic characteristics of the museum as an institution divided into the functional aspect and the morphological results aspect;
3. The museum as a gathering place;
4. Approach to museum management.

The first three parts were described in a systematic manner. It can be said that his theory of the functionalistic museum was completed in these texts, in various conventional descriptive theories of the museum. This theory can also be said to be the basic part, although it shaped some changes in the subsequent study of Japanese museums.

In Tsuruta's general theory for museum studies, his introductory article approaches (A) the purpose and method of museum studies, (B) the history of the museum, (C) the purpose of the museum, (D) the way to achieve the purpose of the museum, and (E) museum management. In the first chapter, the aim of museum studies is to 'study the purpose of the museum and how to achieve it and aim to contribute to the proper development of museums'.² In his 'functional analysis of the purposes of the museum', Tsuruta included 'gathering'

1. Tsuruta, S. (Ed.). (1956). *Introduction to Museum Studies*. Japanese Association of Museums, Risousha.

2. Tsuruta, S. (1956). General Museum Studies. In Tsuruta, Soichiro. (Ed.). (1956). *Introduction to Museum Studies*. Japanese Association of Museums, Risousha.

(collecting), ‘organising custody’ and ‘educational dissemination’. In addition, the results from museum work and purpose, in his point of view, would include three distinguished elements: the ‘museum object’ (things), ‘museum facilities’ (place) and ‘curators’ (people). Tsuruta’s perspective would prove innovative in the consideration of ‘Educational Promotion methods’, which includes ‘traditional’ exhibition and educational activities in the museum’, a point that was not generally seen in conventional museum analysis at that time.

Tsuruta’s functional theory of the museum continued to have a great influence on the museum world for more than 20 years, notably from the 1950s to 1970s. His ideas became the basis of today’s Japanese museum studies. In fact, since the latter half of the 1970s, numerous books on museum studies have been published in the country, most of them centred on museum theory based on objects and collections, by professionals specialising mainly in art history, folklore and archaeology. From 1978 to 1981, a total of ten volumes of the ‘Museum Studies Series’ were published, and Tsuruta was one of the contributing authors. Although this series contained a first volume dedicated to the general theory of museum studies, Tsuruta was only responsible for writing a text on ‘National museums’, from his experience at the National Science Museum.

Tsuruta, at this time, was actively trying to convey to the Japanese the new movement of overseas museums, based on his ICOM experience, and from 1979 he was also involved in editing a *World Museum Dictionary*. As many articles on his work will show, especially after the 1970s, his writing greatly changed. As he repeatedly visited ICOM, he was able to view the Japanese museum reality from a wider perspective than the local museum community.

In 1986 he was elected an ICOM Executive Council member, completing his term in 1989. His international knowledge and experience led Tsuruta to develop a museum concept that was relevant to the Japanese reality, but that had a clear connection with the global trends of the museum world. He advocated the study of the ‘relations between museums and their social and natural environments’.¹ Around 1980, he became strongly interested in the notion of the ‘ecomuseum’ which had not yet been introduced to Japan. Tsuruta was actively engaged in the ‘geographical viewpoint’ trying to conceive the ‘museum as a group’, as a gathering place, that may lead to the development of a ‘theory of community museums’.² With his way of thinking, Tsuruta himself was trying to relate notions from geography to his museum theory.

The ‘museum science’ or museology

In his early works on museum studies, Tsuruta considered the museum science (or museology) not as a ‘pure science’ or a ‘basic science’ but as a ‘highly deve-

1. Tsuruta, S. (1980). Museology – Science or just practical museum work? *Museological Working Papers – MuWoP*, 1, p.48.

2. Tsuruta, S. (1984). Today’s meaning and role of the local museum. In *Social Education*. All Japan Social Education Federation, vol.39 (5).

loped applied science’, a perspective that was not common in traditional museum theory.¹ In Japan, after the publication of his *Introduction to Museum Studies*, Tsuruta’s work became, for more than a decade, the most significant reference for museological research and considered to be the only book on museology published in the country. In this 1956 publication, he would state:

*Museology is a kind of highly developed applied science to study the purposes of museums and the methods for realizing these purposes. These results should aim to develop museums, and contribute to the happiness of mankind and world peace.*²

By the 1970s, no accurate definition of the word ‘museology’ could be found in Japan, and even the notion of ‘museum studies’ was a vague one. Tsuruta would look at ICOFOM, as a platform devoted to the understanding of these museological terms, for a definition of museology to be applied to Japanese reality. He considered the importance of the first definitions for museology and museography proposed by Georges Henri Rivière, in the UNESCO International Regional Museum Seminar held in Rio de Janeiro, Brazil, in 1958, and then restated at the 5th Regional Museum Seminar in Mexico City, in 1962, and finally made official just before the 10th General Conference of ICOM, in Copenhagen, for the revision of the ICOM Statutes in 1974. Taking into consideration all the definitions of the terms given by ICOM by the end of the 1970s, Tsuruta would conceive ‘museology’ as ‘an independent science compared to [other] existing sciences including all kinds of applied sciences’, and in this sense ‘it should have a field of speciality and specific scientific methods’.³

As a field of knowledge ‘weighing equally on objects and [on] humans’, museology would be understood by him as an independent science in the debates initiated by ICOFOM thinkers, mostly encouraged, in the early 1980s, by museologists Jan Jelínek and Vinoš Sofka.

From 1976, in his courses at Hosei University and in his papers, Tsuruta would propose several systems of museology, in order to describe its lines of studies, such as: (A) Auto-Museology – the study of the museum as a unit; (B) Specialised Museology – devoted to the development of museology into quantitative and physical sciences, such as Art Museology, History Museology and [Natural] Science Museology, which are useful for practical museum management and for the development of specialised museums; (C) Syn-Museology (Population Museology) – which stands for the study of museums as ‘population’ – studies the existing relationships between museums and museum groups to systematise them into science; (D) Socio-Museology – which refers to an interest, developed since the 1960s, for the study of the historical background of museums in rela-

1. Tsuruta, S. (1956). General Museum Studies. In Tsuruta, Soichiro. (Ed.). (1956). *Introduction to Museum Studies*. Japanese Association of Museums, Risousha.

2. Tsuruta, S. (1980). Museology – Science or just practical museum work? *Museological Working Papers – MuWoP*, 1, p.48.

3. Ibid.

tionship to their natural and social environment; and (E) Museum management – which stands for the science of administration and management of museums.¹

Influences

Soichiro Tsuruta became a member of ICOFOM after he met Vnoš Sofka, in London, in 1979. Under the influence of the Czech museologist, he became one of the first authors to write about *the science* of museology. He conceived this field of knowledge to a great extent based on Japanese authors who preceded him, such as Tanahashi Gentaro, whose works he used as the basis for writing about the history of museums. In his museological reflections published by ICOFOM in the 1980s, Tsuruta refers to the ideas of Zbyněk Stránský, Georges Henri Rivière and other authors who set the foundations of Museology.

As a central reference for Japanese museology since the 1950s, Tsuruta influenced several generations of Asian thinkers. After the 1980s, he was to be quoted by many ICOFOM authors who recognised in his ideas the outline of a system for museology as a science. Mentions of his work can be seen in the writings of Vnoš Sofka himself, but also Flora S. Kaplan, Zbyněk Stránský, Judith Spielbauer and Peter van Mensch. Contemporary studies in museology in Asia still use his works as a central reference; among these Asian authors we may point out the works of Eiji Mizushima, Kuo-Ning Chen and Wan-Chen Chang.

Main works

Tsuruta, S.

1952

- *Museum Curator Training Course*. Ministry of Education (Ed).

1956

- General Museum Studies. In Tsuruta, Soichiro. (Ed.). (1956). *Introduction to Museum Studies*. Japanese Association of Museums, Risousha.

1957

- The National Park for nature study, Tokyo / Le Parc National pour l'étude de la nature, Tokio. *Museum*, vol. X, 1, 31–35.

1960

- Museum Administration in Japan. In Japanese National Commission for UNESCO (Ed). *Museums in Japan*. (pp. 1–3). Tokyo: Kasai Publishing & Printing.

1980

- La muséologie – science ou seulement travail pratique du musée? *Documents de Travail sur la Muséologie – DoTraM*, 1, 47–49.

1. Ibid, p.49.

- Museology – Science or just practical museum work? *Museological Working Papers – MuWoP*, 1, 47–49.
- 1981
- Adaptations in Japan. *Museum*, vol. XXXIII, 3, 185–186.
- 1984
- Proposal for the museum material – environment – system. *ICOFOM Study Series*, 6, 29–39.
 - Today's meaning and role of the local museum. In *Social Education*. All Japan Social Education Federation, vol.39 (5).
- 1991
- Museum Basic literature collection. In Ito, T. (Ed.). *Ozorasha. History of writing Theory of Museum Science in Introduction to Museum Studies* (pp. 118–126).

Waldisa Rússio¹

Bruno Brulon Soares, Ana Cristina Valentino & Denis Limoeiro

Waldisa Rússio Camargo Guarnieri (b. 5 September 1935, São Paulo – d. 11 July 1990, São Paulo) was a Brazilian professor and museologist, known as one of the most influential personalities in the development of museological theory and in the consolidation of Museology as a disciplinary field in Brazil. From 1957 onwards, she worked as a state civil servant, taking on various roles and participating in administrative reforms, at the same time working to consolidate the teaching of museology and the regulation of the profession in the country. Member of the International Committee for Museology (ICOFOM), from 1980, she has actively contributed to the debate on the scientific field of Museology, publishing several texts on this subject.²

Biography

Waldisa Rússio Camargo Guarnieri, or just Waldisa Rússio (according to how she signed most of her academic articles), graduated in 1959 from the Law School of Universidade de São Paulo (USP). Subsequently, she became involved with the management of cultural issues for the State Government of São Paulo, which resulted in her close relationship with museum practice in the 1970s and 1980s.

During the 1960s and 1970s, Waldisa Rússio coordinated several projects for the implementation of state museums in the country. Dedicated to culture and museum-related knowledge, Rússio took her questions and ideas to the academic field by obtaining a master's degree in 1977, and a doctorate in 1980 at the Graduate School of Fundação Escola de Sociologia e Política de São Paulo – FESP/SP (Foundation School of Sociology and Politics of São Paulo). It is from her experience as a Technical Assistant for the Culture department of the State Government of São Paulo and from the academic discussions on practical museum work and planning that she began to delineate her contribution to professional training in museology.³

1. A first version of this text was published in Wikipedia in English and in Brazilian Portuguese, in April 2015, by students and researchers working on the ICOFOM research project 'History of Museology', identified on that platform by the user names Juliana Carpinelli, Historiadamuseologia and Joymgb.

2. See the anthology of her works in M. C. O. Bruno (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

3. Rússio, W. (1983). La museologie et la formation: une seule méthode? *ICOFOM Study Series*, 5, 32–39, Comments.

Motivated by the recommendations of ICOM from the 1960s, which provided the basic guidelines for the training of professionals in the field – ‘museumologists’ – at all levels, Waldisa Rússio created the first State Museology Course at FESP/SP in 1978, emphasising the importance of training of personnel for museums at postgraduate level.¹ At the same institution, she contributed to the structuring of the Institute of Museology of São Paulo, in 1985.

In the Graduate School of Social Sciences of FESP/SP, the specialist course in museology benefited from its pedagogical structure and form, having interdisciplinarity as a method.² Justifying the existence of this course, Rússio states that, because the study of museums and museology requires an interdisciplinary character, it only seems ‘feasible at the postgraduate level when students already have mastery of a discipline, in which they are ‘graduated’’.³ Over time, her proposal was to develop a master’s degree in museology from the specialist course. However, with her sudden death in 1990, the course would only last until 1992, and the master’s degree did not materialise.

Waldisa Rússio also led the Technical Group of Museums in the Department of Culture of the State of São Paulo (1976). She contributed to the development of museological projects such as the Museu da Indústria (Industry Museum, 1980s) and the Estação Ciência (Science Station, 1986–1988). She joined ICOM in 1977 and became a member of ICOFOM in 1980; she was elected to the board of this committee during the annual meeting that same year, at the 12th ICOM General Conference held in Mexico.⁴ From then on she was an active member of ICOFOM, becoming the first Brazilian museologist to publish theoretical texts on museology,⁵ and obtaining international recognition within this committee.

A few months before her death, Rússio was organising the I Seminar of Latin-American Museology, along with the Instituto de Museologia de São Paulo (Museology Institute of São Paulo), held in 1990 at the Latin American Memorial in São Paulo.⁶ The programme of the event shows her particular concern with

1. Ibid.

2. Rússio, W. (n. d.). Formação do museólogo: Por que em nível de pós-graduação? In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums, p. 234.

3. Ibid.

4. Among other elected members of the ICOFOM board at the 12th ICOM General Conference of 1980, held in the Technical Museum of Mexico City, were Mario Vásquez, Mexican museographer, as well as the Russian Avram Razgon, the Czech Vиноš Sofka, the French André Desvallées and two other female museologists, Marta Arjona, from Cuba, and Flora Kaplan, from the UK. See ICOFOM (May 1981) *Museological News*, Semi-Annual Bulletin of the International Committee of ICOM for Museology, 1.

5. Rússio, W. (1981). Interdisciplinarity in museology. *Museological Working Papers*, 2, 56–57.

6. Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National

cultural and heritage issues, and the introduction of professional training in Latin America, a topic that was one of her central research interests¹ throughout her life.

Points of view on museology

The ‘museum fact’ or ‘museological fact’

From the 1980s, Waldisa Rússio was part of a group of ICOFOM thinkers who made it possible for museology to be regarded as a social science in certain contexts of the world. The theory that she produced in her ICOFOM papers was based on the notion of ‘museological fact’ or ‘museum fact’, derived from the ‘social fact’ conceived by sociologists Émile Durkheim and Marcel Mauss. The ‘museum fact’ (*fato museal*, in Brazilian Portuguese), also influenced by Stránský’s concept of museology as the science devoted to interpreting an ‘attitude of man to reality’,² is understood by Rússio as ‘the profound relationship between man, the cognizant subject, and the object: that part of reality to which man belongs, and over which he has the power to act’.³ This relationship takes place in a museum, and it depends on communication.

In order to create such a theory, Rússio turned to the ideas of Durkheim, notably in the work *The rules of sociological method*, in which the ‘social fact’ can be understood as the set of shared practices of a group or society, so that, ‘no social fact can exist except where there is a well-defined social organisation’.⁴ The notion of a social institution is directly connected to this concept.

To Rússio, the museum fact must consider:

1. *Man*, an unfinished project, constantly evolving, a human being in the world, gifted with sensitivity and reason, memory and imagination, capable of acting and creating;
2. *Object*, existing contingently ‘here and now’, in a space–time context, document and testimony of a reality that can be perceived;
3. *Museum*, a continuous process, within human and social reality.⁵

In her vision, the museum provides the necessary conditions for the museum fact to be perceived. Based on authors such as Stránský and Klaus Schreiner,

Committee of the International Council of Museums, p. 20.

1. Rússio, W. (1983). La muséologie et la formation: une seule méthode? *ICOFOM Study Series*, 5, 32–39, Comments.

2. See Zbyněk Stránský in this volume.

3. Rússio, W. (1981). Interdisciplinarity in museology. *Museological Working Papers*, 2, p. 56.

4. Durkheim, E. (1982). *The rules of sociological method*. New York, London, Toronto, Sydney: The Free Press. p. 52–53.

5. Rússio, W. (2010). Formação profissional. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p.128.

Rússio stated that the museum *per se*, although a necessary institutional base for the museum fact, cannot be understood as the central subject of museology.¹ According to her, what gives the museum ‘its specific character is the *intention* with which it has been created and the *public recognition* that it is effectively a museum, that is to say, a true institution’.²

Coming from a sociological base, Rússio’s ideas can be seen today as one of the pillars of social museology in Brazil. In fact, the notion of the museum fact was to be compared to the triptych scheme proposed by Hugues de Varine,³ which permeated museological thinking in a profound way throughout the 1980s and was a basis of New Museology during that decade. In a comparative framework, it is possible to see such a parallel with de Varine’s ideas:⁴

MUSEUM FACT =	MAN	/	OBJECT	/	SCENARIO
	↓		↓		↓
Traditional museum =	public	+	collection	+	building
New museum =	population	+	heritage	+	territory

This *museological* conceptualisation emphasises an approach that interprets the objects as evidence of social processes, in any given context. Thus, the concept of museum fact proposes the opposite of what usually happened until then in the museum field, where a museum object was considered in an isolated way, without considering its socio-historical context or the results of its agency.

Museology and interdisciplinarity

The museum is basically configured by man and by life, which allows the museological process and its method to be substantially interdisciplinary, since the studies of man, nature and life are related to different branches of knowledge.⁵ If, in Rússio’s perspective, the social is the basis of the museum itself, then the methods used in museology are essentially interdisciplinary. According to Rússio: ‘Interdisciplinarity must be a method for research and action in museology, and

1. Schreiner, K. (1981), p.60–61 In W. Rússio. (1983). Sistema da Museologia. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V.1. (pp. 127–133). São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p.128.

2. Rússio, W. (1981). Interdisciplinarity in museology. *Museological Working Papers*, 2, p. 56.

3. See *Hugues de Varine* in this volume.

4. Cândido, M. M. D. (2010). Teoria Museológica: Waldisa Rússio e as correntes internacionais. In Bruno, M. C. O. (Coord.). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V.2. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p.151.

5. Rússio, W. (1981). Interdisciplinarity in museology. *Museological Working Papers*, 2, p. 57.

therefore the work method of museums and of training courses in museology for museum personnel’.¹

For Rússio, interdisciplinarity underpins the museological field, supporting its status as a scientific field among the social sciences. According to the author, ‘This fact shows that museological reason and practice, oriented towards a process of interdependence, reciprocity [...] allows scientific research, professional training and practice to be a system’.² Thus, interdisciplinarity in museology allows a constant interaction between research and museological practice – this last considered to be an integrated system encompassing the museum fact.

Presenting her own interpretation of Museology, as an integrated discipline encompassing notions from sociology, pedagogy and politics, Rússio would combine different areas and trends, challenging the corpus of knowledge understood as museology in Brazil.

Profession: *museologist*

In Rússio’s scientific perspective, the museologist is a professional who needs to know the *testimonial object*: he or she must identify, classify and document it. The museologist needs to know *man*, the one who creates and receives the message conveyed by the object; know the *nature* of the relationship, being affective, rational or cognitive and know the *scenario* in which the relationship is happening.³

In this sense, her approach to museology is both theoretical and practical. To Rússio, theory comes from practice and it feeds itself from the practical work. Her theoretical point of view, thus, allows one to comprehend museology as an expanded practical field for the museologist:

*A science under construction, Museology is freeing itself from the mere observation and description of phenomena, to consider the museological fact, from the systematisation of the exhibited object within a semantics that makes it intelligible and within a context, crossed by the ‘Man–Object’ relationship and getting to the profound reflection on the ‘Museum–Man–Society’ relationship.*⁴

1. Ibid.

2. Rússio, W. (1983). Sistema da Museologia. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p.134.

3. Rússio, W. (n. d.). Quem são e o que são os museólogos? In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p. 241.

4. Rússio, W. (1979). Museologia e Museu. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council

Assuming interdisciplinarity as a scientific method and basis, she adapts this concept to the professional field:

The museologist is therefore a technician, insofar as he practices his daily work, applying extremely diverse and complex scientific knowledge. Whatever his specialisation, the museum technician must have, nowadays, notions ranging from Conservation Sciences to Communication Sciences, having a solid anthropological/social basis, which means that he must combine the roles of the curator, the conservator and the museologist.¹

In this profession, the museologist is exposed to the influences of daily life, and must be aware that museology ‘does not allow neutrality precisely because it makes a commitment to life’.² It means for Rússio that this professional should make choices ‘between the forces that preserve life and open perspectives for the future and those who, out of nostalgia or interest, try to push history backwards’.³

With these new perspectives, Rússio, along with several groups of professionals from other parts of Brazil, accomplished the regulation of the profession of museologist, which led to the creation of Law N^o 7.287, dated 18 December, 1984,⁴ and the establishment of a professional council of museology in the country since then.

Influences

Waldisa Rússio was strongly influenced by the ideas of sociologist Émile Durkheim in the conception of the ‘museum fact’ as a central notion in her theory. Her work in museology was also influenced by Zbyněk Stránský and Anna Gregorová⁵ in the process of identifying museology as scientific and a professional field, as well as in the definition of its subject of study. In addition, Rússio had her ideas spread throughout the world due to the initiatives of Czech museologist Vnoš Sofka, who worked for the global dissemination of ICOFOM activities and publications. Outside of museology, she based her ideas on those of Brazilian educator Paulo Freire and on some notions from Italian Marxist philosopher Antonio Gramsci.⁶

of Museums. p. 78.

1. Rússio, W. (n. d.). Quem são e o que são os museólogos? In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p. 241.

2. Ibid, p. 242.

3. Ibid.

4. Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. V. 1. São Paulo: Pinacoteca do Estado de São Paulo / ICOM Brasil: Brazilian National Committee of the International Council of Museums. p.23.

5. See Rússio, W. (1981). Interdisciplinarity in museology. *Museological Working Papers*, 2, 56–57.

6. See, for example, her concept of the museologist as a ‘social worker’ in the article Rússio, W. (1987).

The ‘Waldisian’ thinking – as Brazilians say – is a reference in Latin American museology, to all those who defend the scientific character of Museology to the present day. In her early years as a theoretician, Rússio was responsible for convincing Brazilian museologist Tereza Scheiner¹ to join ICOFOM, and so put her in contact with the thinkers of the committee. In the context of Brazilian museology, it is now possible to identify as followers of her ideas, the museologists Maria Cristina Oliveira Bruno, Manuelina Duarte Cândido, Marcelo Mattos Araújo and Mário Chagas, among others.

Main works

Rússio, W.

1974

- Museu: uma organização em face das expectativas do mundo atual. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarneri: textos e contextos de uma trajetória profissional*. (pp. 45–56). V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

1976

- Algumas considerações sobre uma política cultural para o estado de São Paulo. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarneri: textos e contextos de uma trajetória profissional*. (pp. 57–68). V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

1977

- *Museu, um aspecto das organizações culturais num país em desenvolvimento* (Dissertação de Mestrado). São Paulo: FESP/SP.

1979

- Museologia e museu. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarneri: textos e contextos de uma trajetória profissional*. (pp. 78–86). V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.
- Existe um passado museológico brasileiro? In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarneri: textos e contextos de uma trajetória profissional*. (pp. 86–95). V.1. São Paulo: Pinacoteca do Es-

A difusão do patrimônio: novas experiências em museus, programas educativos e promoção cultural. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarneri: textos e contextos de uma trajetória profissional*. (pp.164–175). V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

1. Brulon-Soares, B. C. & Magaldi, M. (2015). Museologia: reflexões sobre o campo disciplinar. *Anais do 2º Seminário Brasileiro de Museologia*, v. 1, Recife – PE, Museu do Homem do Nordeste, November 16–20, p.383.

tado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

- Os Museus e a criança brasileira. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. (pp. 96–102). V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

1980

- *Um Museu de Indústria para São Paulo*. Tese (Doutorado) – São Paulo: FESP/SP.
- Museus de São Paulo. In Bruno, M. C. O. (Coord.). (2010). *Waldisa Rússio Camargo Guarnieri: textos e contextos de uma trajetória profissional*. (pp. 103–115). V.1. São Paulo: Pinacoteca do Estado / ICOM Brasil: Brazilian National Committee of the International Council of Museums.

1981

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Judith Spielbauer

Suzanne Nash

Judith K. Spielbauer (b. 2 September 1943, Minnesota) is an American museologist and anthropologist who was a lecturer at Miami University in Oxford, Ohio, USA. She was an active member of the International Committee for Museology (ICOFOM) during the 1980s and 1990s, and is the author of influential articles on the meaning of museology.¹

Biography

Judith Spielbauer was born in Minneapolis, Minnesota, on 2 September, 1943, to Dr. Alvin Anderson and Dorothy Anderson, both of Swedish ancestry. Her father was professor of Hydraulic Engineering at the University of Minnesota, where Spielbauer received her Bachelor of Arts in 1964, majoring in anthropology. Her work with the collections of the Anthropology Department at the University of Minnesota led to a life-long interest in museums. Influenced by Stephen Borhegyi, Director of the Milwaukee Public Museum, she received her master's degree at the University of Wisconsin-Milwaukee in 1968, majoring in anthropology and museum studies.

Her understanding of museology started to evolve when she began to teach museum courses at Miami University in Oxford, Ohio, where her husband, now Emeritus Professor Ronald Spielbauer, taught archaeology – as she said, ‘You don’t really know your subject until you have to teach it to someone else.’² She taught courses on Peoples of the World, Culture, Art and Artifact, Museum Development, Museum Philosophy and Social Context, The Museum Exhibit, and Collections Management and Conservation. She also taught on the Independent Studies and Departmental Honors courses, where she worked directly with one student per semester in coordination with museums for the students’ Honors diplomas.³

Judith Spielbauer conducted a range of museum activities at the museum of the Department of Anthropology in Miami University, from 1973 until 2010. The Anthropology Museum held a collection of sixteen thousand pieces of archaeological and ethnographic artefacts that were used in exhibitions, in classes,

1. Desvallées, A. & Mairesse, F. (Dirs.). (2011). *Dictionnaire Encyclopédique de Muséologie*, Paris, Armand Colin, p. 365.

2. Verbal information given to Suzanne Nash.

3. Miami University, Oxford, Ohio. Search results for Judith Spielbauer. Retrieved from: <http://miamioh.edu/search/index.html?x=o&y=o&q=Judith+Spielbauer>.

and in independent student research, involving her students in all aspects of museum work.¹ After her formal retirement from Miami University in 2010 she continued teaching courses at Indiana University East on cultural anthropology, tribal art and museum methods.

In ICOFOM, which she joined in 1979 shortly after its founding, Judith Spielbauer found the perfect forum for discussion with like-minded museum people searching for the theoretical foundations of museum work. She became one of its most active members: she was editor of *Museological News*, served on the Editorial Board of *Museological Working Papers (MuWoP)* from 1984–1987, was elected member of the Executive Board of ICOFOM from 1983–1989 and Vice Chair of ICOFOM between 1989 and 1993. She also founded and chaired the US Working Group of ICOFOM between 1991 and 1993.²

During her participation with ICOFOM³ Judith Spielbauer co-organised symposia for the committee, in particular ‘Collecting Today for Tomorrow’ in Leiden, The Netherlands, in October 1984, and ‘Originals and Substitutes in Museums’ in Zagreb, Yugoslavia, in November 1985. She was on the panel at the symposia ‘Museological Concepts and Theory in ICOFOM’, held by the American Association of Museums in Pittsburgh in June 1988; ‘Methodology of Museology and the Training of Personnel – Summary and Analysis,’ ICOM Joint Symposium with the International Committee for Training and for Museology, in London in July, 1983; and contributed to ‘Systems and Interdisciplinarity in Museums’, in Paris in October 1982.⁴

Points of view on museology

The place of theory in museology and museum work

From the time she joined ICOFOM, her papers on museology were a breakthrough in giving a broad definition of the museum phenomenon and its rela-

1. Writing Awards, Ronald and Judith Spielbauer Award for the Best Paper in Archaeology and Material Culture. Miami University, College of Arts and Sciences, Department of Anthropology. Retrieved from: <http://miamioh.edu/cas/academics/departments/anthropology/about/awards-recognition/writing-awards/index.html>.

2. Sofka, V. (Ed.). [entries on the organisation of and the participation in ICOFOM symposia as well as working Papers by Judith Spielbauer] *Museological News*, Nos. 3: 7–11 (1983), 4:30–46 (co-author policy document, 1983) 5:11, 15–21 (1984). 6:22–27 (author of policy document, 1984), 7:1, 13, 15, 29 (1985), 8:11, 49 (1985), 9:10, 24, 47 (1986) 10:40, 51 (1987) 12:79–82 (1989), ICOFOM, Stockholm, March 1983 – 1989.

3. Van Mensch, P. J. A. (1992). *Towards a methodology of museology* (PhD thesis, University of Zagreb), p. 10, 35, 43. Retrieved from: http://www.muzeologie.net/downloads/mat_lit/mensch_phd.pdf, 25 January 2016.

4. Sofka, V. (1983). *Museological News*, 3, 8–10

tion to man.¹ Pursuing the ICOFOM mission to define museology, Spielbauer conceived museology as an evolving science, and argued that it is essential to develop its formal body in theory, structure, and data, in order to have museology recognised as a subject in academia and as a profession.² She states that if museology exists as a science 'it is more than the simple sum of its parts, seen often as the various museum functions, and much more than the borrowing of concepts, theory or methodology from associated disciplines.'³ Theory, thus, is necessary for the goal of explaining museum phenomena and the reality that fosters the museum idea.

Spielbauer stresses the role of theory in the context of scientific methods, by saying that all museologists operate within a theoretical structure. The various perceptions of that theory are found not in practice but in the degree of awareness or consciousness in museum work.⁴ In this sense, theory serves as the basis for asking the questions regarding museum activity, and these questions should address the 'why' and the methodological 'how' that will generate knowledge in museological thinking. In this perspective, theory is derived from reasoning, and the mere definition of categories or terms from the description of phenomena, or 'from statements whose only claim to truth and validity is founded in common usage and repetition' does not constitute a science.⁵

In the theoretical debate over the place of museums in museology, her paper 'Museums and Museology: a means to active integrative preservation', presented at the international symposium of ICOFOM in Espoo, Finland, in 1987, was an important milestone.⁶ A significant and often quoted statement from this paper on her approach to the museum reads:

The established museum is a means to an end, not the end itself. These ends have been stated in many ways. They include varying perspectives on broadening an individual's perception of the interdependence of the social, aesthetic and natural worlds in which he lives by providing information and experience and fostering an understanding of self within this widening context. The increase and dissemination of knowledge, the improvement of the quality of life, and preservation for future generations are all included in the usual parade of rationales.⁷

1. Van Mensch, P. J. A. (1992). *Towards a methodology of museology* (PhD thesis, University of Zagreb), p. 10, 35, 43. Retrieved from: http://www.muzeologie.net/downloads/mat_lit/mensch_phd.pdf, 25 January 2016.

2. Spielbauer, J. K. (1981). Museology – Science or just Practical Museum Work. *Museological Working Papers*, 2, 16–18.

3. Ibid, p. 16.

4. Ibid, 16–17.

5. Ibid, p. 17.

6. Desvallées, A. & Mairesse, F. (Dirs.). (2010). 'Museology', *Key Concepts of Museology*, Paris, Armand Colin, p. 58.

7. Spielbauer, J. K. (1987). Museums and Museology: a means to active integrative preservation', *ICOFOM Study Series*, 12, p. 273.

The museum in relation to society and the question of value

Spielbauer's background in anthropology led her to develop an interest in exploring museums in relation to society, an important theme in her theory of museology. Other museologists were also anthropologists, for example Jan Jelínek and Ellis Burcaw, a background which, in the context and meaning of human activity, led to profound thinking about the museum and its relationship to Man. Based on Anna Gregorová's comments in the first issue of *MuWoP* in 1980, Spielbauer suggested that future developments in museology 'will be to move away from the conceptualization of the museum as the all inclusive universe to that of the museum as a vehicle [...] for understanding humanity and its relation to what Gregorová and others have termed *reality*'.¹

The debates over the Man–reality relationship – first proposed by Stránský² – would open 'a whole new realm of knowledge to the specific roles of museums in both past and present society' according to Spielbauer, and it led her to reflect on the place of *value* in museology. According to her, the scientific community has a responsibility to understand what constitutes a good museum for society, more so than the maintenance and understanding of the museum world. In this sense, she anticipates the ability of museology as a science 'to analyze in correctly definable terms the questions of value that are based on the nature of museum interrelationships with society'.³

Influences

Spielbauer was inspired by the ICOFOM Chair, Vnoš Sofka, to develop the methodology of museology in her contributions to ICOFOM. In her academic career in museology and museum studies she was influenced by Professor Stephen Borhegyi, from the Milwaukee Public Museum. Her reflections on the museum and museology theory were informed by the work of Czech museologists Zbyněk Stránský and Anna Gregorová.

Spielbauer's ideas were central to the development of theoretical museology within ICOFOM, and her approach to the discussion on the scientific character of museology has influenced museologists who have followed. Her papers from the 1980s and 1990s were referenced by authors such as Vnoš Sofka, Zbyněk Stránský, Geoffrey Lewis, Peter van Mensch and Tereza Scheiner among many others, and her thoughts on the foundations of museology constitute basic references that are still quoted today.

1. Spielbauer, J. K. (1981). Museology – Science or just Practical Museum Work. *Museological Working Papers*, 2, p. 18.

2. See Zbyněk Z. Stránský in this volume.

3. Spielbauer, J. K. (1981). Museology – Science or just Practical Museum Work. *Museological Working Papers*, 2, p. 17–18.

Main works

Spielbauer, J. K.

1972

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1981

- Points of View. *Museological Working Papers*, 2, 78–80.
- Summary and Analysis. *ICOFOM Study Series*, 2, 133–146.
- Museology – Science or just Practical Museum Work. *Museological Working Papers*, 2, 16–18.

1984

- Long-Term Program, and Rules of Procedure. *Museological News*, 6, 36–38.

1986

- Identity and Museums' Accepted for publication in *Museological Working Papers*, 3. (Volume not published).
- Implications of Identity for Museums and Museology. *ICOFOM Study Series*, 10, 273–282.

1987

- Museums and Museology: a means to active integrative preservation. *ICOFOM Study Series*, 12, 271–277.
- Viewpoint 2: The museum and museology: a spontaneous or rational relation – or none at all. *ICOFOM Study Series*, 13, 125–128.

1988

- Museology and Developing Countries – Help or Manipulation? *ICOFOM Study Series*, 14, 249–256.
- Museology and development – the development of Museology. *ICOFOM Study Series*, 15, 137–140.

1989

- Analysis of 1 & 2: Forecasting – A Museological Tool? *ICOFOM Study Series*, 16, 363–365.
- Approaches to a Museological Future. *ICOFOM Study Series*, 16, 281–286.
- A short unscientific appraisal of the work of ICOFOM. *Museological News*, 12, 79–82.
- Identidade (reprinted and translated from above). *Cadernos Museológicos*, 1, 29–37.
- Museology and Futurology: Some background and beginning thoughts. *ICOFOM Study Series*, 16, 21–23.
- United States Regional Working Group of the International Committee for Museology. US – *ICOFOM Newsletter*, 5–7.

1990

- Taking Responsibility: Museum Participation in Nurturing the Natural Environment. *ICOFOM Study Series*, 17, 109–114.

1991

- The Language of Exhibition: Interpretation and World View. *ICOFOM Study Series*, 19, 121–126.

Hugues de Varine

Ana Cristina Valentino & Bruno Brulon Soares

Hugues M. de Varine-Bohan (b. 3 November 1935, Metz, France), better known as Hugues de Varine, is a French archaeologist, historian and museologist. He was director of the International Council of Museums (ICOM) from 1965 to 1974, continuing the work initiated by Georges Henri Rivière, ICOM's first director. In the 1970s, he actively worked as a consultant for community development in France. He is the creator of the term 'ecomuseum', a notion that arose from the effort to generate a new term to cover the experimental forms of museum that would be theorised in the midst of the New Museology movement, developed in the 1980s under his remarkable influence.

Biography

Hugues de Varine was born in Metz, in the historical region of Lorraine, France, on 3 November 1935. After studying history, archaeology and art history at the *École du Louvre*, de Varine worked at the French Institute of Archaeology in Beirut, Lebanon, connected to the embassy of France, where he served for two years as director of a cultural and technical documentation centre.¹ On returning to his home country, he assisted Georges Henri Rivière in the direction of ICOM, as deputy director. After Rivière's departure from the council, de Varine was appointed director of the organisation in 1965, remaining in that position for the period of nine years.²

In 1971, considering the need to reinvent the museum in Europe, de Varine proposed the term 'ecomuseum' inspired by an increasing concern with ecology during that period. The term, without a clear definition at the time, would be coined in the urban community of Le Creusot, where the first ecomuseum in France to formally receive such a label was created, in 1974. Along with Rivière, de Varine would act as consultant to this ecomuseum, based on which several reflections would be written in his books and articles on this subject published over the following years.³

1. De Varine, H. (1979). Entrevista com Hugues de Varine-Bohan. In R. Rojas (Org.), *Os Museus no Mundo* (pp. 8–21; pp.70–81). Rio de Janeiro: SALVAT Editora do Brasil.

2. De Varine, H. & Debary, O. (2000). Un entretien avec Hugues de Varine. *Publics et Musées*, 17–18. *L'écomusée: rêve ou réalité* (under the direction of André Desvallées), 203–210.

3. For an updated overview on de Varine's reflections and experiences in the field of ecomuseums, see his publication de Varine, H. (2017) *L'écomusée singulier et pluriel: a témoignage sur cinquante ans de muséologie communautaire dans le monde*. Paris: L'Harmattan.

During the 1980s, de Varine held various posts at local and national offices in France and abroad. From 1982 to 1984, he was head of the Instituto Franco-Português (IFP) (Franco-Portuguese Institute) in Lisbon and founded a consulting agency of local and community development (ASDIC) that he led for ten years (1989–1999). Since the 1980s, de Varine's name was connected to the International Movement of New Museology (MINOM), founded in 1984 and made official in Lisbon in the following year, and with which he shared his extensive experience with ecomuseums. Through the development of this worldwide movement, especially in the Latin-based language countries, de Varine would become a central influence for many ecomuseum practitioners and theorists, becoming one of the main supporters of these institutions around the world.

During the 1990s and the 2000s, he continued to work with ecomuseums internationally, raising a global awareness of cultural, social and economic development based on local heritage. He was part of several missions in urban and rural communities in France and in the European Union, encouraging cultural practices and consolidating local development. He has also worked on projects in Germany, Sweden, Mexico, Brazil, Canada, Portugal, Greece, Hungary, Ireland and the UK, among other countries.¹

Points of view on museology

In the 1970s, the world of museums suffered a 'crisis'² that led museology to rethink the management, status and processes of museums within society. In a context of political, economic and social transformations, the museum could not simply act as a receptacle of works of art and material testimonies of Man and the environment. It was in this context, when several voices challenged the role of museums in society, that the movement of New Museology³ emerged with the central intention to align the museum with the social claims for representation and for the democratisation of cultural heritage. The general ideas at the heart of New Museology were influenced by the civil rights movements of the 1960s, by the movements for the independence of colonised countries in Africa, and by the development of new experimental practices of museums in the Americas linked to the emergence of local identities.⁴

1. Museu das Missões recebe especialista francês em museus e patrimônio (Museum of Missions receives French specialist in museums and heritage). *Portal do Instituto Brasileiro de Museus* [online]. Retrieved from <http://www.museus.gov.br/tag/hugues-de-varine/>.

2. De Varine, H. (1979). In G. Bazin ; R. Moulin & A. Desvallées (1982). Crise de l'institution muséologique. 'Muséologie' [*Encyclopædia Universalis* online]. Retrieved from: <https://www.universalis.fr/encyclopedie/museologie/>.

3. About New museology, see Desvallées A. & Mairesse, F. (2005). Sur la muséologie. In: *Culture & Musées*, 6, 146–149.

4. De Varine, H. (2005). Decolonising Museology. *ICOM News*, 3, 3.

Two important events invited a repositioning of the museum and fuelled the reflections on its social role: the 9th General Conference of ICOM¹ held in Grenoble, Dijon and Paris, in 1971, and directly organised by de Varine, which dealt with the theme ‘The Museum at the service of men, today and tomorrow’; and the Round Table of Santiago de Chile,² also organised under de Varine’s leadership, which took place from 20 to 31 May 1972, under the auspices of UNESCO.³ The Declaration of Santiago de Chile, which emerged from the Round Table held that year, marked a turning point in museology according to several authors and to the new trends that came to study museum experiences outside the Eurocentric framework. A counterpoint appeared between new models of museums and classical models; community museums became a priority area of interest for the emerging New Museology. In 1979, Hugues de Varine defined the difference between the traditional museum and the community museum by comparing their main characteristics in his triptych scheme:

*The museum, beyond the academic definitions, was and still is: building + collection + public. What is the reality of these three elements and what will happen to the museum in the coming decades? [...] The building is replaced by a territory, which is the well-defined territory of a community. [...] The collection consists of everything in this territory and everything that belongs to its inhabitants, whether moveable and immoveable, furniture, tangible or intangible. It is a living heritage, in constantly changing and creation. [...] The public is the population of the territory as a totality to which visitors from outside the community may be added secondarily.*⁴

The concept of the ‘ecomuseum’

In 1971, Hugues de Varine coined the term ‘ecomuseum’, in an informal conversation, at avenue de Ségur, in Paris, with Rivière and the councillor of the French Ministry of the Environment, Serge Antoine.⁵ The term was immediately adopted as a great novelty, and legitimised after it was first used in a speech by the minister of the Environment, Robert Poujade, on 30 September of that year, during the 9th General Conference of ICOM in Dijon. Based on his experience at

1. ICOM (1972), 9^e Conférence Générale de l’ICOM: *Le musée au service des hommes aujourd’hui et demain*. ICOM UNESCO, Paris, p.189.

2. Rôle du musée dans l’Amérique latine d’aujourd’hui. Round Table organised by UNESCO, Santiago de Chile, 1972. (1973). *Museum*, XXV, 3, 1973, 129–133.

3. Bazin, G. ; Moulin, R. & Desvallées, A. (1982). Crise de l’institution muséologique. ‘Muséologie’ [*Encyclopædia Universalis* online]. Retrieved from: <https://www.universalis.fr/encyclopedia/museologie/>.

4. Ibid.

5. For the history of the term see de Varine, H. L’écomusée (1978). *La gazette: Association canadienne des musées*, 11, 2, republished in Desvallées, A ; de Barry, M. O. ; Wasserman, F. (Coord.). *Vagues: une anthologie de la Nouvelle Muséologie*, 1. (pp. 446–487). Collection Museologia. Savigny-le-Temple: Éditions W-MNES.

the Écomusée Le Creusot-Montceau-les-Mines,¹ de Varine produced an essay on a theory for the ‘community ecomuseum’ published in 1978, in which he states:

The ecomuseum is the preferred instrument for community development. Its aim is not the knowledge and development of a cultural heritage, it is not a simple support to any educational or informational system, it is not a means of cultural progress and democratisation for the eternal works of human genius. That is why it cannot identify itself with the traditional museum and its respective definitions, which cannot correspond to it.²

In France, the ecomuseum model has become the typical example of a community museum, with its status recognised by the Direction des Musées de France in the 1980s. The role of the ecomuseum, according to Hugues de Varine, is multiple: to gather the population around a project, to transform the inhabitants into actors and users of their own heritage, to develop a database for the community and, from that, promote discussions, meetings and initiatives.

The ecomuseum of Le Creusot-Montceau-les-Mines

The development of ecomuseums has its origin in the creation of the French ecomuseum, the Écomusée Le Creusot-Montceau-les-Mines. Between 1971 and 1974, with the support of Hugues de Varine, then director of ICOM, Georges Henri Rivière and the subsequent effort of André Desvallées, an unprecedented experience under the direction of Marcel Évrard was developed. At Le Creusot, a city in the Bourgogne-Franche-Comté region, it was decided to create a museum that could highlight the industrial history of the city and at the same time promote a break with the hegemony of the Schneider dynasty, founders of the city, whose omnipresence was represented in monuments and churches, overlapping the history of the community.³ As an experimental prototype, linked to a broad and decentralised territory, the ecomuseum was to be featured as an ‘exploded museum’⁴ that would be developed through a variety of activities promoted for and by members of the community.

The social purpose of the ecomuseum, put into practice by Marcel Évrard and Mathilde Bellaigue at Le Creusot, moved de Varine’s perspective away from the classical model of the museum and towards the concept of a community museum, driven by local people and for the benefit of their own development.

1. The ecomuseum also involved, to varying degrees, Mathilde Bellaigue, Georges Henri Rivière and André Desvallées.

2. For the history of the term see de Varine, H. L’Écomusée (1978). *La gazette: Association canadienne des musées*, 11, 2, republished in Desvallées, A ; de Barry, M. O. ; Wasserman, F. (Coord.). *Vagues: une anthologie de la Nouvelle Muséologie*, 1. Collection Museologia. Savigny-le-Temple: Éditions W-MNES, 446–487.

3. Brulon-Soares, B. C. (2015). A invenção do ecomuseu: o caso do Ecomusée du Creusot Montceau-les-Mines e a prática da museologia experimental. *Mana*, 21, 2, 267–295. Retrieved from <https://dx.doi.org/10.1590/0104-93132015v21n2p267>.

4. In French, ‘musée éclaté’. See de Varine, H. (1973). Un musée éclaté: le Musée de l’Homme et de l’Industrie. *Museum*, vol. XXV, 4, 242–249.

The concept of the ecomuseum dominated the discussions that took place in the mid-1980s, and Hugues de Varine's role was to give it an international dimension. Under his influence, the concept extended across the Atlantic. In Quebec (Canada), Pierre Mayrand (1934–2011),¹ considered to be the main theorist of New Museology in that region and an active member of MINOM, was responsible for taking on de Varine's ideas. Mayrand adopted the basic 'triangulation of the ecomuseum', fundamental for its structure, characterised by three central movements: from unidisciplinarity to multidisciplinarity, from the public to the community and from the building to the territory.² In 1992, in Brazil, de Varine took part as a guest expert in the discussions about the creation of the Ecomuseum of the Quarteirão Cultural do Matadouro de Santa Cruz, in the west zone of Rio de Janeiro, the first museum in the country based on his ideas and dependent on his expertise.³ The French author would be followed by several professionals of ecomuseums in the country, becoming a central influence on the works of Odalice M. Priosti, Yára Mattos and Mário Chagas, among others.

Museum, museology and society

De Varine's thoughts on the museum and its role in society sum up his general view on museology. According to him: 'The museum should open itself to everything, to everything that contributes to life. For me the museum is both a means and an end.'⁴ The museum as a means is the representation of itself as an instrument, as a power. The museum as an end is the museum with a social goal. This concept of a museum made by inhabitants and for them, inspired by the experience at Le Creusot, led de Varine to envisage this social institution as a transforming power and an instrument for the search of a common objective to all *the community*. His notion of a 'living heritage' is central to this concept of the museum as an instrument for social development founded on community work.

Devoted to a museum practice that is not divorced from society, de Varine would raise theoretical questions on the intangible dimension of cultural heritage:

There is heritage, there is no intangible heritage! That is, there is an intangible dimension and a tangible dimension. I think in Creusot, during the time I worked there (1970, 1990) we never used the words tangible or intangible. They were impossible concepts. There was a heritage. Whatever the object: industrial, craft or pre-industrial equipment,

1. Mayrand, P. (1989). L'écomusée dans ses rapports avec la nouvelle muséologie. *Musées*, XI, 3–4, 11–13.

2. Fernández, L. A. (1999). *Introducción a la Nueva Museología*. Madrid: Alianza Editorial.

3. See de Varine, H. (1992). Ecomuseu: a experiência europeia. In *Anais do 1º Encontro Internacional de Ecomuseus* (pp. 273–300). Rio de Janeiro: Prefeitura do Rio de Janeiro. Secretaria Municipal de Cultura, Turismo e Esporte.

4. De Varine, H. (1979). *Entrevista com Hugues de Varine-Bohan*. In R. Rojas (Ed.), *Os Museus no Mundo*. Rio de Janeiro: SALVAT Editora do Brasil. p. 17.

agricultural equipment, etc... It was necessary to know the knowledge associated with it, because without the intangible it did not make sense.¹

The discussion on intangible cultural heritage, for him, is closely related to the ideals of New Museology, which brings new perspectives to the museological field, and defines new reflections on the museum defying the established hierarchy between collections and audiences. Regarding the movement of New Museology and its meaning until the present day, Hugues de Varine states:

There are two principles. The Santiago Principle [Round Table of Santiago de Chile, 1972, which resulted in the Declaration of Santiago] – the social function of the museum, which implies participation. And the second principle, which is a classic principle of the local movement of all developmental models, that is, the idea that each person has a competence, has a knowledge, not only defined as immaterial heritage! Each one of us has a knowledge of life and that is necessary to use otherwise we are victims of the knowledge of others. This is a principle of Paulo Freire. Paulo Freire said – each of us knows a lot and if we value the knowledge of each person we have an enormous wealth of knowledge that can be used for local development, for politics and for everything, including for heritage management, for creation of educational institutions and museum-type institutions. On the one hand, we have a political principle, which is the principle of social function and, on the other, the empirical principle, which is the use of people's knowledge. And if these two concepts come together in a project then we have participation.²

The author's point of view on the exercise of museology based on community work and knowledge, here expressed, focuses on local development as a 'socio-cultural service for the leisure, education, memory, preservation of the cultural heritage and identity of a population'.³

Influences

Hugues de Varine was, throughout his career in museology, evidently influenced by Georges Henri Rivière, with whom he worked at ICOM and, later, in the development of the definition and practice of ecomuseums. Although his involvement in museum practice was broadly in dialogue with local authors, his theorising of ecomuseums and museology was influenced by non-European authors, whom he always made a point of mentioning: John Kinard (United States), Mario Vázquez

1. Carvalho, A. (2015). O Fascínio do Patrimônio e dos Museus: Entrevista com Hugues de Varine. *Cadernos de Sociomuseologia*, 5, 145–165. Retrieved from: revistas.ulusofoa.pt/index.php/cadernosociomuseologia/article/view/5203/3358.

2. Ibid.

3. 8º Encontro Paulista de Museus: *Articulando Museus e Comunidades* – Hugues de Varine-Bohan. 11'58". Retrieved from: <https://www.youtube.com/watch?v=bDCGEL6StVc>.

(Mexico), Pablo Toucet (Nigeria), Stanislas Adotevi (Benin), Amalendu Bose (India), Paulo Freire (Brazil) and Jorge H. Hardoy (Argentina).¹

Hugues de Varine has influenced several museology authors, directly and indirectly, with his views on the social role of museums and the practical applications of ecomuseums, including André Desvallées, Mathilde Bellaigue, Alpha Oumar Konaré, Mário Moutinho, Norma Rusconi, Mário Chagas, among others. Desvallées, supported by Rivière and de Varine, then director of ICOM, secured a fund to support new museum experiences within the Direction des musées des France, which led to the development of new ecomuseums in France and to the international recognition of a field of experimental museologies. From his experience with ecomuseums, Desvallées became the greatest exponent of de Varine's and Rivière's ideas,² highlighting the convergences and divergences in the thoughts of these two authors.

Outside of France, Hugues de Varine's connection with Portugal intensified in the period from 1982 to 1984, when he was director of the Franco-Portuguese Institute in Lisbon. This position was the main reason for the influence he exerted on local Portuguese museology through relations established with museologists responsible for emerging projects and exchange programmes between France and Portugal. Furthermore, this institute supported a series of study visits of Portuguese professionals to French museums and ecomuseums, and it supported the organisation of the II International Atelier of New Museology and Local Museums, held in Lisbon, in 1985.³ The dissemination of his ideas in the Portuguese language and the connection with Latin Americans also made Hugues de Varine an important voice and influence in the movement of social museology developed in Brazil and in some other countries in the region.

Main works

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1969

- Musée et développement. *Nouvelles de l'ICOM*, 22 (4), 2–5.

1971

- Coopération. *Nouvelles de l'ICOM*, 24 (1), 2–5.

1. De Varine, H. (2005). Decolonising Museology. *ICOM News*, 3, 2005, 3.

2. See Brulon-Soares, B. C.; Desvallées, A. (2015). André Desvallées: Entre muséologies (Entretien). *ICOFOM Study Series: Tribute to André Desvallées*, Hors-série, 274–293.

3. Carvalho, A. In C. Camacho. (1999). *Renovação museológica e génese dos museus municipais da Área Metropolitana de Lisboa: 1974–90*. Lisboa: Universidade Nova de Lisboa. Dissertação de Mestrado. Em Hugues de Varine [No Mundo dos Museus blog]. Retrieved from: <https://nomundo-dosmuseus.hypotheses.org/2826>.

1973

- Un musée 'éclaté': le Musée de l'homme et l'industrie. Le-Creusot-Montceau-les-Mines. *Museum*, Paris, 25 (4), 242–249.

1974

- *A experiência internacional*. São Paulo: Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo / Instituto do Patrimônio Histórico e Artístico Nacional.

1976

- *La culture des autres*. Paris: Seuil.
- Le musée moderne: conditions et problèmes de rénovation. *Museum*, XXVIII, 3, 121–139.

1978

- *Le mécénat en France*. Paris: Ministère de la Culture.
- L'initiative communautaire et le renouveau de la culture. *Cultures*, V, 1, 66–90.
- Le soutien privé à l'action culturelle. *Futuribles*, 17, 537–554.

1979

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- Le musée peut tuer ou . . . faire vivre. *Technique et architecture*, 326, 82–83.
- de Varine, H. *Entrevista com Hugues de Varine-Bohan*. (1979). In R. Rojas (Ed.), *Os Museus no Mundo*. Rio de Janeiro: SALVAT Editora do Brasil.

1983

- Vol et viol des cultures: un aspect de la dégradation des termes de l'échange culturel entre les nations. *Museum*, XXXV, 3, 152–157.

1985

- L'écomusée, au-delà du mot. *Museum*, XXXVII, 4, 185.

1986

- La muséologie et l'identité: observations. *ICOFOM Study Series*, 11, 71–72.
- Rethinking the museum concept. *ICOFOM Study Series*, 10, 323–333.

• 1987

- Quelques remarques sur le thème, in Muséologie et musées. *ICOFOM Study Series*, 13, 97.
- *O tempo Social*. Trad. Fernanda de Camargo-Moro and Lourdes Rego Novaes. Eleutherias Collection. Rio de Janeiro: Eça Editora.

1991

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1992

- Cultural Action – a concept and its ambiguities. In *Papers in Museology I*. Umea, Sweden: Umea University, p. 179.
- L'écomusée (1978). In A. Desvallées; M. O. De Barry & F. Wasserman. (Coords.), *Vagues: une anthologie de la Nouvelle Muséologie*, 1. (pp. 446–487). Collection Museologia. Savigny-le-Temple: Éditions W-MNES.
- Ecomuseu: a experiência europeia. In *Anais do 1º Encontro Internacional de Ecomuseus* (pp. 273–300). Rio de Janeiro: Prefeitura do Rio de Janeiro. Secretaria Municipal de Cultura, Turismo e Esporte.

1993

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1995

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1996

- Economie solidaire et développement local. *Territoires*, 368, 9–17.

2000

- Acerca da Mesa Redonda de Santiago do Chile. *Publics et Musées*, 17, 1, 180–183.
- La place du Musée Communautaire dans les stratégies de développement. In O. Priosti & W. V. Priosti (Coords.), *Anais do II Encontro Internacional de Ecomuseus / IX ICOFOM LAM. Museologia e desenvolvimento sustentável na América Latina e no Caribe*. (pp. 57–62). Santa Cruz, Rio de Janeiro: Tacnet Cultural / ICOFOM LAM.
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2001

- Patrimônio e educação popular. *Ciência & Letras*. Journal of the Faculdade Porto-Alegrense de Educação, Ciência e Letras. Porto Alegre: FAPA 31, 287–296.

2002

- *Les Racines du Futur – Le patrimoine au service du développement*. Lusigny-sur-Ouche: Asdic Editions.

2005

- Pour un développement patrimoine durable. *Pouvoirs locaux*, 63, 99–103.
- Decolonising Museology. *ICOM News*, 3, 3.

2006

- *La dynamique du développement local – Les choix du Beaufortain*. Lusigny-sur-Ouche: Asdic Editions.

2007

- El ecomuseo, una palabra, dos conceptos, mil prácticas. *Mus-A* (Revista de los museos de Andalucía), 8, 19–29.
- Quelques idées sur le Musée comme institution politique. *Cadernos de Sociomuseologia*, 28, 28, 7–14.

2008

- Musées et développement local, un bilan critique. In M. C. O. Bruno & K. R. F. Neves. (Eds.), *Museus como Agentes de Mudança Social e Desenvolvimento – Propostas e reflexões museológicas* (pp. 11–20). Sergipe: Museu de Arqueologia de Xingó.

2014

- Sur les Vagues de la nouvelle muséologie. *ICOFOM Study Series*, Hors-Série - Tribute to André Desvallées, 75–77.

2017

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De Varine, H. & Monfort, J. M.

1995

- *Ville, culture et développement*. Paris: Syros.

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2000

- Un entretien avec Hugues de Varine. *Publics et Musées*, 17–18. L'écomusée: rêve ou réalité (under the direction of André Desvallées), 203–210.

André Desvallées¹

François Mairesse & Bruno Brulon Soares

André Desvallées (b. 20 July 1931, Gouville-sur-Mer, France) is a French museologist and Honorary General Conservator of Heritage in France. For 18 years, from 1959 to 1977, he was assistant to Georges Henri Rivière, at the National Museum of Popular Arts and Traditions (the MNATP). He has a leading role in the development of this discipline, and in the creation and definition of several concepts, including the French '*Nouvelle Muséologie*' (New Museology). An active member of the International Committee for Museology (ICOFOM) since 1980, Desvallées is the author of several influential books and articles in Ethnology and Museology. He was made an Honorary member of the International Council of Museums (ICOM) in 2013.

Biography

André Desvallées was born in Gouville-sur-Mer, Normandy in 1931. He moved to the suburbs of Paris to attend secondary school at the Lycée Pasteur in Neuilly-sur-Seine. His first professional calling was cinema: he developed the admission exam at the Institute for Advanced Cinema Studies, IDHEC (currently La Femis, an acronym corresponding to its former name, Fondation européenne des métiers de l'image et du son – European Foundation for Image and Sound) and became editor at the Cinema Centre (CNC), a position he held for eight months. At this time, he met the future director and television producer Michel Subiela and, a few years later, Bernard Chardère, the founder of *Positif* magazine, to which he contributed in 1953.² Then, he moved to Morocco where he started a career in museums, including the Museum of Popular Arts and Traditions of Rabat. He served in the army in Oran, Algeria, from 1956 to 1958, and then returned to France.

After his return to France, Desvallées was hired by Georges Henri Rivière, founder of the National Museum of Popular Arts and Traditions (Musée national des Arts et Traditions Populaires, known as the ATP) in Paris. Rivière entrusted to Desvallées the coordination of the museographic conception of the ATP and the direction of the institution's department of museology, a position he held from 1959 to 1977. During his management, he was responsible for the programme

1. A first version of this text was published in Wikipedia in French and in Brazilian Portuguese, in November 2014, by students and researchers working on the ICOFOM research project 'History of Museology', identified on that platform by the user names Anna Leshchenko, EcoleduLouvre, Historiadamuseologia and Joymgb.

2. Desvallées, A. (1953). Mark Donskoi: Un homme dont l'œuvre sonne fier, *Positif*, 5, p. 30.

of temporary exhibitions and for the three permanent exhibition halls where the study gallery was established in 1972 and, three years later, the cultural gallery. At the time of its inauguration, the museum was considered one of the most innovative in the world.¹

Desvallées wrote several articles and publications about ethnology,² which led him to the position of General Inspector of Classified and Controlled Museums, with responsibility for the region's ethnography museums. In this context, at the time the first ecomuseums and scientific and technical cultural centres were developed, he implemented, within the Direction des musées de France, an experimental sector of assistance to these new forms of museum. From 1984 to 1987, he worked for the National Conservatory of Arts and Crafts as head of the National Museum of Techniques (now Museum of Arts and Crafts). He became an adviser to the director of the Musées de France (also called Service des musées de France, formerly Direction des musées de France, body of the French Ministry of Culture). He then became a consultant to the National Museum of Popular Arts and Traditions, working alongside Michel Colardelle, the museum's director. Desvallées held this position until his retirement in 1997.

In addition to these activities, André Desvallées held various positions in different heritage and research associations, including the Nanterre History Society, the French Ethnology Society, the General Association of Museum and Public Collections, the French Federation of Friends of Windmills, among others. From 1978, he began to teach at the École du Louvre, where he gave a course on technical and industrial heritage. He then lectured two other courses: museology in nature and the language of exhibitions.

Currently Desvallées is a member of the ICOFOM Senior Advisory Committee and has been an honorary member of ICOM since 2013. He has lived in Nanterre (Hauts-de-Seine) since 1970, where he was city councillor from 1971 to 1989.

Points of view on museology

André Desvallées became a member of ICOM in 1966 and was a member of the French Committee from 1981 to 1995. He became a member of ICOFOM in 1980, three years after its foundation. He was ICOFOM's secretary from 1980

1. See Gorgus, N. (2003). *Le magicien des vitrines. Le muséologue Georges Henri Rivière. Textes et témoignages*. Paris: Maison des sciences de l'homme ; and Rivière, G. H. et al. (1989). *La muséologie selon Georges Henri Rivière*, Paris: Dunod.

2. For instance, Desvallées, A. (1975). *Musée national des Arts et traditions populaires*. Petits guides des grands musées. Paris, RMN, 19 p. ill. (la Galerie culturelle) ; Rivière, G. H. & Desvallées, A. (1975). *Arts populaires des Pays de France*, t.1: Matières, techniques et formes. Paris: J. Cuénot, ill.; Desvallées, A. (1979). *L'Aubrac*. Tome 6.1, Ethnologie contemporaine, IV, Technique et langage. *Les Burons*. (pp. 15–18): Introduction générale, (pp. 25–308): Estivage bovin et fabrication du fromage sur la montagne. Paris: CNRS.

to 1983, when he became Vice Chair. He held this position until 1998. In 2001 he was appointed permanent adviser and in 2007 he assumed responsibility for the editorial committee of the *ICOFOM Study Series*. Back then, he also became member of the editorial board of the scientific journal *Publics et Musées*, currently *Culture et Musées*.¹ His reputation has become international and he has been regularly invited to give lectures abroad.

According to Bernard Deloche, some characteristic principles structure the thinking of Desvallées: the vernacular, particular to a country, nation or region; and the technique, or a specific interest in daily life and the utilitarian, which can be found in all the museums he has worked with; the relationship with the object and the need to consider it in its context; a practical vision of the audience, that imposes itself on the collections; and finally, the priority given to alterity. These principles are related to the ethnological approach he adopted through the exhibitions he developed and the many articles he has written throughout his career.²

New Museology

A close participant in the development of new experimental forms of museums, and supported by Georges Henri Rivière and Hugues de Varine, Desvallées managed within the Musées des France a fund to support these new experiences, such as the Écomusée du Creusot Montceau-les-Mines, which had benefited from international recognition since the 1970s.³ In order to discuss these experiences, he used the term ‘*Nouvelle Muséologie*’ (New Museology) in an article for the *Encyclopedia Universalis*, in 1981.⁴ This concept was widely used by all the professionals who identified with these new practices aiming to put Man at the centre of the museum, relegating the collection, and emphasising the commitment of museum work to society and its development.⁵ Thus, was founded in 1982 the association Muséologie nouvelle et expérimentation sociale (New museology and social experimentation), MNES, and in 1985,⁶ Pierre Mayrand set up the International Movement for New Museology (MINOM), of which Desvallées was a founder member.

A landmark in the history of the movement was the ICOFOM symposium of 1983, in London, where a group of theorists demanded the creation of a working group devoted to the subject ‘community museology’, a proposition from the

1. *Public et musées* magazine available on the portal publication Persée: <<http://www.persee.fr/>> [archive].

2. Deloche, B. (2014). André Desvallées, penseur de la nouvelle muséologie. *ICOFOM Study Series*, Hors-Série, 149–158.

3. Hudson, K. (1977). *Museums for the 1980s – A Survey of World Trends*. London, UNESCO–Macmillan.

4. Desvallées, A. (1981). Muséologie (nouvelle). In *Encyclopaedia universalis, Supplement*, t.2., pp. 958–961 (6 columns) (included the 1985 edition).

5. De Varine, H. (1978). L'écomusée. *La Gazette* (Canadian Association of Museums), 11.

6. See the archives of MINOM, at <http://www.minom-icom.net/> [archive].

Canadian Pierre Mayrand.¹ The idea that was a first step towards the creation of MINOM was widely debated within the committee for museology, where it was finally decided, according to Devallées, that ‘it could only exist one single museology, neither old nor new’.²

Desvallées has published numerous articles on New Museology and ecomuseums,³ but he is best known for the anthology *Vagues: une anthologie de la nouvelle muséologie*, one of the most cited publications on this matter, which he edited between 1992 and 1994, with the collaboration of Marie-Odile de Bary and Françoise Wasserman.⁴

Development of museology: terms and concepts

If, on the one hand, New Museology is, for Desvallées, an important moment in the history of the museum field, on the other he has shown a particular interest for this discipline’s history, its theory and for the definition of its concepts long before, following the path opened by Rivière. It was during the development of the ATP cultural gallery that he became increasingly interested in the theoretical concepts underlying museographical practice. Strongly influenced by Duncan Cameron, especially his article *A Viewpoint: the Museum as a Communication System*,⁵ he used the principles of communicational logic to design with Rivière the museography of the ATP galleries. It was in this context that he developed the concept of the ‘*expôt*’, in French, in order to translate the term ‘*exhibit*’ used by Cameron to define a unit system of the material used in an exhibition. It was also under the same research context, linked to the ecomuseums, that Desvallées implemented in the galleries the presentation of ‘*ecological units*’ as conceived by Rivière, a constructed ‘*model that restores objects*’ (real things – *vraie chose*) in its new museographical context.⁶

1. Sofka, V. (1984). Compte rendu de la Sixième réunion annuelle et la Troisième Assemblée Générale de l’ICOFOM. *Nouvelles muséologiques*, 5, Bulletin semestriel du comité international de l’ICOM pour la muséologie, p.12.

2. Desvallées, A. (septembre 1985). Muséologie nouvelle 1985. *Nouvelles muséologiques*. Bulletin semestriel du comité international de l’ICOM pour la muséologie, Stockholm, 8, p. 69.

3. Desvallées, A. (1983). Les écomusées. *ICOFOM Study Series*, 2, 15–16; Desvallées, A. (1985). L’écomusée: musée degré zéro ou musée hors les murs. *Terrains*, 5, 84–85; Desvallées, A. (1986). La nouvelle muséologie. In Nicolas, A. (Ed.). *Nouvelles muséologies*. (pp. 45–52). Marseille, MNES; Desvallées, A. (1987). Un tournant de la muséologie. *Brises*, 10, 5–12; etc.

4. Desvallées A. ; de Bary M.-O. ; Wasserman, F. (Dir.). (1992/1994). *Vagues: Une anthologie de la nouvelle muséologie*, Mâcon, Ed. W. et M.N.E.S., 2 vol.

5. Cameron, D. (1968). A Viewpoint: the Museum as a communication system and implications for museum education. *Curator*, 11, 33–40 (Included under the title: Un point de vue: le musée considéré comme système de communication et les implications de ce système dans les programmes éducatifs muséaux, in Desvallées A. ; de Bary M.-O. ; Wasserman, F. (Dir.). (1992/1994). *Vagues. Une anthologie de la nouvelle muséologie*. (pp. 259–270). Mâcon, Ed. W. et M.N.E.S., 2 vol, t.1.

6. All the terms are defined in Mairesse, F. & Desvallées, A. (Dir.). (2011). *Dictionnaire encyclopédique de muséologie*, Paris: Armand Colin.

This work of concepts definition (including the vocabulary related to the exhibition) and a detailed work on the history of the museum institution,¹ led him to take up in 1993, within ICOFOM, the writing of a *thesaurus* of museology for which he published several preparatory articles. He was joined by François Mairesse in 2000 and they both published in 2007 the book *Vers une redéfinition du musée?*² In 2010 they edited together *Les concepts clés de la muséologie* (*Key concepts of Museology*), published with the support of ICOM and ICOFOM, and later translated into a dozen languages.³ In 2011, they published the *Dictionnaire encyclopédique de muséologie*, a major reference for the study of the museological field.

Expography

Among the terms created and conceptualised by Desvallées for the museum field, ‘expography’ stands out. In 1993, in the *Manuel de Muséographie: petit guide à l’usage des responsables de musée*⁴ (Manual of Museography: A practical guide for museum managers), he coined a complement to the term museography: *expography*, to define exhibition techniques more precisely.⁵ Based on this proposition, expography became the technique of ‘writing the exhibition’,⁶ depending on research and conceptualisation to communicate a message and establish a connection with the audience. This term differs from scenography – which refers to the form of exhibitions – by focusing on both form and content. Since museography is the whole set of museum practices, expography, in a simplified way, refers to the specific set of techniques developed to design and execute a museum exhibition.

Influences

Throughout his career André Desvallées was very close to Georges Henri Rivière and Hugues de Varine. Both developed ideas about ecomuseums and the

1. Desvallées, A. (1992). La muséographie des musées dits « de société »: raccourci historique. In *Musées et sociétés* (collect.). (pp. 130–136). Paris, Direction des Musées de France (Annals of the National Conference ‘musées et sociétés’, Mulhouse-Ungersheim, juin 1991); Desvallées, A. (1992). Musées scientifiques, musées techniques, musées industriels: l’exemple français. In *La Société industrielle et ses musées. Demande sociale et choix politiques 1890–1990*. (pp. 97–115). Cité des Sciences et de l’Industrie et Éditions des archives contemporaines (Annals of the Conference CSI, 14–15 mars 1991, dir. Brigitte Schroeder-Gudehus).

2. Mairesse F. & Desvallées A. (Dir.). (2007). *Vers une redéfinition du musée?* Paris: l’Harmattan.

3. Desvallées A. & Mairesse F. (Dir.). (2010). *Concepts clés de la muséologie*. Paris: Armand Colin et ICOM. Available at the ICOM website (www.icom.museum).

4. Desvallées, A. (1998). Cent quarante termes muséologiques ou petit glossaire de l’exposition. In de Bary, M.-O. & Tobelem, J.-M. (Dir.). *Manuel de Muséographie. Petit guide à l’usage des responsables de musée*. (pp. 205–251). Biarritz: Séguier, Option Culture.

5. Polo, M. V. (2006). Estudos sobre expografia: quatro exposições paulistanas do século XX. Masters dissertation in Art, São Paulo: Universidade Estadual Paulista, 2006, p.11.

6. Bauer, J. E. (2014). A construção de um discurso expográfico: Museu Irmão Luiz Godofredo Gartner X. UFSC: Florianópolis, SC.

constructive approach of this new form of museum, focusing on the social aspect and tangible and intangible cultural heritage of the communities with which they collaborated. Rivière worked with Desvallées for many years, exerting his influence also on the *modus operandi* of the ATP's practices and, later, on his work with the ecomuseums in France. De Varine, creator of the term 'ecomuseum', inspired Desvallées to further develop this concept, and to present his criticisms of traditional museology within 'New Museology'.

At the same time, in addition to conceptual influences on the terminology project at ICOFOM, Desvallées influenced a whole generation of professionals focused on the ecomuseum practice in France with his ideas on (new) museology that originated the association *Muséologie nouvelle et expérimentation sociale* (MNES).¹ In the French context, his ideas were appropriated by museologists such as Marie-Odile de Barry, Françoise Wasserman, Alexandre Delarge, Sylvie Douce de la Salles and Joëlle Le Marec. In the project of defining specific terms and concepts for museology, Desvallées' ideas informed the works of several ICOFOM authors, including Bernard Deloche, François Mairesse, Tereza Scheiner, Nelly Decarolis, Marília Xavier Cury and others.

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1. See Brulon Soares, B. (2015). L'invention et la réinvention de la Nouvelle Muséologie. *ICOFOM Study Series*, 43a, 57–72.

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1995

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Desvallées, A. & Rivière, G. H.

1975

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Desvallées, A., de Bary M.-O., Wasserman, F. (Dir.).

1992/1994

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Desvallées, A. & Mairesse, F. (Dir.).

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Ivo Maroević

Bruno Brulon Soares & Yun Shun Susie Chung

Ivo Maroević (b. 1 October 1937, Stari Grad, Croatia – d. 20 January 2007, Zagreb, Croatia) was a Croatian museologist and art historian who was a professor of museology at the Faculty of Philosophy of the University of Zagreb, and who significantly contributed to the definition of Museology as a science in Central Europe and to its recognition as an established branch of study and research. In Croatia, he contributed to the development of specific legislation for the protection of cultural heritage and monuments, and also worked for the urban redevelopment of Zagreb between the end of the 20th century and the beginning of the 21st century.¹ He published several academic papers, textbooks and newspaper articles related to museology, heritage and conservation. As an assiduous contributor to ICOFOM and author of several papers in the *ICOFOM Study Series*, Maroević developed a theoretical perspective on the museum object, exploring the concept of museality as a fundamental notion for this supposed science.

Biography

Ivo Maroević was born in Stari Grad, Croatia, on 1 October, 1937, on the island of Hvar. He obtained a degree in Art History and English at the Faculty of Philosophy in Zagreb and took up his first post at an elementary school in Grubišno Polje in 1960.² He also worked at the elementary school in Adamec; at the National Park of Maksimir; as curator, conservator and head of the Documentation Department (1965–1969) at the Sisak Museum; as adviser and director (1969–1983) of the Croatian Restoration Institute; and, finally, at the Faculty of Philosophy of Zagreb, where he became a full-time professor of Museology in the university's Department of Museology.³ In 1971, he obtained a doctorate in Art History with a dissertation entitled 'Sisak – City and Architecture'.

At the University of Zagreb, he taught classes on the 'Protection of Monuments', from 1983 until 2007. He was chief of the Department of Protection and the Department of Art History, and he founded the postgraduate course in Museology, in 1975, becoming head of the Department of Museology and the Department of

1. HR-DAZG-1242: Ivo Maroević (25 November, 2010). *Fonda Signature*. State Archives in Zagreb. Retrieved from <http://www.daz.hr/vodic/site/article/hr-dazg-1242-maroevic-ivo>.

2. Jurić, Z. (1 February, 2007). *Remembrance: Ivo Maroević (1937 – 2007)*. *Matica hrvatska*. Vijenac 337. Retrieved from <http://www.matica.hr/vijenac/337/vjerodostojan-uzor-6548/>

3. Dautbegović, J. (13 November, 2002). *Ivo Maroević. Collections, Funds Archives: A personal archive of meritorious museers*. Retrieved from <http://www.mdc.hr/hr/mdc/zbirke-fondovi/arhiv/personalni-arhiv-zasluznih-muzealaca/Maroevi%C4%87-Ivo,49.html>.

Information Sciences of the university.¹ As professor of the postgraduate course he took part in several research projects, such as the protection of architectural heritage in Split (from 1983) and the 'Culture of the Eastern Coast of the Adriatic' in Dubrovnik (1983–1990).²

Maroević was active in many committees, working groups and specialist commissions for the protection of cultural monuments and for finding solutions to given problems related to museology. During the 1980s and 1990s, he was a member of the Council for the Protection of Monuments of Culture and of the Museum Council of Croatia (of which he was president for two terms: 1988–1991 and 1995–1996). From 1982 to 1989, he was a member of the Expert Advisory Commission for the restoration of Dubrovnik after the earthquake, and member of the Dubrovnik Reconstruction Committee (1990–1999).³ From 2004, he participated in the government's National Physical Planning Council and in the Croatian Commission for UNESCO (established in 2005).⁴ He was also a member of the Association of Conservators of Croatia (1965–1990) and of the International Council on Monuments and Sites – ICOMOS (1976–1998), among other international organisations. He became a member of ICOM in 1975, joining ICOFOM in the early 1980s and continuing to work with this committee throughout his life.

In his professional and academic career, he occupied many positions as English professor, conservator, director of documentation, university professor and dean of the Faculty of Philosophy. Beyond his academic papers, he also published textbooks, newspaper articles related to museology and to the museum profession. Among other works, Maroević published, in 1986, the book *The present moment of heritage*; in 1999, *Zagreb, in its own words*; in 2000, *New conservationist splinters*; in 2002, *A chronicle of Zagreb architecture 1981–2002*; and, in 2003, *Anthology of Zagreb Architecture*. In 1993, he published the book *Introduction to Museology*, and, in 1998, *Introduction to Museology – the European approach*. In 2004, he edited the volume *Into the world with the cultural heritage*, with a selection of his main theoretical articles in the areas of Museology, Conservation and Architecture.⁵ He covered themes such as museology, urbanism, historical and contemporary architecture, conservation and restoration.⁶

1. Jurić, Z. (1 February, 2007). *Remembrance: Ivo Maroević (1937 – 2007)*. *Matica hrvatska*. Vijenac 337. Retrieved from <http://www.matica.hr/vijenac/337/vjerodostojan-uzor-6548/>.

2. About the Author, In Maroević, I. (2004). *Into the world with the cultural heritage. Museology – Conservation – Architecture*. Petrinja: Matica hrvatska, P.11.

3. Ibid.

4. HR-DAZG-1242: Ivo Maroević. (25 November, 2010.). *Fonda Signature*. State Archives in Zagreb. Retrieved from <http://www.daz.hr/vodic/site/article/hr-dazg-1242-maroevic-ivo>.

5. Maroević, I. (2004). *Into the world with the cultural heritage. Museology – Conservation – Architecture*. Petrinja: Matica hrvatska.

6. Dautbegović, J. (13 November, 2002). *Ivo Maroević. Collections, Funds Archives: A personal archive of meritorious museers*. Muzejski dokumentacijski centar. Retrieved from <http://www.mdc.hr/hr/mdc/zbirke-fondovi/arhiv/personalni-arhiv-zasluznih-muzealaca/Maroevi%C4%87-Ivo,49.html>.

During his life, he received recognition and several awards for his works, including a commendation and plaque of the Federation of Associations of Conservators of Yugoslavia and, in 1975, the Božidar Adžija Prize for distinguished scholarly work.¹ He received prizes from the Conservation Union of Yugoslavia, the Čikin Cross, the City of Zagreb Prize for the book *Introduction to Museology – the European approach* (1999), and the Josip Juraj Strossmayer Prize for the publication *Anthology of Zagreb Architecture* (2003) on the subject of the protection of cultural and urban monuments.² He also received, from the Croatian Museum Association, the Pavao Ritter-Vitezović Prize for his life's work (2002). Posthumously, Maroević was awarded the City of Sisak Award for Life Work, for the publication *Sisak: City and Construction* in 2013 and *Grain of Life Mosaic 1937–2007*.

Ivo Maroević died in Zagreb, on 20 January, 2007, at the age of 70.

Points of view on museology

Museology and heritage

Ivo Maroević's museological approach is closely in line with the protection of architectural heritage, especially focusing on Zagreb and Croatian 19th- and 20th-century heritage; many of his publications outside of the *ICOFOM Study Series*, such as *Sisak – The City and Architecture* and *Zagreb With It Alone*,³ concentrate on heritage issues. Notably, the direct relationship between museology and the preservation of heritage is in the work *Present of the Heritage*⁴ in which he presents theoretical implications of historical methods concerning the reconstruction of heritage, questions on what point in time heritage should be preserved, as well as the methods applied throughout history in the 'intervention' of reconstruction and the processing of interpolation in the aftermath of war.⁵

1. About the Author, In Maroević, I. (2004). *Into the world with the cultural heritage. Museology – Conservation – Architecture*. Petrinja: Matica hrvatska, p. 11.

2. HR-DAZG-1242: Ivo Maroević (25 November, 2010). *Fonda Signature*. State Archives in Zagreb. Retrieved from <http://www.daz.hr/vodic/site/article/hr-dazg-1242-maroevic-ivo>.

3. Maroević, I. (1970). *Sisak – The City and Architecture*. Sisak, Croatia: Matica hrvatska <Ogranak>; Muzej Sisak; Maroević, I. (1989). *The Grahor Building Family*. Zagreb, Croatia: Društvo historičara umjetnosti Hrvatske; Maroević, I. (1999). *Zagreb With It Alone*. Zagreb, Croatia: Durieux; Maroević, I. (2003). *Antologija zagrebačke arhitekture*. Zagreb, Croatia: Azinović; Maroević, I. (2007). *About Zagreb by the way: the choice of texts about Zagreb architecture and urbanism, 1970–2005*. Zagreb, Croatia: Institute for the History of Art.

4. Maroević, I. (1986). *Present of the Heritage. Zagreb, Croatia: Društvo povjesničara umjetnosti SR Hrvatske*.

5. Jurić, Z. (1 February, 2007). *Remembrance: Ivo Maroević (1937 – 2007)*. *Matica hrvatska – Vijenac* 337. Retrieved from <http://www.matica.hr/vijenac/337/vjerodostojan-uzor-6548/>; Maroević, I. (1995). *War and Heritage in Croatia*. Zagreb, Croatia: Matica hrvatska, Ogranak Petrinja; Maroević, I. (2000). *Conservatory New Jigsaw*. Petrinja, Croatia: Matica hrvatska.

Maroević was considered ahead of his time in regard to the theory and practice of heritage preservation in Europe.¹ For example, in 'Museums and the Development of Local Communities After the War', he examines the ravages of war throughout Croatia with special attention to historic buildings, villages, and cities such as Dubrovnik, inscribed as a World Heritage Site in 1979.² In summary, his concepts are related to the authenticity of cultural heritage and the expansion of the notion of restoration.³

Moreover, the focus of his studies is theoretical museology examining the value of heritage and the use of contexts of intangible heritage, applying the terminology 'heritology' and 'mnemosophy'⁴ influenced by Tomislav Šola.⁵ With consent from Peter van Mensch, whose PhD dissertation he supervised, Maroević published many of the theoretical museological concepts in the book *Introduction to Museology*, published in Croatian, German and English, and considered one of the key texts in European museological literature.⁶ The book covers museological theoretical issues of the museum as an institution and its development, combining the concepts of the museum and heritage into a new definition:

*A museum is a non-profit institution at the service of society, whose mission is to interpret and actualize the past in the present within a new context, after research, collection, preservation and communication of tangible and intangible witnesses to the cultural and natural heritage of humanity.*⁷

1. Jurić, Z. (1 February, 2007). *Remembrance: Ivo Maroević (1937 – 2007)*. Matica hrvatska – Vijenac 337. Retrieved from <http://www.matica.hr/vijenac/337/vjerodostojan-uzor-6548/>.

2. Maroević, I. (1998). Museums and the development of local communities after the war. In: *Towards a Museology of reconciliation*. Dubrovnik, Croatia: UNESCO/ICOM/ICTOP. Retrieved from <http://www.maltwood.uvic.ca/tmr/maroevic.html>; Old City of Dubrovnik, *UNESCO World Heritage Convention*. Retrieved from <https://whc.unesco.org/en/list/95/>.

3. Some of these publications include: Maroević, I. (1995). *War and Heritage in Croatia*. Zagreb: Matica hrvatska, Ogranak Petrinja; Maroević, I. (1996). *Art in museology*. *ICOFOM Study Series*, 26, 96–103; Maroević, I. (2000). *Konzervatorsko novo iverje*. [New conservationist splinters]. Petrinja: Matica Hrvatska.

4. See Tomislav Šola in this volume.

5. Maroević, I. (1994). The museum object as a document. *ICOFOM Study Series*, 23, 113–120.

6. Van Mensch, Peter. (Forthcoming). Introduction. Russian Translation of *Towards a Methodology of Museology*; Maroević, I. (1998). *Introduction to Museology: The European Approach*. Vlg. Dr. C. Müller-Straten,

7. Maroević, I. (1998). *Introduction to Museology: The European Approach*. Vlg. Dr. C. Müller-Straten, HR-DAZG-1242: Ivo Maroević (25 November, 2010). *Fonda Signature*. State Archives in Zagreb. Retrieved from <http://www.daz.hr/vodic/site/article/hr-dazg-1242-maroevic-ivo>; Maroević, I. Cited by P. van Mensch In Mairesse, F. & Desvallées, A. (Dirs.). (2007). *Vers une redéfinition du musée?* Paris: L'Harmattan; Maroević, I. (10 April, 2018). Wikipédia. Retrieved from https://fr.wikipedia.org/wiki/Ivo_Maroevic.

Ecomuseological concepts and contemporary collecting

What is resonant throughout the paper on ‘Museums and the development of local communities after the war’¹ is the premise of the ecomuseum and, in the aftermath of war’s destruction of the past, and how villages, towns, and cities should endeavour to restore the technology and authenticity of heritage. In his paper ‘The architecture of Rovinj’s tobacco factory’, Maroević examines the theoretical implications of preserving the historical tobacco processing technology of the Tobacco Factory, Rovinj (TDR): its relationship with the alteration of the original architecture, and the *mélange* (mixture) of renovation, reconstruction, and ‘interpolations of contemporary architecture’ with the existing structure, as well as multi-layers of value, people’s identities, and the museum’s interpretation of history’.²

Maroević also underlines the importance of the preservation of collective memory, and how museums, archives and libraries in countries that are war-torn, and where tangible collections have been looted, can truly play a crucial role. He places emphasis on the preservation of the natural and built world alluding to an ecomuseological context of the tragic destruction of infrastructure that laid the foundations of the history of Croatia and the future of collective memory. There are sensitive issues that he refers to in connection with collective memory such as ‘ethnic cleansing’ and ‘tradition’; the preservation and restoration of identities; the role of museums to generate a ‘new sense of community among people and a sense of belonging to a given milieu’; and the local and regional museums to serve as instruments to assemble the diversity of languages.³

Maroević considers traditional collecting as obsolete in a war-torn country, and contemporary collecting suggests, again, ideas that are reflective of or influenced by ecomuseology.⁴ His discussions also cover the topic of museums in exile, the power of museum communication, travelling exhibitions and exhibition openings as social events and education for creating new identities.⁵

1. Maroević, I. (1998). Museums and the development of local communities after the war. In: *Towards a Museology of reconciliation*. Dubrovnik, Croatia: UNESCO/ICOM/ICTOP. Retrieved from <http://www.maltwood.uvic.ca/tmr/maroevic.html>.

2. Maroević, I. (6 October, 2010). The architecture of Rovinj’s Tobacco Factory. Adris. Retrieved from <http://www.adris.hr/en/bit-biti-bolji-bit-drugaciji/arhitektura-tvornice-duhana-u-rovinju>.

3. Maroević, I. (1998). Museums and the development of local communities after the war. In: *Towards a Museology of reconciliation*. Dubrovnik, Croatia: UNESCO/ICOM/ICTOP. Retrieved from <http://www.maltwood.uvic.ca/tmr/maroevic.html>.

4. Desvallées, A. (1983). Les écomusées. *ICOFOM Study Series*, 15, 16 ; Rivière, G. H. (1985). The ecomuseum – an evolutive definition. *Museum XXXVII* (4), 182–183 ; Fédération des écomusées et des musées de société. (1996). *En avant la mémoire*. Besançon, France: Author.

5. Maroević, I. (1998). Museums and the development of local communities after the war. In: *Towards a Museology of reconciliation*. Dubrovnik, Croatia: UNESCO/ICOM/ICTOP. Retrieved from <http://www.maltwood.uvic.ca/tmr/maroevic.html>.

Information sciences and museology

Ivo Maroević's emphasis on museology as an information science has been central to his works. In the seminar 'Possibilities for Cooperation in the Environment of the Global Information Infrastructure', he discussed this topic, identifying the issues of informational practice, which is, in essence, incorporated into all museological practices with a focus on the standardisation of libraries and information technology. Furthermore, interdisciplinarity and the use of databases within archives and museums were stressed, 'information-creation' was expected to become included in the museographical techniques applied to museological theory.¹ In the conclusions of the seminar, Maroević presented a theoretical framework involving the definition of a collection unit within archives and museum documentation centres and proposed some specific methods for the management of such a collection.²

Maroević defines 'Museology as an Information Science'³ and as a part of a 'social-humanistic sphere' which includes:

*Documentation, communicology, theory of classification systems, general theory of systems, librarianship, bibliology, science of science, archivistics, MUSEOLOGY, lexicology, theory of artificial languages, theory of solving nonnumeral problems, cryptology, etc... the systematic study of the process of emitting, collecting, selecting, evaluating, elaborating, archiving retrieval, transmission, distributing, explaining, using and protection of information, as well as with social communication in all its forms.*⁴

According to Maroević, museology is affirmed to be an interdisciplinary field in the preservation of memory.⁵ He forecast some of the museographical techniques with museological theory: the virtual museum (or cybermuseum), along with videos and CD ROMs.⁶

1. Ibid.

2. Wiler, M. (1998). About AKM. Arhivi, Knjiznice, Muzeji. Retrieved from <http://theta.ffzg.hr/akm/About%20AKM.htm>.

3. Maroević, I. (1997). Museology as a discipline of Information Sciences. *Nordisk Museologi*, 2, 77; Navarro, Ó. *Museos Y Museología: Apuntes Para Una Museología Crítica*. El Marco Conceptual De La Museología Crítica. Retrieved from <http://www.ilam.org/viejo/ILAMDOC/MuseosMuseologiaCritica.pdf>.

4. Maroević, I. (1983). Museology as a part of information sciences. *ICOFOM Study Series*, 5, 43–46.

5. Maroević, I. (1997). The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, p. 124.

6. Maroević, I. (1998). Museums and the development of local communities after the war. In: *Towards a Museology of Reconciliation*. Dubrovnik, Croatia: UNESCO/ICOM/ICTOP. Retrieved from <http://www.maltwood.uvic.ca/tmr/maroevic.html>.

Museum object (musealia) and museality

In his theoretical works, Maroević defines the museum object in terms of documentation and information. In this sense, he defines ‘museality’ as ‘the characteristic of a material object that in one reality documents another reality’,¹ pursuing a philosophical, semiological and informational approach to museology. He takes on Stranskian concepts of the museum object (musealia) and museality to define the wider process of information/documentation and communication – that could also be interpreted as his definition of *musealisation* – referred in Maroević’s works by the acronym INDOC.² Based on specific terminology, he defines INDOC as follows:

*Museology is a scientific discipline which studies museality through musealia (museum objects), creates and elaborates available scientific and cultural information by means of various information–documentation systems, and improves the methods of application of all these achievements in the museum practice.*³

Thus, his definition of the museum object as document is fundamentally based on Stránský’s theory:

*A general definition of the museum object was given some time ago by the Czech museologist Z.Z. Stránský (1970, p. 35), who said that an object that lives in the reality of the museum is to be considered a document of the reality from which it has been taken.*⁴

Furthermore, he states that:

*Museality is a characteristic feature of an object which enables the object, separated from its real environment and placed in the museal environment, to become the document of that reality from which it is separated, i.e., to become the musealia. Naturally, museality is a set of characteristics and, in the last analysis, the polystratified content of a musealia.*⁵

Maroević characterises museality as a non-material or intangible value in the context of what he calls the ‘theatre of memory’⁶, after E. Hooper-Greenhill.⁷

1. Maroević, I. (1997). The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, p. 121.

2. Maroević, I. (1994). The museum object as a document. *ICOFOM Study Series*, 23, 113–120.

3. Maroević, I. (1986). Identity as a constituent part of museality. *ICOFOM Study Series*, 10, p. 183.

4. Maroević, I. (1994). The museum object as a document. *ICOFOM Study Series*, 23, p. 113; also see Desvallées, A. & Mairesse, F. (Eds.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris, France: Armand Colin.

5. Maroević, I. (1986). Identity as a constituent part of museality. *ICOFOM Study Series*, 10, p. 183.

6. Maroević, I. (1997). The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, p. 120.

7. The author also collaborated with him in the book *Museum, Media, and Message*, where Maroević’s

Hence, the significance of the museum object is dependent on the memory preservation of cultural heritage *in situ* or within the acclimatised museum. Heritage is influenced by and influences society; its value depends on how it is managed, preserved, researched and communicated. Thus, heritage is about values, and its experience can be interpreted according to semiotics' 'triad experience', in other words, through sign, signifier and signified.¹ Museum objects (musealia) and museality, as the intangible meaning of these objects, are administered, preserved, researched, and communicated by means of museology.²

Based on this definition of the museum object, musealisation can be perceived as the process of transition from other contexts to the museological context. A process that is not necessarily bound to the museum institution; it can also take place in non-museum open spaces, involving cultural heritage, according to a particular notion of the museological context. According to Maroević, the influx of objects into the museological context is much more intensive than the outflow, with the speed and direction of the flow depending on various social factors (economic, political, military and cultural).³

In direct reference to Peter van Mensch's informational approach, Maroević considers the museological context in its practical and theoretical definitions. Both authors outline the specific process of musealisation regarding the different properties that the museum object will acquire: its structural and physical properties that will have an impact on the intention, perception and transmission of the information and the documents of reality.⁴ In this process, the information transmitted will be 'scientific' when it is selective, and 'cultural' when it is structural.⁵ The object is, then, 'a sum of meanings', and museology deals with the work of investigating, discovering and interpreting (but also producing) museality.

Museum communication, semiotics and substitutes

Maroević adopts Stránský's classification of museum communication.⁶ He also refers to Roger Miles discussing the museum visitor studies and audience re-

chapter on 'The museum message: between the document and information,' was published. Maroević, I. (1995). The museum message: between the document and information. In: Eileen Hooper-Greenhill (Ed.) *Museum, Media, Message*. (pp. 200–214). New York, USA: Routledge.

1. Maroević, I. (1997). The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, pp. 123–124.

2. Ibid, p. 122.

3. Maroević, I. (1987). Museum objects as the document. *ICOFOM Study Series*, 23, 113–119; Maroević, I. (1997). The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, p. 120; Maroević, I. (1996). Museology in the future world. In Stránský, Z. Z. (Ed.). *Museology for Tomorrow's World: Proceedings of the International Symposium Held in Masaryk University, Brno, Czech Republic*. (pp. 21–25). Brno, Czech Republic: ISSOM & UNESCO International School of Museology.

4. Peter van Mensch cited in Maroević, I. (2006). The museum object as historical source and document. *ICOFOM Study Series*, 35, 352–356.

5. Peter van Mensch cited in Maroević, I. (1997). The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, 120–125.

6. Maroević, I. (1991). The exhibition as presentative communication. *ICOFOM Study Series*, 19, 73–80.

search terminology ‘target audience’, widely used in contemporary analyses, in addition to the structural and cultural sphere of visitor experience in reference to M. Tudman.¹ According to Maroević, there are three facets of museum communication: the human body, participation and the social (connected with physical structure and chronological time).² The museum is part of a social and educational environment, which has the exhibition as its most important form of presentative communication. To Maroević, flexibility, ambiguity, and uniqueness are the basic characteristics of museum exhibitions.³

Peter van Mensch’s semiotic concepts are also central to Maroević’s concept of museum communication. According to the semiotics model⁴ applied to the museum field by Susan Pearce:⁵ the first dimension is the sign; the second dimension is the content of the sign – it represents an object; and the third dimension is the interpretation and interpretant (‘subject’), as signs are mental constructs, and in connection with the visitor experience. The representation of knowledge and potential presentation of knowledge through interpretation and memory are explained as a triad of signs or ‘semiotic trinity of the material, form and meaning of the museum object’.⁶ The exhibition is creativity and the art of communicating museum objects with subjectivity in time and place is determined by the social context.

Maroević also discusses the preservation of exhibition projects in the virtual world. But at the same time, he is concerned with the manipulation of objects and of memory by the virtual museum. His stance is that the virtual museum lacks truth and authenticity, being at the same time tempting and subjective, although it can help with the understanding of objects,⁷ and phenomena. Maroević does not see the dichotomy between objects and concepts, but he warns of the virtual reality skewed character, and notes that museology can help to stabilise it.

Regarding authenticity in museum communication, Maroević discusses the typology of substitutes and explores their complexity in relation to the museum object (‘real thing’).⁸ He introduces the notion of *museal* reality ‘authenticated by true reality’ which refers to the realisation of ‘the unity of objects and reality outside and inside of the museum’. The typology of objects includes copies defined as objects produced in the museum to protect the original or due to the difficulty of transporting originals that are *in situ*, as well as casts made primarily for

1. Ibid, p. 76.

2. Ibid, p. 77.

3. Ibid, p. 78.

4. Based on the model developed by American semiotician C. S. Peirce (1839–1914).

5. Influenced by theories from French semiotician F. de Saussure (1857–1913).

6. Maroević, I. (2002). What is it that we are presenting in a museum – objects or ideas? *ICOFOM Study Series*, 33b, p. 75.

7. Maroević, I. (2002). What is it that we are presenting in a museum – objects or ideas? *ICOFOM Study Series*, 33b, 74–78.

8. Maroević, I. (1985). Substitutes for museum objects. Typology and definition. *ICOFOM Study Series*, 8, 117–121.

educational purposes offering a museal reality. The second type of substitutes are the ones that have been reconstructed because the originals have been lost or damaged. Exact copies are sometimes impossible, thus data and theoretical hypotheses are applied to the making of the substitute. They are used for reconstruction and for the museum function such as in open-air museums and satellite ecomuseums. The third type of substitutes are models or scale models. They are not made in museums but collected, and are substitutes of the original yet have the same museological value as the original. Maroević further extends the notion of substitutes as a communication medium to two-dimensional objects such as photographs, slides, holograms, videos and films. Furthermore, he demonstrates the theoretical implications and issues when using substitutes and what they represent for anthropological and art museums.¹

Influences

Throughout his works in museology, Ivo Maroević was influenced by authors from Eastern and Central Europe, such as Zbynek Stránský and Tomislav Šola, and even by some of his students such as Peter van Mensch, applying their terminology and further exploring their main concepts. In his works relating to museums, communication and information sciences, he was influenced by museum studies authors such as Eilean Hooper-Greenhill and Susan Pearce. Maroević was also influenced by material culture studies scholars such as J. Deetz, T.J. Schlereth and J. Swiecinski.

Maroević supervised Peter van Mensch's PhD dissertation, and both museologists extensively influenced each other's works. Because he was a referential author in the ICOFOM publications of the 1980s and 1990s, several other museologists continued applying his ideas, such as the Brazilians Tereza Scheiner and Marília Xavier Cury, and the Croatians Žarka Vujić and Helena Stublić.²

Main works

Maroević, I.

1970

- *Sisak – The City and Architecture*. Sisak, Croatia: Matica hrvatska Ogranak; Muzej Sisak.

1983

- Museology as a part of information sciences. *ICOFOM Study Series*, 5, 43–46.

1. Ibid, p. 121.

2. See, for example, Vujić, Žarka & Stublić, Helena (2012). Acknowledged and empowered visitors in socialist Croatia: a diachronic exploration. *ICOFOM Study Series*, 41, 319–326.

1985

- Substitutes for museum objects. Typology and definition. *ICOFOM Study Series*, 8, 117–121.

1986

- *Present of the Heritage*. Zagreb, Croatia: Društvo povjesničara umjetnosti SR Hrvatske.
- Identity as a constituent part of museality. *ICOFOM Study Series*, 10, 183–188.

1989

- *The Grahor Building Family*. Zagreb, Croatia: Društvo historičara umjetnosti Hrvatske.

1991

- The exhibition as presentative communication. *ICOFOM Study Series*, 19, 73–80.

1992

- *Filozofski fakultet Sveučilišta u Zagrebu Odsjek za povijest umjetnosti*. (pp. 235–252). Rad. Inst. povij. umjet., 16. Retrieved from https://www.ipu.hr/content/radovi-ipu/RIPU-16-1992_235-252-IMaroević.pdf

1994

- The museum object as a document. *ICOFOM Study Series*, 23, 113–120.

1995

- *War and Heritage in Croatia*. Zagreb, Croatia: Matica hrvatska, Ogranak Petrinja.
- The museum message: between the document and information (pp. 200–214). In Eilean Hooper-Greenhill (Ed.). *Museum, Media, Message*. New York, USA: Routledge.

1996

- Museology in the future world. In Stránský, Z. Z. (Ed.). *Museology for Tomorrow's World: Proceedings of the International Symposium Held in Masaryk University, Brno, Czech Republic*. (pp. 21–25). Brno, Czech Republic: ISSOM & UNESCO International School of Museology. Retrieved from <https://goo.gl/oavqW1>.
- Art in museology. *ICOFOM Study Series*, 26, 96–103.

1997

- The role of museality in the preservation of memory. *ICOFOM Study Series*, 27, 120–125.

1998

- Virtual museums: the challenge of globalisation. *ICOFOM Study Series*, 29, 66–71.

- *Introduction to Museology: The European Approach*. Vlg. Dr. C. Müller-Straten.
- Museums and the development of local communities after the war. In *Towards a Museology of Reconciliation*. Dubrovnik, Croatia: UNESCO/ICOM/ICTOP. Retrieved from <http://www.maltwood.uvic.ca/tmr/Maroević.html>.
- The phenomenon of cultural heritage and the definition of a unit of material. *Nordisk Museologi*, 2, 135–142.

1999

- *Zagreb With It Alone*. Zagreb, Croatia: Durieux.

2000

- Museology and the intangible heritage together against the traditional museum, or are we returning to the original museum? *ICOFOM Study Series*, 32, 84–91.
- *Konzervatorsko novo iverje*. [New conservationist splinters]. Petrinja: Matica Hrvatska.
- Museology as a field of knowledge. *ICOM Study Series / Cahiers d'étude de l'ICOM*, 8, 5–7.

2002

- What is it that we are presenting in a museum – objects or ideas? *ICOFOM Study Series*, 33b, 69–73.
- *Chronicle of Zagreb Architecture, 1981–1991*. Zagreb, Croatia: Inst. for History of Art.

2003

- *Antologija zagrebačke arhitekture*. Zagreb, Croatia: Azinović.

2004

- *Into the world with the cultural heritage. Museology – Conservation – Architecture*. Petrinja, Croatia: Matica hrvatska.

2007

- *About Zagreb By the Way: the choice of texts about Zagreb architecture and urbanism, 1970–2005*. Zagreb, Croatia: Institute for the History of Art.

2010

- *The architecture of Rovinj's Tobacco Factory*. Adris. Retrieved from <http://www.adris.hr/en/bit-bolji-bit-drugaciji/arhitektura-tvornice-duhana-u-rovinju>.

Peter van Mensch

Yun Shun Susie Chung

Peter van Mensch (b. 7 June 1947, Gouda, The Netherlands) is a Dutch museologist currently living in Germany. He was Professor of Cultural Heritage at the Reinwardt Academy, Amsterdam School of the Arts; he helped establish Museology as a discipline and laid the foundations for theoretical museology and museum ethics as an integrated core for the programmes with a new curriculum.¹ He was ICOFOM Chair from 1989 to 1993.

Biography

Receiving his Master of Science in 1975 in Zoology and Archaeology from the University of Amsterdam, Peter van Mensch has been continuously active in the museum field. Beginning in 1967 as an educator at the Rijksmuseum Het Muiderslot in Muiden (1967–1970), he then worked at the Kasteel-museum Sypesteijn in Loosdrecht as assistant curator (1971–1974), at the Rijksdienst voor het Oudheidkundig Bodemonderzoek in Amersfoort as Research Assistant (1974–1975), at the A.E. van Giffen Instituut voor Prae en Protohistorie in Amsterdam as Researcher (1976–1977), and at the Rijksmuseum van Natuurlijke Historie in Leiden as Head of the Department of Education and Exhibitions (1977–1982).²

His practical and research experiences in the museum field led to his teaching philosophy, beginning in 1978 as Lecturer of Natural History Museums at the Reinwardt Academy in Leiden, then as Senior Lecturer of Theoretical Museology in 1982, and eventually as the first Professor of Cultural Heritage in 2006, retiring from the Academy in 2011.

Since 1983, van Mensch has been an ICOFOM Board member; he was elected Chair of ICOFOM in 1989, completing his term in 1993, and is currently a Senior Advisory Committee member. All of this reflects his practical experiences in the museum field leading to his prominent teaching and writing career on theore-

1. Van Mensch, P. J. A. (Forthcoming). Introduction. Russian translation of *Towards a Methodology of Museology*.

2. Van Mensch, P. J. A. (n.d.). *Curriculum Vitae*. Università Degli Studi di Bergamo. Retrieved from <https://www.oo.unibg.it/dati/persone/3381/4796.pdf>; *Peter van Mensch* (12 May, 2016). Wikipedia. Retrieved from https://en.wikipedia.org/wiki/Peter_van_Mensch; *Peter van Mensch* (2017). Alchetron. Retrieved from <https://alchetron.com/Peter-van-Mensch-249300-W>; *Peter van Mensch* (28 September, 2017). Wikipédia. Retrieved from https://fr.wikipedia.org/wiki/Peter_van_Mensch; van Mensch, P. J. A. (2018). *Curriculum Vitae*. Unpublished document.

tical museology. With ICOM, he was also Chair of the Committee on Education and Cultural Action (CECA) (1979–1982); Chair of the Working Group on Terminology (Committee on Documentation) (1989–1991); Chair of the Working Group on Resources of the International Committee on Collecting (COMCOL) (2011–2016) and Chair of COMCOL in 2010.¹ He was also member of the ICOM Ethics Committee (2011–2016). He has been active on the editorial boards of *Cultuur, Tijdschrift voor Etnologie, Museum & Society, ICOFOM Study Series (ISS), The Problems of Museology*, and *Museologica Brunensia*.

Earning his PhD in information sciences in 1993, Peter van Mensch developed theoretical frameworks on the function of museums and conceptualisation of heritage with key ideas on musealisation influenced by the Central European school of thought; his supervisor was Ivo Maroević (1937–2007), a Croatian museologist and Professor at the University of Zagreb.²

Though van Mensch's dissertation was not published as a book, remarkably, parts of it were translated into Spanish, Portuguese and Chinese, while the complete text has been translated into Serbian and is forthcoming in French and Russian. The original text and the articles based upon it are extensively cited.³

Throughout his professional career, van Mensch has been active in lecturing worldwide, including at the Rijksuniversiteit Leiden (The Netherlands), Universidade de São Paulo (Brazil), University of Amsterdam (The Netherlands), International School of Museology in Celje (Slovenia), and Europa Universität Viadrina (Germany), in addition to China, Costa Rica, England, and Mozambique among many other numerous countries. Moreover, he is invited as guest speaker globally in Africa, Latin America, Asia, and Europe, by the museum community of these regions.

Peter van Mensch currently lives in Germany, with his spouse, museologist Léontine Meijer-van Mensch.

Points of view on museology

Theoretical museology and professional training

Peter van Mensch's inspiration to develop the theoretical base in museology close to an information science⁴ was a result of the process of writing his first PhD

1. Léontine Meijer van Mensch and Eva Fägerborg established COMCOL together in 2009 with formal recognition as an ICOM Committee in 2013 – see van Mensch, P.J.A. (Forthcoming). Looking for a rationale behind museum practice: building bridges at the Reinwardt Academie. In: Delia Tzortzaki & Stefanos Keramidas eds., *The Theory of Museology: Main Schools of Thought 1960–2000* (Athens).

2. Van Mensch, P. J. A. (Forthcoming). Introduction. Russian translation of *Towards a Methodology of Museology*.

3. Van Mensch, P. J. A. (22 January, 2018). Interview (Y.S.S. Chung, Interviewer).

4. Noted in Mairesse, F. (2014). Introduction to the first publication of the Russian translation PhD thesis *Towards a Methodology of Museology* by P. van Mensch, in *The Problems of Museology* 9

dissertation in archaeozoology on new perceptions in examining objects (which remains unfinished), leading to a presentation on object-oriented museology at the ICOFOM-ICTOP meeting held in London in 1983.

As a lecturer at the Reinwardt Academy, van Mensch began to form an interest in Central European museology, namely the works of Zbyněk Z. Stránský. At the beginning of his active participation in ICOM committees, he decided to write his PhD dissertation at the University of Zagreb collaborating with Ivo Maroević, who happened to be the only professor of museology in Europe at that time.¹ In 1998, van Mensch became the Course Director for the International Master's Program at the Reinwardt Academy, taking his theoretical background to work in an innovative curriculum for the training of professionals.

In van Mensch's forthcoming publication, in the chapter on 'Looking for a rationale behind museum practice: building bridges at the Reinwardt Academie', he examines the evolution of the teaching philosophy embraced by the Reinwardt Academy:

*The implementation of new ideas on value assessment, social inclusion, participation, learning, being a mixture of British New Museology and Portuguese/Brazilian sociomuseology, brought new energies into the curriculum and re-enforced the interaction between the (theoretical) museology courses and the museography courses.*²

Metamuseology and ICOFOM

By the early 1980s, ICOFOM was the ideal platform for van Mensch's new role as Lecturer of Theoretical Museology at the Reinwardt Academy, with stimulus from Zbyněk Z. Stránský and Vnoš Sofka's ideas about metamuseology. A new museological vocabulary was being introduced by Central European museologists to other parts of Europe beyond the Iron Curtain.³ To van Mensch, the relevancy of ICOFOM to teaching and research was that it was inclusive and an 'open forum' for Latin American, African, Asian, and continental European ideas, whereas the British–Australian studies did not make a connection with the continental schools of thought.⁴

(pp. 6–14).

1. Van Mensch, P. J. A. (Forthcoming). Introduction. Russian translation of *Towards a Methodology of Museology*.

2. Van Mensch, P. J. A. (Forthcoming). *The History of Museology*. Athens.

3. Van Mensch, P. J. A. (14 December, 2015). Interview (B. Brulon, Interviewer); van Mensch, P. J. A. (27 April, 2015). Survey on the history of *ICOFOM Study Series* (A. Leshchenko, Interviewer); Leshchenko, A. (2017). Metamuseology and museological discourse. In Brulon Soares, B. & Baraçal, A. B. (Eds.). *Stránský: a bridge Brno – Brazil*. (pp. 130–143). Paris: ICOFOM and UNIRIO.

4. Van Mensch, P. J. A. (14 December, 2015). Interview (B. Brulon, Interviewer); van Mensch, P. J. A. (27 April, 2015). Survey on the history of *ICOFOM Study Series* (A. Leshchenko, Interviewer).

Many museologists may intentionally, or neglectfully, not include the diversity of authors representing different cultures, languages, and viewpoints.¹ Being one of the first authors to dedicate himself to the study of ICOFOM, as a diverse platform for museology, van Mensch devotes his PhD dissertation, published in 1992, to this specific subject.

His goal was to develop a ‘metamuseological reflection’² as a part of museology and as an ‘integral and integrated approach’ to heritage.³ His aspiration that ICOFOM continue with the understanding and research of metamuseology introducing the theories to newcomers through publications and discussions is still pertinent today.

The concept-oriented approach and environmental education

Since Peter van Mensch began his career in natural history museums, the foundation for his views on the concept-oriented approach, explicitly stated in his early works, comes from environmental education.⁴ The introduction to the concepts of the multidisciplinary and the tripartite model of the museum and the environmental record centre as the integrated museum can be observed in his works from the 1980s onwards.⁵ Mensch’s overall insights in relation to the notion of the concept-oriented or idea-oriented approach to exhibitions are ground-breaking in museology in that he offers the close relationship between the museum and the visitor, as decision-maker of themes for exhibitions, such as ecology. Internal attuning and a public-oriented approach to art museums were a part of the discussions in the 1970s in The Netherlands. However, a concept-oriented approach was introduced by van Mensch within a natural history museum setting that stressed the importance of holistic environmental educational factors; in other words, the relationship with the environment as

1. This view is also noted in van Mensch’s ‘Introduction’ in the forthcoming Russian translation of *Towards a Methodology of Museology*. The aim of a particular ICOFOM seminar in 1986 in the German Democratic Republic, organised by Klaus Schreiner who was Vice President of ICOFOM at the time, to produce an authoritative conclusion to the *Museological Working Papers (MuWoP)* analysis. Such practice in academia is also discussed by Stephen Hawking referring to the devious actions of Isaac Newton regarding his publications and his control over the Royal Society’s committee – See Hawking, S. (1996). *A Brief History of Time*. New York: Bantam Books, p. 197.

2. Van Mensch, P. J. A. (27 April, 2015) Survey on the history of *ICOFOM Study Series* (A. Leshchenko, Interviewer).

3. *Peter van Mensch* (12 May, 2016). Wikipedia. Retrieved from https://en.wikipedia.org/wiki/Peter_van_Mensch; *Peter van Mensch* (2017). Alchetron. Retrieved from <https://alchetron.com/Peter-van-Mensch-249300-W>; *Peter van Mensch* (28 September, 2017). Wikipédia. Retrieved from https://fr.wikipedia.org/wiki/Peter_van_Mensch.

4. Van Mensch, P. J. A. (1983). Natural history museums – new directions. *Reinwardt Studies in Museology* 1, pp. 55–63; In: P. van Mensch ed. (1994). *Theoretical Museology* [textbook]. Amsterdam: Master’s Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 142.

5. Van Mensch, P. (1983). Natural history museums – new directions. *Reinwardt Studies in Museology* 1, 55–63, in van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master’s Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 143–144.

a whole, not separated from society.¹ Furthermore, he refers to Tomislav Šola when discussing the new paradigm and approaches to museums as a social relationship.² In this sense, van Mensch identifies seven points of difference between the mid-19th century museum approach and the museum functions at the end of the 20th century, as follows:

- (1) A shift from object-centred to commentary-centred is a feature of New Museology and Ecomuseology, with the latter focusing on preservation of the environment and historical technology within a community.³
- (2) A broadening of the concept of the museum object, including intangible heritage and new technical practices.
- (3) A tendency to *in situ* preservation, which means contextual preservation.
- (4) The rise of the decentralised museum concept, from the national to the local and community museum,⁴ directly influenced by ecomuseologists such as André Desvallées, and by the idea of identity museums.⁵
- (5) A tendency to conceptualisation, in which the goal is a museum of ideas rather than a museum of objects.
- (6) The rationalisation of museum management, meaning external specialisation of the functions of museums.
- (7) The musealisation of cultural and commercial institutions, such as art museums.⁶

1. Ibid p. 149; also, van Mensch, P. J. A. (1985). Museological relevance of management techniques. In van Mensch, P. J. A. (Ed.). *Management needs of museum personnel. Proceedings of the Annual Meeting of ICOM International Committee for the Training of Museum Personnel at Leiden*, 24 Sept. – 2 Oct. 1984. Leiden: Reinwardt Studies in Museology 5 (pp. 9–15). In van Mensch, P. J. A. (Ed.) (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, pp. 148–151.

2. Van Mensch, P. J. A. (1988). Museology and museums. *ICOM News* 41 (3), 5–10; In van Mensch, P. J. A. (Ed.) (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 152.

3. Van Mensch, P. J. A. (1988). Museology and museums. *ICOM News* 41 (3), 5–10; In van Mensch (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 153.

4. Influence from Maure, M. (1997). Thoughts on a new function of the museum. *ICOM Education*. Paris, ICOM, 8, 1977/78, 32–34; In van Mensch, P. J. A. (1988). Museology and museums. *ICOM News*, 41 (3), 5–10; In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 154.

5. Influence from Desvallées, A. (1988). *Museology and cultural identity*. Paper presented at the conference 'What Is Museology,' April 1988, Umea, Sweden; In van Mensch, P. J. A. (1988). Museology and museums. *ICOM News* 41 (3), 5–10; In van Mensch, P. J. A. (Ed.). (1994). *Theoretical museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 154.

6. Van Mensch, P. J. A. (1988). Museology and museums. *ICOM News* 41 (3), 5–10.

Therefore, in general, van Mensch's stance on the concept-oriented approach, which stems from an environment educational setting, can be summarised as follows:

In view of the different political, economic and cultural situations in different parts of the world, museology should not be considered as being a normative science. It is the responsibility of the museum itself and of the community that supports it to make the choices as to aims and policies.¹

Heritage

Heritage, according to van Mensch, is both the cultural and natural landscape and it is defined by society or the community's idea about the communication of heritage; heritage's meaning is neither inherent in the artefact nor in the naturfact.² In his paper on 'Methodological Museology; or, Towards a Theory of Museum Practice'³ there is extensive discussion on the de-contextualisation of *ex situ* objects vs. the contextualised objects *in situ*. The heritage concept as proposed by him is a key contribution to museum theory, considering heritage in its relationship to society, influenced by Peter Ames.⁴

According to his diagram, the inner circle or core consists of the natural and cultural heritage. The next circle out represents the functions of Administration, Preservation, Research and Communication (the APRC model, proposed by van Mensch). This is followed by the third circle that represents the different kinds of institutions, or museums and heritage. Finally, the fourth circle symbolises society.⁵

1. Ibid.

2. Stránský has tried to substitute the word heritage with three terms: naturfact (nature), artefact (the arts) and mentefact (the mind). In Dolák, J. (2017). *Museologist Zbyněk Zbyslav Stránský – Basic Concepts*. In Brulon Soares, B. & Baraçal, A. B. (Eds.). *Stránský: a bridge Brno – Brazil*. Paris: ICOFOM and UNIRIO, p. 192. The terms naturfact and artefact, by contrast, mean respectively: '[...] naturfacts – the products of natural processes – and artefacts – the products of human society [...]'. In Tišliar, P. (2017). *The Development of Informal Learning and Museum Pedagogy in Museums*. *European Journal of Contemporary Education*, no. 3. Nove Mesto: Academic Publishing House Researcher, p. 586. Retrieved from: http://ejournal1.com/journals_/1505676573.pdf.

3. Van Mensch, P. J. A. (1990). *Methodological museology; or, towards a theory of museum practice*, in S. Pearce, ed., *New Research in Museum Studies*, 1, pp. 141–157; van Mensch, P. J. A. (1988). *Museology and museums*. *ICOM News* 41 (3), 5–10; In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. (pp. 173–181). Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy.

4. Chung, Y. S. S. (2007). *Thinking outside the museum box: heritage management of a 'laboratory ecomuseum.'* Fermi National Accelerator Laboratory. *Collections: A Journal for Museum and Archives Professionals*, 3 (3), 227.

5. Ibid; also see Chung, Y. S. S. (2005). Seoul, Korea: Its concept of culture and nature in heritage planning. *International Journal of Heritage Studies* (11) 2, 95–111, and Chung, Y. S. S. (2004). *Museums and intangible folk heritage in the Republic of Korea*. *ICOFOM Study Series* 33, 21–30 and Chung, Y. S. S. (2004). *Museums and intangible folk heritage in the Republic of Korea*. 박물관학보

The overall concept of heritage was embraced at the Reinwardt Academy in 2001, where the curriculum was broadened from museums to heritage, with stimulus from archive management, and under the influence of Tomislav Šola, of Critical Heritage Studies, and of Pierre Mayrand.¹ Stemming from van Mensch's teaching philosophy, heritage also has a spatial connection with places, or '*lieux de mémoire*' (literally 'memorial sites'), embodying collective memories, beyond boundaries and physical institutions. In a more recent interview, van Mensch refers to the outermost circle as the heritage community.² Moreover, this concept is extended with the urgency of the heritage community for a critical thought through empowerment and participation which should penetrate inwards,³ as opposed to the older school of thought that asserts heritage as the beginning of the diffusion of ideas.

Museological objects, musealia, musealisation and semiotics

The development of the different museological object categories examined in van Mensch's works are (1) artefacts *sensu stricto*; (2) documents; (3) books; (4) buildings; and (5) living organisms brought into the museum environment, with an extension of the categories to the entire field of the cultural and natural heritage also in reference to Šola.⁴ In the early stages of his research, he explored various definitions of musealia, with influences from Stránský, Schreiner and Maroević.⁵ Notably, it is Stránský's definition of musealium that van Mensch

[Journal of Museum Studies] 7, 107–124; Chung, Y. S. S. (2003). Object of exhibit: legitimizing the building of the National Museum of Korea. *International Journal of Heritage Studies*, 9, (3), 229–242.

1. Van Mensch, P. J. A. (Forthcoming). *The History of Museology*. Athens.

2. Van Mensch, P. J. A. (1990). Methodological museology; or, towards a theory of museum practice. In Pearce, S. (Ed.). *New Research in Museum Studies* 1, p. 174; van Mensch, P. J. A. (2011). Masterstudiengang SEK. *The European Heritage*. Retrieved from <https://www.youtube.com/watch?v=Ni-wPYxRIG8A>.

3. Van Mensch, P. J. A. (1997). A work of art in a museum is a work of art in a museum. *Modern Art, who cares?* International Symposium on the Conservation of Modern Art. Foundation for the Conservation of Modern Art, Amsterdam 8–10 September, 1997. Retrieved from <https://vimeo.com/14855968>.

4. Šola, T. (1982). Towards a possible definition of museology. Paper presented at the ICOFOM Annual Conference, Paris cited in P. J. A. van Mensch (1990). Methodological museology; or, towards a theory of museum practice, in S. Pearce, ed., *New Research in Museum Studies*, 1, pp. 141–157; In van Mensch, P. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 175.

5. See Stránský, Z.Z. (1974). Metologicke otazky dokumentace soucasnosti', *Muzeologicke sesity*, 5, 13–43; Schreiner, K. (1988). *Terminological Dictionary of Museology*. Berlin: s.n., and Maroevic, I. (1986) 'Predmet muzeologije u okviru teorijske jezgre informacijskih znanosti [The subject of museology within the theoretical core of information sciences]', *Informatica Museologica*, 1–3 (67–69), 3–5 referred in van Mensch, P. J. A. (1990). Methodological museology; or, towards a theory of museum practice, in S. Pearce, ed., *New Research in Museum Studies*, 1, pp. 141–157; In P. J. A. van Mensch (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, pp. 173–181.

applies as an ‘object separated from its actual reality and transferred to a new, museum reality in order to document the reality from which it was separated.’¹

More evidence of the impact made by Schreiner and Stránský is noted in *ISS 07* on ‘Collecting Today for Tomorrow’ in which van Mensch discusses the importance of the cultural and historical influences of museal activities.² The data structure of objects, in terms of conservation – patina dilemma, functional identity, conceptual identity – refers back to Maroević, who in turn alludes to van Mensch in ‘Museum Object as a Document’ when reading the different layers and contexts, approaching the non-textual object by interpreting the data as four different elements as a part of the object’s identity. According to Maroević, van Mensch identified two more elements in addition to contextual components such as archaeological and museological, and physical and conceptual.³

One of the most original outlines that van Mensch created is the *Museum Analysis Model – an Outline* at the Reinwardt Academy, which is a basis for analysing the levels and contexts of the museum object that are layered ‘like a set of Russian Matryoshka dolls.’⁴ The contexts are conceptual, structural or physical, and functional. These contexts parallel the artefact analysis model. The levels of analysis and main parameters include: (A) the museum building in its environment; (B) the exterior of the museum building; (C) the structure (plan) of the museum building; (D) the organisation of the museum collection on macro level; (E) the exhibition rooms; (F) the organisation of the museum collection on meso level; and (G) the museum object as exhibit.⁵

1. Van Mensch, P. J. A. (1990). Methodological museology; or, towards a theory of museum practice, in S. Pearce, ed., *New Research in Museum Studies*, 1, pp. 141–157. In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master’s Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 175; recent publications that apply van Mensch’s concepts on musealia, musealisation, and museological objects include Chung, Y.S.S. (2007). ‘The Collection and Exhibition of In Situ Historic Buildings,’ *Collections: A Journal for Museum and Archives Professionals*, 3 (1), pp. 35–52 and Chung, Y.S.S. (2017). The poetics and geopolitics of communication and non-profit vs. marketing of the function of museums. (Forthcoming). *The Issues of Museology*.

2. Van Mensch, P. J. A. (1984). Collecting today for tomorrow. *ICOFOM Study Series*, 7, 29–32.

3. Maroević, I. (1987). Museum object as a document. *ICOFOM Study Series*, 23, 113–119; Mairesse discusses van Mensch’s theory of objects having multiple interpretations in the museum, noted in Mairesse, F. (2014). Introduction to the first publication of the Russian translation PhD thesis Towards a Methodology of Museology by P. van Mensch, in *The Problems of Museology* 9 (6–14); also see Chung, Y.S.S. (2007). ‘The Collection and Exhibition of In Situ Historic Buildings,’ *Collections: A Journal for Museum and Archives Professionals*, 3 (1), pp. 35–52 and Chung, Y.S.S. (2017). The poetics and geopolitics of communication and non-profit vs. marketing of the function of museums. (Forthcoming). *The Issues of Museology* on biography of the artefact or *naturfact*, citing van Mensch.

4. Van Mensch, P. J. A. (1996). *Museum analysis – an outline*. [Lecture notes by Y.S.S. Chung]. Amsterdam, Reinwardt Academy.

5. Van Mensch, P. J. A. (1996). *Museum analysis – an outline*. [Lecture notes by Y.S.S. Chung]. Amsterdam, Reinwardt Academy, p. 183. My passion for museology was initiated by this analysis on an unpublished exercise and paper on the Amsterdam Biblical Museum written on 3 October, 1996, as an assignment for the course in Theoretical Museology taught by Peter van Mensch at the

Moreover, van Mensch's communication function of museums, another fundamental enquiry of the semiotics of exhibits, was first put forward in an article in the Reinwardt textbook *Theoretical Museology*; the article was later published in a journal.¹ The study of museum exhibition semiotics includes a wide range of activities. The main activities are exhibitions, publications, and educational programmes and events. Central to museum communication is the exhibition, considered a museological artefact par excellence. In consequence, the exhibition can be analysed in terms of *conceptual, structural and functional identity*.² The second part of the analysis highlights the typology of exhibitions such as their structure and how the objects are organised by curators. The third part is technique with numerous examples within the lectures.³

Thus, museological objects, musealia, musealisation, and semiotics are not individually comprised within his concepts of theoretical museology, but are part of the whole in discursive analysis.

Theories on museum management

As a part of the International Committee for the Training of Museum Personnel (ICTOP) in 1985,⁴ van Mensch elaborated on three central issues in the theory of museum management and organisation, which are: 1) structuring as input-transformation-output process; 2) internal attuning; 3) external attuning. The transformation begins with the functions of:

1. Administration (finances, personnel, operations);
2. Preservation (collections management);
3. Research (different fields) and
4. Communication (exhibitions, education, and public relations).

Reinwardt Academy.

1. Van Mensch, P. J. A. (1996). *Theoretical museology* [Lecture notes by Y.S.S. Chung]. Amsterdam, Reinwardt Academy.

2. These terms are further classified into purpose, strategy – subjective, taxonomic (systematic), situational (ecological) and narrative; style, technique, diverging policies, taxonomic exhibitions; the idea approach, narrative exhibitions, situational exhibitions, period rooms, also in reference to Michael Shanks and Christopher Tilley in *Reconstructing Archaeology* published in 1987.

3. Van Mensch, P. J. A. (1996). *Theoretical museology* [Lecture notes by Y.S.S. Chung]. Amsterdam, Reinwardt Academy; van Mensch, P. J. A. (2003). The Characteristics of Exhibitions. *Museum Aktuell* 92, 3980–3985. Also see van Mensch, P. J. A. (1991). ICOFOM '91 Symposium: The language of exhibitions. *ICOFOM Study Series*, 19, 11–13.

4. Van Mensch, P. J. A. (1985). Museological relevance of management techniques. In van Mensch, P. J. A. (Ed.). Management needs of museum personnel. *Proceedings of the Annual Meeting of ICOM International Committee for the Training of Museum Personnel at Leiden*, 24 Sept. – 2 Oct. 1984. Leiden: Reinwardt Studies in Museology 5. (pp. 9–15); In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. (pp. 148–151). Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy.

Van Mensch's APRC model, refined by him throughout the years, was, from the beginning, based on similar fundamental models by Jan Jelínek, Stránský and Georges Henri Rivière.¹

The importance of museums hiring staff who are trained in museology for the betterment of society is accentuated.² Basic training in the field, theoretical framework, personnel policy and framework, sense of identity, organisational setting, professional standards, museum ethics and their enforcement, and the rendering of a public service are emphasised.

Regarding external attuning, van Mensch speaks of a 'theoretical frame of reference' and he examines the fundamental question 'Is museum work a profession?'. He explores the definition of the director, business manager, development officer, curator, educator, exhibition designer, conservator, registrar and librarian.³ Internal and functional differences, the history of museums, and of the growth of collections, 18th century classification and taxonomy, 19th century diversification, 20th century professionalisation, museum management, and downsizing, as well as APRC, are a part of the discourse.⁴ He compares the cuckoo's nest with the development of the 19th and 20th century collections in museums, where the collections outgrow the building and try to push out other functions, demonstrating this idea with the example of the Uffizi Gallery in Firenze.⁵ Within his lectures, the three systems of input-throughout-output are explained more profoundly with detailed examples:

If you have a well-documented collection within P [the function of Preservation] which is an output, it can be a new knowledge input of the R [the function of Research], so the new knowledge of output can be an input

1. Van Mensch, P. J. A. (1985). Museological relevance of management techniques. In: P. van Mensch, ed., Management needs of museum personnel. *Proceedings of the Annual Meeting of ICOM International Committee for the Training of Museum Personnel at Leiden*, 24 Sept. – 2 Oct. 1984. Leiden: Reinwardt Studies in Museology 5 (pp. 9–15); In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 146.; see also Meijer-van Mensch, L. (2017). Peter the Museum Mensch: A personal museological reflection. *Museologica Brunensia*, 6 (1), 63, who affirms the same views about the importance of this model; influences mentioned in Brulon-Soares, B. (2016). Provoking museology: the geminal thinking of Zbyněk Z. Stránský. *Museologica Brunensia*, 5 (2), 5–17.

2. Van Mensch, P. J. A. (1985). Museological relevance of management techniques. In: P. van Mensch, ed., Management needs of museum personnel. *Proceedings of the Annual Meeting of ICOM International Committee for the Training of Museum Personnel at Leiden*, 24 Sept. – 2 Oct. 1984. Leiden: Reinwardt Studies in Museology 5. (pp. 9–15), in van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 150.

3. Van Mensch, P. J. A. (1989). *Professionalising the Muses*, Chapters I & II. In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. (pp. 158–172). Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy.

4. Van Mensch, P. J. A. (1996). *Theoretical museology* [Lecture notes by Y.S.S. Chung]. Amsterdam, Reinwardt Academy.

5. Ibid.

for the C [the function of Communication] for making exhibitions. So, the sub-systems are interconnected, provides stimulus for new function[s].¹

Influences

Prominent figures in museology who have influenced van Mensch include theoretical museologists, Stránský, Schreiner, Šola, Maroević, Desvallées and Mayrand, but also Wojciech Gluziński, Avram Razgon, Josef Beneš, and Bernard Deloche, focusing on concepts and systematisations.² Stránský's influence is evident in van Mensch's works, as it was Stránský who first systematically treated museology as a scientific discipline in the earliest stages of the foundations of the field. Van Mensch has also been influenced by Lynn Teather, who examined museological research as basic and applied research in addition to interweaving Stránský's concepts.³

There have been various theoretical influences from archaeology – Michael Schiffer; material culture studies – Edward McClung Fleming, James Deetz, David Kingery and Jules Prown; and the concept of museality, by Stránský, was central to his work, as well as the INDOC approach, by Maroević and Tudjman. Semiotics, according to Susan Pearce; and object-perception, according to Kenneth Hudson⁴ can also be noticed as influences in his works.

Peter van Mensch has also been influential for several museologists around the world. He influenced Stránský's work, for instance, helping to shape models such as APRC.⁵ However, van Mensch developed more of an interest in a meta theory of museology⁶ while others were preoccupied with the advancement of museology as a scientific discipline.⁷ Throughout his teaching career at the

1. Ibid.

2. Van Mensch, P. J. A. (2015). Survey on the history of *ICOFOM Study Series* (A. Leshchenko, Interviewer).

3. Van Mensch, P. J. A. (1992). Museological research. *Museological News* 15, 8. In van Mensch, P. J. A. (Ed.). (1994). *Theoretical Museology* [textbook]. Amsterdam: Master's Degree Programme on Museology, Faculty of Museology, Reinwardt Academy, p. 182.

4. Cited in van Mensch, P. J. A. (Forthcoming). Looking for a rationale behind museum practice: building bridges at the Reinwardt Academie. In Tzortzaki, D. & Keramidis, S. (Eds.). *The Theory of Museology: Main Schools of Thought 1960–2000* (Athens), the paper presented is by van Mensch, P. J. A., Pouw, P. J. M. & Schouten, F. F. J. Methodology of Museology and Professional Training, *ICOFOM Study Series*, 1, 81–96.

5. See Brulon Soares, B. (2016). Provoking museology: the geminal thinking of Zbyněk Z. Stránský. *Museologica Brunensia*, 5 (2), 5–17; also see more influences from Stránský in van Mensch (1987). Museology and museums, *ICOFOM Study Series*, 13, 47–56.

6. Van Mensch, P. J. A. (2018). Interview (Y.S.S. Chung, Interviewer).

7. Noted in Mairesse, F. (2014). Introduction to the first publication of the Russian translation PhD thesis Towards a Methodology of Museology by P. van Mensch, in *The Problems of Museology* 9. (pp. 6–14).

Reinwardt Academy, for van Mensch, APRC served as a model to explore the main theoretical concepts outlined here.

In essence, van Mensch's teaching philosophy of these concepts stem from not only one school of thought, but an amalgamation of archaeozoology, material culture studies, French Nouvelle Muséologie, Central European theories, British New Museology, Critical Heritage Studies, Brazilian Sociomuseology, *Framework Convention on the Value of Cultural Heritage for Society* or *Faro Convention*, and Australian museology,¹ among other trends.

Today, van Mensch continues with consulting work and publishing, pursuing an 'interest in methodological approaches to conceptualizing museum & heritage work as framework for analysis, discussion and development.'² The more recent publications such as *New Trends in Museology*, a collaborative project with Meijer-van Mensch, illustrate the theoretical foundations of his lifetime analysis on museology.³ Many of his publications are required reading at universities and his works have been published in 25 different languages. References in textbooks include Ivo Maroević, Friedrich Waidacher and Katharina Flügel, in addition to contemporary US textbooks by John Simmons and Kiersten Latham.⁴

Main Works

Van Mensch, P. J. A.

1983

- Natural history museums – New directions. In *Reinwardt Studies in Museology 1* (pp. 55–63). Reinwardt Academy.

1984

- Society – object – museology. *ICOFOM Study Series*, 6, 18–23.
- Collecting today for tomorrow. *ICOFOM Study Series*, 7, 29–32.

1985

- Museological relevance of management techniques. In Van Mensch, P. J. A. (Ed.). *Management needs of museum personnel*. Proceedings of the Annual Meeting of ICOM International Committee for the Training of

1. Van Mensch, P. J. A. (Forthcoming). *The History of Museology*. Athens; Mairesse calls van Mensch a "global" museology reader of the modern museum world' who is a 'genuine synthesis' of schools of thought in museology, noted in Mairesse, F. (2014). Introduction to the first publication of the Russian translation PhD thesis *Towards a Methodology of Museology* by P. van Mensch, in *The Problems of Museology* 9. (6–14).

2. Van Mensch, P. J. A. (22 January, 2018). Interview (Y.S.S. Chung, Interviewer).

3. Van Mensch, P. J. A. & L. Meijer-van Mensch. (2015). *New trends in museology II*. Celje: Muzej novejšje zgodovine.

4. Van Mensch, P. J. A. (22 January, 2018). Interview (Y.S.S. Chung, Interviewer); Desvallées, A. and Mairesse, F. (Dirs.). (2011). *Dictionnaire encyclopédique de muséologie*. Paris: Armand Colin.

Museum Personnel at Leiden, 24 Sept. – 2 Oct., 1984. *Reinwardt Studies in Museology* 5 (Leiden) (pp. 9–15). Reinwardt Academy.

- Museums and authenticities: provocative thoughts. *ICOFOM Study Series*, 8, 13–20.
- Towards a typology of copies. *ICOFOM Study Series*, 8, 123–126.
- Originals and Substitutes in Museums. Comments and views on basic papers presented in ISS No. 8. *ICOFOM Study Series*, 9, 45–50.

1986

- Museology and identity. *ICOFOM Study Series*, 10, 201–209.
- Museology and identity: comments and views. *ICOFOM Study Series*, 11, 37–39.

1987

- Museologists in a train to Helsinki. First attempt to analyse their discussion. *ICOFOM Study Series*, 13, 47–51.
- Museums in movement. A stimulating dynamic view on the interrelation museology–museums. *ICOFOM Study Series*, 12, 17–20.
- Musées en mouvement. Point de vue dynamique et provocateur sur l'interrelation muséologie–musées. *ICOFOM Study Series*, 12, 25–29.

1988

- Museology and museums. *ICOM News* 41 (3), 5–10.
- What contribution has museology to offer to the developing countries? Some remarks. *ICOFOM Study Series*, 14, 1988, p. 181–185.

1989

- (Ed.), *Professionalizing the Muses. The museum profession in motion*. Discours II Amsterdam: AHA Books.¹
- Forecasting – a museological tool? Museology and futurology. *ICOFOM Study Series*, 16, 175–178.

1990

- Methodological museology; or, towards a theory of museum practice. In Pearce, S. (Ed.). *New Research in Museum Studies* 1. (pp. 141–157).
- Annual conference 1990: Museology and the environment. *ICOFOM Study Series*, 17, 13–14.

1991

- ICOFOM '91 symposium: the language of exhibitions. *ICOFOM Study Series*, 19, 11–13.

1992

- Museological research. *Museological News* 15, 8.

1. Van Mensch listed four texts considered as his main works with emphasis on collaboration with other authors, this title was among them. In van Mensch, P. J. A. (22 January, 2018). Interview (Y.S.S. Chung, Interviewer).

- *Towards a Methodology of Museology*. PhD Dissertation. University of Z  greb, Z  greb, 1992. Retrieved from http://www.muuseum.ee/en/erialane_areng/museoloogiaalane_ki/p_van_mensch_towar/mensch04.¹
- Museological research. Current affairs in museology. *ICOFOM Study Series*, 21, 3–4.
- Museological research. *ICOFOM Study Series*, 21, 19–33.
- Summaries of ICOFOM symposia 1976–1991. *ICOFOM Study Series*, 21, 97–101.

1993

- Towards museums for a new century [r  sum   en fran  ais]. *ICOFOM Study Series*, 22, 15–19.
- ICOFOM and the basic parameters in museology [r  sum  s en fran  ais et en grec]. *ICOFOM Study Series*, 22, 101–103.
- Master the art of museum studies in Amsterdam. *ICOFOM Study Series*, 22, 117–118.

1994

- Museum analysis model – an outline. In Van Mensch, P. J. A. (Ed.). *Theoretical Museology* [textbook]. (pp. 183–184). Amsterdam: Master’s Degree Programme on Museology, Faculty of Museology, Reinwardt Academy.
- The characteristics of exhibitions. In Van Mensch, P. J. A. (Ed.). *Theoretical Museology* [textbook]. (pp. 185–192). Amsterdam: Master’s Degree Programme on Museology, Faculty of Museology, Reinwardt Academy.
- Towards a methodology of museology. *ICOFOM Study Series*, 23, 59–69.
- Object – document? Summary and final remarks. *ICOFOM Study Series*, 23, 195–203.

1995

- Magpies on Mount Helicon? *ICOFOM Study Series*, 25, 133–138.

2000

- Nieuwe Visies voor de 21ste eeuw [New visions for the 21st century], *Museumvisie* 24 (1), pp. ii–ix.
- Museology as a profession. *ICOM Study Series / Cahiers d  tude de l’ICOM*, 8, 20–21.

2001

- Museum Studies in the Netherlands. In Scaltsa, M. (Ed.). *Museology Towards the 21st Century. Theory and practice. International Symposium Proceedings [Thessaloniki, 21–24 November 1997]*. (pp. 146–149).

2003

- The characteristics of exhibitions. *Museum Aktuell* 92, 3980–3985.
- Convergence and divergence. Museums of science and technology in historical perspective. In Simard, C. (Ed.). *Des m  tiers... de la tradition   *

1. Ibid.

la creation. Anthologie en faveur d'un patrimoine qui gagne sa vie. (pp. 342–352). Sainte-Foy.

2004

- Museology and management: Enemies or friends? Current tendencies in theoretical museology and museum management in Europe. In Mizushima, E. (Ed.). *Museum management in the 21st century*. Tokyo: Museum Management Academy, pp. 3–19.
- Museums and experience. Towards a new model of explanation, ABRA. Heredia, Costa Rica: *Revista de la Facultad de Ciencias Sociales*, Universidad Nacional, 33, 31–36.

2005

- Nieuwe museologie. Identiteit of erfgoed? [Nieuwe Museology. Identity of heritage?]. In van der Laarse, R. (Ed.). *Bezeten van vroeger. Erfgoed, identiteit en musealisering*. (pp. 176–192). Amsterdam: Het Spinhuis.
- Annotating the environment. Heritage and new technologies. *Nordisk Museologi*, 2, 17–27.

2007

- Afstoten in perspectief: van instelling naar netwerk. Terugblik op twintig jaar selectie en afstoting [Perspectives on de-accessioning. Twenty years of selection and disposal in retrospective]. In Timmer, P. & Kok, A. (Eds.). *Niets gaat verloren. Twintig jaar selectie en afstoting uit Nederlandse museale collecties*. (pp. 208–211). Amsterdam, Nederland: Boekmans-studies/Instituut Collectie.
- Het object centraal? De toekomst van restauratie [Objects First? The future of restoration]. *Cr. Interdisciplinair tijdschrift voor conservering en restauratie* 8, (4), 18–19.

2008

- *De-institutionalising musealisation: lieu de mémoire versus musealium*. In Muzealizace v soudobé společnosti a poslání muzeologie/Musealization in Contemporary Society and Role of Museology. Prague: Czech Association of Museums and Galleries.
- Collectieontwikkeling of geld verdienen? De dilemma's van het afstoten van museumvoorwerpen [Collection development or earning money? Dilemmas of deaccessioning], *Kunstlicht. Tijdschrift voor beeldende kunst, beeldcultuur en architectuur van de oudheid tot heden*, 29, 1/2, 56–59.

2009

- Développer la collection ou gagner de l'argent? Les dilemmes de l'aliénation, in François Mairesse ed., *L'alienation des collections de musée en question*. (pp. 69–73). Mariemont.

2016

- Museality at breakfast. The concept of museality in contemporary museological discourse, *Museologica Brunensia*, 4, 2, 14–19.

Van Mensch, P. J. A., Pouw, P.J.M., and Schouten, F.F.J.

1983

- Methodology of museology and professional training. A contribution to the discussion. *Methodology of Museology and Professional Training, ICOFOM Study Series, 1*, 81–94.¹

Van Mensch, P. J. A. & Meijer-van Mensch, L.

2015

- *New trends in museology II*. Celje: Muzej novejše zgodovine.²

1. Ibid.

2. Ibid.

Vasant H. Bedekar

Anita Shah

Vasant Hari Bedekar (b. 1929, India) is an Indian museologist and professor of Museology in Baroda. He taught museology at postgraduate level from 1957 and was head of the Department of Museology at the University of Baroda from 1963 to 1986. Recognised for his accurate supervision of his students' PhD researches,¹ Bedekar published several works, developing a profound reflection on museology from the Indian perspective. His contributions as a museologist have impacted the development of Indian, as well as international, museological thought.

Biography

Born in India, in 1929, Vasant Hari Bedekar (or V. H. Bedekar, as he signed his papers) became a Professor of Museology at the University of Baroda after finishing his MA at Bombay and his PhD at Baroda. Bedekar holds two master's degrees, a postgraduate diploma in museology with distinction and a doctorate. Teaching museology at postgraduate level in India from 1957 until his retirement in 1989, he worked as a lecturer, reader and senior professor, and was head of the Department of Museology at the Faculty of Science of the MS University of Baroda, from 1963 to 1986.² He developed in that university an important experiment in the use of modern teaching methods applied to museology, which was recognised by the international community.³

Bedekar became a member of ICOM from the 1960s, participating in several conferences and contributing, initially, to the ICOM committee for Museums and Collections of Science and Technology.⁴ In May 1966, he took part in the creation of a National Committee for Museum Education in India, which was established in close liaison with the ICOM Committee for Education and Cultural Action (CECA), and was elected the committee's Chair.⁵ During the 1960s and

1. Bedekar, V. H. (1987). The museum training situation in India. *Museum*, 56 (vol. XXXIX, n.4), p. 284.

2. Stefano, Michelle L.; Davis, Peter & Corsane, Gerard. (Eds.). (2012). *Safeguarding Intangible Cultural Heritage*. The International Centre for Cultural & Heritage Studies. Newcastle University. Woodbridge, UK: The Boydell Press. pp. 263–264.

3. Various. ICOM – International Council of Museums. (1975). *ICOM News* (English Edition). The quarterly bulletin of the International Council of Museums, vol. 28, 4., p.160.

4. Meetings of ICOM International committees and sub-committees. ICOM – International Council of Museums. (1962). *ICOM News* (English Edition). The quarterly bulletin of the International Council of Museums, vol. 15, 5, p.78.

5. ICOM – International Council of Museums. (1966). *ICOM News* (English Edition). The quarterly bulletin of the International Council of Museums, vol. 19, 4, p.37.

1970s he impressed on ICOM members the necessity of creating opportunities to exchange experiences between training courses around the world, as a matter of international importance for the future of museology.¹ In the 1980s he joined ICOFOM, contributing as an active member to the development of this committee and participating in its symposia and publications.

During his career beyond the university, as a museum adviser, Bedekar worked with several national museums as a member of executive and advisory committees, and delivered lectures on the subjects of Museums, Museology and Art History. In India, he was involved in the development of community museum practices based on the valorisation of collective memory and intangible heritage. He helped to establish a World Heritage Site in 1999, in the region of Chaul-Revdanda-Korlai, in the western part of the country.²

He has participated in ICOM conferences and international seminars in countries such as Australia, Argentina, Brazil, Mexico, Japan, South Korea and the Netherlands. He has published several articles and books including *So You Want Good Museum Exhibitions* (1978), a practical handbook on the planning and presentation of an exhibition; *Stylistic Approach to Indian Miniatures* (1979); and *New Museology in India* (1995).

He is currently a member of ICOM, of the Museum Association of India and of the Museum Association of Gujarat. He received a Lifetime Achievement Award from the Museum Association of India for his work in the field of Museology.

Points of view on museology

Museology and museum practice

As recognised by museologist Peter van Mensch, Bedekar's contribution to the debate about the relationship between the theory of museology and museum practice would give three possible directions for their development:

1. by generating new ideas, concepts, etc.;
2. by solving problems that are raised from new practices; and
3. by training museum personnel.³

1. Main Exchange. ICOM – International Council of Museums. (1969). *ICOM News* (English Edition). The quarterly bulletin of the International Council of Museums, vol. 22, 2, p.68.

2. Bedekar, V.H. (2000). Problems of intangible heritage in Indian community museums. *ICOFOM Study Series*, 32, p. 18–20.

3. Van Mensch, Peter. (1987). Practice and theory: on museum work as a source of ideas for study and conclusions of general theoretical validity for the museum field. Lessons drawn from research in and teaching of museology at Reinwardt Akademie. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, n. 10. p.114.

Museology, as studied and taught by V. H. Bedekar, is an instrumental discipline in providing innovative solutions to professional problems, generating concepts, skills and techniques. In this sense, museology also contributes to museum practice by using its insights to teach and train students in contemporary methods.¹ He categorically states that museums and museology are inseparable, 'they are two aspects of a single human enterprise.' However, although he emphasises the possible mechanisms of the relationship between Indian museums and museology, he regrets that very little is transmitted into actual museum development due to many difficult circumstances, especially in developing countries like India.

Bedekar believes that museology needs to develop many alternative, but acceptable, museum standards as every museum has its own specific requirements, so that recommended standards should be closely correlated to differing circumstances and sociological factors. He further states that museology should be closely connected to museum practice in order to make museums successful, as alternative forms of entertainment are threatening museums with an identity and existential crisis. Close cooperation between museums and museology will mutually benefit both spheres. Bedekar perceives museology as a management-oriented discipline primarily concerned with providing a specialised service to communities. Bedekar, thus, presents a pragmatic view of museology as a scientific discipline. In this sense, his perspective can be seen as diametrically opposed to Stránský's philosophical and metaphysical speculations on museology.

Nevertheless, a clear theoretical influence from the Czech author can be noted in some of his works. Bedekar writes that museums are the major focus of study for museologists, but Museology, as a science, is also dedicated to studying 'man's relation with his past, his community and his environment, so might have existed before museums, as separate institutions, were established.'²

In his view, museums as experience makers should be democratic in their approach, so that they cater to the entire spectrum of the population from the layman to the 'most knowledgeable'. In fact, his definition of museums as 'makers of special validatable experiences'³ is in harmony with the theory and practice of French New Museology, with its emphasis on disconnecting museums from their buildings and institutions, and considering the participation of the local population in the planning and execution of their offerings.

Museum training in India

For Bedekar, 'the future of museums depends on the success or failure of museum training'.⁴ He considered that 'museum training' and 'museology' were

1. Bedekar, V.H. (1987). Topic and method. *ICOFOM Study Series*, 12, p. 51–52.

2. Ibid, p. 54.

3. Bedekar, V.H. (1987). On Vasant H. Bedekar, with some additional points. *ICOFOM Study Series*, 13, p. 16.

4. Bedekar, V. H. (1987). The museum training situation in India. *Museum*, 56 (vol. XXXIX, n.4), p. 284.

almost interchangeable terms in Asia in the 1980s.¹ By that time, the aim of most training courses in the continent was to reconcile the internationally accepted museology with professional needs in Asia.

In the case of India, Bedekar recognised the need for trained professionals to enable museums to cope with their unique problems. But he called attention to the fact that, despite the existence of a Museums Association in the UK, there was no museum training programme in India before independence.² Training for museum staff was usually done by the UK Museums Association, which led to the decision to establish, in 1952, a separate Department of Museology at MS University of Baroda and a postgraduate course, as an act of decolonisation of museology in the country.

The Department of Museology in Baroda was one of the few places where Museology was taught as an ‘independent science without confusing it with any other academic discipline’.³ In the independent Department, Museology would be understood as an autonomous discipline and it did not rely on the teaching of other disciplines to exist. Bedekar would state that a museology centre ‘should not duplicate the work of other departments of a University but it should concentrate all its attention on teaching and research in Museology’.⁴ Nevertheless, in the 1980s he would still consider that Museology had to be professionalised in order to build a scientific and theoretical base for museum application and practice.

Opportunities for museology in the ‘developing world’

At the end of the 20th century, Bedekar stressed the fact that museology plays a key role in developing countries in establishing connections between museums and their audiences, with the support of community educational agencies and other organisations. He emphasised the perspective of New Museology, which relies on community participation, to help museums to become oriented to social needs working as ‘centres of change’. Museology, in his view, should be ‘field-tested and oriented to extension services’.⁵

At the end of the 1980s, he strongly felt that developing countries were unexplored areas in what concerns the study of the relationship between museums and community. For example, the great diversity of India provides museologists

1. Bedekar, V. H. (1987). The need for museology in Asia. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 10, p. 119.

2. Bedekar, V. H. (1988). Analytical study of the state of museology in India. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 11, p. 114.

3. Bedekar, V. H. (1987). The need for museology in Asia. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 10, p. 119.

4. Bedekar, V. H. (1988). Analytical study of the state of museology in India. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 11, p. 115.

5. Bedekar, V.H. (1988). Third world opportunities for expanding museology discipline. *ICOFOM Study Series*, 14, p. 82.

with an opportunity to study highly diverse audiences which cannot be done in the West. In this sense, he states:

Museology as an independent science, particularly as a social science, will gain immensely by investigating the variability of factors in the man-museum relationship, bringing to fruition the various preparatory and participatory processes of presentation and interpretation.¹

He stresses the importance of developing a scientific methodology to study the responses and needs of visitors, so that the museum can be at the service of the different populations that constitute society, through both its presentations and programmes. Furthermore, Bedekar calls attention to the fertile field of museum communication in poorer countries where communication is supplemented by participatory activities. In this sense, all Western museological hypotheses regarding communication or informal continuing education require repeated verifications and testing under different socio-cultural situations in these countries.²

Bedekar suggests that colonised countries like India suffered a great deal in terms of the interpretation and understanding of their cultural heritage. He points to the difficulty of presenting authentic historical heritage of old civilisations objectively without recourse to myths, legends and other 'unreliable traditions'. For him, it is 'a Herculean task to present the achievements of the communities in the past and present in true, objective perspective, without overemphasis or underemphasis on details and without recourse to unscientific ways...'³

In his critical post-colonial approach to museums in the 'developing world', Bedekar observes that the museum situation in colonial contexts is very static and past-oriented. He notes that the manipulation by colonial powers of native groups destroys the social fabric of society, which leads to ethnic strife. For this reason, numerous museological models should be invented aiming to correct inequalities and imbalances in the post-colonial era.⁴ As a result, this poses a great challenge to museologists engaged in the development of varied strategies to suit regional differences.

Museums, colonial powers and minority groups

Bedekar states that colonial powers throughout the world have destroyed native cultures, and that unfortunately the same models are being repeated in the present by dominant cultures in relation to minority groups. To overcome these hurdles, museums could adopt the following suggestions:⁵

1. Bedekar, V.H. (1988). Third world opportunities for expanding museology discipline. *ICOFOM Study Series*, 14, p. 83.

2. Ibid.

3. Ibid., p. 84.

4. Bedekar, V.H. (1988). Futurology and the role of museums as 'change-agents'. *ICOFOM Study Series*, 16, pp. 93–97.

5. See Bedekar detailed suggestions in Bedekar, V.H. (1992). *ICOFOM and museum boundaries. ICOFOM Study Series*, 21, pp. 5–11.

(1) Museums can develop custom tailored models to suit the aspirations of minority groups. In doing so, museums will gain the confidence and recognition of minority groups.

(2) Museums will have to work out positive strategies to accommodate contradictions and social hierarchies of the past, as some minorities are perceived as 'instruments of victimisation by some groups, and, as great cultural heritage by others'.¹

(3) Minority groups will have to search for positive alternatives that will emphasise their cultural achievements.

(4) Majority groups will also gain by demonstrating to the world their philosophy of encouraging plurality.

(5) The interpretation of reality in minority museums is not an easy task as it may 'fan the fire' of inter group hatred. The ICOM code for professional conduct must be maintained in the interpretation of the past.

(6) The positive features of minority groups 'like close links among members, better integration, cohesion, mastery of special skills, etc.' must be brought to the forefront in a minority museum to help people in the minority to gain self-confidence and adjust with the mainstream population.

(7) The Indian Constitution respects diversity. A mature approach to integration is necessary, in which minority groups are able to retain their cultural characteristics. Regarding this point, Bedekar emphasises that integration is not assimilation, but achieving common objectives. Museums face complex problems in facilitating the process of integration of small groups, as identity depends on 'ethnic and historical factors'.

(8) Majority groups are a combination of smaller sub-groups. Urbanisation and industrialisation are destroying the social fabric of society. Majority groups also face threats of disintegration due to industrialisation and urbanisation.

Museums must continue to expand in various directions in which 'groups of people wish to move in search of their identities.'² Thus museums should serve both majority and minority groups, and their sub-groups.

Bedekar developed this integrated perspective on the work of museums with minority or majority social groups under the influence of the concepts of New Museology, applying them to his local context and to museum practice in different parts of India.

1. Bedekar, V.H. (1992). ICOFOM and museum boundaries. *ICOFOM Study Series*, 21, p. 9.

2. Ibid.

Influences

In the creation of the Department of Museology and the postgraduate course at the University of Baroda, V. H. Bedekar was greatly influenced by Professor Shri V. L. Devkar, then Assistant Director of Baroda Museum. His ideas, since the early 1950s, had been aligned with Devkar's approach to museology; both asserted the need for museum training courses in India. He was also inspired by P. H. Pott, from the National Museum in Ethnology in Leiden, The Netherlands, in his pragmatic approach to museum work using the methodology of management to train museum staff.¹ Because his concepts of museology were informed by French New Museology, he was also influenced by French authors André Desvallées and Hugues de Varine.

Bedekar's views on the place of museology in relation to museums, and as the base for museum training, were points of reference for some ICOFOM authors who debated the same matters. His ideas were taken up by thinkers such as Peter van Mensch, Hugues de Varine and Anita Shah, among others. In India he has inspired a more reflexive generation of museum workers which helped to change the image of museums in the country.²

Main works

Bedekar, V. H.

1976

- Programmed instruction in museology – an experiment. *Studies in museology*, vol. XI, Baroda, Department of Museology.

1978

- *So You Want Good Museum Exhibitions*. Baroda: Dept. of Museology, M. S. University of Baroda.

1987

- The museum training situation in India. *Museum*, 56 (vol. XXXIX, n.4), 284–290.
- The need for museology in Asia. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 10, 119–121.
- Topic and method. *ICOFOM Study Series*, 12, 51–54.
- On Vasant H. Bedekar, with some additional points. *ICOFOM Study Series*, 13, 15–35.

1. Bedekar, V. H. (1988). Analytical study of the state of museology in India. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 11, p. 115–116.

2. Bedekar, V. H. (1987). The museum training situation in India. *Museum*, 56 (vol. XXXIX, n.4), p.290.

1988

- Analytical study of the state of museology in India. *Museological News*. Bulletin of the International Committee of ICOM for Museology, Stockholm, 11, 113–120.
- Museology and developing countries – help or manipulation? Comments and views. *ICOFOM Study Series*, 15, 81–84.
- Third world opportunities for expanding museology discipline. *ICOFOM Study Series*, 14, 81–87.

1989

- Futurology and the role of museums as ‘change-agents’. *ICOFOM Study Series*, 16, 93–97.

1992

- ICOFOM and museum boundaries. *ICOFOM Study Series*, 21, 5–11.

1995

- *New Museology for India*. New Delhi: National Museum Institute of History of Art, Conservation, and Museology.

2000

- Problems of intangible heritage in Indian community museums. *ICOFOM Study Series*, 32, 18–20.
- The Ecomuseum projects in the Indian Context. In *Anais do II Encontro Internacional de Ecomuseus. Comunidade, Patrimônio e Desenvolvimento sustentável. IX ICOFOM LAM. Museologia e Desenvolvimento sustentável na América Latina e no Caribe*. (pp. 23–27). Santa Cruz, Rio de Janeiro, Brasil: ICOFOM/ICOFOM LAM.

2012

- Conversation piece: Intangible Cultural Heritage in India. In Stefano, Michelle L.; Davis, Peter & Corsane, Gerard (Eds.). *Safeguarding Intangible Cultural Heritage*. (pp. 85–93). The International Centre for Cultural & Heritage Studies. Newcastle University. Woodbridge, UK: The Boydell Press.

Alpha O. Konaré¹

Bruno Brulon Soares

Alpha Oumar Konaré (b. 2 February, 1946, Kayes, Mali) is a politician and museologist. He was the President of Mali from 1992 to 2002 and Chair of the African Union Commission until 2008. He is also a member of the International Council of Museums (ICOM), of which he was President from 1989 to 1992, and has played an active role as member of the International Committee for Museology (ICOFOM).

Biography

Alpha Oumar Konaré was born on 2 February, 1946, in Kayes, Mali, where he went to primary school. Later, he attended the Terrasson de Fougères High School in Bamako; the Collège des Maristes in Dakar, Senegal; the Collège Moderne in Kayes and, from 1962 to 1964, the École Normale Secondaire of Katibougou. He completed his higher education in history and geography at the École Normale Supérieure in Bamako (1965–1969) and at the University of Varsovia (Poland), from 1971 to 1975. He started his professional career as a primary teacher in Kayes, later becoming a high school teacher in Markala and Bamako.

In 1974, he was appointed Research Fellow at the Human Sciences Institute of Mali. From 1975 to 1978, he was Head of the Historical and Ethnographic Heritage at the Ministry of Youth, Sports, Arts and Culture. In 1980, he was nominated Research Fellow at the High Training Institute in Applied Research (ISFRA) and also worked as a teacher in the Department of History and Geography of the École Normale Supérieure in Bamako.

During his career, he was Chair of several professional African associations, such as: the Association of Historians and Geographers in Mali, the West African Archaeological Association and the Association of West African Scientists.

He became a political activist at a young age. In 1967, he was elected General Secretary of Youth for the US–RDA (Sudanese Union–African Democratic Rally), the political party of President Modibo Keita, from the École Normale Supérieure of Bamako.

1. A first version of the biographical notes in this text was published in Wikipedia in French, in January 2005, by users of that platform (first entry by Olivierkeita), and it has been updated by students and researchers working on the ICOFOM research project 'History of Museology'.

After Moussa Traoré's coup d'état, he became an activist for the clandestine Malian Party of Labour. In 1978, believing in Moussa Traoré's willingness to adopt an open approach, he accepted the post of Minister for Youth, Sports, Arts and Culture. He then resigned in 1980. His actions were crucial for basic education and the organisation of sports in Mali.

In 1983, he funded and managed the cultural magazine *Jamana*, and also a namesake cultural cooperative. In 1989, he started the newspaper *Les Échos*. In 1990, he had a role in the foundation of the ADEMA association (Alliance for Democracy in Mali), later helping to transform it into a political party, the Pan-African Party for Liberty, Solidarity and Justice (ADEMA/PASJ). He was its first president and the deputy of Mali's National Conference in 1991, after the decline of Moussa Traoré.

In 1991, he created Bamanankan Radio, Mali's first free radio, connected to an association. In April 1992, at the end of the democratic transition conducted by Amadou Toumani Touré, he was elected Federal President with 69.01% of the votes in the second round, against Tiéoulé Mamadou Konaté. He was re-elected for a second term in 1997, in the first round, with 95.9% of votes against only one candidate, Mamadou Maribatrou Diaby.

On a national scale, his actions were defined by the restoration of Mali's democracy, the end of conflicts with the Touaregs, as well as the achievement of decentralisation in the country. In 2002, in accordance with the constitution which limits the number of presidential terms to two, Konaré was succeeded by Amadou Toumani Touré.

In the museum world, in 1980, Konaré became a member of the consultative committee of ICOM for projects. He became president of Mali's National Committee in 1982.¹ In 1983, he was elected Vice-President of ICOM, and re-elected to the same post in 1986. Later, in 1989, he was elected president, ending his term in 1992 as the first African president of this organisation.

Konaré had already been involved in ICOFOM's activities since 1982,² the same year of his first participation in an annual meeting of the committee, in Paris. He continued contributing to ICOFOM throughout his career at ICOM, and he was also a consultant to UNESCO and the UNDP (United Nations Development Programme) from 1981 to 1992.

On an international level, he works for peace in the African continent and for regional integration. He presided over the Economic Community of West African

1. Candidats au Conseil exécutif de l'ICOM pour 1989–1992. In ICOM – Conseil international des musées. (1988). *Nouvelles de l'ICOM*. Bulletin du Conseil international des musées, vol. 41, 4, p.7.

2. Enclosure n. 1. Fifth annual meeting of the ICOM International Committee for Museology. Paris, 20–22 October, 1982. List of participants. In ICOFOM – International Committee for Museology. (March 1983). *Museological News*, 3, p.13.

States (ECOWAS) and the West African Economic and Monetary Union (UEMOA) in 1999 and 2000. Konaré was elected president of the African Union Commission on 10 July 2003, by African Chiefs of State meeting at Maputo's Summit. His term ended in 2009, and his successor was the Gabonese Jean Ping.

He is member of the Haut Conseil de la Francophonie (The Francophone High Council) and is a Doctor Honoris Causa of the Université Rennes 2 Haute-Bretagne and the Université libre de Bruxelles.

Alpha Oumar Konaré is married to the writer and historian Adame Ba Konaré.

Points of view on museology

During his career in museology, Alpha Oumar Konaré put forward sensitive points of view on the African museum reality, raising questions about the European model of museum and highlighting the variety and innovations in the African continent as he analysed Mali's museums.

Due to his international prestige, his ideas were instrumental in awakening Eurocentric museology to the representation of African heritage and culture in museums around the world. Not only has he called into question the European model of the museum in Africa, but he has also interrogated the 'Africa' represented in museums all over Europe.

Thoughts on museum practice in Africa

The foundation of a museum in Mali in 1953 was, according to Konaré, a colonial act. The African museum, in his analysis, had the same purpose as the colonial exhibitions that were still being staged in Europe at the beginning of the 20th century, and represented 'an act of 'violence', a break with the traditions'¹ that disregarded the culture of local populations to put into place a culture of assimilation. To Konaré:

*The collection, the museum, were the sanction of an open wound, the consequence of disaggregation of traditional social structures. The museum could only contain dead objects, condemned to death or to die.*²

Systematically confronting classical museological principles adopted by European museums, with practices learned from the African museums, Konaré used his experience to put museums into context with an innovative goal, proposing 'a type of museum adapted to the country'.³ In considering the renovation of the National Museum of Bamako, in 1981, this politicised-specialist presents a practice that, according to him, 'breaks with the tradition of the monolithic

1. Konaré, A. O. (1987). L'idée du musée. *ICOFOM Study Series*, 12, p.151.

2. Ibid.

3. Konaré, A. O. (1981). Bamako, Mali. Naissance d'un musée. *Museum*, vol. XXXIII, 1, p.7.

museum, palace/house of culture, etc.’ and proposes the museum as a ‘cultural centre’ capable of affirming modernity in Mali’s culture since its foundation.¹

Acting on a new museum policy that recommended the democratisation of museums both within their conception and in the means of access and communication, the National Museum of Bamako was designed to be the ‘lungs’ of Mali’s museums. In other words, it was to function as the coordinating point, a benchmark or the ‘centre lab’² of all other museums in the country. It represented, then, a new institutional perspective on a changing museology.

In 1985, in his first paper presented to ICOFOM, discussing the regulations of authentic objects and copies in the African context, Konaré mainly blames colonisation for the creation of copies or for depriving ceremonial objects of their religious function.³ He points out that it was during the colonial occupation that the military and the cities’ administrators began to take an interest in ‘exotic’ objects. The ‘collection’ of these objects by force led to the creation of museums that served colonial interests and, at the same time, met the demands of rising tourism.⁴ According to Konaré: ‘Faced with the challenge of ‘populating’ these museums with true but non-functional objects, museums have identified artisans (usually caste men) who would be in charge of making copies from real models (which will not be destroyed) or prints or photographs’.⁵

These museums, created under the patronage of colonisation, presented collections ‘uprooted, desecrated or ‘out of use’’, without having any relation to the local human and social environment. The museum, thus, in the words of Konaré, became a place of sacrilege in two senses: ‘for some, it violated the spirit of the ancestors, and for others, it violated consciousness.’⁶

The role of the museologist in this context is then called into question. Konaré states that the museologist consciously purchases objects or even commits fraud, following the ‘snob, exotic’ behaviour of colonial agents. The problem may be, as he explains, in the training of these professionals, that it doesn’t include a knowledge and appreciation of their national cultures. In fact, the references of national culture are marginalised as well as their knowledge of them and means of expression, such as languages.⁷ He proposes that museologists should become, first and foremost, ‘men of the field [terrain]’, nourished by national (traditional) cultures, history and science.⁸

1. Ibid.

2. Konaré, A. O. (1985). Des écomusées pour le Sabel: un programme. *Museum*, 148 (vol. XXXVII, n. 4), p.232.

3. Konaré, A. O. (1985). Substituts de masques et statuettes au Mali. *ICOFOM Study Series*, 8, 57–60.

4. Ibid, p.58.

5. Ibid.

6. Konaré, A. O. (1987). L’idée du musée. *ICOFOM Study Series*, 12, p.152.

7. Konaré, A. O. (1985). Substituts de masques et statuettes au Mali. *ICOFOM Study Series*, 8, p.60.

8. Konaré, A. O. (1987). L’idée du musée. *ICOFOM Study Series*, 12, p.155.

The role of local populations in the decolonisation of museum structures

Between the 1980s and the beginning of the 1990s, the museological thought of Konaré moved from a more critical point of view about traditional museums – seen as instruments of colonial domination – to consider the important role of these institutions when used for the benefit of local populations. In his speech at ICOM's General Assembly of 1992, where the theme question was 'Are there limits for the museums?', Konaré emphasised the capacity of museums to represent their surroundings and interpret events¹ in many different contexts in the postcolonial world.

On the other hand, in a 1983 critique about traditional ethnographic museums, he recognised the recent transformations of the European model and proposed that 'among all types of museums in Europe today, Africa should examine the system of ecomuseums more closely', because they represent *a priori* 'a territory, a population in action, a 'heritage derived from the collective memory' and 'a set of concrete social practices in a real field [terrain]'.²

Based on the example of ecomuseums, Konaré noticed in the practice of bringing together local communities to create and manage museums a key means to reaching autonomy. Such a premise means, for traditional museums, that the communities themselves must determine the choices which will establish the collection of objects.³ For African ecomuseums, it means integrating equally all the human and material resources of the local environment, and considering, in the new museum structure, the education, the culture and the information in a homogeneous way.⁴

To Konaré, ecomuseums offered new and different paths that favoured the traditional structures of education or, better still, new structures to be invented in the musealised territory – for local populations and museologists alike. Only then could one think of new autonomous structures for African museums capable of establishing a real dissolution from colonial and neocolonial heritage.⁵ He considered, however, the problems and difficulties of the ecomuseum approach in the African context, since it has as its starting point the participation of both local authorities and the population. What kind of government, on the African continent, could successfully implement an ecomuseum?

1. Konaré, A. O. (1992). Discours du président. In ICOM. (1992). *Musées: y-a-t-il des limites? Actes de la XVI^e Conférence générale du Conseil international des musées* (pp. 75–76), 19 au 26 septembre 1992, Québec, Canada.

2. Konaré, A. O. (1983). Pour d'autres musées « ethnographique » en Afrique. *Museum*, 139 (vol. XXXV, n.3, 1983), p.147.

3. Ibid, p.149.

4. Konaré, A. O. (1985). Des écomusées pour le Sabel: un programme. *Museum*, 148 (vol. XXXVII, n. 4), p.234.

5. Ibid.

Considering the appropriation of the ecomuseum in Africa, Konaré emphasised the need to accept different models, and hence several approaches and translations of new formulas that arise from the European ecomuseums, favouring even more 'the role of units such as families, 'resourceful people', the elderly, etc.'¹ The African experience, therefore, challenges and broadens the concept of the ecomuseum, prioritising the intangibles (words, rituals, signs, etc.) that are particularly significant to societies with an oral culture, and putting the human – the creator as someone who can make and remake the new experiences – at the centre of museum activity.

The 'liberation' of *arts premiers* in Europe

While president of ICOM (1989 to 1992), Konaré was an influential voice in the cause for representation of African cultures in European museums. His influence contributed to the appreciation of the '*arts premiers*' in museums, a movement that had been gaining supporters in the 1990s with the creation of new museums that broke with the ethnographic logic seen as colonialist – including the new national art museums oriented to this theme.

In his thoughts on the decolonisation of museums, on the one hand, Konaré proposed that ethnographic museums in the African continent should be renewed, freeing themselves from all cultural alienation – rejecting foreign concepts to decolonise the museums and reinventing them according to their own needs² – for the benefit of the African people (not the foreign 'experts'). On the other hand, looking at African collections in the European context, Konaré questioned the colonialist bias that still prevailed in the African representation through 'ethnographic' objects.

In January 1990, when he took over the presidency of ICOM, Konaré addressed the Prime Minister of France, Michel Rocard, to highlight the lack of appreciation of African art in French museums and suggested the creation of a new institution, which should lead to the 'appreciation, enhancement, and renovation of other museums specialised in the African culture'.³ His message, both political and museological, echoed positively among French personalities such as the collector Jacques Kerchache,⁴ who supported a desire for change that came from different quarters.

1. Ibid.

2. Konaré, A. O. (1983). Pour d'autres musées « ethnographique » en Afrique. *Museum*, 139 (vol. XXXV, n.3), p.146.

3. Konaré, A. O. (1990). In Grognet, F. (2009). *Le concept de musée: la patrimonialisation de la culture des « autres »*. D'une rive à l'autre, du Trocadéro à Branly: histoire de métamorphoses. Thèse de doctorat en Ethnologie. Thèse en deux volumes dirigée par Jean Jamin. École des Hautes Études en Sciences Sociales (EHESS).

4. Former gallerist, Kerchache is regarded by some as a 'dealer', owing to his arrest, in 1965 in Gabon, for illegally transporting African objects. He was later responsible for proposing the Musée du quai Branly along with Jacques Chirac. See Grognet, F. (2009). *Le concept de musée: la patrimonialisation de la culture des « autres »*. D'une rive à l'autre, du Trocadéro à Branly: histoire de métamorphoses.

In the midst of a crisis of ethnographic museums in France, and of an uncertainty about the fate of their collections, Kerchache called into question the kind of museological treatment these objects were receiving in these institutions. A few months after Konaré's declaration, Kerchache became well-known for publishing, in the newspaper *Libération*, his manifesto 'For masterpieces of the whole world to be born free and equal'.¹ This mobilisation of cultural authorities in the French context would lead to a revolution in the values of ethnographic and art museums around the world, attaching the label of '*arts premiers*' to the collections of Africa, Asia, Oceania and the Americas in private and national institutions, such as the Musée du quai Branly, proposed in the 1990s by Jacques Kerchache and by French president Jacques Chirac.

Influences

In his museum critique, Konaré was certainly inspired by the reflections of Stanislas Adotevi, a museologist from Dahomey (now Benin), who in the 1970s had planted the seed of decolonisation within ICOM.² He was also influenced in his work by French museologists Hugues de Varine and Georges Henri Rivière, and the Malian, Claude Daniel Ardouin.

Directly or indirectly, Konaré's works on museums in Africa have inspired a more critical approach to museology by authors such as André Desvallées and François Mairesse. In *ICOFOM Study Series* he is quoted in articles by Elisabeth des Portes (France), Domènec Miquel i Serra (Spain), Grazyna Zaucha (Zambia), François Mairesse and Vиноš Sofka. In his comments on the *arts premiers*, his ideas and political points of view would be used by Jacques Kerchache and Jacques Chirac as arguments for the French 'liberation' of African art.

Main works

Konaré, A. O.

1980

- Musées et patrimoine ethnologique. *Actes de la 12^e Conférence générale et de la 13^e Assemblée générale du Conseil international des musées*. (pp. 69–71). Mexico, 25 octobre – 4 novembre, 1980. ICOM.

Thèse de doctorat en Ethnologie. Thèse en deux volumes dirigée par Jean Jamin. École des Hautes Études en Sciences Sociales (EHESS). p.449.

1. « Manifeste pour que les chefs d'œuvre du monde entier naissent libres et égaux » (in the original). See Price, S. (2007). *Paris primitive*. Jacques Chirac's Museum on the Quai Branly. Chicago & London: The University of Chicago Press.

2. See Stanislas, A. (1992). Le musée inversion de la vie. (Le musée dans les systèmes éducatifs et culturels contemporains). (1971) In Desvallées, A. ; de Barry, M.-O. & Wasserman, F. (Coords.). *Vagues: une antologie de la Nouvelle Muséologie*. (pp. 119–123). Vol. 1. Collection Museologia, Savigny-le-Temple: Éditions W-M.N.E.S.

1981

- Bamako, Mali. Naissance d'un musée. *Museum*, vol. XXXIII, 1, 4–8.

1983

- Pour d'autres musées « ethnographique » en Afrique. *Museum*, 139 (vol. XXXV, n.3), 146–151.

1985

- Des écomusées pour le Sabel: un programme. *Museum*, 148 (vol. XXXVII, n. 4), 230–236.
- Substituts de masques et statuettes au Mali. *ICOFOM Study Series*, 8, 57–60.

1987

- L'idée du musée. *ICOFOM Study Series*, 12, 151–155.

1992

- Discours du président. In ICOM. (1992). Musées: y-a-t-il des limites? *Actes de la XVIe Conférence générale du Conseil international des musées*. (pp. 75–76.). 19 au 26 septembre 1992, Québec, Canada.

2004

- *Un africain du Mali*. Entretien avec Bernard Cattaneo. Bamako: Cauris Éditions.

2015

- *La bataille du souvenir*. Bamako: Cauris Livres.

Mathilde Bellaigue

Bruno Brulon Soares¹

Mathilde Bellaigue, a French museologist and *conservateur*, was assistant to Marcel Évrard in the Ecomusée de la Communauté urbaine Le Creusot-Montceau-les-Mines (1977–1987), the second ecomuseum created in the world,² but the first one in and about an industrial area (metallurgy and coal mines). During those ten years working within and with that community, she published several texts on the matter in the *ICOFOM Study Series (ISS)* and other regional forums for museology, such as ICOFOM LAM. Her main ideas encompass the relationship between local memory, territory and power, as well as an experimental museum pedagogy based on the people's experiences with cultural heritage in the social space.

Biography

Mathilde Bellaigue completed the *études secondaires classiques* in France, followed by a four-year bachelor degree course at the Sorbonne University (Paris) and at Lille University. Afterwards she taught English at Amiens Lycée, dividing her time with training at the École de praticiens d'éducation créatrice (Arno Stern) in Paris where she then opened several '*ateliers d'expression*' for children and adults.

That last experience, together with frequent visits to museums and galleries, as well as encounters with artists, determined her direction. In 1976 she met Marcel Évrard, creator (1971) and director of the CRACAP (Centre national de Recherche, Animation, Création en Arts plastiques – National Centre of Research, Animation, Creation in the Plastic Arts). It was in Burgundy, where, asked by the mayor of Le Creusot, to create a museum in the Château de la Verrerie, the former residence of the Schneider family, Évrard started developing the 'Musée de l'homme et de l'industrie', the first industrial 'ecomuseum' (that new 'label' coined by Hugues de Varine in 1971).

Évrard then invited Mathilde Bellaigue to become his assistant and work to engage the local inhabitants in the ecomuseum's activities according to the theory of Georges Henri Rivière. So, in 1976, she moved from Paris to Le Creusot, where

1. This text was written in collaboration with Mathilde Bellaigue, who has provided important historical information on the Ecomusée de la Communauté urbaine Le Creusot-Montceau-les-Mines and her work in this ecomuseum and in the development of experimental museology in France.

2. The first 'ecomuseum' being considered the one of Marquèze, initiated by Georges Henri Rivière in the Landes de Gascogne, in 1969.

she started on the field a project of sensible work of community participation and social experimentation.¹ It was to be a ‘museum without collections’ according to the definitions of Georges Henri Rivière, and the first ecomuseum situated in and dealing with an industrial area.

Mathilde Bellaigue managed to base her practice on her own educational experiences and knowledge of museums, art, and education. During the years she spent at Le Creusot,² her personal life was somewhat connected to that of the institution which encompassed the community in its diversity.

Finally, after their years of practice at Le Creusot ecomuseum, Hubert Landais, Directeur des Musées de France, awarded her, together with four other researchers³ from the ecomuseum, the title of *conservateur*.

But in 1986, due to some local political manoeuvres, the Ministry of Culture dissolved the ecomuseum association and its staff.⁴

Mathilde Bellaigue joined ICOM in 1983 and became an active member of ICOFOM. She saw in this committee an opportunity to promote the theory of the ecomuseum, as an evolving theory, at the heart of ICOM and in the wider field of Museology.⁵ In London, at the 1983 ICOFOM annual symposium, she was elected secretary (and re-elected in 1986), participating from then on in all the annual meetings held by the committee until her retirement in 1995. Her role in ICOFOM and her championing of the ecomuseum practice and theory, allowed her to participate in several other forums abroad, particularly in Latin America, but also in specific projects in countries such as Haiti and Russia.

Between 1986 and 1996, at the Laboratoire de Recherche des Musées de France – LRMF (Laboratory of Research of the Museums of France, Palais du Louvre) – and with the support of the successive directors – she created the revue *Technè*. In 1997, with the collaboration of André Desvallées and a colleague from the Laboratory, she organised the annual meeting and 20th anniversary of ICOFOM, the theme being ‘Museology and Memory’ (Paris, 1997).

1. Bellaigue, M. (5 April, 2012). Interview for the doctoral thesis ‘*Máscaras guardadas: musealização e descolonização*’. (B. Brulon, Interviewer).

2. Dufrêne, Bernadette (1 January, 2014). La place des femmes dans le patrimoine. *Revue française des sciences de l’information et de la communication*. Retrieved from <http://journals.openedition.org/rfsic/977>; DOI: 10.4000/rfsic.977.

3. Together with M. Bellaigue, the staff was composed of an archivist, an ecologist, local historians of industry and techniques, researchers in crafts and customs, in industrial urbanism, one administrator and one secretary.

4. Cited from Bellaigue, M. (28 November, 2017). Personal communication.

5. Bellaigue, M. (14 December, 2015). Survey on the history of ICOFOM (B. Brulon, Interviewer).

Over the years, and up to the present day, Mathilde Bellaigue has produced numerous French translations of English and American books in the fields of art, architecture, and arts and crafts.

Points of view on museology

From experimental practice to a theory of the ecomuseum

On the theoretical level, Mathilde Bellaigue, trained by Marcel Évrard with his specific perspective on the *Écomusée* de la Communauté urbaine Le Creusot-Montceau-les-Mines, contributed to the development of ecomuseology as a field of study associated with this type of community museum. Later, her ideas would be linked to 'New Museology' (*Nouvelle Muséologie*), a notion that appeared in some specialist French and Canadian circles at the beginning of the 1980s to describe a broader movement of contestation and renovation in the museum field.¹ After 1983, New Museology would be supported by the theoretical reflections of some ICOFOM members, as well as by the creators of MINOM (International Movement for New Museology, made official in Lisbon, in 1985).²

Different from several other theorists, Bellaigue conceived the ecomuseum from within the practice, which gave her an innovative, experimental perspective recognising the value of its actors in social history, the area they lived in, and their interactions as the base for museum work. This new approach to museum practice, which involved a revision of the theory, led her to question the basic principles of museology at the end of the 20th century and the traditional role of the museologist or museum professional.

Ecomusée de la Communauté Le Creusot-Montceau-les-Mines

The ecomuseum in Le Creusot, in a region marked by the industrial revolution in France, was established at the request of the mayor of that municipality, in the ancient Château de la Verrerie³ – itself a sign and a symbol of the history in which was embedded the daily life of the workers of Le Creusot.⁴ Facing this challenge, Marcel Évrard, who had been involved in the development of the CRACAP since 1971, decided to create, with the support of members of the local population, a vehicle for the understanding of and engagement in the economic, social and cultural change within the community. This vehicle would be

1. Éditorial. (1985). *Museum*, Images de l'écomusée, 148, XXXVII, 4, 184.

2. Mouvement International pour une Nouvelle Muséologie – MINOM. (November 1985). *Actes du II Atelier international*, Musée locaux, Nouvelle Muséologie, Lisbonne. Retrieved from http://www.minom-icom.net/_old/signud/DOC%20PDF/198504604.pdf.

3. The château was an ancient glass factory built on the orders of Queen Marie-Antoinette in the 18th century. In the middle of the 19th century, it became the residence of the Schneider family. The two Schneider brothers, metallurgy manufacturers in eastern France, then established at Le Creusot the huge and world-famous Forges et Fonderies du Creusot, which closed in 1984.

4. Bellaigue, M. (1983). Territorialité, mémoire et développement – l'Ecomusée de la Communauté Le Creusot/Montceau les Mines. *ICOFOM Study Series*, 2, 34–39.

called an ‘ecomuseum’, though not dealing especially with ecology. This new experimental museum was characterised by ‘a determination to integrate the museum into the common world of the inhabitants, where they live and work, the world as they know it’.¹

Chosen by Évrard to work as his assistant in the community of the new *Écomusée*, Mathilde Bellaigue arrived in Le Creusot in 1976, without any training to be a *conservateur*. Her interests, at that time, lay in art and education. The name of Marcel Évrard was also related to the world of art and ethnology, which caught her attention at the outset. The experience at Le Creusot was a completely new one for all of those involved, which was the main reason why Bellaigue decided to move to the community and take the job.²

The ecomuseum was based on a living territory, or on a number of territories, ‘of a family, educational, professional, associational, political and also imaginary nature’.³ It was based on the agro-industrial area of Le Creusot and Montceau-les-Mines, where lived a labouring minority,⁴ and was oriented towards its inhabitants. Such a complex and dynamic institution required an interdisciplinary approach to the traditional museum functions, so that it could be really rooted in the life of the region and acquire, in a way, an ‘ethnopolitical dimension’.⁵ Dependent on the social and physical environment of which it becomes an integral part, the ecomuseum is based on the study of the value invested in this environment, at the same time as working for the economic, social and cultural development of its community.⁶ The basic purpose of the ecomuseum, i.e. to consider the inhabitants as a priority, was strictly bound to fieldwork research in order to identify the values invested in the territory, but also the problems. Évrard, Bellaigue and the researchers were concerned with revealing the community’s main interests but also its sensibilities, in a sensitive way.⁷

They liaised with the museologists Hugues de Varine, with his social approach, and Georges Henri Rivière, with his ethnographic approach, who each helped to further develop the new structure of a museum based both on the local people and on its relationship to the territory. This was somewhat inspired by French regional and natural parks.

1. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum, Images de l'écomusée*, 148, XXXVII, 4, 194.

2. Bellaigue, M. (5 April, 2012). Interview for the doctoral thesis *‘Máscaras guardadas: musealização e descolonização’*. (B. Brulon, Interviewer).

3. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum, Images de l'écomusée*, 148, XXXVII, 4, 194–195.

4. Bellaigue, M. (1986). Museology and identity. *ICOFOM Study Series*, 10, p.34.

5. Bellaigue, M. (1984). L'écomusée défini. *Continuité*, 25, p.42.

6. Bellaigue, M. (1983). Territorialité, mémoire et développement – l'Ecomusée de la Communauté Le Creusot/Montceau les Mines. *ICOFOM Study Series*, 2, p.34.

7. Bellaigue, M. (5 April, 2012). Interview for the doctoral thesis *‘Máscaras guardadas: musealização e descolonização’*. (B. Brulon, Interviewer).

In the second half of the 1970s, the *Écomusée* organised several international symposia ('Industrial heritage and contemporary society' in 1976; 'Proletariat and worker militancy' in 1977, for example), in accordance with what was being debated in other international events, such as the Round Table of Santiago do Chile (1972) and the ICOM colloquium organised in Bordeaux, also in 1972, where the discussion was 'The museum as an institution in the service of the community'.¹ The connection with the social debate in the museum field led the *Écomusée* to become an experimental prototype for other ecomuseums in the world.²

According to the principles of the ecomuseum, as conceived by Évrard, the inhabitants of the museum territory are considered researchers together with academics from different universities such as Paris, Lyon... (organising and participating in symposia such as 'Prolétariat et militantisme ouvrier', 1976; 'Mémoire collective ouvrière', 1977; and 'Ingénieur et société', 1980).

According to de Varine's theory, the ecomuseum is 'a community and a goal';³ instead of being founded on a pre-conceived collection of material objects, it is born from a population that wishes to establish a line of action. The notion of a museum 'without the need for collections, because it works with the people, who can eventually lend their own objects for the museum purpose',⁴ called attention to a wider transformation in the museum institution, getting to first value the public's contribution and to focus on social interactions rather than on building collections. This idea was one of the foundations of the New Museology movement, formalised a few years later.⁵

The work in an ecomuseum is, then, essentially a work of communication – to the people and from the people to themselves. The workers, artisans, *bricoleurs* of their own heritage are, first, creators, and in the ecomuseum they work for their own expression.⁶ They build their own world, or the world they wish to live in.

Time and space: the living heritage and its users

Mathilde Bellaigue defines the ecomuseum as a cultural locus that can be understood from a dual perspective: first, it is *spatial*, because it is defined by a limited territory, and it is also *temporal*, because every inhabited territory is

1. Bellaigue, M. (1995). Des musées pour quelles communautés? *ICOFOM Study Series*, 25, p.31.

2. Influences can be identified in countries such as Canada, Brazil, India, China and Italy, in the last decades of the 20th century.

3. De Varine, H. (1978) L'écomusée. In: Desvallées, A., De Barry, M. O. & Wasserman, F. (coord.). (1992). *Vagues: une antologie de la Nouvelle Muséologie* (v. 1). Collection Museologia. Savigny-le-Temple: Éditions W-MNES, p. 456.

4. Bellaigue, M. (5 April 2012). Interview for the doctoral thesis *Máscaras guardadas: musealização e descolonização*. (B. Brulon, Interviewer).

5. See André Desvallées in this volume.

6. Bellaigue, M. (1985). Créativité populaire et pédagogie muséale: substituts ou originaux? *ICOFOM Study Series*, 8, p.29.

historically charged.¹ Space and time are, according to her, at the heart of the museological problem. They are the cornerstones of any museum.

Museums deal with the management of traces, vestiges of our history. To erase these traces is the same as denying communities their memories and identities.² ‘Communities’ themselves are bound to a physical space that is culturally marked by a specific history. To value the elements of this history in the territory is a way to foster community development on its own terms.

Therefore, according to M. Bellaigue,

*The ecomuseum exists in a twofold temporal mode: in continuing time [la durée], which allows an active relationship to develop between users and the museum personnel; and in the moment, since ‘the precise time’ for each action is important, as not only objects but also people are involved.*³

Bellaigue’s work at Le Creusot, along with Évrard and his wife, Michelle Évrard, was based on fieldwork, in direct action with the people who lived there. From the outset she oversaw the registration of the local population and interviewed members of the so-called *comité des usagers* (committee of users). This committee was based on local associations and embraced the population of the whole Communauté Le Creusot-Montceau.⁴ In direct contact with the local organisations (trade unions, cultural, educational and sports associations, among others), it was easier to involve individuals in the ecomuseum’s activities.

At Le Creusot, the local inhabitants did not recognise themselves in the industrial history that was being told until then. And this is somewhat at odds with the pride they often took in their technical knowhow. To foreign people, they sometimes appeared to think themselves of no importance, as if they were not recognised in local history.⁵ That is why, in her theoretical studies, M. Bellaigue would consider how a museum is constantly caught between the local and the global, between conservation and development, between the moment and *la durée*.⁶

In the 1990s, she called attention to the creation, in France, of several ecomuseums or ‘musées de société’ (as defined by the Direction des Musées de France).⁷

1. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum*, Images de l’écumusee, 148, XXXVII, 4, 194.

2. Bellaigue, M. (1993). Mémoire, espace, temps, pouvoir [abstracts in English and Greek]. *ICOFOM Study Series*, 22, p.27.

3. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum*, Images de l’écumusee, 148, XXXVII, 4, p.194.

4. Bellaigue, M. (5 April, 2012). Interview for the doctoral thesis ‘*Máscaras guardadas: musealização e descolonização*’. (B. Brulon, Interviewer).

5. Ibid.

6. Bellaigue, M. (1993). Mémoire, espace, temps, pouvoir [abstracts in English and Greek]. *ICOFOM Study Series*, 22, p.27.

7. According to her, at least 20 projects of such museums were fostered in France from 1993 to 1996. Bellaigue, M. (1993). Mémoire, espace, temps, pouvoir [abstracts in English and Greek]. *ICOFOM*

These museums too often showed a 'fragmentation of themes in a given vision of a society, a vision that was obviously obsolete or sadly old fashioned'.¹ 'Museums of waste' or 'monuments for the dead', they ignored the necessary moment of mourning, before the continuation of life.²

An ecomuseum needs a period of prefiguration; it is born from a community's desire or the need to preserve its memory, in a process of confrontation with the present, the maturation of a population needing to approach certain themes of its history and its social reality. When an ecomuseum is established in the centre ('*au milieu*') of a community, things remain the property of their owners and lenders even after they enter the museum's traditional space. The objects in a community museum continue to be bound to the people who give them a cultural meaning.

The role of the museum professional or *conservateur*

The ecomuseum evokes the social and human context, the 'atmosphere'. By listening to the community's particular sounds, or looking into their eyes when working with individuals within the social group, the museum professional doesn't know for sure 'if they speak of the representation they have before their eyes, or if they refer to the reality they live in; they are both inside and out, spectators and actors'.³ M. Bellaigue puts under critical analysis the role of the museologist or *conservateur*: '[...] how and why a population could passively receive an image of itself that is 'objectively' isolated by a museologist, when that population in fact consists of a collection of subjective sensibilities?'⁴

Trying to increase the 'participation of the community' is not easy: '[...] the role of the *conservateur* [in an ecomuseum] consists in provoking the population to work on its memory, its imaginary, to become itself the enlightened *conservateur* of its own heritage, the real actor of its development.'⁵

In the case of ecomuseums, then, the main goal of this 'polyfunctional' professional is establishing and promoting the attitude of listening, keeping a sensible eye on the complexity of social reality, and finding the ways 'to allow reading

Study Series, 22, p.28.

1. Bellaigue, M. (1993). Mémoire, espace, temps, pouvoir [abstracts in English and Greek]. *ICOFOM Study Series*, 22, p.28.

2. Bellaigue, M. (1993). Mémoire, espace, temps, pouvoir [abstracts in English and Greek]. *ICOFOM Study Series*, 22, p.28.

3. Bellaigue, M. (1985). Créativité populaire et pédagogie muséale: substituts ou originaux? *ICOFOM Study Series*, 8, pp.32–33.

4. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum*, Images de l'écomusée, 148, XXXVII, 4, p.194.

5. Bellaigue, M. (1984). L'écomusée défini. *Continuité*, 25, p.42.

and understanding'¹ through the means of museographical knowledge.² The new museologist becomes a social actor.

Since the 1980s Mathilde Bellaigue has worked on different projects in collaboration with scholars and universities in the education sciences, fostering training groups to instruct trainees in museology and in the management of the ecomuseum as a decentralised and interdisciplinary structure.³ In 1990, she participated in the first seminar of Latin American museology, organised by Brazilian museologist Waldisa Rússio Guarnieri, where the discussion was the 'Training of museum and heritage personnel'. In this event, it was debated how training in museology should be 'wide, dynamic and alive', and organically connected to local realities.⁴

Experimental museology

At the beginning of the 1980s, the *Écomusée* of Le Creusot-Montceau reached a new stage of reflections over its own development. At the same time, Mathilde Bellaigue began to theorise on its practices calling attention to innovation through social experimentation. The case of the most specific ecomuseum in France became a real point of interest that would inspire other experiences throughout the world, and Bellaigue tried to give it voice, notably in the ICOFOM publications of that decade.

The ecomuseum experience led her to consider that *a priori* there is no transferable 'recipe' – the ecomuseum working on 'living material'.⁵ This notion is fundamental for the understanding of experimental museology, according to which 'creation is not separated from knowledge'.⁶ This decentralised museum is to be 'enacted by people, in their own environment, [with] their things, their memories, their imagination'.⁷

In this sense, the scale of magnitude for the experimental practice is, in fact, the local. Daily life becomes the museum object and the researcher's subject of study. In experimental museology the focus is living heritage, used in innovative ways by its own beneficiaries, 'in an unceasing process of re-creation which places it at the heart of everyday life', sometimes already safeguarded through the people's own methods, or in the heart of their affects.⁸ Hence, to speak of

1. Here we can observe a clear influence of Brazilian educator Paulo Freire, who was an inspiration for many thinkers engaged in Ecomuseology and New Museology in the 1980s.

2. Bellaigue, M. (1984). L'écomusée défini. *Continuité*, 25, p.42.

3. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum*, Images de l'écomusée, 148, XXXVII, 4, p.196.

4. Bellaigue, M. (1990). Muséologie en Amérique latine. *Nouvelles de l'ICOM*, Conseil International des Musées, p.10.

5. Bellaigue, M. (1984). L'écomusée défini. *Continuité*, 25, p.40.

6. Ibid, p.42.

7. Bellaigue, M. (1986). Museology and identity. *ICOFOM Study Series*, 10, p.34.

8. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum*, Images de l'écomusée, 148, XXXVII, 4, p.194–195.

heritage is necessarily to speak of experimental research, which includes making the inventory and interpretation of tangible and intangible objects based on values and criteria defined by the people in the community.

This research in museums is usually conducted by scholars ‘making people the object of their scrutiny’ or, even, their ‘informants’.¹ In an experimental museology, however, the aim should be to establish a methodology that brings together professional researchers and volunteers. This can only be achieved by combining academic knowledge and the empirical knowhow of the users of heritage, aiming to re-integrate the territory in local life, and to foster community development by promoting social change.

Generally, curators make ethnographic museums from their own scientific research and enquiries having collected their data among and about people, from their observations, and then displaying them in exhibitions in an ‘objective’ way.² Bellaigue proposed, instead, that museum research should accrue from a subjective involvement of the researcher, and a process of mutual education, ‘where theory and practice, memory and present experience, science, knowledge and knowhow, different identities can meet’.³ Furthermore, this is the only possible way of ‘escaping out of the museum, it is also one possible way for the museum to escape from its own death.’

She rejects the term ‘total museum’ or ‘global museum’, as people sometimes describe ecomuseums, as for her any knowledge that education and culture may bring is a step towards freedom:

Attentive to and depending upon the moment (actuality is questioning us = ‘museum of questions’) and evolving along time, this museum can be referred to as that of the living memory testified by the community itself. It shows the ‘long time’ [la durée] of history – generations’ memories – but also the ‘short time’ of the present moment which we confusedly perceive and which only the distance of time will clarify. That museum combines remembering and forgetting and even the silence of those whose expression it gives birth to (time of freedom). When such a museum succeeds, it’s through a permanent self-questioning. Any authoritarianism, any ‘pattern-making’, any normalisation necessarily results in a reducing institutionalisation brought by the authorities: it involves the death of such a project.⁴

1. Bellaigue, M. (1985). Acteurs en milieu réel [Actors in the real world]. *Museum, Images de l’écumusee*, 148, XXXVII, 4, p.194–195.

2. Bellaigue, M. (1986). Museology and identity. *ICOFOM Study Series*, 10, p.35.

3. Bellaigue, M. (1986). Museology and identity. *ICOFOM Study Series*, 10, p.37.

4. Bellaigue, M. (1987). Quelle muséologie pour un ‘musée total’? *ICOFOM Study Series*, 12, p.57.

Influences

Some of Bellaigue's works published in the *ISS* and other museum journals have inspired several museologists who practise and study experimental museology, both in Europe and in other countries of the world. She was herself deeply influenced by the Brazilian Waldisa Rússio, who twice visited Le Creusot (there, in 1984, Waldisa Rússio and Mathilde Bellaigue walked together in the great march against the dramatic collapse of Creusot–Loire industry). In Latin America, M. Bellaigue's experience was important to researchers such as Tereza Scheiner, and Nelly Decarolis (ICOFOM LAM), who met her several times in France and in the USA; Heloisa H. Costa and several others knew her work through ICOFOM publications.

At Le Creusot, she organised several training sessions for young museum professionals following in her footsteps in experimental practices. Her work and activities with the local community became a reference and an inspiration for several projects in ecomuseology throughout the world.

Last but not least, she very often gives credit to Marcel and Michelle Évrard, the real inventors of that special ecomuseum, with its approach often bordering on the artistic.

According to her saying, no doctrine, no closed certainty as to the right way, no ambition, but a permanent doubt as one may have on a path through the mountain...¹

Main articles

Bellaigue, M.

1983

- Territorialité, mémoire et développement – l'Ecomusée de la Communauté Le Creusot/Montceau les Mines. *ICOFOM Study Series*, 2, 34–39.

1984

- Dérisoire et essentiel: l'objet ethnographique. *ICOFOM Study Series*, 6, 79–86.
- L'écomusée défini. *Continuité*, 25, 40–42.
- Trifling and essential: the ethnographical artefacts. *ICOFOM Study Series*, 6, 75–78.

1985

- Acteurs en milieu réel [Actors in the real world]. *Museum*, Images de l'écomusée, 148, XXXVII, 4, 193–197.

1. This last sentence was included by Mathilde Bellaigue herself, in the final revision of this text, in December 2018.

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- Popular creativity and museal pedagogy: substitutes or originals? *ICOFOM Study Series*, 9, 87–94.

1986

- La muséologie et l'identité. *ICOFOM Study Series*, 10, 39–44.
- Museology and identity. *ICOFOM Study Series*, 10, 33–38.

1987

- Comments about the first batch of basic papers [on *Museology and Museums*]. *ICOFOM Study Series*, 13, 37–38.
- Museology and the 'integrated museum'. *ICOFOM Study Series*, 12, 59–62.
- Quelle muséologie pour un 'musée total'? *ICOFOM Study Series*, 12, 55–57.

1989

- Analyse 1 & 2, in *Museology and Futurology*. *ICOFOM Study Series*, 16, 373–376; Analysis 1 & 2. *ICOFOM Study Series*, 16, 377–380.
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- Mémoire pour l'avenir. *ICOFOM Study Series*, 16, 99–102.
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1990

- Musée et sauvegarde du paysage. *ICOFOM Study Series*, 17, 15–24.
- Muséologie en Amérique latine. *Nouvelles de l'ICOM*, Conseil international des musées, 10.
- Museums and protection of the landscape. *ICOFOM Study Series*, 17, 25–28.

1991

- Du discours au secret: le langage de l'exposition. *ICOFOM Study Series*, 19, 21–26.
- From speech to secret: the language of exhibition. *ICOFOM Study Series*, 19, 27–32.

1993

- Mémoire, espace, temps, pouvoir [abstracts in English and Greek]. *ICOFOM Study Series*, 22, 27–30.

1994

- Le décroisement des disciplines. [Towards a new interdisciplinarity]. *Museum, Laboratoires de recherche*, 183, 46, 3, 4–7.
- Objet-document? ou le voir et le savoir. *ICOFOM Study Series*, 23, 143–153.

1995

- Des musées pour quelles communautés? *ICOFOM Study Series*, 25, 29–36.
- Final remarks. *ICOFOM Study Series*, 25, 123–124.

1997

- Liberté de la mémoire. *ICOFOM Study Series*, 28, 143–146.
- Memory's freedom. *ICOFOM Study Series*, 28, 147–149.
- Un artiste et un architecte: l'Espace Rebeyrolle, à Eymoutiers. [The artist and the architect: the space Rebeyrolle in Eymoutiers]. *Museum, Architecture et musée*, 196, 49, 4, 30–33.

1998

- Mondialisation et mémoire. *ICOFOM Study Series*, 29, 5–12.

2000

- ICOFOM: 22 ans de réflexion muséologique à travers le monde. *ICOM Study Series / Cahiers d'étude de l'ICOM*, 8, 4.

Bellaigue, M. ; Desvallées, A. & Menu, M.

1997

- Mémoires. *ICOFOM Study Series*, 27, 19–21.
- Memories. *ICOFOM Study Series*, 27, 22–24.

Bellaigue, M. & Menu, M.

1995

- L'objet idéal existe-t-il? *TECHNÈ* 2, Paris, France, LRMF.

1996

- Une infinie transparence: art et muséologie. *ICOFOM Study Series*, 26, 38–47.
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1997

- Muséologie et mémoire. *ICOFOM Study Series*, 27, 173–181.

Bellaigue, M. & Nonas, R.

1996

- Museología e arte. *ICOFOM Study Series*, 26, 155–156.
- Muséologie et art – premières réflexions. *ICOFOM Study Series*, 26, 31–33.
- Museology and art – provocative paper. *ICOFOM Study Series*, 26, 29–30.

Nelly Decarolis

Monica Gorgas

Nelly Decarolis is an Argentinian museologist, who was Chair of the International Committee for Museology (ICOFOM), from 2007 to 2010. Along with Tereza Scheiner (Brazil), she was responsible for the creation of ICOFOM LAM (1989), the Regional Subcommittee of ICOFOM for Latin America and the Caribbean, of which she was president from its creation until 2007. She has been Chair of ICOM Argentina since 2013 and is a permanent consultant to ICOFOM LAM. During her extensive professional career she has worked for the development of Museology as a scientific and academic discipline, and for its diffusion in the Latin American region.

Biography

Nelly Decarolis has a degree in Museology (1990) from the University of the Argentine Social Museum (UMSA), and she has received the title of Senior Curator of Museums from the School of Conservators of Museums of the Argentine Republic (1980). She has also studied Anthropological Sciences at the University of Buenos Aires (UBA). From the start of her career as a museologist, she has held important positions in Argentina. She was Deputy Director of Museums of the National Ministry of Culture from 1983 to 1989 and General Director of Museums of the Government of the Autonomous City of Buenos Aires between 2006 and 2008. She was a board member of CICOP Argentina (International Centre for the Preservation of Architectural Heritage) from 2010. She was elected President of ICOM Argentina in 2013, and re-elected for the term 2016–2019.

As a professor of museology, Decarolis has shown an interest in the dissemination of knowledge through her pedagogical practice. From 2001–2005 she taught Legislation of Cultural Heritage in the Master's programme of Cultural Policies at the University of the Argentine Social Museum (UMSA); prior to this she was professor of Museology (1996–2001) in the Master's in Preservation of Cultural Heritage at CICOP, in Argentina.

As Deputy Director of Museums of the Ministry of Culture she was responsible for the coordination of museum management activities for national museums, including development and programmes control, directing projects and activities in the areas of museum research and documentation, museum programming, design, conservation and restoration, cultural and educational outreach, and museum legislation.

From 1984 to 1988, she was responsible for the organisation of the annual National Encounters of Directors of Museums (ENADIM) that brought together national, municipal, provincial and private museums of Argentina. Using an innovative and participative methodology through discussions and workshops based on selected documents, she introduced professionals of different backgrounds to the fundamental concepts of museology.

During that period, she also coordinated and took part in the selection process for directors of national museums in the country, organising public selections based on specific competences promoting ethical advancements on the designation of national administrative officials.

Nelly Decarolis joined ICOM in the early 1980s, and in 1985 became a member of ICOFOM. One of the most important achievements of Decarolis' career within the organisation was the academic planning of the X General Conference of ICOM, held in Buenos Aires in 1986, when the theme discussed was 'Museology and Identity'. From the beginning of her ICOFOM career, she took an interest in the committee's publications on museology. Contributing to the theoretical debates, she established a long-term relationship with ICOFOM authors such as Vinoš Sofka, André Desvallées, Mathilde Bellaigue, Klaus Schreiner, Tereza Scheiner, Ivo Maroević, Zbyněk Stránský, Tomislav Šola, and others. Like Decarolis, these thinkers are interested in the development of Museology as a scientific and academic discipline.

In her position as National Deputy Director of Museums, Decarolis worked closely with Mónica Garrido in the organisation of the General Conference in 1986; she also organised the ICOFOM Symposium, together with a group of Argentinian and Latin American members. The work of ICOFOM during the Conference was well-received and since then she has worked for the dissemination of the main trends in museological thinking. At the ICOM General Conference in Buenos Aires, she was elected Vice Chair of ICOFOM for the work carried out in the organisation of that year's symposium.

As a board member of ICOFOM, she worked for many years convinced of the importance of providing a solid scientific basis to Museology. In 1992, along with Brazilian museologist Tereza Scheiner, she created ICOFOM LAM, the Regional Subcommittee of ICOFOM for Latin America and the Caribbean, and was its Chair until 2007. In that same year, Decarolis was elected ICOFOM Chair, a position she held until 2010. At present she is permanent consultant of ICOFOM LAM and Chair of ICOM Argentina, after being elected in 2013.

On different occasions Nelly Decarolis was honoured and received important distinctions in recognition of her professional achievements. In 2004 the Association of Directors of Museums of the Argentine Republic (ADIMRA) awarded her a Diploma of Honour for her contribution to the development and conservation of culture. In 2013, in Rio de Janeiro during the 23rd ICOM General Conference, Decarolis was honoured in recognition of her outstanding work in bringing ICOFOM to Latin America. In 2014, she was recognised for her body of work

for Latin American Museology and cultural heritage, by CICOP in Argentina. In 2017, in Havana, Cuba, during the 25th Regional Meeting of the ICOFOM LAM and ICOM LAC assembly, a tribute was paid to Nelly Decarolis, for her years of dedication and support of this regional subcommittee.

Points of view on museology

Nelly Decarolis has written numerous articles on the theory of Museology over the years. Among her main publications is the digital book of the II Seminar on museological research in Spanish and Portuguese, the compilation of *El Pensamiento Museológico Latinoamericano – El ICOFOM LAM, Cartas y Recomendaciones* (The museological thinking in Latin America: ICOFOM LAM, letters and recommendations)¹ and the compilation in Spanish, English and Portuguese of the annals of the II Regional Meeting of the ICOFOM LAM *Museums, Space and Power in Latin America and the Caribbean*,² held in Quito, Ecuador, in 1993.

The documents she wrote in the past aired a range of subjects and points of view we are still debating in the present. For example, in a paper presented in New Delhi, in 1988, when ICOFOM discussed the theme *Museology and developing countries – help or manipulation?*, Decarolis stated:

*Are we really aware of the multiple possibilities offered by Museology as a useful tool for countries in process of development? – Do we take into account the whole of man's cultural and natural heritage or do we arbitrarily choose certain objects for conservation, leaving out some, precisely those which shape the cultural and social mosaic of our society? – Have we analyzed the existing relation between man, his environment and the product of his culture or, on the contrary, do we isolate objects, 'sacralising' them, forgetting the important role played by man in the evolution of civilization?*³

In 1993, on the theme *Museology, museums, space and power in Latin America and the Caribbean*, she defines the museum as

*[...] intimately associated with time as an expression of immortality, with space, as a place for the intangible, with vital richness in the expression of dualities, nature and culture, unity and multiplicity, the subject and object at a time.*⁴

1. Decarolis, N. (2006.). *El pensamiento museológico latinoamericano: El ICOFOM LAM. Cartas y Recomendaciones. 1992–2005*. Córdoba (Argentina), ICOFOM LAM; ICOFOM; ICOM.

2. Decarolis, N. (1993). *Actas del II Encuentro ICOFOM LAM. Museos, espacio y poder en América Latina y el Caribe*. Quito, July 1993. Retrieved from: http://network.icom.museum/fileadmin/user_upload/minisites/icofom/icofom_Lam/II_ENCUESTRO_-_Quito_1993.pdf.

3. Decarolis, N.; Dowling, G.; Arro, E.M. & Astesiano, M. (1988). *Museology and developing countries – help or manipulation?* *ICOFOM Study Series*, 14, p. 125.

4. Decarolis, N. (1993). *Actas del II Encuentro ICOFOM LAM. Museos, espacio y poder en Amé-*

Further, she anticipates present realities by stating:

The political dimension that museology can acquire, demands from its professionals efforts aiming the identification and understanding of the sources, instruments, mechanisms and destinies of bidirectional relations of power in which the museum is inscribed within the political context [...].¹

Her political views on museology and the connection with memory and the past would persist in her work during the 1990s. In 1997, in France, when the ICOFOM annual symposium debated the topic *Museology and memory*, Decarolis stressed this approach:

Memory transmission ethics are engraved in the depths of human beings, in the subjectivity of mankind ... It is the need of recognising themselves, it is the sense of belonging. Thus, each one of us must offer future generations not only a lesson but all that which may enable them to undertake a commitment to their history. Silence over the traces of those who preceded us may bring about generations adrift, without historical continuity lacking references... what is the use historians, sociologists, anthropologists make of oblivion?... Why does political heritage resort to collective and institutional oblivion through amnesty? To justify one's own transgressions can also be considered a trick of memory. But... watch out! The past comes back continuously... ²

Her theoretical contribution to international museology, in fact, was never detached from her place and involvement in the Latin American museum field.

The ICOFOM LAM methodology

During ICOM's 15th General Conference, held in The Hague, in 1989, Vinos Sofka, former Chair of ICOFOM and Vice-President of ICOM, suggested that a Latin American Regional Group linked to ICOFOM should be created in line with the decentralisation and regionalisation policies set for the 1989–1992 ICOM Triennial Programme. As Latin American representatives on the ICOFOM Board, Nelly Decarolis from Argentina and Tereza Scheiner from Brazil were appointed to carry out this task. Thus, in January 1990, they met in Rio de Janeiro to plan and implement an ICOFOM regional study group which was called ICOFOM LAM, the Regional Subcommittee for Latin America and the Caribbean.

Since then, the aim of ICOFOM LAM has been to promote, document and disseminate all kinds of research work on museology and museum theory throughout Latin America and the Caribbean, allowing wide participation of members in the activities of the Committee through discussions, publications and professional

rica Latina y el Caribe. Quito, July 1993. Retrieved from: http://network.icom.museum/fileadmin/user_upload/minisites/icofom/icofom_Lam/II_ENCUESTRO_-_Quito_1993.pdf. p. 2

1. Ibid.

2. Decarolis, N. (1997). Memorias para el porvenir. *ICOFOM Study Series*, 27, 190–195.

exchanges. The central focus is the production of papers on museology and museum theory in the main languages of the region, i.e. Spanish and Portuguese, or English and French for certain Caribbean countries.

At the very beginning, a document was sent to all ICOFOM members in the region informing them of the creation of ICOFOM LAM, stating its main goals and proposed activities. At the same time, members from the region were invited to join the new group. In order to strengthen links with Latin American colleagues, a newsletter was widely distributed, the ICOFOM LAM Bulletin, between 1990 and 1991. It was produced in Spanish and Portuguese and the last issue included a synopsis in English, specially translated for English-speaking members from the Caribbean. Unfortunately, it was impossible to continue with the bulletin due to financial problems. This underlined the need to establish priorities in favour of regional meetings on museology and the subsequent editing and publishing of documents and proceedings.

Since 1992, ICOFOM LAM has organised annual meetings, hosted each year by a different Latin American country. Invitations are sent to distinguished experts all over the world to participate as keynote speakers. Papers are selected from among those produced by members, and analysed and discussed during the regular ICOFOM LAM workshops. Their conclusions and recommendations, drawn up in the form of declarations or charters, constitute a synthesis of Latin American trends of thought or specific issues for this region. All the documents are translated, published and then distributed to all ICOFOM LAM members, to National Committees and to some related institutions. Through these meetings it has been possible to organise national and regional working groups on museum theory, establishing a real network for museology involving both scholars and museum professionals.

Development of museology in Latin America

With ICOFOM LAM, a decentralised forum for museology, those in the museum field in Latin America have the opportunity to present their ideas and knowledge, which has added to the constant circulation of publications and the establishment of a fluid interregional dialogue, promoting knowledge and the dissemination of research results and studies on theoretical museology. According to Decarolis,

[...] the aim of ICOFOM LAM was to promote, document and disseminate all kinds of research work on museological theory throughout Latin America and the Caribbean, allowing wide participation of our members in the activities of the Committee through discussions, publications and professional exchanges.¹

If before the 1990s a rich field of museum experiences already existed in Latin America, it was with the creation of a permanent forum for debate and the circulation of specialised publications (mostly in the digital form), that museo-

1. Decarolis, N. (2000). ICOFOM-LAM 1990-2000. *ICOM Study Series / Cahiers d'étude*, 8, p. 14.

logy in the region was able to explore its own diversity and specific issues, and to confront existing theory and nurture international debates with the active participation of ICOFOM LAM members.

The development of museology in Latin America would show a great diversity of perspectives and advanced points of view based on the museum experience in the region. As testimony to this advancement – both in theory and in practical museum work – the debates on the preservation of intangible cultural heritage, for instance, was much more developed than in other parts of the world. In the year 2000, Decarolis would present her view on what was an important debate for Latin American museums:

The tangible can only be interpreted through the intangible, although in international practice and discourse, the notion of heritage has long been limited to what is tangible. The special links that exist between people, places and objects may include social or spiritual values as well as cultural responsibilities. Their meanings express what a place entails; what it indicates, recalls, expresses and relates with intangible aspects. Its symbolic qualities and its memory. The growing interest of humanity in intangible heritage highlights issues of an ethical nature which especially affect traditional cultures where there is a mass of fragmented knowledge that must be reconstructed.¹

In direct relation to ICOFOM, Decarolis was engaged in producing specific museological knowledge based on Latin American reality. Her intellectual friendship with Argentinian author Norma Rusconi is a testament to the interest of these two thinkers in the theoretical debates in Museology. They established a relationship in which Rusconi's philosophical thinking was influenced by Decarolis' museological knowledge and vice versa. This exchange gave rise to studies of museological terminology carried out by both professionals while contributing to ICOFOM at an international level. In countries such as Argentina and Brazil, the study and definition of specific terms and concepts for museology were being developed in parallel to the terminology project conducted by André Desvallées, providing intensive exchanges between different perspectives and approaches to the terminology of museology.

Influences

Perceiving ICOFOM as an open forum for museology, encompassing the diverse museum practices and theoretical trends from different parts of the world, Nelly Decarolis refined her points of view in constant dialogue with museologists engaged in this debate in the Committee. From the 1980s on, she would consider the centrality of the discussion on the status of museology as a science, basing her perspectives on the ideas of authors like Vnoš Sofka, Zbyněk Stránský and Bernard Deloche. Throughout the 2000s, her exploration of terms and concepts

1. Decarolis, N. (2000). The tangible and intangible heritage. *ICOFOM Study Series*, 32, p. 36.

of museology would be greatly influenced by the work of André Desvallées and François Mairesse, and by researches conducted by Norma Rusconi in Argentina at that same time. During the many years she and Tereza Scheiner were in charge of ICOFOM LAM activities, alongside the two would have influenced each other, while presenting different perspectives on many fundamental issues regarding museology and museum theory.

The work done by Decarolis in establishing the ICOFOM LAM methodology for the production of museological knowledge in Latin America has generated, over the years and until the present day, an intensive circulation of ideas through publications and international symposia in the region and in some countries of the Caribbean. Most museologists in the region have been in contact with her work, directly or indirectly. Her perspectives on museology have influenced authors such as Tereza Scheiner, Lucía Astudillo (Ecuador), Gladys Barrios (Guatemala), Norma Rusconi, Olga Nazor (Argentina), Luciana Menezes de Carvalho (Brazil) and Óscar Navarro (Costa Rica).

Main Works

Decarolis, N.

1987

- Museology and museums. *ICOFOM Study Series*, 13, 161–164.

1991

- The language of exhibitions. *ICOFOM Study Series*, 19, 33–36.

1992

- ICOFOM in Switzerland (eng). L'ICOFOM en Suisse (fre). *Noticias del ICOM*, v. 45, n° 2. Paris: ICOM, 8–9.
- *Actas del I Encuentro ICOFOM LAM. Museos, sociedad y medio ambiente: una trilogía integrada*. Buenos Aires, 1992. Retrieved from: http://network.icom.museum/fileadmin/user_upload/minisites/icofom/icofom_Lam/I_ENCUESTRO_-_Buenos_Aires_1992.pdf.

1993

- Museums, space and power in Latin America [résumé en français et en grec]. *ICOFOM Study Series*, 22, 53–56.
- *Actas del II Encuentro ICOFOM LAM. Museos, espacio y poder en América Latina y el Caribe*. Quito, July 1993. Retrieved from: http://network.icom.museum/fileadmin/user_upload/minisites/icofom/icofom_Lam/II_ENCUESTRO_-_Quito_1993.pdf.

1994

- Object – document? *ICOFOM Study Series*, 23, 83–88.
- *Actas del III Encuentro ICOFOM LAM. Museología, educación y acción comunitaria*. Sesión interdisciplinaria CECA / ICOFOM LAM. Cuenca, 1994. Retrieved from: http://network.icom.museum/fileadmin/user_

upload/minisites/icofom/icofom_Lam/III_ENCUESTRO_-_Cuenca_1994.pdf.

1995

- Heritage, museum, territory and community. *ICOFOM Study Series*, 25, 37–42.
- Reflections on museology, aesthetics and art. *ICOFOM Study Series*, 26, 52–57.
- *Actas del IV Encuentro ICOFOM LAM. Patrimonio, museos y turismo*. Barquisimeto, 1995. Retrieved from: http://network.icom.museum/fileadmin/user_upload/minisites/icofom/icofom_Lam/IV_ENCUESTRO_-_Barquisimeto_1995.pdf.

1996

- Reflexiones sobre museología, estética y arte. *ICOFOM Study Series*, 26, 194–201.

1997

- Memorias para el porvenir. *ICOFOM Study Series*, 27, 190–195.
- Memory for the future. *ICOFOM Study Series*, 27, 196–201.
- Memorias del Porvenir / Memórias do Devir. *Actas del VI Encuentro Regional. ICOFOM LAM 97. Patrimonio, museos y memoria en América Latina y el Caribe*. (pp. 91–105). Cuenca, Ecuador: ICOFOM/ICOFOM LAM.

1998

- Globalization and diversity: a delicate balance. *ICOFOM Study Series*, 29, 19–24.
- Globalización y Diversidad: un delicado equilibrio. In *Actas del VII Encuentro Regional. ICOFOM LAM 98. Museos, museología y diversidad cultural en América Latina y el Caribe*. (pp. 90–95). ICOFOM / ICOFOM LAM.

1999

- Philosophy in relation to contemporary museology. *ICOFOM Study Series*, 31, 19–27.
- Relaciones de la filosofía con la museología contemporánea. *ICOFOM Study Series*, 31, 18.
- Zusammenfassung: Philosophie in ihrer Beziehung zur museologie. *ICOFOM Study Series*, 31, 28–29.
- Relaciones de la Filosofía con la Museología contemporánea. In *Actas del VIII Encuentro Regional. ICOFOM LAM 99. Museología, filosofía e identidad en América Latina y el Caribe*. Coro, Venezuela: ICOFOM/ICOFOM LAM.

2000

- Entre lo tangible y lo intangible. *ICOFOM Study Series*, 32, Supplement, iii–vii.

- The tangible and intangible heritage. *ICOFOM Study Series*, 32, 35–39.
- Museología y Desarrollo Sustentable. In *Anais do II Encontro Internacional de Ecomuseus. Comunidade, Patrimônio e Desenvolvimento sustentável. IX ICOFOM LAM. Museologia e Desenvolvimento sustentável na América Latina e no Caribe*. (pp. 37–43). Santa Cruz, Rio de Janeiro, Brasil: ICOFOM/ICOFOM LAM.
- ICOFOM-LAM 1990–2000. *ICOM Study Series / Cahiers d'étude de l'ICOM*, 8, 14–15.

2001

- ICOFOM LAM 1990–2001. In N. Decarolis & T. C. M. Scheiner (Coords.), *Actas del X Encuentro Regional del ICOFOM LAM. Museología y patrimonio intangible* (p. 48). Rio de Janeiro: Tacnet Cultural / ICOFOM LAM.
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2002

- Museología y presentación: un emprendimiento conjunto de ciencia y arte. *ICOFOM Study Series*, 33b, 40–45.
- Museology and presentation – a joint venture of science and arts. *ICOFOM Study Series*, 33b, 35–39.
- Museología y Presentación: un emprendimiento conjunto de ciencia y arte. In T. C. M. Scheiner (Coord.), *Actas del XI Encuentro Regional del ICOFOM LAM (conjuntamente con el XXIV Simposio Anual del ICOFOM. Museología y presentación: ¿Original/Real o Virtual?* (pp. 64–70). Cuenca, Ecuador y Rio de Janeiro, Brasil: Tacnet Virtual / ICOFOM LAM.

2003

- Unidad y diversidad: el desafío latinoamericano. *ICOFOM Study Series*, 34, 14–17.
- Unity within diversity: a Latin American challenge. *ICOFOM Study Series*, 34, 18–21.

2004

- Unidad y diversidad: el desafío latinoamericano. *ICOFOM Study Series*, 33 Final Version, 26–29.
- Unity within diversity: a Latin American challenge. *ICOFOM Study Series*, 33 Final Version, 30–34.

2005

- Museología, interpretación y comunicación: el público de museos. *ICOFOM Study Series*, 35, 46–50.
- Museology, interpretation and communication: the museum audience. *ICOFOM Study*, 35, 51–54.

2006

- El pensamiento museológico latinoamericano: El ICOFOM LAM. Cartas y Recomendaciones. 1992–2005. Córdoba (Argentina), ICOFOM LAM; ICOFOM; ICOM.

2007

- Museología y nuevas tecnologías: un desafío para el siglo XXI. *ICOFOM Study Series*, 36, 50–54.
- Museology and the new technologies: a challenge for the 21st century. *ICOFOM Study Series*, 36, 46–49.

2008

- Prólogo / Foreword / Avant-propos, in Museums, Museology and Global Communication / Musées, muséologie et communication globale, Museos, museología y comunicación global. *ICOFOM Study Series*, 37, 5–10.

2009

- Prólogo / Foreword / Avant-propos, in Museology: Back to Basics / Muséologie: revisiter nos fondamentaux / Museología: retorno a las bases. *ICOFOM Study Series*, 38, 11–18.

2010

- Disparition de Marcel Évrard. Nouvelles de l'ICOM Paris: ICOM, p. 14.

2011

- El pensamiento museológico contemporáneo: II Seminario de investigación en museología de los países de lengua portuguesa y española. Buenos Aires: Comité Internacional del ICOM para la Museología (ICOFOM). Retrieved from: http://icom.museum/uploads/tx_hpoindexbdd/ICOFOM-LAM_2_Seminario_museologia.pdf.

2014

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1997

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- The image of the existent and the restitution of memory (sub topic 2). *ICOFOM Study Series*, 28, 72–78.

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1988

- Comment, in Museology and Developing Countries. *ICOFOM Study Series*, 15, 231–236.

1989

- Analysis 1 & 2, in *Museology and Futurology. ICOFOM Study Series*, 16, 381–384.
- Museums for a new century. *ICOFOM Study Series*, 16, 123–126.

1990

- Museology and the environment. *ICOFOM Study Series*, 17, 41–44.

1993

- *Actas del II Encuentro ICOFOM LAM. Museos, espacio y poder en América Latina y el Caribe*. Quito, July 1993. Retrieved from: http://network.icom.museum/fileadmin/user_upload/minisites/icofom/icofom_Lam/II_ENCUESTRO_-_Quito_1993.pdf.

Decarolis, N.; Dowling, G.; Arro, E.M.; Astesiano, M.

1988

- Museology and developing countries – help or manipulation? *ICOFOM Study Series*, 14, 125–127.

Decarolis, N. & Scheiner, T. C. M. (Coords.).

1995

- ICOFOM LAM Report 1990–1995. *ICOFOM Study Series*, 25, 215–217.

1997

- *Actas del VI Encuentro Regional. ICOFOM LAM 97. Patrimonio, museos y memoria en América Latina y el Caribe*. Cuenca, Ecuador: ICOFOM/ICOFOM LAM.

1998

- *Actas del VII Encuentro Regional. ICOFOM LAM 98. Museos, museología y diversidad cultural en América Latina y el Caribe*. Cidade de Mexico, Mexico: ICOFOM / ICOFOM LAM.

1999

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Tereza Scheiner

Bruno Brulon Soares & Ana Cristina Valentino

Tereza C. M. Scheiner, born in Rio de Janeiro, is a Brazilian museologist and renowned theoretician of the museum phenomenon. She is the founder and professor of the Postgraduate Program in Museology and Heritage (PPG-PMUS) at the Universidade Federal do Estado do Rio de Janeiro, UNIRIO, in partnership with the Museu de Astronomia e Ciências Afins (Museum of Astronomy and Related Sciences), MAST. She was Chair of the International Committee for Museology (ICOFOM), from 1998 to 2001, and Vice-President of the International Council of Museums (ICOM), from 2010 to 2016. Founder and permanent consultant to the ICOFOM Subcommittee for Latin America and the Caribbean (ICOFOM LAM), Scheiner is one of those primarily responsible for the development of Museology in the Latin American region.

Biography

Tereza Scheiner graduated in the Museums Course¹ at the Museu Histórico Nacional (National Historical Museum) in Rio de Janeiro, in 1970; coincidentally she started teaching on the same course later that decade. During her career, Scheiner has worked in several museology posts: as a museum professional in heritage management and collections, coordinating educational and cultural programmes, as a consultant and, in museum practice, as a museologist and lecturer. She joined the former Federação das Escolas Isoladas do Estado da Guanabara – currently Universidade Federal do Estado do Rio de Janeiro, UNIRIO – in 1976 as a Museology professor. Also at UNRIO, she held the positions of Director of the School of Museology (1994–2000), Head of the Department of Museological Studies and Processes (1991–1993), and Dean of the Human Sciences Centre (1992–1997). She completed a master's degree and a doctorate in Communication at Universidade Federal do Rio de Janeiro (ECO / UFRJ), in 1998 and 2004 respectively.

In the international arena, Tereza Scheiner joined ICOM in 1982, first becoming a member of ICTOP (the International Committee for the Training of Personnel for Museums), in which she participated in the organisation of events and developed research in the field of museology training. In 1983, influenced by Brazilian

1. The Museums Course (*Curso de Museus*, in Portuguese), one of the oldest of its type in the world, was founded at the National Historical Museum in 1932. In the 1970s, it became the Course of Museology, in the academic structure of a university (today, Universidade Federal do Estado do Rio de Janeiro – UNIRIO).

museologist Waldisa Rússio, who was already a member of the committee,¹ she joined ICOFOM. Her first theoretical text for ICOFOM was published in 1986, in the *ICOFOM Study Series (ISS)*, number 10.² Since then she has consistently contributed to the committee's publications, producing texts for almost all subsequent issues of *ISS* and regularly attending the annual meetings. She was elected Chair of ICOFOM in 1998, a position she held until 2001. In 2000 she became a member of the ICOM Ethics Committee and contributed to the development of the Code of Ethics for Museums, published in 2001 and reissued in 2004. She was elected a member of ICOM's Executive Council in 2004; in 2010 she was elected Vice-President of ICOM, and re-elected in 2013.

During her involvement in the committee for museology, she was a co-founder of the ICOFOM Subcommittee for Latin America and the Caribbean (ICOFOM LAM), first recognised in 1989 during the 15th ICOM General Conference. ICOFOM LAM was created in response to the need to strengthen museological knowledge produced in Latin America. Tereza Scheiner, along with Nelly Decarolis, began to work for museology in the region through this subcommittee. Scheiner is currently a permanent consultant to ICOFOM LAM.³

Tereza Scheiner's participation in ICOM and ICOFOM at an international level influenced the path of the museology course at UNIRIO. In 1996, along with Professor Maria Gabriella Pantigoso, she coordinated a curricular reform that represented a landmark in the teaching of the discipline in the country, because 'it aligned the course of museology with a holistic view of cultural and natural heritage, in addition to emphasising interdisciplinarity.'⁴ This modification brought in a theoretical–practical model for the teaching of museology and the new curriculum would be used as a template in the creation of new courses in Brazil.⁵

Scheiner further contributed to the development of museology training in Brazil by participating in the creation of the Postgraduate Program in Museology and Heritage (PPG-PMUS) in 2006, the first *stricto sensu* postgraduate programme in the country, run in partnership by UNIRIO and the Museu de Astronomia e Ciências Afins (Museum of Astronomy and Related Sciences) (MAST). From 2006 to 2017 she was head of this programme.⁶

1. Brulon-Soares, B. C.; Magaldi, M. (2015). *Museologia: reflexões sobre o campo disciplinar*. In: *Anais do Seminário Brasileiro de Museologia*, n. 2, v. 1, GT 11 – Perspectivas contemporâneas em teoria museológica, Recife, PE, Museu do Homem do Nordeste, 16–20 November, p. 383.

2. Scheiner, T. C. M. (1986). La Muséologie et l'identité. *ICOFOM Study Series*, 10, 257–263.

3. Carvalho, L. M. de. (2008). *Em direção à Museologia latino-americana: o papel do ICOFOM LAM no fortalecimento da Museologia como campo disciplinar*. 2008. Dissertation (Master's) – Post-Graduate Program in Museology and Heritage, UNIRIO/MAST, Rio de Janeiro, p. 107 – Advisor: Tereza C. M. Scheiner. Co-Advisor: Marcos Luiz Cavalcanti de Miranda. p.48.

4. Sá, I. C. de. (2007). *História e Memória do Curso de Museologia: do MHN a UNIRIO*. In: *Anais do Museu Histórico Nacional*, v.39. Rio de Janeiro: Museu Histórico Nacional, p. 39.

5. Brulon-Soares, B. C.; Carvalho, L. M. de; Cruz, H. V. (2016). UNIRIO: a model of evolving museology teaching in Brazil. *Museum International*, 68 (1–2), 29–42.

6. Scheiner, T. C. M.; Granato, M. (2016). A Parceria com a UNIRIO para o Desenvolvimento do

The research projects coordinated by Scheiner at postgraduate level are linked to Museum theory and Museology. These include 'Cultural Heritage, Museology and Transitional Societies: the Latin American Experience', initiated in 2001 under the auspices of the international project 'From Oppression to Democracy: Museology, Heritage and Transitional Societies', created by Vиноš Sofka in ICOFOM, as well as 'Terms and Concepts of Museology', initiated in 2005, developed from the project coordinated by André Desvallées, also within ICOFOM.

Tereza Scheiner continues to teach and work on these research projects at UNIRIO, and she is to this day an active member of ICOFOM.

Points of view on museology

Museology as a field: science or philosophy?

In her continuing quest to define Museology, Tereza Scheiner points out three aspects that characterise this academic discipline or philosophy: firstly, a 'heritage theory', which deals with the idea that, for Museology to exist, it should be part of a broader field of knowledge, influenced by Tomislav Šola's notions to support the existence of heritology;¹ secondly, where Museology is understood as a result of museum practice; and finally, which studies the 'museum phenomenon' in all its manifestations, using Stránský terminology to give Museology an identity as a science or philosophy.²

This third aspect guided Scheiner's theoretical project, which sought to bring Museology closer to Philosophy, stating that inserting it into a philosophical system 'would make it a discipline of ontological character, with its own episteme',³ assuming that

*[...] it is Philosophy that brings man closer to himself, making him understand better the plural character of the internal and external worlds that cross him, and making possible to locate what are the relations of the Museum with the perceptual dimensions of man, in a space configured by the intersections between the sensorial and the intelligible.*⁴

The Museum phenomenon

Influenced by the theoretical ideas of Stránský, Šola and Desvallées, and collaborating with ICOFOM's terminology project along with Ivo Maroević, Peter van

Programa de Pós-Graduação em Museologia e Patrimônio. *Mast Coloquia 14*.

1. See Tomislav Šola in this volume.

2. Scheiner, T. C. M. (2005). *Museologia e pesquisa: perspectivas na atualidade*. *Mast Colloquia 7*, p. 88.

3. Ibid.

4. Scheiner, T. C. M. (1999). *As bases ontológicas do Museu e da Museologia*. In: Simpósio Museologia, Filosofia e Identidade na América Latina e Caribe. ICOFOM LAM, Coro: Venezuela, Regional Subcommittee for Latin America and the Caribbean / ICOFOM LAM, p. 133.

Mensch, Zbynek Stránský, André Desvallées and François Mairesse,¹ Scheiner pointed out that as contemporary Museology was outlined, seeking a more holistic approach, it would be necessary to rethink the Museum.²

According to Scheiner:

*As a phenomenon, the museum is free and plural: it can exist in any space, at any time. There is therefore no 'ideal' form of museum that can be used in different realities: the museum takes form in each society, under the influence of its values and representations.*³

Thus, the Museum would no longer be restricted to a building with a collection preserved and on display to the public; it would be 'able to be simultaneously in many places, in the most diverse forms and manifestations'.⁴ The Museum would be in constant transformation, dependent on the transformation of the society in which it was embedded and constantly adapting to it.

The 'total museum' and the ecomuseum

The concept of the 'total museum' (*'museu integral'* in Portuguese) was proposed at the Round Table in Santiago, Chile, organised by ICOM and UNESCO in 1972 as part of discussions about museums and their social role, and where there was a debate about the responsibility of governments and local agencies to the development of society and to the well-being of human populations.⁵ Regarding these discussions in Santiago, Scheiner pointed out that they provided the definition of a concept that already existed in the practice with ecomuseums, and she raised the possibility of extending it to all types of museum. For Scheiner, this concept transformed the Santiago Round Table into a matrix of theoretical museology. A second point raised by the author regarding this theoretical framework refers to museums' awareness of their social mission integrating Man into the natural and human environment in which he lives, bringing to the centre of museological discussions the importance of the total (social/natural) environment (human ecology, in a holistic perspective). The third point addressed by Scheiner concerns the importance of professional training for this engagement in the development of societies.

Tereza Scheiner defended the idea that the total museum is based 'on the intrinsic capacity of any museum (i.e. any representation of the Museum phenomenon)

1. Desvallées, A. (2000). *Pour une terminologie muséologique de base*. Cahiers d'étude du Comité International de l'ICOM pour la Muséologie, 8, 8–9.

2. The author uses Museum with the first capital letter to denote what she understands as the 'Museum phenomenon'.

3. Scheiner, T. C. M. (1999). *As bases ontológicas do Museu e da Museologia*. In: Simpósio Museologia, Filosofia e Identidade na América Latina e Caribe. ICOFOM LAM, Coro: Venezuela, Regional Subcommittee for Latin America and the Caribbean / ICOFOM LAM, p. 137.

4. Ibid, p. 156.

5. Scheiner, T. C. M. (2012). *Repensando o Museu Integral: do conceito às práticas*. Museu Paraense Emílio Goeldi. Belém, pp. 19–22.

to establish relations with space, time and memory, and to act directly with certain social groups'.¹ From an empirical point of view, the ecomuseum refers to a museum based on a territory and on the relationship of a community with its environment.

Based on Georges Henri Rivi  re's assertions about the concept of the 'ecomuseum', Scheiner emphasised that it did not in fact originate in the changes proposed in the Round Table of Santiago, but in the previous experiences of outdoor museums, atelier museums and national parks. Therefore, the ecomuseum would be, for theoretical museology, an evidence of the Museum phenomenon being appropriated in time and in a defined social environment from which it will emerge, in continuity with the traditional museum and in no way opposed to it.

The 'total heritage' and ecology

For Scheiner, the new theories regarding the total environment related to holistic approaches presented in the field of ecology since the 1960s, for example the ecological paradigm and the theory of Gaia,² by James Lovelock, were known influences for her interpretation of the 'total heritage', understood as 'the set of all natural or man-made goods, without limit of time or place'.³

According to this approach, Scheiner proposed the notion of 'total heritage', derived from the 'total museum', developed in a concrete form only after her reflections on ecology and the impact of the world wars on 20th-century culture.⁴ In the post-war scenario, where violence, destruction and social injustice were still strongly present in the memories of societies, the fragility of material culture, which was threatened by rapid global transformations, began to be acknowledged and emphasised. Thus, *life* came to be understood as a form of heritage by the population of the planet beyond philosophy or official transnational organisations. This new way of thinking resulted in the conservation of natural resources as a possible solution to the problems caused by war. The total heritage in this context would be a concept related to holistic perception of the environment,⁵

1. Ibid.

2. Formulated in the 1970s by Lovelock, a British chemist and researcher, in collaboration with the American microbiologist Lynn Margulis, the theory of Gaia proposes the hypothesis according to which 'all organisms and their inorganic surroundings on Earth are closely integrated to form a single and self-regulating complex, maintaining the conditions of life on the planet'. See in: Gaia hypothesis. Retrieved from: <https://courses.seas.harvard.edu/climate/eli/Courses/EPS281r/Sources/Gaia/Gaia-hypothesis-wikipedia.pdf>.

3. Scheiner, T. C. M. (1998). *Apolo e Dion  sio no templo das musas. Museu: g  nese, ideia e representa  es na cultura ocidental*. 1998. Rio de Janeiro: Programa de P  s-Gradua  o em Comunica  o e Cultura (Graduate Program in Communication and Culture). Universidade Federal do Rio de Janeiro / ECO (Master's dissertation in Communication and Culture, under the direction of Paulo Vaz).

4. See Scheiner, T. C. M. (2004). *Imagens do n  o-lugar: comunica  o e o patrim  nio do futuro*. Rio de Janeiro, Universidade Federal do Rio de Janeiro (PhD in Communication and Culture, under the direction of Priscila Siqueira Kuperman).

5. Scheiner, T. C. M. (1998). *Apolo e Dion  sio no templo das musas. Museu: g  nese, ideia e representa  es na cultura ocidental*. 1998. Rio de Janeiro: Programa de P  s-Gradua  o em Comunica  o e

and this concept would allow Scheiner to broaden the theoretical scope of museology for a rounded understanding of museological practices and the Museum:

First, there would be the most basic task, inherent to every museum the recognition of the total heritage. Every museum should have a deep understanding of the close relationships between Man, culture and the environment. In the second moment, there would be the task of acting dynamically in the preservation of such heritage, which means that, once identified those relationships, museums would be assigned the difficult mission of getting acquainted with this universe of knowledge, in such a way adequating their working proposals and their collections.¹

Museums and communication: theories of the exhibition

In 2004, Tereza Scheiner joined a working group coordinated by ICOFOM since 1999, discussing the topic of the 'languages of the exhibition' in a theoretical scope. Establishing dialogues with the areas of Cultural Studies and Communication, Scheiner specifically analysed the processes of exhibition through the prism of communication theories, influenced by the works of Lucia Santaella, Marcio Tavares d'Amaral, Jesús Martín-Barbero and Armand Mattelard. The exhibition, in the production of discourses aimed at museum audiences and specific social groups, creates and makes use of different types of language in the diffusion of knowledge in a museum context.² Scheiner examined and compared the methods, mechanisms and concepts of communication created in exhibitions to reach the audience, trying to unveil the different languages and meanings that contributed to the speech of the exhibition developed by the museum.

This interest in exhibition and its practices is found in several papers Scheiner wrote for the *ISS*. She emphasises the social role of museum exhibitions, as a construct in the interface between the individual and cultural heritage, and between the museum, its objects and society.³ However, Scheiner affirms museology's need to develop an exhibition theory that refers to communication theories in order to examine the ways in which the museum exhibition generates and transmits a discourse according to the type of interaction it wants to establish with its audience.⁴ Thus, she defines the exhibition as an instance of dialogue. According to her, the intervention of communication theories in the museum

Cultura (Graduate Program in Communication and Culture). Universidade Federal do Rio de Janeiro / ECO (Master's dissertation in Communication and Culture, under the direction of Paulo Vaz). p.91.

1. Scheiner, T. C. M. (1990). Museums and Natural Heritage: Alternatives and Limits of Action. In *Museology and the Environment. ICOFOM Study Series*, 17, 80–81.

2. Scheiner, T. C. M. (2002). *L'exposition comme présentation de la Réalité. ICOFOM Study Series*, 33b, p. 208.

3. 'What is an exhibition? It is the mean through which museums deal with society (...)' in Scheiner, T. C. M. (1991). *Museums and exhibitions: appointments for a theory of feelings. ICOFOM Study Series*, 18, p. 109.

4. Scheiner, T. C. M. (2008). *Museum and museology: changing roles or changing paradigms? ICOFOM Study Series*, 37, □81–89.

field makes possible the study of the museum as a wide system of meanings. According to other authors, such as the Canadian museologist Duncan Cameron, the intersection between Museology and communication is the basis of a theory for the museum as a system of communication.¹

For Scheiner, the exhibition is the fundamental basis for the relationship between the audience and the museum, through which communication is made, showing to the audience the possible relations of human beings with nature. Without the exhibition, the museum would be just a set of collections and laboratories. From this notion, the author delineated some types of museums and their specific features² regarding the exhibition. Scheiner defines a few models of museum communication:

1. *Traditional (Orthodox) Museum*³ – exhibitions of original objects (collections) presented in chronological, thematic, analytical or aesthetic form. The main goal is to transmit a message to the audience, regardless of how the exhibition is structured, with the purpose of getting the audience to contemplate the objects in order to understand that message.
2. *Interactive (or Exploratory) Museum* – exhibitions with the purpose of encouraging visitors to draw their own conclusions from their experiences and perceptions through interaction with substitutes.
3. *Natural Museum (botanical gardens, zoos, aquariums, nature parks, open air museums and preserved sites)* – based on a space for the exhibition of living collections which visitors can easily understand, tending to follow the characteristics of the Traditional Museum.
4. *Ecomuseums* – tend to be subordinated to the landscape. They do not need to use any specific museographic technique, since the exhibition constitutes itself from the life of the community and their cultural heritage. The cultural and natural heritage, thus, are an integrated part of the museum and of the message it intends to transmit.⁴

1. See Cameron, D. F. (1968). A Viewpoint: The Museum as a Communications System and Implications for Museum Education. *Curator: The Museum Journal*, 11, 33–40.

2. Scheiner, T. C. M. (1991). *Museums and exhibitions: appointments for a theory of feeling*. *ICO-FOM Study Series*, 19, 109–113.

3. The 'traditional orthodox museum' is the specific term used by the author to describe traditional museums centred on collections of original material objects. In: Scheiner, T. C. M. (1998). *Apolo e Dionísio no templo das musas. Museu: gênese, ideia e representações na cultura ocidental*. Dissertation (Master's in Communication) – Graduate Program in Communication and Culture. Universidade Federal do Rio de Janeiro / ECO, Rio de Janeiro.

4. Scheiner, T. C. M. (1998). *Apolo e Dionísio no templo das musas. Museu: gênese, ideia e representações na cultura ocidental*. Dissertation (Master's in Communication) – Graduate Program in Communication and Culture. Universidade Federal do Rio de Janeiro / ECO, Rio de Janeiro.

Influences

The work of Tereza Scheiner is marked by the influence of the Czech Zbyněk Z. Stránský, advocate of a Museology that seeks its recognition as a scientific and philosophical discipline, which represents the starting point for the development of her theories about the 'Museum phenomenon'. Waldisa Rússio played a significant role in her career, as it was she who led Scheiner to join ICOFOM in the 1980s.¹ From this influence results Scheiner's intense and systematic work in ICOM and ICOFOM, putting her in contact with colleagues such as Hugues de Varine, Georges Henri Rivière, Vinoš Sofka, André Desvallées, François Mairesse and Tomislav Šola. Due to her background in communication, Scheiner has been influenced by authors such as Lucia Santaella, Marcio Tavares d'Amaral, Jesús Martín-Barbero and Armand Mattelard, as well as postmodern authors such as François Lyotard and Zygmunt Bauman.

Within the scope of ICOFOM itself, Scheiner's theories on the 'Museum phenomenon' resonated with the work of several contemporary museologists, and her ideas were recognised by the French authors André Desvallées, François Mairesse and Bernard Deloche. In Latin American countries, her concepts and theoretical propositions for museology would be disseminated systematically from the creation of ICOFOM LAM, and its annual meetings since 1992. Her influences can be observed in the works of authors such as Nelly Decarolis, Norma Rusconi, Lucía Astudillo and Monica Gorgas. In Brazil, Tereza Scheiner is still the main reference in the studies of museology from the Postgraduate Program in Museology and Heritage, in Rio de Janeiro, influencing students and advisers in contemporary research in this field.

Main Works

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1985

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1989

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1994

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1995

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- *Actas del X Encuentro Regional del ICOFOM LAM. Museología y patrimonio intangible.* Rio de Janeiro, Brasil: Tacnet Cultural / ICOFOM LAM.

Tomislav Šola

Bruno Brulon Soares

Tomislav Sladojević Šola (b. 1948, Zagreb) is a Croatian museologist who is currently director of the international conference *The Best in Heritage* in Dubrovnik, Croatia. Until 2013, he was a Professor at the University of Zagreb in the Humanities and Social Sciences Faculty. His main research interests have been the practice of heritage and especially its theory, for which he coined the terms 'heritology' (1982) and 'mnemosophy' (1987). He was an active member of ICOFOM since 1980 and was elected to ICOM's Executive Council in 1986.

Biography

Tomislav Šola was born in Zagreb, Croatia, in 1948. He obtained his diploma in Art History and English language (University of Zagreb, 1969–1974), then pursued the postgraduate study of Journalism (Faculty of Political sciences, Zagreb, 1975–76) and took a two-semester course in contemporary Museology at the Sorbonne, Paris, between 1978 and 1979. He obtained his PhD in Museology in 1985, from the University of Ljubljana, Slovenia, with the dissertation entitled *Towards the Total Museum*. Following a seven-year curatorship in Zagreb (1975–1981) and another seven years as Director of the Museum Documentation Centre (1981–1987), Šola joined the University of Zagreb and was first appointed Assistant Professor in the Faculty of Humanities and Social Sciences, having retired in full professor tenure in 2013.¹ His academic research is closely linked to the profession, reflecting his practical experience as a curator, director, editor, lecturer and consultant internationally.

While studying under Georges Henri Rivière at the Sorbonne in the late 1970s, Šola worked in ICOM's Documentation Centre. Later he became director of the Museum Documentation Centre (the only one in Yugoslavia) as well as editor-in-chief of the journal *Informatica Museologica*. In his academic career, as well as being Head of the Department of Information Sciences, at the University of Zagreb, he was in charge of postgraduate studies in Museology and held the Chair of Museology and Heritage Management. Šola also taught at the University of Zagreb several subjects on the theory and practice involving the management of cultural heritage. He has published nine books and several articles. Some of his most influential works are: *Essays on Museums and Their Theory – Towards the Cybernetic Museum* (1997); *Marketing in Museums or About Virtue and How to Make It Known* (2001); *Towards the Total Museum*

1. Tko Je Tko. Tomislav Šola – Biografija. (n.d.). Retrieved from <http://tkojetko.irb.hr/znanstvenikDetalji.php?sifzn=2499&podaci=biografija>.

(2011); *Eternity Does Not Live Here Anymore* (2012); and *Mnemosophy – an essay on the science of public memory* (2015).

Šola has occupied several important positions within the international museum profession, among them the Chair of the Yugoslav National Committee of ICOM, a seat on the Executive Council of ICOM (elected in 1986),¹ and board membership of ICOFOM during the 1980s and 1990s. In 2002, Šola founded the NGO European Heritage Association and became the founder and organiser of *The Best in Heritage*, the international annual conference of museum, heritage and conservation projects, held in Dubrovnik. In the past decade, he has been engaged in different experimental projects, such as the ‘Global Love Museum’ and ‘The Bridges of Europe’, which are still ongoing.

Since 2013, Šola has retired from the University, but continues to teach in the postgraduate programmes at the University of Zagreb and University of Split. He is currently still involved in *The Best in Heritage* conference (as director), as well as pursuing his experimental projects, teaching internationally, doing consultancies and writing. He has finished his active participation in Europa Nostra where he was a member of the Council and Chair of Jury No. 4 (for education and social awareness).

Points of view on museology

Museology and heritology

Tomislav Šola started his academic career after working as curator and director of the Museum Documentation Centre for seven years. He has attempted to highlight the integrity of heritage and the need for a strong, wide profession in the domain of public memory. The notion of Cybernetics as the core value of the theory, as well as the practice, of heritage is a central proposal in many of his written texts. Prolific and diverse, much of his writing concerns theory and marketing, critiques of museum practices and, increasingly, heritage communication and public memory. It is possible to state that Šola’s theory for museology has added up to the questioning of the museum as the sole subject of study of this discipline,² a debate initiated by Zbyněk Stránský in the 1960s.

In 1982, Šola introduced the term ‘heritology’³ proposing it as a scientific concept that accommodates the convergence of museum- and heritage-related occupations into one broader profession and its associated scientific discipline. He

1. ICOM – Conseil international des musées. (1986). Nouvelles de l’ICOM. Bulletin du Conseil International des Musées, vol. 39, n. 4.

2. See, for example, Šola, T. (1992). The future of museums and the role of museology. *Museum Management and Curatorship*, 11, 393–400; see, also, Šola, T. (2007). La définition du musée: étendue et motifs. In Mairesse, F. & Desvallées, A. (Dirs.). (2007). *Vers une redéfinition du musée?* (pp.113–120). Paris: L’Harmattan.

3. Šola, T. (1982). *A contribution to a possible definition of museology*. Zagreb, Croatia. Retrieved from www.heritology.com.

claimed that the term, even if used as a provocation, may produce the much-needed qualitative changes in the field of heritage. On many occasions he argued that, in any case, no science can be founded on a phenomenon rather than on a concept. So he claimed that a hundred years of 'poor success' of museology simply confirmed that there was a need for certain museography as a body of knowledge encompassing history, methodology and the technologies of the museum-working process. When he first joined ICOFOM, in México in 1980, Šola searched for a definition of the profession. After five years of practical work, he felt like the museum profession was not yet configured.¹ This professional 'frustration' led Šola to develop a theory for a museology of his own, with a scientific purpose, following ICOFOM's initial purpose. For him, in 1982, museology needed to be perceived as an academic discipline, although its extent was an issue open to discussion.² Even though, from the outset, his theoretical ideas would be oriented towards the 'scientific' discussion, Šola criticised the first generation of ICOFOM authors by saying that 'like the science of religion, the museology nowadays is in the stage of prophets'.³ On the definition of museology, he states:

If it is a sin to say that museology has not yet reached the stage of science, it is a still greater sin to reduce it to a sum of practical knowledges, to a level of common sense and sets of norms taken from museal everyday practice. The prospects of museology, its significance, are far greater than the uncritical affirmatory judgement it presupposes, or the negators think of, as they contest it.⁴

In his approach to museology, the museum should be understood as a 'memory structure'⁵ among other things. And since the heritage institution is not an aim in itself⁶ its nature will be realised by the balance of musealisation and communication. Seeing the museum object as only 'data of a complex of museum information, of a message',⁷ Šola perceives the museum as an institution that helps to convey certain concepts, ideas and intentions in the aim of assisting the development of society.

Analysing the museum object as the unit at the centre of the museum and relocating the focus of museology from the museum to cultural heritage, in a broader sense of the discipline, he introduces the term 'heritology', as the science that

1. Šola, T. (19 December, 2015). Interview for the project The History of Museology, UNIRIO/ICOFOM (B. Brulon, Interviewer).

2. Šola, T. (1982). *A contribution to a possible definition of museology*. Zagreb, Croatia, p.1. Retrieved from www.heritology.com.

3. Ibid.

4. Ibid.

5. Šola, T. (2015). *Mnemosophy*. An essay on the science of public memory. Zagreb, Croatia: European Heritage Association, p. 41.

6. Much in line with Stránský's conception of the museum not as an end, but as the means to a certain end. See *Stránský* in this volume.

7. Šola, T. (1986). Identity. Reflections on a crucial problem for museums. *ICOFOM Study Series*, 10, p.15.

studies 'the overall problems concerning the protection and the treatment of the total heritage.'¹ *Heritage*, in this approach, is understood as an internationally accepted term to denote the totality of that which has been inherited. Museum work would be, then, a more specific procedure in itself, though of great significance in that field, requiring knowledge related to museum issues (which may still refer to the terms 'museography' or even 'museology', according to the author).

Šola affirms that 'a name is a matter of convention' and for this reason it is therefore necessary 'to determine the differences by defining the contents and the subject matter of an activity'.² Though, admittedly, he never relied on the perspective initiated by Stránský, he proposes that if we want to cover all the new manifestations of the 'phenomenology of the museal activity', integrating the whole field of conservation and protection, the notion of heritology, in an expanded perspective, might refer to a single and united scientific discipline.

Public memory and mnemosophy

By addressing the matter of communicating heritage, Šola establishes an even broader approach to the theory and science devoted to memory. In a recent publication he stresses the fact that a memory made public is, in fact, heritage. In this new approach, heritage remains the contents but what society consciously turns into narratives through this nascent profession is more – the public memory.³ In this perspective, public memory 'is heritage turned into a social service'. In other words, public memory is a social construct formed upon scientifically selected and organised information and recorded experiences that are in their totality used as heritage.⁴

From 1989, Šola further developed the concept of 'heritology' addressing issues of public memory institutions and processes, which led him to propose the term 'mnemosophy' described as 'cybernetic philosophy of heritage', a sort of general theory of heritage, whose focus is the transfer of memory through public memory institutions (PMI):

Mnemosophy reminds us that any regular, systematized action of the transfer of public experience managed towards noble purposes in a society might be some form of a public memory institution: it is the nature of transfer that matters.⁵

In itself, mnemosophy is about 'the what and why of memory'⁶ involving collecting, study, care and communicating in any society. Applied to memory institutions and heritage institutions in general, including museums, libraries and archives,

1. Šola, T. (1982). *A contribution to a possible definition of museology*. Zagreb, Croatia, pp. 6–7. Retrieved from www.heritology.com.

2. Ibid.

3. Šola, T. (2015). *Mnemosophy*. An essay on the science of public memory. Zagreb, Croatia: European Heritage Association, p. 33.

4. Ibid, p. 37.

5. Ibid, p. 86.

6. Ibid, p. 87.

or to make the profession more prominent and legitimate, this supposed new science should be, according to this thinker, 'good enough for the entire world', no matter what value system it supports.

Conceived as the result of several sciences for which it serves as a common denominator, mnemosophy includes at least five informational sciences: librarianship, archivistics, museography, 'encyclopedistics' and documentation.¹ Currently, institutions and studies developed in Ljubljana, Jyväskylä and Belgrade are using these neologisms as their titles and in specific teaching courses.

The museologist and the area of expertise

Despite the reconfiguration of the field of Museology with the notions of heritology and, then, mnemosophy, Šola discussed the role and the status of the *museologist*. Contradicting the idea that the museologist is the person engaged in the theory of museology, i. e., not necessarily a curator or museum professional but 'the one who turned to theorizing instead', he would argue that the status of such a professional is related to the definition of a specific area of expertise. According to him, therefore, to do the job, the museologist must master four areas of expertise and insight:

1. Knowing well the nature of the world in which museums operate and where their users live.
2. Having a clear philosophy of the profession as a total understanding of the notions of museums and heritage.
3. Knowing the users perfectly.
4. Mastering the set of techniques, methods and procedures known as the museum working process.²

In this sense, he affirms that 'the touchstone of any theory is its relevance to practice'. The museologist should be armed with the understanding of its own occupation and of the profession, in order to achieve better performance and status. On many occasions in his lectures and texts, or when asked what a museologist would be, he responded: 'a curator with the mind of a visitor'. In his latest book, however, he suggests the title 'heritage curator' as a simplest way to denote a professional working in any of the public memory institutions.

Influences

The central thinking of French museologist Georges Henri Rivière, under whom Šola studied at the Sorbonne in the 1970s, was an undeniable influence on this thinker's initial work in museology. According to Šola, the coming of ecomuseums was a central phenomenon for both the practice and theory of heritage institu-

1. Šola, T. (2016). *Mnemosophy*. Curriculum Vitae. Retrieved from <https://www.mnemosophy.com/more>.

2. Šola, T. (2015). *Mnemosophy*. An essay on the science of public memory. Zagreb, Croatia: European Heritage Association. p.157–158.

tions. There are certain parallels to the writings of Czech museologist Zbyněk Stránský, that can be noted in the author's interpretation of the museum as only one kind of memory institution devoted to a certain aim, shifting the focus of museology to the process of musealisation and heritage communication.¹ The inspiration of the British heritage theorist Kenneth Hudson was also fundamental to Šola's criticism of the museum and for the development of his international projects, such as *The Best in Heritage*. All his projects are dedicated (explicitly, in their subtitles) to the memory of Kenneth Hudson and Georges Henri Rivière.

Tomislav Šola was influenced by Marshall McLuhan's theory of communication, applying it to the theory of heritage institutions.² He often praises early museologists like Grace Morley and John Cotton Dana and declares his reliance on great minds like Jonathan Swift, Jean Jacques Rousseau, Erich Fromm, Aldous Huxley, Karl Marx, Bertrand Russell, Lewis Mumford, Kurt Lewin and Albert Camus. In his concept of heritology, while exploring the scientific speculation about museology, Šola's thinking was often inspired by the arguments stemming from discussions among the first generation of ICOFOM thinkers, such as Jan Jelínek and Hugues de Varine, Mathilde Bellaigue, Soichiro Tsuruta, Ivo Maroević, Peter van Mensch, among others.

Some of Šola's notions and theoretical frameworks have been frequently quoted by museologists in France, in the UK, and in Eastern and Central Europe, in the works of Ivo Maroević, Peter van Mensch, François Mairesse and others. Examining the value of heritage and the use of concepts of intangible heritage, Ivo Maroević adopted Šola's terms 'heritology' and 'mnemosophy'.³ In other regions of the world, such as Latin America, he is also referenced in the works of Tereza Scheiner (Brazil), Lucía Astudillo (Ecuador), among others.

Main works

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1983

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1984

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1985

- *Antimuzej: bibliofilsko izdanje*. Zagreb, Croatia: Zbirka Biškupić.
- L'identité. Réflexions sur un problème crucial pour les musées. *ICOFOM Study Series*, 10, 19–22.

1. Ibid.

2. Šola, T. (1992). The future of museums and the role of museology. *Museum Management and Curatorship*, 11, p. 398.

3. Maroević, I. (1994). The museum object as a document. *ICOFOM Study Series* 23, 113–120.

- *Towards the Total Museum* (PhD thesis). University of Ljubljana, Slovenia.
 - On the nature of the museum object. Introductory reflexions to the topic. *ICOFOM Study Series*, 9, 79–86.
- 1986
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- 1988
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- 1989
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- 1990
- The Museum Curator: endangered species. In P. Boylan (Ed.), *Museums 2000*. (pp. 152–164). London: Association Routledge.
- 1991
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2002

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2003

- *Eseji o muzejima i njihovoj teoriji-prema kibernetičkom muzeju*. Zagreb, Croatia: Hrvatski nacionalni komitet ICOM, Str. 350.

2004

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2007

- La définition du musée: étendue et motifs. In F. Mairesse & A. Desvallées (Dirs.), *Vers une redéfinition du musée?* (pp. 113–120). Paris, France: L'Harmattan.

2009

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2010

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- European Collection Resources – museums serving European identity. In S. Pettersson (Ur.), *Encouraging Collections Mobility – A way forward for museums in Europe*. (pp. 248–257). Helsinki, Finska: Finnish National Gallery.

2011

- *Prema totalnom muzeju*. Beograd, Serbia. Centar za muzeologiju i heritologiju.
- Virtues and Qualities – a contribution to professionalizing the heritage profession. In T. Šola (Ed.), *The Best in Heritage*. (pp. 10–21). Zagreb: European Heritage Association.
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- The heritage product as suggested by a marketing approach. In J. Purchla (Ed.), *Sketches and essays to mark twenty years of the International Cultural Centre*. (pp. 460–470). Kraków: International Cultural Centre.

2012

- *Eternity does not live here anymore – a glossary of museum sins*. Zagreb, Croatia.

2013

- Вечность здесь больше не живет: толковый словарь музейных грехов. Тула: Музей-усадьба Л.Н.Толстого «Ясная Поляна», 356 с.

2014

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2015

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Received her Bachelor of Arts degree at Smith College, Massachusetts, in 1952, and her librarianship degree in France in 1974. That same year she joined the Documentation Centre of the International Council of Museums, and became head of the Centre in 1983. She moved to Sweden in 1986, where she joined Vиноš Sofka, and was employed at the Royal Swedish Academy of Sciences in a global change research programme, at the same time as working with Sofka on the preparation of symposia and publications for the Museology Committee of ICOM (ICOFOM). She was an ICOFOM board member, and sat on the Peer Review Committee for the *ICOFOM Study Series*, for which she edited several issues.

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A History of Museology – Key authors of museological theory brings together a selection of articles produced for the ICOFOM research project *History of Museology*, run by the committee since June 2014, with the support of Universidade Federal do Estado do Rio de Janeiro – UNIRIO, Université Sorbonne Nouvelle – Paris 3, École du Louvre and the Russian State University for the Humanities – RGGU. This book results from the hypothesis that, in order to see museology as an autonomous and defined field of knowledge, it is necessary to know about the actors who have been engaged in the development of this discipline over the years. This collaborative work presents a collection of museologists who were the pillars of this discipline and whose ideas are still present in our minds and in the foundations of museological thinking in the world; they include: Vínóš Sofka (former Czechoslovakia and Sweden), Zbyněk Stránský (former Czechoslovakia), Avram Razgon (Russia, at the time part of the USSR), Soichiro Tsuruta (Japan), Waldisa Rússio (Brazil), Judith Spielbauer (United States), André Desvallées (France) and Peter van Mensch (Netherlands), among others.

About the Editor

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