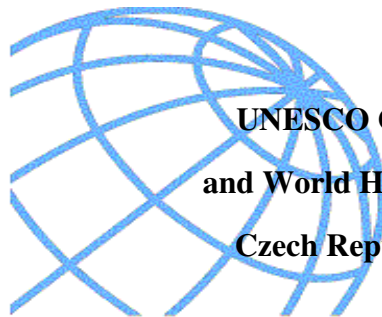




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THE HISTORY

Liperovskaya G. N.

Moscow, Russia

Museum's projects in Russia of the XX-th century beginning: The legacy by Igor Grabar

The history of museological thought of Russia of the XX-th century beginning will be incomplete and inexact ideas without knowledge and projects of the outstanding art workers quite often overtaking even revolutionary time. It is a question of projects of creation of a national art museum of academician I.E.Grabar. One of them, conceived till 1917, assumed full museumating the Moscow Kremlin and creation on the basis of its architectural complex of museum small town. Collections should join meeting of this huge museum The State Tretyakov Gallery, Rumjantsevsky and Historical museums, A.A.Bahrushina's Theatrical museum, and also meetings of private museums, «national and world value» which owners «have already stated desire to present the meetings to the city of Moscow». Operating churches and cathedrals should make separate museum unit, keeping simultaneously the cult mission. The complex of museum small town joined also others «Moscow and situated near Moscow property» – Notdull palace, the Petrovsky palace, village Kolomenskoye, the village Izmajlovo, village Tsaritsino etc. From the collected museum property was supposed to create the first class exemplary expositions on the basis of outstanding monuments of the culture, remained should become a part of auxiliary scientific fund for work of experts, or fill up collections of regional museums. Value of a similar museum complex not only on a life of Moscow, but also a life of Russia should become huge. The project has not been realized. Grabar's the second project assumed creation of an "exemplary" museum on the basis of buildings and collections of Russian museum in Leningrad. In 1933–1934 Grabar has been undertaken attempt of reconstruction of Russian museum by association of buildings of the Mikhajlovsky palace, a wing of Rossi and Benua's case in uniform architectural volume for creation of direct, extended exposition space. New social conditions dictated necessity of construction of a museum exposition which in linear chronological sequence showed history of development of national art. According to Grabar, the museum, like the cultural filter, should "filter" through itself streams of a dark human material, educating and socializing it. Thanks to skilful connection of own ideas with ideological problems of time, Grabar with adherents has achieved from Narkompros of the permission to reorganization of Russian museum. However, this time, has brought poverty of the state and necessity to concentrate effort to creation of the industry and collective farms. The project supported with the order of Narkompros, plans of scientific and administrative activity, architectural and civil work has been realized by the estimate only partially, and without having realized the main task. Again to idea of creation of the National art museum as the main treasury of the state, it was not fated to come true. Projects of academician Grabar were dictated by its strategic plans on creation of the uniform centralized state museum structure, with a reference National art museum in capital and a network of equal expositions on quality of regional museums for he confirmed: «Just as it is impossible to think of the state without a policy foreign, financial or internal, it is impossible to think of it and without a policy museum». Unfortunately, centralization has turned back bureaucratize and ideological problems, and the National art museum similar to the Louvre, and has not been created.

Gafarova G.

Baku, Azerbaijan

The history of museum's work in Azerbaijan

The museum is the cultural centre and the keeper of a national heritage of the country. In the XX-th century beginning in Baku the first museums which functioned on the basis of various establishments have been opened. The official state museum has been opened in 1919 and "Istiglal" was called. The materials collected in it became a basis for funds Azgosmuzeja and created after large museums of the country. In second half of XX-th century in republic there are museums of new type – Art galleries, memorial – museums (apartments - museums), museums open-air, memorial estates. It promoted development of museum structures in republic. With acquisition of Azerbaijan independence in the country the quantity of museums has increased also we have entered into the international organisation of museums ИКОМ. In the conclusion it would be desirable to notice that development museum structures is conducted on the basis of a government program under the name «Purposeful development of museum business» which is planned to finish by 2011.

Gurt Alcalde G., Rueda Torres J. M.

Girona, Spain

The historical evolution of local museums in Catalonia (Spain) between 1975 and 2010

The oldest tradition of local museums in Catalonia can be dated back to the second half of the 19th century. These museums have undergone different stages: their initial emergence, the 19th and 20th century, coinciding with the cultural and political movements of the Renaissance, modernism and *noucentisme*, a stage of consolidation with the Republic and theoretical movements such as, regional geography and humanistic anthropology, both of French influence, between 1934 and 1939. Local museums suffered a substantial decline during the Franco regime (1939-1975), and were later revitalised in the democratic period, with the emergence of the educational, territorial model of museum. However, the most important event was the return of the Autonomous Catalan Government in the 1980s, when the principles of new museology were introduced with support from the Catalan government. After a decline during the 1990s, a certain revival was experienced as value was placed on local. The Museum Plan (2008) brings the two museum traditions that have dominated the panorama of Catalan museology since the end of the 19th century: national and local museums. Networking is the mechanism applied. The Plan proposes the creation of two new national museums, (one of social sciences and the other of natural history), and the creation of a series of networks: vertical ones, linking local museums to national ones and other transversal ones, exclusively for local museums. Furthermore, networks promoted by the government are accompanied by a set of specific aids for all museums that opt to work in networks with other museums or heritage entities, in the areas that they consider opportune.

Tishkina T. V.

Barnaul, Russia

Museums of Altai in 1920 – 1925

The public museum was founded in 1918 in Barnaul. And as a result the museum section was established in the administration. The members were engaged in realization of a state policy in the museum sphere. It was supposed to establish a network of museums in Altai region. It was a great opportunity for further development of a museum in Biisk. Ethnographic and paleontological collections have been demonstrating in Ulala before the expositions were closed. And only in 1927 the Oirotskiy museum was opened for visitors. In Zmeinogorsk the museum was founded in 1922. The museum network in Altai was generated by 1925. Their collections were replenished thanks to donations, employees' expeditions, by the exhibits exchange. Since

1922 the museum in Barnaul was financed by the state. In 1925 it's called "The Barnaul district natural-historical museum". It was the centre of study of local lore in Altai.

Pudovkina A. S.

Kiev, Ukraine

F. K. Vovk Museum (Cabinet) of Anthropology and Ethnology (1921 - 1933): Research and museum activity in the field of archeology

The article is devoted to research and museum activities of the F.K. Vovk Museum (Cabinet) of Anthropology and Ethnology. The basic principles of organization of the institution and its structural transformations are considered. The information is provided on archaeological work carried out by the museum staff. Emphasized are discoveries of new Stone Age monuments on the territory of Ukraine made by M.Ya. Rudinsky and M.S. Mushket. The achievements of the Cabinet of Anthropology are examined in the creation of displays and exhibitions of archaeological material. The basics of educational activities of the Museum of Archaeology are outlined, in particular the basics of organizing a "kruzhok"-workshop, which operated under the Cabinet of Anthropology.

Basargina E. Yu.

Saint-Petersburg, Russia

The development of museum complex of the Imperial Academy of Sciences in Saint Petersburg

The museums of the Imperial Academy of Sciences in Saint Petersburg initially based their collections on "natural and human curiosities and rarities" of the Kunstkamera, the oldest state museum of Russia established by Peter the Great. Being for a hundred years a universal museum, the Kunstkamera accumulated a vast number of items and became at the beginning of 19th century a scientific center with several specialized departments. De facto, the Kunstkamera did divide into several independent museums in 1830, de iure, however, the culmination of that process was reflected in the Statute of the Imperial St.-Petersburg Academy of Sciences endorsed by the State Council on March 11th, 1836. During the period from 1836 to the revolutionary 1917 the Museum complex came to include the Zoological, Mineralogical, Botanic, Asian and Ethnographic Museums, it was actively gathering strength, in doing so some museums were modified, new ones were created. The museums of the Academy of Sciences firmly established themselves as the central institutions in their field of knowledge; they played a serious role in the development of the fundamental science and today are regarded as a national treasure.

Volos O. V.

Nikolaev, Ukraine

Activity of zemstvos of the Kherson province on creation of museums (2-d half. of XIX – beginning of XX)

In the article the process of origin and development of museum business opens up in South Ukraine. On concrete examples history of separate museums of region is shown. Paid attention to the role of the known personalities in organization of museums. Joint activity of zemstvos is analyzed with the public on networking of the most different museums in the province.

Vyzir N. F.

Oposhnoe, Ukraine

Ivan Zaretsky in Russian Ethnographic museum

It is about activity of the famous Ukrainian ceromologist, ethnographer and a student of local lore Ivan Zaretsky in Russian Ethnographic museum during 1902-1906 and 1910; about his considerable contribution to the popularization of Ukrainian traditional culture and to people's pottery of Ukrainians in particular. The unique collection of pottery plates of Opishnya at the ending of the XIX the beginning of the XX centuries is preserved in the Russian Ethnographic museum due to Ivan Zaretsky, and also not very famous manuscripts and photos.

Zinich M. S.

Moscow, Russia

The Activities of Reichleiter A. Rosenberg's Operational Headquarters Aimed at the Removal of Cultural Treasures from the USSR

The Nazi cultural crimes have not received due public attention in literature yet. The fascist invaders plundered 427 museums on the territory of the USSR (in Russia – 173), erased or removed to the Third Reich 180000000 book copies, 13000 musical instruments, etc. According to the evidence revealed by trophy German documents, Rosenberg's Operational Headquarters was most active in this field. For the confiscated property it installed gathering points in Pskov, Vilnius, Königsberg and Kiev, where rail cars arrived with books, museum collections, archival documents from Novgorod, Smolensk, Voronezh, Kursk, Rostov and other cities. In general A. Rosenberg made use of 1418 rail cars. Treasures of the world-famous palaces-museums of the suburbs of Leningrad (Tsarskoye Selo, Petergoff, Pavlovsk, Gatchina) were seriously injured or ruined. Another unit of the same kind was a special group headed by Baron von Kunsberg which was set up under the Reich's Foreign Office. The International Military Tribunal in Nuremberg defined the activities of the above-mentioned units as crimes.

Krasil'nikova E. I.

Novosibirsk, Russia

Historical exposition in Omsk regional museum during 1920th

This article is devoted the characteristic of Omsk regional museum's historical exposition in 1920-th like a townspeople memory please. The author discovers the influence degree on exposition state memory politics, local cultural life and makes the conclusions about the museum's role in forming of Omsk inhabitants group memory about Siberia past.

Levytska M. K.

Lviv, Ukraine

Museum as a Mode of National Self-Identification. Ukrainian Museum "Stryvivor" in the Polish city Peremyshl' between 1930th - 1940th

The article deals with one of the dramatic periods in the history of Ukrainian community on the Polish-Ukrainian border. Ukrainian population was the Ethnic majority on this boundary and Peremyshl' was one of the most active centers of Ukrainian national movement in the 19th and at the beginning of the 20th centuries. Ukrainians had their own system of national, political, public, cultural educational organizations, most of them were supported by the Greek Catholic Church. Confession and cultural self-identification for Ukrainians were strong unifying factor. The first part of the article is dedicated to the history of the Stryvivor foundation and its activity between 1932-1946. In addition author also compiles detailed description of this unique collection of icons from the 16th- 18th century. The second part of the text deals with the circumstances of the museum closing in 1946. It is shown that political events (forced migration) had a tragic effect not only for museum Stryvivor but for Ukrainian culture in general.

Ryadchenko E. A.

Samara, Russia

The role of merchants in creation of museums in Samara city

In the second half of the XIX century a new phase in the history of museums in Russia. Samara is one of the cities, where the first public museums appear on the initiative of the public good. The development of capitalist relations contributed to the recovery of public life, the merchant turns into a powerful layer of Russian society with its own specific interests, lifestyle, spiritual and aesthetic needs, they have sponsored many of the ideas and projects aimed at improving urban life, improvement of infrastructure. Samara museum created on the initiative of local authorities, recognizing the need for wide dissemination of science and culture among the masses. Therefore, the appearance in the 80-ies of the XIX century in a provincial merchant town museum - not just one indication of rapid economic and cultural development of the region, but also a bright event in cultural life of Samara.

Savinova T. N.

Orenburg, Russia

The museum of the Orenburg Scientific Archives Committee

The Orenburg Scientific Archives Committee (OSAC) was established on the 9th of December in 1887 and was closed in 1918. Besides the sorting of the archives, the members of OSAC were occupied with scientific-researching work. They also created the library and museum. The museum was opened on the 10 of May in 1897. The essential point of its work was the collection of the displays, but there were the exhibitions too. Also the systems of classification were worked out, the catalogs were compiled, the attempt to make an inventory of historic and cultural property of the Province. In 1916 there were such museum departments as paleontological, archaeological and ethnographical, the departments of mineralogy, weapons, stuffed animals and birds, horns; art; manuscripts; church archaeology; there was also big collection of the maps, books and photos. In twenties of twenty century each 9 of 10 displays of the Orenburg museum were transported in Kazakhstan.

Sveshnikova E. E.

Moscow, Russia

The history of Oryol provincial museum

The border of XIX – XX centuries was period, when such research organizations as archives commissions and statistical committees had been experienced process of formation and evolution in regional towns. Museums net formation became one of important results of such commissions and committees activities in the settlements. Learning of earlier unresearched archives documents concerning formation of Oryol provincial museum gave opportunity to determine stages of the process and to find out circumstances influencing on it. History of formation of Oryol provincial museum gives the proofs of changes concerning tasks and problems of regional museums, having occurred as the results of traditional social structure destroying process while public activities grow thing. Regional museums became science, research and exposition centers open for all social groups in towns. Formation and activities of provincial museums can be characterized as important stage in process of culture self-identification all over Russian province.

Slepkova N. V.

Saint-Petersburg, Russia

The development of the exposition of the Zoological Museum in St. Petersburg in the 20th century

The work is devoted to the development of the exposition of the Zoological Museum in St. Petersburg in the 20th century. In 1901 the display collection contained a section on general phenomena of life and the systematic collection with biological groups. In 1929-1932 in the

course of reform of the Academy of Sciences 5-year plan of re-exposition for 1933-1937 has been compiled. It was decided to split Museum in parts of general biology, of evolutionary systematic, of ecology and zoogeography, of methods of collecting and research, of the nature conservancy, and of seasonal and periodic exhibitions. Only rearranging of objects was implemented fast. After the VASHNIL session in 1948 according to the instructions of the authorities the section of "The Fundamentals of Machurin's biology" was deployed at the Museum, which was replaced by modern exposition in the early 1970s. The structure of the exposition now includes a section on Darwinism, systematic collection with biological groups. Location of them in the part of birds and mammals reflects zonality of Palearktik. Marine communities are represented. Mammoth Hall includes the exposition on the fauna of the Quaternary period.

Tur'inskaya H. M.

Moscow, Russia

The history of the Moscow ethnographic museums

The objective of the paper is the history of the Moscow ethnographic museums: the Ethnographic department of the Rumyantsev museum, the Central ethnographic museum and the Ethnographic museum of the Institute of Ethnology and Anthropology, Russian Academy of Sciences. The ethnographic museum work in IEA RAS is being realized by the Ethnographic museum cabinet organized in the structure of the Institute in 1991. The number of its collections is over 180 and the quantity of articles is more 4000 objects representing diverse ethnic cultures of Russia, various peoples of Asia, Oceania, Africa, Europe. The IEA RAS Ethnographic museum is named after eminent scholar N.N. Cheboksarov because of the part he played in the establishment and development of ethnographic museum studies in Moscow. The history of Moscow ethnographic museums and the activities of IEA RAS Ethnographic museum serve as evidence of the necessity of large stationary ethnographic museum creation in the Russian capital.

Burlykina M. I.

Sykytyvkar, Russia

The museums of the Russian institutions in the end of XIX – the beginning of XX centuries

The museums of the Russian institutions which first appeared in the XVIII century, continued to improve before the revolution, having scientific and educational- functions. During the period of the XIX-XX centuries every institution had its collections of different kind in museums and classrooms made like a museum. Some museums possessed wonderful funds, exhibition halls which were available for the public. Many of them were the best ones not only in Russia, but also in Europe.

Martynov I. N.

Perm', Russia

The work of A. I. Somov at the Hermitage painting collection catalogue

In the centre of the article is the work of A. I. Somov at the Hermitage painting collection catalogue. Appointed in 1886 the main custodian of the painting gallery, Somov was an announced specialist in art history, art criticism and museum work. The Somov's process of studying and describing of the art collection went in collaboration with such famous specialists as W. Bode (Germany), A. Bredius (the Netherlands), P. P. Semyonov (Russia). So the mentioned catalogue can be regarded as the first deeply scientific description of the Hermitage collection. It's important to mention the educational potential of the work, as it offered a usual visitor of the museum maximum of useful and comprehensible information. The work carried out by Somov contributed much to the Hermitage transformation into one of the centers of native

art science foundation. The Painting collection turned out to be a rich educational base for the whole generation of young art critics in St. Petersburg (A. Benua, N. Vranghel and others). They continued Somov's work and made the museum a real national and world culture centre.

Shukurova A. E.
Gatchina, Russia

Alexander Nikolayevich Benois and Gatchina

Alexander Nikolayevich Benois (1870 - 1960) was a person of many talents. He was a gifted artist, a decorator, a researcher and a museologist. One of the most prominent pages of his life was museology and the preservation of the cultural artifacts in the years of the new government regime in Russia in the 1920's. Benois has also played a prominent role in the future of the suburban palaces-museums. He had a special connection to Gatchina. The brother of Alexander Nikolayevich, a famous watercolorist Albert Benois was friendly with the family of Alexander III and was a frequent visitor to the Gatchina palace. His relative, Charles Heath, was the English teacher to the heir, the future emperor, Nicolas II. According to A. N. Benois, the establishment of the historical portrait museum was one of his main ideas, which was intended to become the leading one during the museumfication of the Gatchina palace.

Borovkova N. V., Polyarnaya J. A., Popova E. E.
Saint-Petersburg, Russia

Problems of research of forming the museum collections in 1918 – 1930 by the example of the Mining museum

The research carried out had as its object the reconstruction of the ways of forming some museum collections in 1918-1930 by the example of the Mining museum. Problems which the research workers faced were characteristic for all museum collections of that period, namely - absence of the necessary information on history of existence of certain exhibits entering the collection of the museum and a large number of discrepancies and simply erroneous data in available documents. In this respect the personal contribution of museum curators to the process of replenishment of the Mining museum collections is especially valuable. The documents found out in archives, helped not only to see how the museum filled up the collections, but also to reconstruct a unique private museum collection of the Anichkov Palace partially lost nowadays.

Firer N. D.
Lesosibirsk, Russia

The History of Museums work in the East Siberia

The aspects of establishment the first museums and libraries in the East Siberia are covered in the report. Also it is about the role museums in the progress of culture and public education in province of Yeniseysk. The valuable contribution to Museums work by the merchants and intelligentsia has shown in the report as well as a reflection the future and the present of Museums in Siberia.

Sizintseva L. I.
Kostroma, Russia

Museums and Russian traditions of excursionism in the first third of the XXth century

Excursionism in Russia in the first third of the XX century was not a business. It did not make anybody rich neither did it lead to broad social tourism. Short and distant excursions became a part of special educational courses. In the first post-revolution years any exposition just caused a cultural shock to unqualified visitors. In that situation it became important to be able to explain the exhibits and their cultural context to people. Still before the revolution in the 1920-s in

Moscow and St. Petersburg (then called Petrograd) there were short time special institutions which studied excursions as a phenomenon, and trained new specialists.

Sidorova I. B.
Kazan', Russia

Museums of The Kazan university in 1920s: destiny of a humanitarian component

The given article based on an archival material tells about dramatic destiny of five museums of a humanitarian profile after the Great October Revolution – three museums of the faculty of history and philology closed in 1921, the museum of the Society of archeology, history and ethnography and also the museum at the Geography office (Ethnographic museum) physical and mathematical faculty. Out of the five only the last has remained up to present. The article shows how Numismatic museum, Museum of history of arts and antiquities, Museum of Fatherland and Museum of Society of archeology, history and ethnography worked and were liquidated. The reasons of closing of museums, circumstances and conditions transfer collections to the Republic Tatarstan Museum are shown.

Guvakova E. V.
Moscow, Russia

The starting period of keeping icon's collection in the The State Historian Museum

The history of Old Russian painting collection growth in the State Historical Museum is an example of fruitful cooperation between the Church and the museum. The collection started to develop from individual gifts, coming from the museum's employees and collectors, and also from church storage and individual priests. Before the revolution in 1917 the collection consisted of 1200 icons. After 1917 receipts from monasteries and churches, which were being closed down by the government and the nationalisation of private collections protected church objects within the precincts of a museum. The returned relics of the temples which have been removed from Russia during the Second World War, museum expeditions in the 60s and the 70s across the country, receipts in the 90s from police and customs, and gifts throughout all years of the museum's history made it's collection the most extensive in the world, consisting of more than 6,000 icons. These monuments are great treasures of world culture.

Kalyakina A. V.
Moscow, Russia

The museums of scientists archive commissions at the turn of XIX and XX centuries

History of Russian museums has come a long way, a great role in this was played Scientists archive commissions, which were pioneers in the study of local lore, in the development of regional archeology, the museum business. At the turn of XIX and XX centuries, began to explore the instructional techniques of museum work, developed exposition, exhibition, guided tour of museums and scientific activities. These experiments were further continued in the practice of the first Soviet museums. In 1920 special attention was paid to sociological research, work with visitors, there was a differentiated approach to different groups of tourists, deepen and broaden the work on the study of local history. Issues of continuity in the work of provincial museums in the 1910-1920es devoted to this statement.

Rutcinskaya I. I.
Moscow, Russia

A guidebook as a form of promotion of regional museums (the second half of XIX - early XX centuries)

In this paper the methods of presentation of regional museums in Russian guidebooks of the second half of XIX - the beginning of XX centuries are studied. Regional museums and mass

guidebooks appeared in Russia at the same period. The appearance of these two notions in the second half of the XIX century was the result of the overall democratization of culture. Since the early years of its existence, a guidebook was not merely a guide, but also a form of advertising a region and its important historical and cultural sites. Addressed to a general reader, it simplified and shortened the information, at the same time making it catchier. However, the authors of guidebooks did not create the forms of presentation of cultural objects, they only distributed already existing ones. So guidebook can be viewed as a source that fixes a perception of museum in a region and existing forms of its self-presentation.

Sambur M. V.
Khimki, Russia

Research work of the Khimki art gallery: problems of attribution in post cards

Cards attribution should be based on the general technique of studying of museum subjects. At the general approaches to process of cards attribution the accent becomes on revealing of their distinctive features: two parties (address and illustrative), presence of "framework" for stamps and special marks, a dividing strip, marks of the permission of the censor about the press and a publishing sign. At work with post cards knowledge on mail and communication stories is obligatory. Exact data on conducting the kind of post cards, various changes in its external registration, orders, its concerning existing, help with the decision of many important questions connected with studying of post cards. Definition of a place, time of creation and authorship of the post card concerns the card analysis.

Sosimenko I. P.
Moscow, Russia

Founders national teaching of museology. G. L. Malitsky

For the decision of issues of studies and teaching of museology in our time is very important to use the experience of past generations. In the centre of our attention there is the creative destiny of George Leonidovich Malitsky (1886-1953), who was the outstanding domestic theorist and practical worker of museum studies, which one of the first began to teach this discipline in higher educational institutions of the country, whose name has been undeservedly forgotten during the period of the "historical amnesia" of the Soviet time along with the names of other cultural figures. Finding himself once in the State Historical Museum, George L., despite the vicissitudes of fate (among them, first of all, the repression of 1931), all his life remained it is selflessly betrayed to it. Student interest in the study of the Old Russian literature was replaced by a new interest remaining throughout all his life in the study and teaching of history and theory of museum business. Teaching activities of G. L. Malitsky was very fruitful. He was one of the first who could manage to put the study of history and theory of museum studies at the due level. He has created a program of the lecture course, which is astonishing in its breadth and depth. He really had no equal at that time. And so sadly aware of the fact that he was denied the award the rank of professor. No doubt the fact that pedagogical heritage of G. L. Malitsky is large and demands further study.

Bondarchuk V. G., Dominov M. S., Kviatkovsky A.V.
Saint-Petersburg, Russia

The Auguste Montferrand's collection. Reconstruction attempt

Auguste Montferrand is one of the most renowned architects of the 19-th century in Russia, the author of St.Isaac's Cathedral and Alexander Column design. He was less well-known as a collector, although his collection comprised unique statues, about three hundred pictures, over five hundred Italian majolica of the 15th-16th centuries, and many other pieces of applied art of different styles and epochs. The collection, which he was proud of, was assembled during several

decades, and aroused admiration of everyone who saw it. After his death the collection was sold out in pieces, and the destiny of most of the items is unknown. Scientific works provide general data about this collection. This article is an attempt to reconstruct the history of the collection forming, to show its role in the life of Montferrand, his attitude towards it, as well as to follow up circumstances which resulted to its irretrievable loss. Materials from Montferrand's genuine documents, stored in the National Library of Russia, are published for the first time in this article, i.e. data from his notebook, letters drafts, original brief collection inventory. Memoirs by A. Starchevsky, the contemporary of Montferrand who knew his collection, are also studied.

THE EDUCATION AND PEDAGOGY

Zhindeeva E. A.

Saransk, Russia

Museum Practice in the System of Philological Education at the Pedagogical Higher Educational Establishment of Mordovia

At present, the system of education purposefully works on realization of main directions of upbringing. Defining conceptual marks of the upbringing of the youth are common to humankind values, civicism, patriotism, traditions of national culture, which adjust the process of upbringing. According to the State requirements of the minimum of content and level of training of students 02.17.00 "Philology. Russian language and literature", the curriculum of the philological faculty of the Mordovian State Pedagogical Institute was completed by "Museum Practice". This gives additional possibilities of improving humanity paradigm of higher education and mastering of the professional and pedagogical training of the prospective specialists linguists. It also improves one's skills in creating of school museums, exhibitions and expositions.

Boytsova O. S.

Old Ladoga, Russia

Virtual Game as a Museum Advertising Method for Teenagers

The Staraja (Old) Ladoga State Museum uses the Internet and new computer technologies for the attracting teenagers' attention. 3D-scanning, creating the three-dimensional reconstructions and animations are among the methods. Taking into account the gender particularities and preferences of teenager auditory we place game-quest "Saga about Ejrik" and Information block on the popular site "Staraja Ladoga" (<http://oldladoga.nw.ru>). The Informational block include three themes: "Way from Varangians to Greeks", "Ladoga in 8-10th cc.: settlement reconstruction" and "Viking Epoch Suit". Historical commentaries are following with interesting visual row. One of the main task of the museum is to interest the teenagers, to cause the will to come to the museum and to get acquaintance with original historical monuments.

Lorente J. P.

Saragosa, Spain

The development of Museology as a university discipline: From technical training to critical museology

Museology is taught in universities all over the world, and in the last decades has experienced a racking impact in all countries, although it is somehow overshadowed now by the boom of postgraduate courses in heritage management. In fact, since the pioneering examples of the early 20th century, museum studies have always been offered in practical oriented courses of specialisation, aiming to the professional training of people intending to work in museums. However, museology features now in the curriculum of graduate courses, in master degrees, or in

doctorate programmes. Some universities have Museology chairs, or even Departments of Museum Studies, while ever more books or specialized journals related to museology are released by the publishing services of universities. A growing number of conferences, seminars and other scientific meetings about museums or museology held in universities –like this one at the University of Saint Petersburg–, also show that the main forum where professionals from museums and from universities interact and discuss is no longer, or not only, the museum itself, or the respective association of museum professionals, but the university campus. It is therefore not surprising if university professors are the leading theorists of *Critical Museology*, the latest current spreading worldwide, advocating a postmodern rupture with the linear narratives of authority formerly prevailing in museums, a new answer to the concern for social issues like the return of items of material culture to first nations, and also a new way of putting things on show. Thus, a renewal in museum theory is also renewing museum practice, and these contributions from outside should open up museums to external voices. In fact, it is a fundamental plea of critical museologist that explanations, labels and panels at museums and exhibitions should be signed, to put an end to traditional institutional and anonymous discourse. The culmination of this paper reviews some prominent examples where this is put into practice.

Gorbynova T.G.

Barnaul, Russia

University museum: The history of its formation and a modern actual meaning

Contemporary University's museums have a great opportunity for the realization of cultural and research functions. Nowadays an amount of such museums in Russia is great. But there are a number of problems connected with its activity such as uncertainty of their profile, poor financial base and absence of category of these museums in the federal law 54 "Concerning the Museum Fund of the Russian Federation and Museums in the Russian Federation". One of such museums is the Museum of archeology and ethnography of Altai" disposed in the Altai State Museum in Barnaul which was opened 1986. A part of its collection is represented in the exhibition showing ancient history of the Altai region. In 2004 at the Department of Archeology, Ethnography and Museology of the Altai State University the specialty museology was opened. The museum became the main base for the educational training of the students.

Tishkin A. A., Gorbynova T. G.

Barnaul, Russia

Experience of educational programmes development for the course "Museology and protection of the monuments of cultural and natural heritage" based on the federal state educational standards of the 3rd generation

The basis of federal state educational standards of the third generation consist of so-called competency-based approach, A curriculum modular structure, introduction of calculating units system for the laboriousness accounting. The conception of the competency-based approach was generated in 1970th in the USA. The main professional courses are "Introduction in cultural tourism", "Excursion and tourist activity (the history and the theory)", "Monuments of the world cultural heritage", "The historical and cultural heritage of Altai", "Museums of Altai", and also a special course "Information and advertising technologies in cultural tourism" (module), etc. Competency-based educational process on "Museology" will provide for the graduated bachelor students such abilities as scientific thinking; practical skills for project realization in museum sphere and cultural tourism.

Turkina O. A.

Ulyanovsk, Russia

Museum of Town's Culture 'Simbirsk in the end of XIXth - the beginning of XXth century: Museum and its audience

Museum scientists stress the increasing role of museums in the beginning of third millennium. The special attention will be paid to elderly people and more dedicated programs and sociocultural projects. This publication expresses our view upon the audience in question. In 2008 the social museum project 'Welcome to our place' won the Museum Grants Competition 'Changing museum in a changing world', held by Vladimir Potanin Charity Foundation with the support of Ministry of Culture of the Russian Federation. The target audience for this project are the people affected by multiple sclerosis and their close relatives. Our interactive studies at Creative Workshop made it possible to teach the elderly people the art of wicker, embroidery, education for computers thus leading to their self-actualization.

Šuštar B.

Ljubljana, Slovenia

Images of Musealization of Education in Some School Museums in Europe

The overview of very different museums related to education considers school or pedagogical museums since the second half of the 19th century. School museums, many of which were re-established following the closing down of small schools after 1970, have chosen to present the history of education by focusing not on nostalgia but rather on true museological work. In 2004 was possible found on the internet as many as 683 school museums in nearly 30 countries, primarily in Europe (442 or 64.7%). Successful biennial international school museum symposiums (since 1984) are complemented by other forms of national or wider regional museum cooperation. This brief overview is based on articles from journals, other museum publications and museum websites, impressions from the visits some school museums, and correspondence with museum collaborators. In many ways, the activities of various school museums show a common identity, which is not limited to the exhibition of an old classroom but presents, above all, rich pedagogical and other museum activity stemming from experience and aimed at the present. Thus, the museums help shape their visitors' national or regional linguistic and cultural identity, and promote openness to the common values of a good school's pedagogical endeavours; to spread knowledge and provide good education.

Paramonova M. A.

Kostroma, Russia

The history of architectural monuments within museum pedagogy

In the article is considered the experience of Kostroma museum with a various age audience in the field of history and local history through studying of the architectural monuments. The museum means used within museums employment have the synthesized character, connecting traditional forms of work in a museum (excursion, lecture, studio employment etc.) and nonconventional forms (staging, game, quizzes, master classes, etc.). Such actions allow to communicate, to reveal creative abilities of visitors, better to acquire a material because children are not passive spectators but participants of employment equal in rights. In conclusion it is said that participation of the child in museums-pedagogical programs allows to gain experience, to seize knowledge on the basis of research process. Immersing in the history world promotes formation of regular knowledge of the city.

Shaposhikova M. V.

Kostroma, Russia

Interactive employment in Kostroma museum-reserve

In this article is considered the new form of educational museums work - interactive employment. Various definitions of interactivity in a museum and in pedagogic are given. The

positive experience of the realization of interactive employment in Kostroma museum is resulted. By means of interactive actions social experience is formed, there is an acceptance of vital values. The museum carries out the educational, developing, socially-focused problems and provides development of modern rising generation.

Patrusheva G. M.
Omsk, Russia

By the tenth anniversary of chair of museology of faculty of history at Omsk State University

The department of museology was founded on the faculty of history at Omsk State University in 2000 (full-time and part-time courses). Students of department of museology study disciplines of the historical, cultural and museological cycles, new information technologies at museum, museum management and marketing; disciplines under the theory and practice of tourist activity: the history of tourism, standardization and certification of tourist activity, management and marketing in tourist and excursion activities, travel company organization, etc. Practice is a part of the educational process and includes: museum fact-finding practice, general museum and excursion practice, etc. Also was founded scientific laboratory of museum and tourist activity and postgraduate studies based on Museology, restoration and conservation of cultural heritage department. Prospects of development of the department of museology are in foundation of the bachelor degree departments: "Museology", "Tourism" and "History of the arts".

Stepanova E. Yu.
Oryol, Russia

Place and role of independent museological research in the program of experts education in the museum studies and preservation of monuments

The Oryol State Institute of Arts and Cultures within ten years educates experts in the field of a museum studies. The special place is allocated to student's scientific researches. It is significant that it is developed within the framework of years and degree papers. 2/3 of those are determined by interests and applications of local museums where they pass approbation. Some directions in student's researches are allocated: historical, cultural, archeologic studies of local lore, histories of museological ideas of region, source studies, museological in the area of catalogization, museum's communication (including the museum branches, cooperation with mass-media etc.), museum's sociology, museums pedagogy within the framework of long-term curriculums, aesthetic, historic and patriotic education, museum designing, etc. The majority of student's researches reflect the universal scientific constructions and directions of museum activity covering the different fields of knowledge in philosophy, history, museology etc. The results of the student's research are rewarded by special diploma at the All-Russia and regional student's competitions.

Davis A.
Calgary, Canada

Museum Studies: Teaching Breadth, Flexibility and Curiosity

Knowledge itself is changing, becoming more fluid and dynamic, as Zygmunt (Ziggy) Bauman notes, with knowledges rather than one authorized truth being recognized and promoted. Bauman, writing about "liquid modernity," his term for the present condition of the world as contrasted with the earlier "solid modernity," contends that this passage to a "liquid" state requires individuals to be flexible and adaptable, to be constantly willing and able to change tactics at short notice. The French philosopher Gilles Deleuze (1929-1995) emphasizes the performative nature of learning in the space between the object or text, on the one hand, and the visitor or learner, on the other hand. The dialogical approach, encouraging the validity of many

positions, results in the richness of multiple interpretations and meanings. Three skills key to the effective development of future museums, and especially crucial for the strength of visitor-centred museums are breadth, flexibility and curiosity. To teach such skills I suggest six steps: define, teach, show, model, assign and reward.

Katsaridou M., Fourligka E., Gavriilidou Iu., Bezirgiani A.
Thessaloniki, Greece

Opening the Museum to a multi-cultural community

The paper discusses the emphasis the Museum of Byzantine Culture has put on its educational role, so as to open its practices to multicultural communities like a multicultural primary school. It describes two activities in which the same students of this school participated in as “returning visitors”. The first activity concerns an improvisation theatre performance, “Forum Theatre,” that was presented in the Museum. “Forum Theatre” gave the chance to Albanian, Pontian, Rom and Greek students to “discuss” their everyday problems – like social discrimination – in the space of a State institution. As a continuum, the Museum has sought to develop a new cooperation, which would include the students’ visit and involvement into the permanent display. For this reason, the Museum has organized a dramatization of a Byzantine fairytale inside its rooms. Through drama, games and storytelling, the children would learn about the Museum’s exhibits. By organizing such programs that touch upon students’ everyday experiences, the Museum intended to involve the multicultural community into the museum’s practices.

Bayne S., Ross J., Williamson Z.
Edinburgh, United Kingdom

Museum education for the 21st century: online learning and social media

The National Museums Online Learning Project (NMOLP) was a three-year, £1.75m initiative funded by the UK Treasury which, by creating online learning environments for children and adults structured around the digital image collections of the project partners, aimed to increase levels of user access to the digital collections of a consortium of nine English National Museums. The presenters of this paper were research partners to the project during its period of development and implementation, 2007-2009. This paper looks at the debate amongst museum educators and web developers when one strand of the project – Creative Spaces – was launched in February 2009. Issues of compromise, institutional and public value of digital projects, power and the role of the online museum, and constraint and control of social media and user generated content were all hotly debated. By exploring the different facets of this discussion, the paper will offer insight into the current state of online museum education and engagement.

Maranda L.
Richmond, Canada

Museum Practice, Museum Studies, Museology: Interconnections and Dichotomies

The stated focus of this conference is concerned with issues of study and teaching in respect of museology and museum studies in the twenty first century. Since the author of this paper has had no experience as a student or a teacher of any course of study in either of these fields, but rather, has been a long time museum practitioner at a professional level (as Curator of Anthropology) as well as an employer, this contribution to the discussion, therefore, comes from a perspective of greatest familiarity. Even as a practitioner/employer, it has been possible to observe interconnections and dichotomies apparent between the two spheres, that of museum studies education and that of museum practice. This paper looks at a few university level museum studies programmes in relation to their application to practical museum work. It is

observed that most university training has gone in one direction and neglected the needs of museum practice and it is suggested that this could be addressed.

Averina-Lugovaya D. Yu.
Simferopol', Ukraine

Thematic excursions and teaching of regional history

Article is devoted a problem of interaction between the Ukrainology chair of Tavrida National University and Central Museum of Tavrida. Possibility of inclusion of thematic excursions in the plan of teaching and educational work with students of unhistorical faculties is proved. Results of visiting by students the excursion «The Past of Taurida» are analysed, prospects of the further cooperation of Tavrida National University and culture establishments are designated.

Lushnikova A. V.
Chelyabinsk, Russia

Museum in the context of innovative activity of the school

One of the variant of the information technologies is sinters of the specifically separated forms of the educational & museum-pedagogical activity: the form of the class-excursion, the form of the class-play, the form of the class-celebration, the form of the class-fairy tale – invariable in this respect for traditional lesson's system. Contemporary method of the history education is direct on the self-development level of the opening of the mind face of the development society, on the level of the realize essence communications of the typological row of the things & objects. This method is supposing to include following: the method of image (artist works, fairy tale-artist works) of the historical education; the method of play&celebration of the historical education; the method of the visual-objects (things) of the historical education. Museum must help society to understand the verbalion method of the history information & objects-semantically image of the world civilization.

Pahalkova-Soich T. V., Pozdnyakova L. E.
Kharkov, Ukraine

The excursions in educational process

The report is considering the need to include different kinds of excursions into common educational and cultural work as one of methods of teaching foreign students to Russian, Russian literature, cultural study. Usage of excursions in educational work satisfies necessities of wide circle of students. The participation in the excursion program improves speech of students and deepens the acquaintance with the country of stay. It can make students a confident, persuasive speakers.

Gavrilova I. V.
Nikolaev, Ukraine

Museum pedagogy and newspaper for children

The article introduces the experience of cooperation of the Mykolayiv regional museum with newspaper for children "Malok". On its columns during two and a half years were presented materials about history of toys . Particular attention was paid to the toys from museum's collection, pictures of these toys appeared in each article. Also the cycle of notes about history of museums of toys was founded. Work of museum educator at the children's edition helped to solve such important issues as: the moral education of children and adults, their additional education and development of their creativity; promoting the interest to museum and replenishing of its collection.

Sayaparova E. V.

Ulan-Ude, Russia

School museums in Buryatia

The first school museums arised in 20th of XX century, however the greatest development of this process has received about second half of 1950th, and especially in 1970th - under the influence of large-scale actions, spent by the Komsomol and pioneer organizations. School museums of republic were helped at different levels of the authority, and also by the state museums. Many school museums became base ones in creation of public museums. By 2010 in Republic Buryatia more than 200 school museums of a various profile worked: complex of regional studies, glory of military, ethnography, literature and art, history of education, history-archaeological ones, a museum of Mother. In their collections more than 15 thousand original monuments of history and culture of the people of Transbaikalia are stored. Traditionally in museums of educational institutions the standard set of sections is presented - studies of local lore, ethnography, school history etc. Nowadays their structure is exposed a various sort of innovations. Innovative approaches which are used by museums in the activity, are defined by novelty of idea, concept of functioning.

Ramazanova L. A.

Ufa, Russia

The National Museum of the Republic of Bashkortostan as the basis of training a museologists

Nowdays in Bashkortostan it was created and actively developed the system of the museums of different types, belonging to various departments with different forms of property. On the beginning of 2010 there are more than 1000 museums in the republic. The National Museum is one of the oldest in the Republic of Bashkortostan. It was found in 1864 as the Ufa provincial museum. Since 2002 the National Museum is a scientific and methodic centre of museology in Bashkortostan. The students of the Bashkortostan State Teacher's Training University, receiving a new specialty "museologist" are also educated on the basis of the National Museum of the Republic of Bashkortostan. In my opinion, the modern museum expositions must be addressed to Russian and foreign tourists and show the unique peculiarity of the region, its role and place in the world. The future development of the museums of Bashkortostan depends on tourism and their involving in routes of tourist organizations. The Ufa State Academy of Economics and Service trains specialists of social and cultural service and tourism. Within this speciality the course of lectures "Excursion's and exhibition's work", "The technology and organization of excursion services", educational and methodical books, the program of improvement of guides qualification were worked out by myself. During the educational excursions in National Museum, in the city, the students get practical knowledge of using the methodics of carrying out the excursions. The final-year students of the USAES defend their diplomas on this speciality. For example, "Aksakov's remarkable places of Bashkortostan as the tourism object" by Sayfullina Albina (2009), "The importance of Jumatovsky ethnographic museum for regional tourism" by Junusova Regina (2009). Thus, there is an effective cooperation between higher educational institutions and the National Museum of the Republic of Bashkortostan in training of the museum specialists.

Timofeeva L. S.

Kazan', Russia

Museum`s pedagogic or pedagogic of museum: formational conceptual device

Last decades social functions of a museum have essentially extended. Among them recreational function in which realization the important role is played by museum's pedagogic. Thereof the semantic maintenance of many already existing terms extends, there are new. In article attempt to track a way of transformation and formation of museum definitions becomes.

Fedyukovich Z. P.
Saint-Petersburg, Russia

Museum pedagogics in the school educational process

Contemporary demographical processes require new approaches to the education. Our city was founded as international. The question of tolerance is very important from the pedagogical point of view. It is connected both to the development of the child's system of personal values, his world-view and activization of many psychological processes on unconscious level. Understanding of their own culture, different cultures, tolerance to strange world-view, habits, culture is closely connected to formation of communicative culture and socialization of a child. It is especially important in the primary school. The project on museum pedagogic was developed by the group of teachers and published as methodology book.

Oliveira G.
Leiria, Portugal

Education in museums as a discourse production practice: An educator is a “structure” of social and cultural construction

On this study, I want to privilege the educator's creative voice on the museum context. I theorise through the new practice of constructivism-hermeneutics, which provides an instrument to critique the learning process in the school/museum framework. How do we teach in museums? Why is it that the museum's educative services continue to be a less important activity in the museums structures? How can a museum provide its different audiences a more meaningful and relevant lived experience? How can new voices be advantaged in order to promote social inclusion, in a previously restricted theoretical territory dominated by white middle-classed men? It is important to perceive education in museums as a discourse production practice. Education in museums is just as much of a part of an articulated integrated social practice as all the other features of the museum. An educator is a “structure” of social and cultural construction, as is the director or the curator. Education in museums begins with teaching and learning concepts, educative strategies in the rooms and the diverse museum narratives. The educator's profession is asphyxiated between didactics, enterprising professionalism, knowledge, consumer culture, marketing and communication strategies and exhibiting.

Baisakhi M.
Kalkotta, India

Educating for a culture of Peace: Gandhi museums and the message of non-violence

In 1947 India gained freedom from 200-year British colonial rule. But this freedom was tainted by Partition in which the nation was fragmented along Hindu-Muslim religious demographics to form two independent countries – India and Pakistan. Since then maintaining peace between the Hindus and Muslims has been difficult in South Asia. Further, political use of religion by fundamentalists on both sides of the border has begot intolerance, hatred and terrorism that have destabilized the area and threatened world peace. Fortunately, Mahatma Gandhi's teachings -- the philosophy of *Sarvodaya* (Welfare for All) and the methodology of *Satyagraha* (Eagerness for Truth) -- live on. Within India Gandhi's message of peace and non-violence is being carried out by a chain of museums dedicated to him. This article explores the efforts the *Gandhi Smarak Sangrahalayas* make to the maintenance of communal harmony. It also highlights new-age Gandhi museums that are using multimedia developments and tourism circuits to propagate the message of the Father of the Nation.

Leschenko A. G.
Moscow, Russia

Museological terminology and museum education

Professional museum education in Russia is sometimes criticized and underestimated by employers. One of the key questions is whether a museum worker must have a degree in a narrow field specific to the museum, adopting the specific practices within museum holdings, or whether a museologist with more general knowledge is acceptable. Do the skills acquired during the course of theoretical training in universities meet the requirements and the challenges of contemporary museum work? Who museologist is, what the required professional competences are, and how these could be measured are prominent current issues in Russia. The new generation educational programs, which are part of the transition to Bologna Process, allow changing the state of affairs. While the new educational framework is being formed, the author offers to take advantage of it and to change the main *Theoretical Museology* course. The new principle that could make it more flexible and science-orientated lies in terminological area. The study of museological terminology through its evolution can be applied as the central approach. This paper offers a new approach for *Theoretical Museology* that could change student's perception of museum theory and give perspective for a better museum and museological research work.

Georgaki P.

Thessaloniki, Greece

Articulating oral public speech for Adults in the Archaeological Museum of Thessaloniki, (A.M.T.), Greece

This paper aims to present the reference frame for articulating public speech for Adults in greek archaeological museums, exploiting a case study as a starting point. Since 1978, when the Benaki Museum -for the first time- organised and run museum educational programmes for institutional schools, the produced public speech in the greek museum, sustained mainly children-orientated. Although lot of efforts have been done for an extroverted role, addressing to all, extremely various, aspects of visiting groups, the greek archaeological museum still feels awkward when it is about a "face to face" communication with adults. Given the fact that adults consist a crucial social body as museum-goers, along with the current developments in the field of Museum Adult Education, there are no limits for further delays. The greek archaeological museum should find a way to realize that the "talking star objects" of a glorious past, are no more adequate to fulfill the expectations of a new, aware and awakened adult audience. An updated way for museum meaning-making should be built, *ex novo*. As all the necessary tools, methods, specialities are at the museum's disposal, the building of public speech targeted to adults, proves to be a matter of priorities and initions on the behalf of the museum's staff. Not until the greek archaeological museum will find a way to articulate word by word a proper way to address to adults, is permitted to pride of an accomplished educative contribution.

Galkina T. V.

Tomsk, Russia

Bases of Museum-Pedagogical Forms Classification in Russian Museums

The article makes an attempt of institutionalization of conceptual framework of museum pedagogy by means of classification of museum-pedagogical forms of activity used at present in Russian museums. Thereby the main criterion of the classification is an active use of a museum item (museum exposition) in communicative museum process. On the basis of analysis of 65 forms one could distinguish basic forms (lectures, excursions and consultation), derivates from basic forms and also synthetic (integrative, complex) forms of museum-pedagogical activity. Their significant communicative potential is shown.

Karamanov A. V.

Lviv, Ukraine

Organizational and methodological aspects of seminars conducting at the museum environment: from trainings to “live communication”

Modern education reforms cause the need for new forms of interaction during the education process. These new methods of teaching should emphasize the development of students' conscious learning in the process of subject practical activity. Thus it would be appropriate to turn educators' attention to the idea of museum education which helps to improve the methodology of museum seminar conducting. These types of seminars should ensure close interaction between the teacher and students; encourage positive level of their communication; stimulate students' interest to the museum learning; provide comfortable learning environment and promote high quality of students' knowledge. Specific character of the museum education at university level is students' progressive inclusion into the world of museum exhibits and improvement of students' ability to pedagogic activity at various situations.

THE THEORY

Nekuža P.

Brno, Czechia

History of the Czech museology school

Museums played a significant role in the history of Czech culture during the process of national revival in the 19th century and in the beginning of the 20th century. After the creation of independent Czechoslovakia on 28th October 1918 the newly established Association of Czechoslovak Museums (Svaz československých muzeí) tried to carry the legacy of Kliment Čermák. The decisive factor in this regard was determination on the side of the then-director of the Moravian Museum, Jaroslav Helfert, who enforced the foundation of a lectorate of museology at the newly-founded Masaryk University in Brno, via a ministerial decree of the Ministry of Education dated 13th December 1921. In 1965 a first Museology symposium took place where Zbyněk Stránský explained his new idea for theoretical museology curricula. In the same year postgraduate programmes for professional employees of museums and galleries were opened. In 1967 an international convention of teachers of museology from European countries took place, which was an impetus to the foundation of the International Committee for Training of Personnel (ICTOP). Therefore, we can say that Zbyněk Stránský played the most important role in the quality of theoretical museology instruction in the Czech lands. For the time being there are two university departments in the Czech Republic that teach theoretical museology as a field of study; and there are 12 other university departments that teach selected chapters from museology as seminars that are included in the curricula of other fields of study.

Dolak J.

Brno, Czechia

Deaccessioning and Repatriation of Museum Collections

Having made the selection of objects or documents to be included in a museum collection does not mean that all has been done. What comes next could be called “secondary selection”. A museum should be a living organism and once it takes in, it should also discharge. The term I use for excluding items from collections, for whatever reasons, is deaccessioning. From the collection point of view, I do not set up opposition between the issues of object reception (accession) and deaccessioning. The value of a set of collected objects is the sum of value of individual objects, whereas the process of collection building

generates a value which is quite new. The cultural value of a collection is also increased by the activity of the curator which is a value in itself. In addition to the value of "creating", the collection also documents the "creative" value. What are the reasons to exclude objects from a collection? A – uselessness and B – excessiveness. A. An object is useless if it is irreversibly damaged or if its physical life has ended. B. The object is excessive if it does not correspond to the nature of the collection and does not valorise it. Museum practitioners attending departments of museology or different training courses often call for maximum focus of their courses on practical matters. Yet I can hardly imagine a better example than this, when correct theoretical grasping of the issue of deaccessioning touches the very essence of the most practical and often most painful issues of museum practice. According to the Central Register of Collections kept by the Ministry of Culture of the Czech Republic, there are approximately 18.5 million collection items in Czech museums. If only 10 % of collections in museums were unnecessary, it would make 1.85 million collection items. Their culture-creating action is minimal. But their conservation costs quite some money. We exclude items from collections as a result of restitution and repatriation. Cultural repatriation is the return of cultural objects to their country of origin. Restitution is returning an object to its original state or condition. It was dealt with in my country in 1989. The church in the Czech Republic claims that only part of its property has been restituted to it, but the opposite party has clearly shown that much of its property does not serve religious purposes. There is growing call for greater courage as far as restitutions are concerned. In clear opposition to this is the Declaration of the Importance and Value of Universal Museums. Where could or should museology help to open (or perhaps close) the Pandora box?

1. The often used term "universal value" or "cultural heritage of humanity" shows its weakness in confrontation with the issues of repatriation.

2. A specific object should therefore be irreplaceable in a perfectly designed collection. Apart from impoverishing a collection as such, its eventual repatriation should diminish the value of the collection as a whole, that is, cause "damage" even to the objects that are still part of the collection. Attention should be given to the question, though, whether such object will also play its homogeneous role in the "new" collection or whether it will become a mere solitaire, irrespective of the value it has.

Bezzubova O. V.

Saint-Petersburg, Russia

Modern museum as the "national" discourse instance

The article deals with the problem if the modern museum could remain the national discourse instance. Nowadays the concept of national identity as the main form of self-identity has been called in question by the social sciences. National identity is replaced by the new one – the post-national or trans-cultural. The questions under consideration are what the function the museum could perform in the social space today? Is the museum able to express the new meanings and what these meanings could be? Is the role of museum object essential for our identity construction now? The author argues such the questions are crucial for the museums today.

Andreeva I. V.

Chelyabinsk, Russia

Exhibition materials: Experience of classification and conceptual identification

Exhibition materials are the totality of exhibits represented at the exposition. In this report the term "exhibition materials" is defined as system of exposition show objects revealing the subject of the museum exposition and its main range of problems on the base of conceptual (scientific and artistic) intention. On the assumption of principle of item classification there can be determined subsystems of principal and auxiliary materials. Principal materials are those items of demonstration that have value of origin. They are museum subjects and items, as well as subjects and items of museum value. In this report their definitions are given and special attention is paid to immovable and non-material items of exposition. Auxiliary materials are suggested to be the items of exposition specially made or obtained for the exposition that are not primary sources of knowledge and feelings about nature and society. They are not considered to have the whole set of characteristics, value or functions of museum items but help learn and expose them. In the report their structure is analyzed. With regard to lost material items and objects as well as non-material heritage the terms "imitation" and "scientific reconstruction" is considered.

Krasnova E. L.

Minsk, Belarus

Museum staging like one of contemporary trends in communication

Today there are more than experts in the field of museology start to speak about such concept as «museum staging» which they consider as one of means of communication between the visitor and a museum. Under concept of staging, we will mean the definition offered by I.A. Shchepetkova where allocates three interconnected directions. The first assumes construction of exposition space under laws of dramaturgic product. The exposition appears as a certain scenic platform where exhibits become "actors", and each visitor - "director" of the unique "performance" created on the basis of personal perception of an exposition. The second is directed on adscitition into practice of exhibiting expressive elements from area of theatrical action and other kinds of staginess. It presumes application of various sounds, light and noise effects, game presentation of exhibits and other forms of interactivity. The third direction means itself application of elements so-called outdoor museums activity. It is a question of the various dramatized actions spent by museums as cultural events. It can be modern performances, art actions or historical subject reconstruction and high-grade theatrical performances.

Kaveckaya V. V.

Vladivostok, Russia

The methacultural approach in the work of contemporary Russian regional museum (A case of the Primorsky United National Museum after V. Arsenyev)

A modern museum is a paradox: while the global trend of accelerating development and vanishing cultural identities prevails, the humanity is still seeking to preserve the latter for fear of losing them completely. Nowadays, however, what a visitor, coming to a museum, needs is not the knowledge and the explanation of the multicultural world, but the environment specially designed to raise the visitors awareness of the policultural background of his/her everyday life. Museums offering this kind of environment become methacultural as they make it possible for people with different cultural backgrounds to see each other as such and take advantage of this difference for further development. The methacultural approach is used in exhibitions arranged in the Primorsky United National Museum after V. Arsenyev.

Akimova G. A.

Kaliningrad, Russia

Specificity of exhibition work in the forming information society

The author of the article, stressing out an issue of solution for specific tasks when creating museum exhibitions in the forming information society, offers author vision of such solution and sticks to main idea that specificity of exhibition work in contemporary conditions is a reflexive approach. The article contains analysis of several big art exhibition projects in Museum of the World Ocean, Kaliningrad; there several specific tasks solved by museum specialists when developing mobile exhibition concepts are marked out; theoretical generalizations of experience exchange presented by conference organizers are offered for examination. In the first part of the article the author examines a museum exhibition from accepted museum position, gives a historic example, reasons changes in social field and makes theoretical aspects of a changing museum role at contemporary period of society development, marks out the main idea about coming of new humanism, liberating person's creativity and spirit. Examining Herbert's Marshall McLuhan analysis of culture classification, she summarizes idea of new form of intellectual response developing when a thought relies mainly on a created image. In the second part of the article the author tells about her experience on the example of organizing and displaying of mobile exhibitions in Museum of the World ocean, Kaliningrad, such as: "Water Element in World Religions" (Museum of History of Religion, SPb) and "Sea and Navigation in Antiquity" (State Hermitage collections); makes conclusions on some innovative approaches in exhibition work, marking out new direction in museum science as **"development of museum image"** and **"new level of museum dialog"** when visitor gets new state – combination of rational knowledge (individual visitor's knowledge) with empirical (sensory) emotions got from museum objects and works of art. Narration on work at "museum image development" direction is continued by example of "Creation of the World" museum exhibition making. Having analyzed the three big projects of mobile exhibitions in Museum of the World ocean, the author formed the main idea that specificity of museum work in contemporary conditions is creation of conditions for new development of museum image and new level of museum dialog in the framework of **project and reflexive approach** besides active computerization and implementation of modern technologies into exhibitions.

Suchkov A. S.
Tomsk, Russia

Appearance and development of a term «a museum exposition» in Russia

In this article the problem of validity of a choice of terms in museology with example of a museum exposition is considered. Development of the given term is traced, from appearance of the form of a museum exposition before its formation of one of definitions of museum activity. The basic stages of development of the term in Russia are defined. It is affirmed in the article that isolation of the term a museum exposition develops throughout all period of its development, thus each of them brings the special characteristic of the term. As a consequence at the development present stage a museum exposition it not only the term, but also it is one of definitions of museum activity which designates «the purposeful, scientifically-proved demonstration of museum subjects, is composite organized, comment, technically and artly issued, natural specific museum image natural and public phenomena».

Trusov A. A.
Nizhny Novgorod, Russia

The Theory of Value and Museum. A Practical Aspect of Exhibition Concept Creation

Axiology is the philosophical study of values. It studies human attitudes to the world. Values are one of the components in the culture. Their main functions are to keep, to reproduce and to enrich the human spiritual experience. The study of the philosophical theory of value gives an opportunity to develop not only this branch of learning but also to develop such practical direction as a museum practice. Modern museum strengthens socially important values, views

and beliefs in the society, in people's minds and feelings. It brings up to respect Russian cultural and historical past and traditions. Museum activity is directed to enhancing the prestige of the state, especially military, service, forming racial, national, religious tolerance and developing friendly relationships among nations.

Chugunova A. V.

Saint-Petersburg, Russia

Museum architecture in the context of contemporary culture

The article is dedicated to contemporary trends in the development of museum architecture. During the last quarter of the twentieth century and the first decade of the twenty first century, the museum architecture became extremely diverse and explored a wide range of stylistic modes and social roles. It is evident today that the museum building has become far more than an edifice housing a collection. The author is trying to explain the complex relationship between functional and aesthetic qualities of museum architecture, and to create a typology of museum buildings according to the institution's place on the contemporary socio-cultural scene. Thus, the architecture is seen as an expression of the message and image communicated by museums.

Averkin M. G.

Nizhny Novgorod, Russia

The modification of communications trends in contemporary museums

In article the analysis of a current state of a museum and museum communications in aspect «the spectator – a museum exposition» is offered. The condition of the information-communicative environment of a museum as repeater of the cultural information, on the one hand, and significant welfare institute, with another, requiring change, both the technician of exhibiting, and a way of giving of the information is considered. The modern level of development of an information technology and, as consequence, formation of layered structure of an information field forces a museum, for maintenance of an image corresponding to culture which it represents to reconsider the functioning purposes. Within the limits of what the problem of modern museum communications sees in creation and providing of access of the spectator to objects of a museum exposition in the conditions of development information and web spaces.

Khugaeva M. G.

Saint-Petersburg, Russia

The communication potential of a historical museum

The article is dedicated to methodological aspects of the subject matter of a historical display, considering approaches and methods of contemporary knowledge of history, that help to develop communicative processes in museum. Complex approach is the most effective one for the museum. This approach involves the principle of holistic perception and research of the museum object, integral understanding of correlation of individual, social and universal in social-historical development, the discovery of inner unity and correlation between social-economical and spiritual structures, two-level exploration of the past (immanent and evaluative levels). The subject matter of the permanent display and educational activity of a historical museum, viewed from the points of historical subject, city community, the history of the country and in some cases in the context of the history of the mankind, contributes to understanding of correlation of individual, social and universal in the history.

Klimov L. A.

Saint-Petersburg, Russia

Intangible Cultural Heritage in the Context of Simulation within the Museum

Contemporary research in the sphere of museology has shown that the use of an institutional approach to the question of the phenomenon of the museum and its genetic sources provides highly inadequate results. The search for new grounds, and in particular, in the creation of a new subject – museology of musealitet, that is a person's relation to reality in the context of a museum (storing and retaining for the future) indicates the search for other constitutional signs in order to realise this relation in various ways. The article examines two points that are of particular interest in this context – the first relates to the simulation of reality in the museum. The function of simulation is regarded as one of the secondary, and yet at the same time, highly significant functions of the museum as an institute and one of the ways in which musealitet can be realised. The second point concerns the intangible cultural heritage in the museum through the process of simulation of reality. Moreover, the article contains a differentiation of the various aspects of this phenomenon, traditionally called the intangible cultural heritage. Firstly, the article looks at temporary forms representing culture (song, dance, folklore etc). Secondly, the article covers the intangible component of culture, similar, in the author's opinion, to the relation of the 'signified' (concept) to the 'signifier' (the acoustic event) in the structure of the linguistic sign (F. de Saussure).

Mastenitsa E. N.

Saint-Petersburg, Russia

Phenomenon of a museum: the attempt of museology reflection

The registration of museology in an independent scientific direction and discipline has been taking place during XX century, when the base treatment of a museum as social and cultural institute was developed and affirmed. Spatial model of museum is suggested by the author. This model can explain the longevity of a museum as historical phenomenon, flexibility of a museum as cultural form, its urgency as social institute and as cultural model and allow to speak about multiform of a phenomenon. Two aspects are stressed: «museum AS space» and «museum AND space». The thesis about a museum as a space of intercultural communication is putting forward. In multicultural world museum's mission is to serve crosscultural interaction, to make contacts between generations various social communities, ethnic groups, professional, region and other subcultures. The spatial factor inevitably puts museums in a permanent situation of changing the forms of its self-organizing. System research of a museum as cultural space will allow study museum in the complex of interrelations most full opening its nature and essence. Conceptual inclusion of a museum in cultural space gives a possibility to explain specificity of its spiritual maintenance, and also ways and forms of its functioning.

Rutar V.

Brno, Czechia

Theoretical basement of museological terminology

Research of theoretical basement of museological terminology is strongly connected with linguistics, especially lexicology and terminology part of this science. Richards and Ogden semantic triangle and Pierce semiotic triangle must be taken in account as starting points. Museology, as humanitarian discipline, is working with "schools" interpretations, so the tops of triangle (or better of pyramid) are "flattened". From a linguistics point of view it is impossible to work on museological terminology science field only with paper dictionaries of terms in alphabetical order, because of existing "terminologies Tower of Babel". Solution can be provided by using databases, build on terminology ISO standards, firstly in national and then in international way.

THE SUBJECT-MATTER RESEARCH

Alexandri E., Tsilaga E. M.
Athens, Greece

The temple of Artemis and Vravra's museum unique statues of little children

Some months ago a new museum was established in Vravra, next to the archaeological site and close to the Temple of Artemis. This Museum is unique in Greece because of its unique, remarkable exhibits. Marble statues of little children attract the eyesight of each visitor. During the ancient times, parents were bringing little girls to serve the Temple of Artemis and show their gratitude to the Goddess. These statues of children were offerings for Artemis. This paper presents a mythological, historical and archaeological approach of Vravra, of the Temple and the cult of Artemis in the area. The last part of the paper concerns the new museum, after being renovated the old one, with its unique exhibits. At the end, we conclude with a number of suggestions that could contribute to the cultural, educational, economical and touristical development of Vravra. The archaeological site could be transformed into a "pole" of cultural development for the whole area, by using novel cultural products and services and by promoting certain activities.

Ananiev V. G.
Saint-Petersburg, Russia

The history of St. Isaac's Cathedral: A semiotic approach

In the article an attempt to analyze using the semiotic method of approaching the main phases of the building and consecration of St. Isaac's cathedral in Saint-Petersburg and to show the relationships with the cultural guidelines of the epoch is made for the first time. The universality of the Christian ideas of Alexander I who endeavoured to purify the religious discourse of the national component made it possible "to replace" the factual beginning of the construction of the cathedral by the rebeginning of the work which had been begun by his predecessors. The religious discourse of Nicholas I may be called more historical, and it tried to return the cathedral into the course of the Russian history. The use of the image of Alexander Nevsky in the cathedral's programme also served that purpose. It was intended that the ceremony of consecration would emphasize that connection with the historical past of Russia by means of including relics of Alexander Nevsky and the solemn procession train to the monument of Peter I. Thereby each of the reigns included the cathedral into its scenario of power and attached a novel importance to it. It seems that this case may be looked at as an illustration to R. Barthes's words that mankind think uninterruptedly about meanings.

Ragimova N.
Baku, Azerbaijan

Research work in a museum on a basis funds

Museums are one of the cores of structures developing a society. It not only collects, keeps account and stores museum values from year to year but as is engaged in their studying and propagation. Studying of museum values on the basis of funds is the basic scientific work of large museums of the world. The most important and valuable opening have been made by experts at studying of funds and museum collections. Research activity of museums influences on strategic the plan for development, on educational activity etc. All it are expanded with a sphere of action of museum employees and promotes attraction in the given area of culture of new shots. It is necessary as to notice that the revealed materials can be exposed in the course of

time to change, as a rule, it happens is connected with new discoveries or with technical progress. In museums often resort to services of historians, archeologists, critics, restorers. Multivolume catalogues, monographies, series of books devoted to a collection or creativity of separate artists can be a total material of similar work. The approved material can be result of work of group of researchers.

Avtushkova A. L.

Novosibirsk, Russia

Archaeological researches of Novosibirsk State museum of local lore

This article give the full review of archaeological researches which were spent in 1920-1950 in Western and the Eastern Siberia both Novosibirsk state museum of local lore. And expeditions in which employees of a museum took part. The period of first half of XX-th century is chosen not casually as bases of the Novosibirsk archaeological school which further development is carried out thanks to the whole generation of archaeologists at this time were put. 1920-1950 are time of gathering of data on archaeological monuments of Siberia, and in particular the Novosibirsk region. Anther War materials of the spent researches have been lost that has served as an impulse to new researches of the Novosibirsk region, and within the limits of them to opening for a long time the forgotten objects. Thus, archaeological researches spent to first half of XX-th century have a historical value till now in connection with for a long time ripened necessity of reprinting of an archaeological card of area.

Yarosh V. N., Lobzova R. V.

Moscow, Russia

Methodological approaches to research of ceramics in museums collections (A case of “Moscow Kremlin” and “Kolomenskoe”)

A methodology based on a set of physic-chemical techniques for examining ceramics, including the ceramic mass analysis, engobes and coatings, glazes in particular, has been developed. The museum ceramic collection consisted of brick fragments and terracotta decorative items produced by Russian and Italian craftsmen in the late 15th – early 16th centuries, ceramic tiles of Wets European ceramists dated by the mid 16th century and slip glazed tiles of the mid 17th century (from Belarus). A system of expert indications allowed both identifying distinctive features of ceramics and technologies of various national schools and periods and attributing details of unknown monuments. A raw material base of building and decorative ceramics was identified for Moscow and Moscow Region historic sites. The accumulated data can be used for databases of museum data search systems.

Yarosh V. N., Korniyukova L. A.

Moscow, Russia

The research of southern side-alter of the Holy Trinity Church in Nikitniki (a National History Museum branch) and the methods of natural sciences

The southern side-alter and the main iconostasis are important components of the unique spectacular ensemble of the Holy Trinity Church in Nikitniki (a National History Museum branch). Little is known about the time when the southern side-alter icons were painted. There is merely indirect evidence that a team of icon painters had created the main alter in the 40s of the 17th century and the church walls and southern alter icons were painted later. Who the authors of these remarkable icons were and what patterns they followed – these are the questions for museum experts. Natural scientists were involved in tackling attribution issues. They identified the icon painters’ palette and technological peculiarities of paints, analyzed the composition of organic decorative lacquer and determined their role in the coloristic décor, and investigated

gold- and silver-plating techniques. The results are of great importance for dating and defining the authors of the fascinating icon ensemble.

Leonova B. A.

Oryol, Russia

Collection of the local literary museum in the research of ethno-cultural problems (on the example of Ivan S. Turgenev's Oryol United State Literary Museum)

The domestic folkloristics was during long time considered as mainly philological science, therefore for literary museums it is one of the important branch disciplines. The museums that concepts include a folkloristic problematics, require by collecting not only the oral and poetic texts, but also various ethnographic materials. The introduction of museum sources into scientific turn is capable to enrich various directions of ethno-cultural research and qualitatively to increase a level of museum's activity through new collections. For the Ivan S. Turgenev's Oryol United State Literary Museum the specified problem is represented especially in connection with specificity of its collections functioning in the structure of museum's expositions devoted to the special folklore studies. So the folkloristic research of the Oryol United State Literary Museum can be used in different expositions of collections and other museum's activities.

Bespalaya M. A.

Minsk, Belarus

A collection of hand-written partisan magazines as historical sources

As far as the limits of the article allow, the author characterizes a collection of hand-written partisan magazines which is stored in the funds of the Belarusian state museum of history of the Great Patriotic war and reveals the opportunities of its use a primary historical source in studying various aspects of partisan movement: emergence, ideological orientation, fighting, participants in the partisan movement, a wide spectrum of daily life in partisan units-from the solution of food problems to the organization of educational process and spare time.

Voznesenskaya I. A.

Saint-Petersburg, Russia

A collection of seals from the Military Historical Museum of Artillery, Engineer and Signal Corps

This paper deals with the collection of seals (matrices) from the Military Historical Museum of Artillery, Engineer and Signal Corps. The collection is basically represented by regimental seals, which came from the Military Historical Museum of Every-Day Life (VIBM) in 1937. This museum had contained the Museum of Grand Duke Mikhail Nikolaevich, Suvorov's Museum, Quartermaster Museum, Trophy Commission Collection, as well as 14 museums of the Guards. The seals catalogue preparation will make a contribution to development of methods of the late Russian sigillography and will allow showing the manifold aspects of the seals of Russian Army.

Jafarova N.

Baku, Azerbaijan

Research works in the literary memorial museums of Baku

The given scientific article touches upon the research works in the literary memorial museums of Baku. In the centre of attention are the house-museums of the greatest Azerbaijani poets, writers, dramaturges, public and cultural benefactors Samed Vurgun, Nariman Narimanov, Jafar Jabarli, Jalil Mamedguluzadeh, Abdullah Shaiq, Uzeir Hajibekov, Huseyn Javid, Mammad Said

Ordubadi. The major target of this article is consideration the publications, scientific articles and dissertations of collaborators of these museums.

Kruglova A. R.

Saint-Petersburg, Russia

Artillery Regimental banner of Russian Empire in the funds of the Military Historical Museum of Artillery, Engineers and Signal Corps

There is the only Artillery Regimental banner of Russian Empire in the funds of the Military Historical Museum of Artillery, Engineers and Signal Corps. Under this banner the Russian artillery fought in the campaigns and battles of the Seven Years War (1756-1763), praising the Russian armies exploits and great skills. Now the banners condition is very different from its own image in the drawings of the XIX century. The project drawings, on which it was created, have not been found yet. Meanwhile, the banner of 1745 is the sole surviving artillery relic of this kind, and moreover, already very decrepit, but also a wonderful piece of decorative art of the XVIII century. A comprehensive study of this monument is necessary for its scientific restoration. This paper deals with the issue of iconographic composing of the Artillery banner of 1745.

Mozokhina N. A.

Saint-Petersburg, Russia

The postcard in a museum. Problems of forming and exhibiting of collections at the present stage

The postcard is not a specific museum material. Frequently it gets to a museum casually, but in due course forms the whole fund. Now it is claimed on exhibitions, organized in territory of museums both by museums, and collectors. However its representation occurs correctly seldom: at one moment postcards do not correspond to an exhibition context, at another copies are exhibited instead of originals. It is a consequence of museum curator's absence of scientific interest to postcards; as a result of it their inventory descriptions are with gross blunders. The idea about creation of the Postcard museum arises in increasing frequency on the basis of different St.-Petersburg and Moscow museums. To show a postcard as the culture phenomenon, it is necessary, that its future exposition included historical-household subjects.

Samarina N. G.

Moscow, Russia

The scientific researches in Russian historical and regional museum

The scientific importance and conclusions' objectivity of historical science are defined by sources' adequacy and professional possession of a technique of the source's study analysis. Having arisen as auxiliary historical discipline, the source's study has reached the status of the main auxiliary discipline to the middle of XX century, and has got interdisciplinary character in the conditions of rapid development and differentiation of the humanities in second half of XX century. The scientific activity importance of historical museums is caused by a continuity of tradition of source's researches within last two decades. Scientific articles are published as a result of conferences and readings, in scientific notes and other proceeding editions of the Russian museums. The methodology which has developed within the limits of a historical source study and technique cannot be mechanically extended to a museum source's studis.

Potselueva L. A.

Kazan', Russia

Museum exposition of Yale University (USA) as a basis for studying of history of metrology

Scientist-collector E. K. Striter expressed opinion, that «Metrology – the base of all science», in 1941 he has presented the collection to medical library of Yale university, where the greatest in the world a collection of weights-nested dolls is stored («Nested weights» or «Weights-cups»): Egyptian, Babylon, Assyrian, Greek and Roman. Outside on weights hunting scenes are engraved. At check by the official on weights the seal, so-called was set «an acknowledgement stamp». Weights-nested dolls are known «the commercial», weights for weighing of valuable metals or jewels, weights-nested dolls of pharmaceutical type and the weight which were used for maximum deviation definition at check of accuracy of weights or scales.

Semenko L. I.
Vinnytsia, Ukraine

Materials on the history of musical life in Ukraine 1920 in a collection of Vinnytsia Regional Museum

In the article examines various aspects of the collection, study and use in museum exhibits, which is connected with Ukrainian musical culture of the proper period. Demonstration of documents, diaries, photographs, personal belongings of singers, composers, conductors, actors, organizers of the musical movement are an integral part of the exhibition sections of art, and their research, gaining information in integral packages – is an individual trend of scientific work of local history. In this publication analyzes the stock collections of the Vinnytsia Regional Museum, combining objects by mentioned theme, telling the history of their configuration and further exposure. It is complexes as the famous figures of the Ukrainian musical culture such as N. Leontovich, A. Koshitsia, G. Davidovskiy, R. Skaletskiy, and little known wide range of researchers - I. Yastrubetskogo, N. Shanovskoy, V. Milyatitskogo.

Taksami N. Ch.
Saint-Petersburg, Russia

Role of Museum-Fregate (Argentina) in Latin-American Studies in Russia

In the capital of Argentina – Buenos Aires one could see Fregate, named after President Domingo Sarmiento. This is a historical vessel that made more, than 35 learning voyages during the period 1898-1939. Nowadays it is a site of exhibition on the history of fleet of Argentina, and history of its voyages. In 1914-1915 one of the participants of Second South-American expedition from St. Petersburg – Theodor Fielsrup had to join 8-months voyage of tall-ship “President Sarmiento”. The scholar left numerous field diaries about this trip in Russian and English. They had never been published.

Cerkazyanova I. V.
Saint-Petersburg, Russia

A collection of Russian Germans in the Omsk Regional History Museum

The article traces the stages of collection of Russian Germans in the Omsk Regional History Museum, one of the oldest museums in Siberia, and its scientific and practical use. Reasons of the almost complete absence of materials of the Germans until 1980 th years. Cover preparation and the results display exhibition "The Germans in Siberia" and "Deportation". The result of the scientific study of the collection is the publication of the catalog of the ethnographic part of the collection, a series of scientific publications, and graduation of museum staff. The work of the museum is a contribution to formation of positive image of Russian Germans.

Dogadaeva E. V.
Saint-Petersburg, Russia

Unknown graphic works by architect Au. Montferand

Text in the album: “The description of Moscow Manege designed by monsieur de Betancourt ... St. Petersburg, Alexander Pluchart printing house. 1819” is dedicated to the description of Manege, constructed in 1817. The engineering design with the unique system of wooden floors was performed by a prominent engineer A. Betancourt. Au. Montferrand, who worked under his supervision, was in charge of the architectural part of the project. But his name is not mentioned in the album; however, the project is illustrated with the prints of the edition. The author of the article assumes that Montferrand, who owed Betancourt his successful career, offered to prepare the album for publication. Analyzing Montferrand’s prints, engineering designs and later works, one can talk about the distinctive features of his style, common for his graphic works of different times. The background of Montferrand’s work on medal design for the Alexander Column and St. Isaac’s cathedral makes us believe that the title page model design of the album also belongs to Montferrand.

Antonova Yu. E.
Ulan-Ude, Russia

The authors’ collections of the Museum of Buryatian Science Center of Russian Academy of Sciences

Description of the authors’ archeological collections of the Museum of BSC is given in the article. It is reflected not only typical assemblages of wide chronological period from the Paleolithic to The Middle Age but specific features of the archeological cultures had being at this territory. On the base of collection’s materials the archeological exposition “The ancient cultures of Baikal region” is created and it reflects the main authors’ ideas.

Romanchuk A. V.
Saint-Petersburg, Russia

The problems of the attribution of paintings of Lorenzo Di Niccolo Gerini to the public and private museums

The article is one of many attempts to attribute the painting of Lorenzo di Niccolo Gerini the Virgin and Child from collection of the State Hermitage Museum. The iconography of this masterpiece is closely connected to the compositions painted by Niccolo di Pietro Gerini, by Agnolo Gaddi, by the artist from the Gerini’s circle in Florence, Prato, San Gimignano. The author tries to solve the problem: in what main difficulties of attribution of the painting of Lorenzo di Niccolo Gerini. She thinks that the reasons should be looked for in the stylistic peculiarities of Niccolo di Pietro Gerini and Lorenzo, in that many works of these artists conserve in public and divided private museums and in non-professionalism of private collectors.

THE PRACTICE

Gabrielyan M.
Erevan, Armenia

Perception of cultural landscape (social perspective): Armenia as an outdoor museum

The issues of principles and mechanism of cultural landscape’s social perception are in the anthropologists’ scope of the interest for a long time. Armenian ethnos had old traditions of organization and perception of his own cultural landscape. The thing is that the creation and transmission of ethnic culture, ancient history runs on Armenian plateau - the historical homeland of Armenians. They were lived there for centuries to 1915 Armenian Genocide in Ottoman Empire. Continuous residence in the historical homeland formed specific models of organization of cultural landscape. Armenian plateau was perceived by natives as their own

cultural landscape which was created by the efforts of generations. The elements /details of the cultural landscape were familiar to everybody in pan Armenian and local levels and were of significant importance. Armenian symbolisms of perception of cultural landscape include at least two main levels: pre-Christian and Christian with many sub models and expression of syncretism.

Tsilaga E. M., Tzanavara A.

Athens, Greece

The Public Art Gallery in Corinth: A local museum in the service of the community - Accessibility, Educational programs, Cultural identity

Common point in every definition of the meaning “Museum” is the communication between audience and exhibits, the possibility of studying them, the acquisition of knowledge and an essential visit, in order to familiarize the visitors with Art and to make them understand the uprising social mission of museums in the term of education and cultural development. According to the principles of the New Museology, a museum should « open » its doors to the audience, become alive and declare its active presence to the community. In this paper we present as case study a local museum in Greece, the **Public Art Gallery in Corinth**, referring to:

- the history of the museum,
- how it incorporates the principles of museums in the 21st century,
- how it serves its important role in creating cultural identity for the community, along with the educational programs that offers to several groups of visitors (e.g., students, educators, parents, disabled people, national minorities)

Nol L. Ya.

Moscow, Russia

30 years of computer’s work in Russian museums

The first Computer Catalogue has been created in 1960th in USA, 1n 1974 in USSR. The Museum Collection Information Systems (MCIS) appeared in Russia at the beginning of 1990-th. and were oriented “for internal use”. The business proposals include two models of MCIS: KAMIS and AIS-Museum. Itch of them satisfy the typical Museum claims and provide DB Collection creation, including text and digital images, reviewing, updating, expanding the information on itch Item, effective Search Process, data access, automatic review of the Print-out Reports according to the Museum Instruction Demands (Acquisition Register, Inventory Cards etc.). Then it became evident that newest Information and Communication Technologies (ICT) have to be commonly used and integrated into the Museum activity: It is impossible to overestimate now MULTIMEDIA and INTERNET role for the Russian Museums. Entering into the XXI age, the Russian Museums tracks to the Open Information Society, and the Museums consider the main goal in two aspects: to improve the Collection Processing Technology for Museum Staff (“Internal Use”), and to create the Museum Heritage Knowledge Sharing. for Public (“Public Service”).

Bachinin B. A.

Staraya Russa, Russia

The Dostoevsky's museum in Staraya Russa: actual problems of the literature museology

The most fruitful period of Dostoevsky's creative biography is connected with its annual long stay in Staraya Russa in 1872-1880. There were created the chapters of novels "Demons", "Teenager", «Brothers Karamazov», many pages of «The Diary of the writer» have been written there. The Dostoevsky's memorial museum has been opened on May, 4th, 1981. In the vital world of Dostoevsky there were no two separate spheres - daily occurrence in general and

creative daily occurrence as those. They merged in a single whole. Now the museum is not only assembly of artifacts, but also spiritual space.

Belgorodskaya L. V.
Krasnoyarsk, Russia

Foreign experience of visualization of Russian past

This paper is devoted to the visual image of the Russian history in Western museums. The author analyzes how Russian artifacts from some collections were used in American and British encyclopedias and reference books published during the 20th century. Special attention is paid to the unique collection of the Russian art of the imperial period from the American private museum in Hillwood (near Washington). It was founded in 1955 by a wife of the former American ambassador in the USSR (1937-1938) M.M. Post.

Vilkov A. I.
Moscow, Russia

International Turnover of Cultural Valuables and Topical Issues of the Museum Practice

Topical problems of international turnover of cultural valuables, of the development of museum management, as well as of the University education and legal regulation for preservation of the cultural and historic heritage are being analyzed in the report. It sheds light on international and national practices for applying the principles and standards of the UNESCO conventions in preventing illegal archeological excavations, export and import of cultural valuables as well as return of stolen or illegally exported cultural valuables. It raises the question of introducing additional requirements to the educational standards of the university graduates as well as of the contents of university curriculum, namely, the in-depth studies of international cooperation experience in cultural field as well as in preservation of national cultural-historic heritage.

Gerasimov Yu. V.
Omsk, Russia

A catalogization of archeological collections in Russia: recent state and future

In the article consider the problem elaboration of catalogue of archeological collection in Russia. Analyzed the experience of researchers XIX – XX cc, marked in main difficulties of this work. The author proposal methodic of systematization and description collection of archeology take into consideration peculiarity composition of it.

Kovalenko V. A.
Oryol, Russia

Computerization in the scientific work of the stock. Application of AIRS by the example of the Oryol regional museum

The problem of museum cybernation in Russia has been acute for a long period of time. In the western countries the majority of the museums are already provided with special digital databases that are available for users. Our country is right now lagging behind in this sphere. Moreover, in contrast to the Russian regional museums in Europe the computer digitization of the exhibits is carried out quiet actively. In our country the museum cybernation has been held for a couple of decades already. Since the registration and storage of museum exhibits is a specific and rather narrow subject area, museum systems have not become as popular as accounting or engineering ones. In the 90s in the domestic market two basic systems were established. The first was the automated system (AS) "Museum" (the Main Information Center product, guided by Ministry of Cultural Affairs of Russia) and the second was the Integrated Automated Museum Information System (KAMIS) (the JSC "Alt-Soft" product, St. Petersburg). The usage of these products gives museums an opportunity to take part in the international

exchange of information through various programs of that type. The main task of the managing document-oriented databases is to provide users with an informational system able to work with collections. There is a large number of documents that can contain both structured data and free text descriptions of the items stored. In the scientific world the realization of the fact that information is one of the most important outcomes of museum activity is growing rapidly. The new technology allows people to shift their understanding of the museum collection - from a closed repository accessible by a limited number of people - to the museum, which opens its treasures to everyone around the globe. Simplicity, convenience and focus on the specifics of museums make each of the systems an easy to access and versatile tool for accounting professionals, custodians, restorers and researchers. The tradition of quality, reliability and stability of systems are the results of careful analysis of the potential users' requirements and evaluation of existing customers' comments. The use of modern information technologies in museums has begun more than three decades ago. The Orel museums are also familiar with such digital databases. They all use the achievements of computer technologies and AIPS for the registration of both old and new receipts. Up to 2008 the majority of Orel museums used information storage and retrieval system "AS - Museum -2". In 2009 the Orel Local History Museum and the State Literary Museum of I. Turgenev have made an attempt to changed the previous system "AS - Museum -2" to its more modern variant "AS - Museum -3". But because of the local area network (LAN) absence they have refused to use the updated version of the system and have installed "KAMIS-2000". This system has some advantages. It is not only the oldest one but also the most secure and functionally rich one. Apparently, it is used in the largest museums of Russia. It is not widely used in the local museums because of two reasons: lack of modern technology (or lack of modern interface) and absence of trained professionals as the educational part is also expensive. We should not deny the pluses of this system. A new version of the KAMIS program is performed on the basis of the Oracle data base management system (DBMS) in the client-server design. It allows unlimited number of workstations with central databases work in the system simultaneously. It also has high level of reliability, security and protection against failures. Moreover, the system can operate with the unified museum database. That gives an ability to look through museum's collections sorting them out by funds, custodians, and types of descriptions making. That in its turn makes the mechanism of queries to DB (databases) more efficient and allows using hierarchies and thesauri in the process of describing the museums objects. Besides, it is worth mentioning that the KAMIS program is the best choice for the large museums with large collections where the number of workstations used is more than five. The most important point is to introduce such client-server systems in the museums, where the thousands of object descriptions are already done. This situation may be observed in the Orel museums' present state. Usage of new technologies, modern versions of AIPS will allow every local museums (like the ones in Oryol) but not only the largest art museums in Moscow and St. Petersburg, integrate into the international information realm and take their proper place, representing Russia and its culture in all its diversity.

Permilovskaya A. B.
Arkhangelsk, Russia

Open air museums in the XXI century

The first open air museum *Skansen* in Sweden was open in 1891. This name became nominal and has defined the type: *Skansen* or open air museum. Open air museum are distributed everywhere in Europe, Northern America, Asia and Australia in the second half of XX centuries. Their popularity, attendance is kept and grows in the XXI century. The open air museum represents the original form of the organization, storage and presentation of the historical memory in material and non-material displays. "Alive" environment of open air museum as the form of the memory organization also makes the reason of success and popularity of similar

museums in the modern culture. The open air museum represents the collective "image" of the country. These are open air museums: *Arnhem* (Netherlands), *Szententendre* (Hungary), Rumshishkes (Lithuania), etc. The open air museums represent the certain territory, region, there are Arkhangelsk State Museum of Wooden Architecture & Folk Art *Malye Korely* (Russian North in borders of the Arkhangelsk area), *Kizhi* (Karelia), architectural-ethnographic museum *Talzy* (Pribaikalye), *Detmold* (Westphalia), *Beamish* (northern part of the Great Britain); or rural settlement, historical town - *Old Linkoping* (Sweden), *Zuiderzee* (Netherlands); manors - Museum of Scottish Country Life, etc. The open air museum is a symbol and "an alive" image of the traditional culture of the country for many ethnos. The report has concrete examples on the work organization of Russian and European Skansens. Also it reflects of discussion materials of scientific conferences of the Association of European Open Air Museums (2000 - 2009).

Ploshnice E.

Kishinev, Moldova

Main tendencies of Moldavian museum development in the present: theoretical reflections

This paper presents the main reorientation tendencies of cultural policies in Moldavian museums emphasizing the aspects concerning the reaction of the museums to the public demands. The author underlines the challenges in the museums at the beginning of 21 century, the importance of museums in society not only as a simple cultural institutions but also as an active part of the educational system. Museums have to form their own public because there is a risk of being left aside. There are presented the basic tendencies of museum development such as democratization of Moldavian museums, development of a new educational conception of museum, application of marketing policy in museums, formation a university education system in museology. In the context of managerial decentralization these tendencies acquire a more tangible character.

E.A. Tserkovnikova

Moscow, Russia

The intangible heritage of indigenous peoples of the North in the museums of Chukotka

The article is devoted to a general description of the intangible heritage of indigenous peoples of the North. Traditional knowledge accumulated in reindeer farms and sea fishing, are the foundation of the cultural heritage of these peoples. The author focuses on the problems of transfer traditional knowledge in the museums of Chukotka and gives examples museification some species intangible heritage of indigenous peoples of the North.

Roigé X.

Barcelona, Spain

Museology and memory of the past. The musealization of the Spanish Civil War

Our paper has two objectives: a) a reflection on the theoretical and practical problems that are presented to the museums for the preservation of historical memory; b) an analysis of the evolution of museums about the Spanish Civil War. In recent years, the politics of historical memory has become a matter of debate in many countries. The debate has arisen for three reasons: first, because of the need to reinterpret events which have not been explained in sufficient detail; second, because of the new awareness of the importance of human rights; and third, as part of the process of establishing new elements as part of a country's heritage. Not without controversy, many new museums and study centres have been opened in order to promote analysis and reflection about the memory. Very often, these centres adopt a self-critical perspective, acknowledging the horror of the crimes committed and paying tribute to the people who opposed them. In Spain in recent years we have witnessed a significant change in the politics of memory concerning the Civil War (1936-39) and the Franco dictatorship. The Franco regime did not implement an active policy of memorialism; in fact, the monuments erected by

the victors were few and far between, and those that were built were generally the work of ex-combatants. This absence of any attempt to present the Civil War in museum form was not a matter of chance, but the upshot of a policy of concealing the disaster and the dead which was pursued throughout the period of the dictatorship. During the years of the democratic transition after Franco's death in 1975, the overriding concern was the need to guarantee the stability of the new democracy; to do so, the official line urged reconciliation between the enemies of old. So as not to reopen old wounds, the conflicts of the past were to be silenced and the historical memory was to be constructed through reconciliation. In more recent years, however, calls for the recognition of victims' rights have been promoted by civil associations, political parties, cultural institutions and, most importantly, by the central and regional governments. The construction of memory no longer aims to achieve reconciliation, but to acknowledge and honour the victims and to reassert democratic values. The need for this new approach to memory has generated considerable political and public debate, and the issue of whether or not the victims of the dictatorship are entitled to some form of restitution has even reached the courts. This change in perspective in the approach to memory has also found expression in the plans for the creation of museums and heritage centres at sites associated with the Civil War – battlefields, mass graves and shelters, and the construction of monuments to the victims.

Katzberg M.

Amsterdam, Netherlands

Lighting Narrative: Period Rooms and Tableau Vivants on Didactic Display

In 2004, the Metropolitan Museum of Art in New York (MET) organized an exhibition entitled *Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century*. The exhibition took place in the museum's Fifth Avenue building from 29 April to 6 September 2004, within the sumptuous suite of period rooms currently known as The Wrightsman Galleries. These decorated period rooms are situated on the Central Park side of the labyrinthine building and display the museum's renowned collection of European furniture and related decorative arts pieces – many of which have a royal provenance. Furthermore, this exhibition is not only a presentation of decorated spaces but is, moreover, a spectacular exhibition display of costumes in dynamic interaction with their furnished surroundings. The exhibition showcases articulated costumed mannequins comporting themselves in eighteenth-century demeanour. It sits at the intersection of theatricality and didactic display because of its presentation techniques and its apparent quality of purposefulness to instruct viewers about various social practices during the latter half of the eighteenth century. In more than one aspect this is not a regular exhibition. In addition to setting the costumes in period rooms rather than in conventional exhibition spaces, a *story* is being told aided by the effects of light. No doubt inspired by Choderlos de Laclos famous epistolary novel *Dangerous Liaisons* that concerns the same title. With only a cursory glance, we as viewers see eleven scenes presented in the style of *tableaux vivants*. They are offered here in a single figure as a finite, cohesive and progressive ensemble of images in order to accentuate the narrativity of the exhibition. In this paper I first consider the museum's period rooms as theatrical stages where the action of the story takes place. Here, I argue that long-existing decorated galleries within the MET have been transformed into expository dramaturgical spaces where mannequins enact ritualistic scenarios of seduction. As I will demonstrate, the curators or authors of *Dangerous Liaisons* have imported theatrical techniques such as staging, lighting and props to intensify the visual array of each exhibit situated in different but connected exhibitionary spaces. Secondly, I consider the presentation style and techniques deployed to bring this exhibition to fruition. In this section I suggest, that the presentation style draws influence from painting, literature and the theatre of the period. Therefore, I propose that this exhibition is a narrative story partly told with special light effects; one in which the trope of chastity is metaphorically hunted, so to speak. I will demonstrate that the exhibitionary story is, in fact, a pictorial text

comprised of multiple chapters. In this section I argue that the inclusion of specialized lighting effects and luminaires advance and even propel the narrative of each scene. I explore theatrical lighting techniques that have travelled into the modern museum environment from eighteenth-century painting and the theatre arts, to augment the exhibition's narrative qualities through a discussion of changes in eighteenth-century theatrical lighting theory and technique. Generally, exhibitions are expository vehicles of display wherein works of art or artefacts are employed to teach or tell a story. The illumination techniques used in exhibitions have often been what I would call straightforward and utilitarian in nature in order to illuminate the artefacts under normalized conditions so as to present the object in a so-called neutral way. The illumination techniques deployed in this exhibition however, are not neutral, but rather actually quite theatrical and uncharacteristic of ethnographic and art historical exhibitions in general. After a brief discussion of light in the arts of the period, I turn my attention to a close analysis and discussion of several key tableaux that mirror the changes that took place in lighting the eighteenth-century theatre. I will demonstrate different ways in which light influences viewers interpretations and contributes to the narrative of *Dangerous Liaisons*. My discussions of the historical lighting conditions in eighteenth-century theatrical lighting history are informed by Gösta Bergman's posthumously published *Lighting in the Theatre* (1977). The history of art has a long tradition of paintings with a Christian didactic function that were meant to "tell" the gospels to an audience of illiterates, a biblical painting was as such a narrative that can be compared to *Dangerous Liaisons*. The narrativity of these tableaux will be examined through the framework of Mieke Bal's literary theory of narratology, drawn from various sources. Theoretical aspects of lighting are extruded through the lens of J. Michael Gillette's formulations in his university textbook *Designing with Light: An Introduction to Stage Lighting* (2008). I found two other texts useful for understanding lighting in museums and the theatre, respectively: *Light For Art's Sake: Lighting for Artworks and Museum Displays* (2007) by Christopher Cuttle, a professor of architectural technology who writes on the interaction of light with museum objects and; Max Keller's *Light Fantastic: The Art and Design of Stage Lighting* (2006) who, as the title suggests, writes about and creates lighting designs for the stage, where he explores the relationship of light and colour to mood. Louis Erhardt addresses light as a communication medium in his book *The Right Light: A Study in Visual Communication* (1995) from which I gleaned my understanding of the communicative properties of light. The narrative of this paper will discuss various aspects of illumination deployed in *Dangerous Liaisons*. I will argue throughout that light does indeed affect the viewer's interpretation of contemporary museum exhibits by conveying a mood, or a prevailing state of mind through the agency of light as a narrative and rhetorical devise.

Ivanova B.

Sofia, Bulgaria

The activity of the Bulgarian museums in the time of post-totalitarian period and the new legislation

The contemporary problems of Bulgarian museology are connected with the totalitarian period. This peculiarity defines two general parts in the report – the historical evolution and contemporary status of the museums. The earliest ideas for making collections and their description begin in the time of Bulgarian National Revival in 19 c. as an expression of enlightening features. The National museum in Sofia was founded in the end of 19 c. It's had a structure which represented the materials preserved in. The museum legal basis was finally developed in the pre-Second World war period. In the first half of 20 c. the functions of museum were in correspondence with the main principles of European museology. During this time the departments of Ethnology and Contemporary art were separated as independent National museums with the own specifics. In the first years of "people democracy" the National museums

preserved some peculiarities from previous time, but not for long. During this period a new museum buildings are not constructed especially for the National museums, so that reflected in specific way after the Democratic changes in 1989. After the sharp changes the museum policy is not priority one. The material Cultural heritage was preserved with the efforts of museum specialists in accordance with old totalitarian legislation. The old legislation was non-functional in new social conditions. This fact creates a rich field for many acts of self-willed decisions in the branch of new private collectors and export of the Cultural heritage out of the country. There was the collapse in the field of collecting of the objects of contemporary art and the main functions of the museum's activities were breached. The last two months new changes will be observed in the report, because at first time the Ministry of Culture represented the program conception for the general organization of museum net as a part of international cultural corridors and urban development in Sofia.

Konikov B. A.

Omsk, Russia

Science in provincial museums: Necessity or luxury?

Presented is a detailed analysis of papers published in 12 issues of *December Dialogs*, annuals of the Fine Arts Museum. The latter have been published since 1996 being timed to the Museum's foundation day (December 1924) and are dedicated to the memory of F. B. Melekhin (1882-?), its first director. The annuals' papers have been distributed according to the following subject sections: theory and history of art, architecture, archeology, cultural life of Siberia and Far East, museum collections' restoration, keeping and studies, museum affairs, museum pedagogics, in memoriam and miscellaneous. The idea of the significance of provincial museums scientific studies is supported, as they substantially add to the cultural life diversity of Siberian region of different periods.

Ozerova D. E.

Yaroslavl, Russia

Turning Industrial Objects in Germany and Russia into Museums

Turning former mines, factories and plants into museums is not as absolutely new as it might seem in connection to numerous examples of this process, having taken place in various countries, especially in Germany, during the recent two decades. The notion "a technical monument of culture" appeared in the late XIX century. Since mid-twentieth century "industrial culture" has been developing, acquiring its forms and traditions. The report deals with a successful, according to the author, example of «Route Industriekultur» – a culture and sightseeing route in Ruhr, Germany. The foundation and present-day state of the three main centers of the route is described in details. Those central items are: a former mine – Zeche Zollern II/IV – in Dortmund; a landscape park - Landschaftspark Duisburg-Nord – in Duisburg; and "The Customs Union Mine" – Zeche Zollverein XII – in Essen, the industrial complex of which was included in UNESCO's World Heritage Site in 2001. Different points of view on future prospects and effectiveness of turning industrial objects into museums are also enumerated. A critical opinion of some specialists is that there is a certain misbalance of turning former mines and plants – a site of workers' hard toil – into attractions. In Russia there are only few examples of turning monuments of industry into museums: the Museum of History of Salt in Russia (Solikamsk, Perm' Region), located in former Ust'-Borovsky salt-making plant; the Culture-Preserve of Mining in Central Urals (Nizhny Tagil, Sverdlov Region), based on former metallurgical plant; Modern Art "Vinzavod" (Winery) (Moscow) and some others. Nowadays there is investigation of industrial space in Russia and thinking over what could be done with it. Various research actions of studying and using the space of Yaroslavl factories and plants are given. The report is concluded with a supposition that Russia is able to propose numerous ways

to revive stopped and abandoned industrial sites: from turning them into some more shopping and entertainment centers to foundation of “plants-photo studios”, artistic workshops or objects of sightseeing.

Pumpurinsh T.

Cesis, Latvia

Experience of organizing museum exhibition «Cesis as Symbol of Latvian History»: possibilities and problems

In 2006 Cesis celebrated its 800th anniversary. It is a respectable age for a city. Cesis had the honor to play an important role in the history of the district and the whole region. The events which took place in Cesis, or Venden (it was an official name of the city before 1917) in fact influenced the fate of a large part of Europe. It seemed that the history of almost all the states in the Baltic region was connected with Cesis in this or that way. The 800th anniversary of Cesis was included in the list of the most important events of UNESCO which the world celebrated in 2006-2007. The first changes towards popularization of Cesis took place in the 1820-30^s when count Carl Gustav Sievers inherited Venden Castle (Schloss Wenden). Exactly at that time a new Cesis castle which was built on the ruins of old Livonian orders castle-front acquired contemporary outlook with a famous Lademakher tower from which a marvelous view opened upon the town. Then a park was laid out around the manor. The approach – to save romantic ruins of the older castle – is the foundation of today’s concept of restoration and usage of the castle and the territory around it. In the vicinity of the castle there is a site of ancient settlement of venty “Riekstukalns” (Nut Hill) which was inhabited in the 10-13th century. The ethnic group - venty - is mentioned in The Chronicle of Henry of Livonia in connection with their Christianization in 1206. The historical name of Cesis originated from the name ‘venty’ – Wenden. Based on the information of chronicle Cesis celebrated the 800th anniversary in 2006. Cesis is a unique cultural territory where a great number of monuments has been concentrated. All of the territory is regarded as an actual natural museum of culture with its deep historical retrospective. In New Castle the Cesis Museum is housed since 1949. The Cesis Museum, founded in 1925, is preparing to celebrate its 85th anniversary this May. In the beginnings of the museum great attention was paid to many-sided reflection of the history of the town and the territory. A special exhibition in 1920-30th was devoted to a Liberation War and the history of the state flag. The Liberation War in the Northern Latvia was closely connected with fights of June 1919, when the Latvian and Estonian armies together defeated the German Landesver. This victory influenced the whole situation in Europe. Opening of an exhibition devoted to the national flag was influenced by the fact that Cesis was place of birth of the Latvian red-white-red flag. The Livonian chronicles contains information concerning how the flag of the Latvians looked like when they went to Riga in 1279 under the leadership of Order brothers. A lot of unique items belonging to the history of the Latvian flag were destroyed under the Soviet Power because considered ideologically harmful. During its eighty five year long history the Cesis Museum survived a number of changes. The most important changes took place in 2004 when the Cesis Museum became an integral part of the Vidzeme Centre of History and Tourism supervised by the Cesis municipality. Now a restoration and reconstruction of the New Castle is taking place. Newly discovered artistic-historical features of its interior are planned to get included in the historical exhibition. Rich and diverse collections are the source for museum exhibitions. They huge number of historical sources (more than 140 000 items) and the fact that museum is in compact historical territory that includes important monuments provides the opportunity create exhibitions of Latvian history in a national and multicultural aspect. That is why the museum’s specialists are developing a new exhibition concept with a following slogan: “Cesis as Symbol of Latvian History”.

Kaipova B. M.

Astana, Kazakhstan

Museum as socio-cultural institution. A case of the Museum of first president of Kazakhstan

The article is devoted to one of the important functions of the museum in the contemporary world – it is a socio-cultural function. Today the museum of the First President of the Republic of Kazakhstan is really unique institution taking a special place among other museums of the contemporary history and culture of the country. It is not only because of the basis of its collection – are the richest archive-documentary fund of the President of the Republic of Kazakhstan, the souvenirs and the gifts presented to him at various times. The museum is also interesting because the history of the young state lives in its walls and there was the first residence of the president in the new capital. The originality of the Museum of the First President of the Republic of Kazakhstan is that it reflects lines of the modern epoch, formation and development of the independent Kazakhstan through the prism of activity of the leader of the state. Today the museum is complex research, scientifically-educational and cultural centre of the republic.

Yalovko G. A.

Saint-Petersburg, Russia

The legal basis of the weapon's museification

The article concentrates on the problems of changing the law “About weapon” connected with determination the antiquarian and historical weaponry. Unfortunately now it's impossible to differentiate between antiquarian and modern weaponry with help law. As a result is impossibility to provide conditions of conservation for curiosity from civil art weaponry. These problems feel many Russian museums and private collectors.