

Philately in the space of a museum: view from the standpoint of cultural theory

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The article deals with the introduction of the term timbrology (timbrologie) in relation to the processes of research work with museum articles related to the history of postal communication and to philately. Besides, the author sets the following tasks: to offer an explanation of certain most important timbrological and philatelic notions to a broad circle of readers; to present some specific features of “extension” of a museum space associated with museum exposure of philatelic material on the example of activity of A.S. Popov Central Museum of Communications; and to try to substantiate the idea of creating a separate section of State catalogue of Museum fund of the Russian Federation, devoted to stamps and postal stationery as unique museum articles, which have their specific features and peculiarities and have no analogs.

Keywords: timbrologie (timbrology), philately, stamps and postal stationery, objects of traditional culture, museum research, postal correspondence, national philatelic collection, object of cultural heritage

Society of the 21st century in the process of scientific-and-technological progress (especially information and communication technologies) more and more often addresses the issue of perspectives of postal communication, especially of feasibility of physical manufacturing and existence of a postage stamp as means of payment of postal services. This topic is broadly discussed by all professional communities, which are included with the Universal Postal Union (U.P.U) and, in particular, World Association of Philately Development (WAPD), created with the aim of promotion of philately and protection of postage stamps from forgery, stimulating the process of collecting and offering assistance to stamp-issuers in their economic activities.

For the museum world, in which huge philatelic funds, archives and collections have already been formed, and especially for the Federal state budget institution «A.S. Popov Central Museum of Communications», which forms and preserves National philatelic collection of Russia, as well as for the museums of other countries, which house national philatelic collections, the issue of the future of philately is of vital importance, however, not of decisive importance. Everybody understands that a «closed collection» (which has a beginning and end, which is caused by termination of issuance) does not lose its significance, while, on the contrary, the value of such collections grows many times.

Museum work with stamps and postal stationery, which illustrate the entire human history, enables people (both museum employees and museum visitors) to find answers to questions, which they are interested in, seen from a new angle and located on an unusual information carrier; involves in search and study; contributes to self-realization and encourages social adaptation in individual groups (museum communities, clubs) or human society in principle.

In a scientific aspect philately is treated by the author as a «timbrogie» (the anglicized version is written as *timbrology*), that is how this trend was called in French, when philately was just making its first steps. Timbrology is understood here as a field studying human intercommunications, namely, history of development of territories, postal communication, stamps and postal stationery; attempts to define what a philatelic object is; describing technical means supporting communication.

In connection with the above the author considers it appropriate to try to find the difference between the notions of «timbrogie» and «philately» for the sake of further using them in studying stamps and postal stationery and exhibiting them in museums.

Philately from the standpoint of cultural theory

Society of the 21st century in the process of scientific-and-technological progress, especially the progress of informational and tele-communicational technologies more and more often addresses the issue of perspectives of postal communication, especially, the issue of feasibility of physical emission of postage stamps as a method of payment for postal correspondence. This topic is broadly discussed by all professional communities, included with the Universal Postal Union (UPU) and, in particular, World Association of Philately Development (WAPD), which was created in 1997 with the aim of promotion of philately and protection of postage stamps from forgery, stimulating the process of collecting and offering assistance to stamp-issuers in their economic activities. WAPD unites the efforts of international federations, stamp-issuers and stamp collectors. At present the Association is headed by Russia in the person of The General director of JSC “Marka”. One of such sessions at which the perspectives of stamp collecting development is going to be discussed, will take place in A.S.Popov Central Museum of Communications in June 2018.

For the museum world, in which huge philatelic funds, archives and collections have already been formed, and especially for the A.S.Popov Central Museum of Communications, which forms and preserves National philatelic collection of Russia, as well as for the museums of other countries, which house national philatelic collections, the issue of the future of philately is of vital importance, however, not of decisive importance. Everybody understands that a «closed collection» (which has a beginning and end, which is caused by termination of stamp issuance) does not lose its significance, while, on the contrary, the value of such collections grows many times.

Therefore in forming the museum exhibition the philatelic funds presented as collections are of special significance and are characterized by obvious perspectives. The most important factor, which will determine value and significance of the collection, will be the factor of historical authenticity and entirety of chronological line. These particular criteria create the basis for forming national, state or reference collections.

Treating philately from the standpoint of cultural theory, which presents it as a process of collecting the objects of cultural heritage (stamps, postal stationery and other philatelic materials) by the leading museums of the world and by private collectors and presenting these objects for public at national and international exhibitions, in worldly known museums and private galleries, was recently presented by the author at the 3rd All-Russia scientific-and-practical conference «Cultural space of Russia: genesis and transformations», which took place at the State Institute for Culture, in the paper «Philately in the space of the museum: approach from the standpoint of cultural theory». At the same time in the paper «Postage stamp as an

object of cultural heritage», presented at the scientific-and-practical panel talk: «Philosophy of the museum: from hermeneutics to heuristics of a museum object» organized by the chair of museology and preservation of monuments of the Institute of Philosophy of Saint-Petersburg state University much attention was given to the historical aspect and achievements of intellectual culture, in which stamps and postal stationery are presented as visualized images of art, religion, science, morals, philosophy, jurisprudence, state institutions, etc.

In scientific aspect the author treats philately (or timbrology, as this trend was called, when it was just borne) is treated by the author as a field of studies of human communications, in particular, history of development of territories, postal communications, stamps and postal stationery and collecting philatelic items; defining the range of articles collected by philatelists; development of technological support of communications.

In connection with the above, the author considers it possible to substantiate the separation of notions of «timbrology» and «philately» for the sake of their further use in research and museum preservation of stamps and postal stationery, at least at the museums.

Timbrology was the initial word for fondness of collecting postage stamps. This explanation is given by a philatelic dictionary.¹ Thus, it seems natural for us that timbrology can be understood as a process of research, systematization and study of history and technologies for issuance of stamps and postal stationery, and, in this case, philately will be understood by us as collecting and public presentation of stamps, postal stationery and other philatelic materials both by leading museums of the world and by private collectors of the world. On the other hand, «postage stamp» will be understood by us as a part of a broader notion «stamps and postal stationery», which includes other philatelic items besides postage stamps.

Since the object field of philately includes history of culture, philosophy, ecology of culture, psychology of culture, sociology of culture, anthropological disciplines, ethnography, theology of culture, we could also present timbrology as one of the directions, which are included with the objective space of culture and which illustrate this space. We assume that timbrology is associated with research in the field of human communications and development of territories.

Social-and-cultural functions of stamps and postal stationery are numerous: postal (condition of sending a mail item); financial (method of effecting payment for sending a mail item); advertizing and propaganda function (method of stimulating interest in a certain state or event or in some particular range of topics); methodology of preserving historical memory about the events, jubilees, different objects relating to culture and art. Therefore philately plays one of the most important roles in the arrangement of topical sections of the main exhibition, but this role is not identical in all cases.

Since traditionally human culture is subdivided into material and intellectual, we could rightfully relate stamps and postal stationery, as article printed in large print runs and charged with a cultural message of enlightening people, alongside with technique, technologies, material values, which totally constitute artificial conditions and means for human existence, as well as to the achievements of intellectual culture, since they take the form of an artistic visualization of images of science, art, religion, morals, philosophy, jurisprudence, etc. At the same time we understand that subdividing culture into material and intellectual is rather conventional, it relates only to the forms of embodiment of culture, in this case each of these forms, in its turn,

¹ VLADINETS, N. N. – ILYICHEV, L. – LEVITAS, I. Ja. et al. *Big philatelic dictionary*. Moscow : Radio i svyaz publishers, 1988, 320 p. ISBN 5256001752

consists of a sum of numerous elements: norms, laws, customs, traditions, knowledge, ideas, images, symbols and language.²

Thus we absolutely rightfully consider philately, which equally relates to material and intellectual sphere, as an achievement in the development of human society and inscribe it into the broadening space of museums as *an object of traditional culture and of new times*, and the postage stamp – *as an object of cultural heritage*, preserved for new generations.

The goal of the present article is the introduction of the term «timbrology», as a word, which most efficiently conveys the meaning of research processes in the course of work with historical objects in the field of history of postal communication and philatelic items.

Besides, the author sets the following tasks: to explain some of the most important timbrological and philatelic notions to a wide audience; to present peculiarities and opportunities of “broadening” of museum space due to museumification of philatelic material based on the activities of A.S.Popov Central Museum of Communications; and to try to substantiate the creation of a separate department of a State catalogue of Museum fund of the Russian Federation, which is dedicated to stamps and postal stationery, as unique museum objects, having their own specific features and peculiarities and having no analogs.

Postage stamp as an object of cultural heritage

By the end of the 19th century stamp collecting as one of the most democratic hobbies of its time, embraced hundreds of thousands of people belonging to all classes of society, from children of poor people to millionaires and princes of the ruling houses. The very cultural milieu of the period of origination of philately was rather favorable for starting to collect philatelic material. It also contributed to appearance of attending trends in collecting like postcard collecting, entires and postal stationery, stamp boxes, table decorations, writing sets and desk sets accessories, etc. New kinds of collecting hobbies originated from various trends which attended philately³.

In the 20th century philately was the most popular kind of collecting in the world. At that, stamps and postal stationery remained to be a political manifestation about the sovereignty of this or that state as well as a method of attracting attention to historical and architectural landmarks of the country and widening the horizons of world cognition.

At the turn of the 21st century collecting stamps and postal stationery remains to be popular, continues to develop and to improve and, in keeping with the regulations of the International Federation of Philately (F.I.P.) is topically subdivided into the following categories: traditional philately, postal history, postal stationery, astrophilately, aerophilately, maximaphily, revenue stamps, philately for children and youths, Mophila, experimental and new categories (social, advertizing, postcrossing), which precondition the participation of museum collections and private collectors in world and international philatelic events and exhibitions.

Answering the questions on postage stamps, its peculiarities, making it an object, which is significant for preservation of historical memory as part of cultural heritage of the country, functions and informative completeness, let us first address the function of a postage stamp. Postage stamp is published for the purpose of performing its main functions: commemorating

² *Cultural theory. Russian foundation of fundamental studies.* <http://www.grandars.ru/college/sociologiya/kulturologia/> [online 03.05.2018].

³ BAKAYUTOVA, L. N. History of one fashionable hobby or StampArt In: *Collections represent history. Collection of materials of the 3rd scientific-and-practical seminar on history of post and philately.* .Saint-Petersburg, 2012, p. 228. ISBN 978-5-903733-20-0.

important events in the history of state; propaganda of its cultural heritage. In this case functional and actual value of a postage stamp as an object of collecting is defined, which is not identical with museum-based collecting and with private collecting.

Each of the enumerated basic functions of postage stamps is subdivided into several additional functions:

- *Postal function.* Since a postage stamp is used for payment of a postal service, it means that it constitutes a material value. If the market value of the stamp is higher than its face value, such stamps are usually not used for payment for postal services, though in fact, they can be used for that.

- *Payment (monetary) function.* A postage stamp or stamped postal stationery with a face value is actually an equivalent of money and therefore is used for payment of postage, revenue or tax and for other special functions. In this case postage stamps play the role of freely circulating and rather liquid active, which can be used for certain kinds of payment, though it is not so liquid as banknotes or coins, however, it is a certain kind of quasi-money. The funds of stamps and postal stationery can be formed and preserved not only in national postal museums, but also in national archives and banks.

- *Advertizing and propaganda function.* As a means for stimulating interest in a certain country and its symbols, postage stamps unrivalled. This function includes numerous additional uses and meanings, which stamps and postal stationery usually possess, symbolic sign of the country, which issued the stamp (a sort of “name card” of the country); reflection of memorable events (jubilee and commemorative issues); testimony of membership in international organizations (label); corporate signs of postal administrations (as part of corporate style); carriers of private advertizing; means of marketing.

- *Collecting function,* especially important for museum collecting and formation of state collections. Collecting stamps and postal stationery, in which both museums and private collectors are interested, also has numerous peculiarities. And museum collections are different one from another depending upon the profile of the museum and the tasks set by the founder before the museum. For example, topical collecting is most popular and representative both for profile museums and private persons. At the same time stamps and postal stationery as museum objects intended for forming national collections, which are stored in national postal museums, are especially interesting from historical, chronological and cultural standpoints. National and state collections broadly display not only material printed in large print runs, but also preparatory material, as well as documentary material dedicated to issuance of stamps and postal stationery.

- *Objective function.* A postage stamp is used for development of other philatelic and non-philatlic products, such as, for example: stamp catalogues, museum catalogues, souvenir products, albums, stockbooks, etc.

Prior to speaking about aesthetic peculiarities of postage stamps and their creators, who work in the genres of miniature forms of graphic design, it is worthwhile to pay attention to spiritual, intellectual and informational content of each of postage stamps. In the course of creating a collection the stamp designer has to present the topic, which is assigned to him or which he would like to reflect. It is necessary that the stamp should become a laconic “slogan” of the concept and express the main idea of the postal issue in a language of symbols, which is understandable to everybody. Like a poster, a postage stamp should attract the attention of the onlooker by its aesthetic properties, while the meaning of what is depicted should be

“deciphered” at once. The best works of artists, who create miniature masterpieces of graphic design, are distinguished by the entire range of expressive means, which characterize poster art, high graphic culture, understanding of color as a conceptual meaningful component of a postage stamp, and by organic interaction between picture and lettering. And it was always like this.

Postage stamp in our understanding is an achievement of intellectual culture of humanity, especially taking into account the fact that working on drafts of postage stamps and on stamp pictures is associated with creative activity of the best designers of their times, who traditionally use different graphic styles and specialized technologies for practical embodiment, and the result of whose activity is, besides everything else, of great art value. Therefore the authentic drafts of postage stamps, signed for printing and competitive design of non-issued stamps are preserved in national post museums of different countries.

Postage stamps is a part of material and intellectual culture, which was created by preceding generations, withstood the challenges of time and is transferred and will be transferred from one generation to another as something precious and revered, preserved in the museums as a national heritage, included with the Museum Fund of the Russian federation and also encountered in the collections of private collectors. Thus, we regard a postage stamp or stamps and postal stationery in a broad sense of the word as an object of cultural heritage, reflecting the entire experience, gained by humanity during entire history of its existence, and the memory of the world about political, , historical and cultural events, achievements of science and technology and natural phenomena, occurring on Earth.

Starting with the issue of first postage stamps postal administrations started to closely cooperate with stamp engravers and with collectors of postage stamps and postal stationery. Nowadays it is possible to see drafts of postage stamps, created by stamp designers, at the philatelic exhibitions. This branch of collecting causes interest not only with philatelists, but also with lovers of fine art and artistic creativity. These collections belonging to the new trend are referred to the class of documentary collections.

In autumn 2018, as part of a Biennale of museum design, organized by «PRO ARTE» Fund, A.S.Popov Central Museum of Communications plans to present to a broad audience such a documentary exhibition «Philately as art», at which the stages of creation of postage stamps, the process of the artist’s work on a postage stamp and the result of creative work of artists, specializing in minor forms of graphic design and creating stamp pictures are going to be shown. This exhibition is destined to acquaint the museum visitors, guests of the city, specialists, art and museum communities of the country with stamps and postal stationery as unique works of art, mass cultural products as well as to present various authentic, rather refined and insufficiently advertized material using modern methods of interpretative design and innovative solutions of exposing museum exhibits for the purpose of enhancing the attractiveness of exhibits for the museum visitors.

Museological approach to philately

Philately is an occupation without social and geographical boundaries that not only entertains but also teaches through the performances of stamps. The fact that each country publish different stamps, from the beginning led many people to search and gathering as many of them as they could⁴.

⁴ *The Royal Philatelic Society London*. <http://www.rpsl.org.uk/> [online 03.05.2018].

Their small size makes it easy to collect and placement (usually in special albums) and encourages correspondence with people from different parts of the globe.

In a museum space we address small postage stamps made of paper, which reflect in a laconic visual form great informational and culturological material and preserving history of state and of its culture for future generations.

A specific feature of postal museums is a complex chronological approach to collecting, preserving, studies and public presentation of national philatelic collections (in case with A.S.Popov Central Museum of Communications this is a State philatelic collection), which include not only postage stamps themselves, but also all preparatory material for stamp issuance, which is, first of all, of art origin and, secondly, documents the process of creation and emission of postage stamps. In permanent exhibitions of other museums philately is always present as an illustration of topical directions of activities of human society.

The experience of placement of philatelic items in the State catalogue of Museum fund of the Russian Federation appeared to be rather interesting.

First of all, it became clear that practically all Russian museums are engaged in philatelic activities, since they collect stamps and postal stationery. Secondly, these museum objects appeared to be placed in different sections of the catalogue by different museums, directly symbolizing works of art, architectural landmarks, technological artifacts; painting, literature, graphic design, flora, fauna, navigation, etc. However, there is no single united section «Stamps and postal stationery» in the State catalogue, in which philatelic items might be placed, and this, of course, is a kind of a problem for the museums, which house large collections, especially for A.S.Popov Central Museum of Communications, forming and preserving reference collection of stamps and postal stationery, as well as for GOZNAK museum (Museum of State security printing), since the notion of a philatelic collection (which has specific features and peculiarities in terms of creation, collecting and presentation) appears to be absolutely mixed up with the definitions of collections consisting of other museum objects.

Based on examples of museums of different profiles and scales, it is possible to see that «extension» today is the most widely spread tendency for development of museum space, which broadens the boundaries and horizons of the museum in the space of culture. Agreeing with the reasoning of Ye.N.Mastnitsa, that a museum as a kind of space possesses quite a number of specific features, since it is initially singled out of an ordinary space due to specific principles of organization and functioning⁵ [2]; we notice how visual presentation of stamps and postal stationery offers the grounds to assert that a museum space, as a theoretical notion cannot be reduced to exhibition space only (which is the main form of cultural heritage presentation), existing in the form of artificially created object environment and having synthetic scientific and artistic nature and possessing an image-based and narrative structure. «Broadening of boundaries» of a modern museum preconditions the modification of museum space, including modernization of exhibition space, intensification of extra-exhibition space and inclusion of information sphere.

For example, for A.S.Popov Central Museum of Communications, possessing a huge fund of stamps and postal stationery of Russia and other countries, formation and preservation of National collection of stamps and postal stationery of Russia as a reference collection, is the most urgent task set by the founders of the museum within the frame of 357-FL “On

⁵ MASTENITSA, Ye.N. Museum space as a category of cultural theory. In: *Third Russian Congress in cultural theory «Creativity in space of tradition and innovation»*. SPb : Eidos, 2010, p. 217.

introducing changes to the Federal Law on museum Fund of the Russian Federation” of July 3, 2016, in which its special conservation status was declared.

In connection with this, the solving of issues of forming National collection of stamps and postal stationery and its public presentation as well as planning of events on creation and support of stable relations with current and future participants of museum programs, is the basic activity, in which the departments of the museum are engaged, creating programs, contributing to exciting and stimulating interest in the topic of philately, as well as programs, dedicated to “forming the mentality and behavior patterns” of their own visitors.

Thus, the practice of exposing and presentation of museum articles from the Fund of stamps and postal stationery of A.S.Popov Central Museum of Communications and the programs associated with it, is illustrative of modern tendencies, since it implies making use of all peculiarities and potentiality both of museum objects themselves and of extended museum space, providing for realization of the following functions:

-*Cognitive function*, associated with research of stamps and postal stationery and understanding of their meaning, significance and role in cultural life of society. From the standpoint of cognitive function all issues of postage stamps of Russia are exposed in the section «Postal communication» starting from the very first issues of the Russian Empire and finishing with the present time, totally about 10000 stamps arranged in special exhibition cassettes, protecting from daylight and implying the support of constant humidity inside the cassettes. The demonstration of these stamps is included with the general excursion and is easily accessible to individual visitors. Besides, many topical exhibitions are arranged at the museum, which demonstrate original philatelic material, for example, «10 kopecks for 1 lot» dedicated to 160-year jubilee of the first Russian stamp issue, «City on the shores of Neva» dedicated to the birthday of the city, «Football goes Eastward» dedicated to the world football championship-2018, «Philately as an Art», etc.

-*Conceptual-and-descriptive function*, which enables to form an entire picture of origination of philately as part of evolution of social-and-cultural sphere of activities of the Russian Society from the beginning of stamp-issuing era till the present time; as well as

-*Explanatory function*, associated with scientific analysis of cultural complexes, phenomena and events based on identified facts and regularities of development of social-and-cultural processes, and visually presented by stamps and postal stationery and preparatory materials for their issuance, for example, in the open storage fund «Treasury of stamps and postal stationery of Russia», created in the period of revival of A.S.Popov Central Museum of Communications in 2003.

-*Worldview function*, associated with:

- Implementation of social-and-political ideals in timbrology, for example, images of philatelic diplomacy;

- Development of issues of patriotic upbringing;

and

- Fully represented in research reports and papers of participants of annual scientific-and-practical seminars on history of post and philately, which are organized by the museum during the International letter-writing week on the Day of the Universal Postal Union, for example in 2018 already for the 9th time;

And also

- Topically embodied at the temporary exhibitions.

A collection of papers is published summarizing the results of seminars.

-*Educational function*, associated with the dissemination of knowledge and evaluation of cultural phenomena, which help the researchers and all those, who are interested to get acquainted with regularities of such social phenomenon as timbrology, in terms of its function of visualization of various trends of development of human society. This function transcends the boundaries of exhibition space and beyond the boundaries of the museum it takes the form of the process of acquainting starting collectors with the issues of timbrology and philately according to the program «Philately for everybody»⁶, initiated by the museum. The first part of the program consisting of six lectures and practical lessons, was successfully completed in spring 2018, while the second will take place already in May. According to the requests of regional philatelic societies, collectors and museums of other regions of the country, it is planned to organize the next series of lessons of 2019 with the use of Internet online broadcasting. It will be a proof of the fact that philatelic information space is connected to the educational activities in the museum.

-*Function of supporting international cooperation* in the field of timbrology and philately, which enables to trace the routes of Russian cultural values, which went abroad during different epochs and which move from one owner to another, having an intention to return our heritage back to Russia some day. Besides, it offers opportunities of finding cultural identity, at least after seeing these objects at the exhibitions. The A.S.Popov Central Museum of Communications tries to practice these kinds of activities at least with the Postal Museum of Finland; Museum of stamps and coins of Monaco; other postal museums, also as part of activities of sub-committee of scientific-and-technical museums «SIMUSET» of the International Museum Council ICOM, in which postal museums are also included; it takes part in exhibitions «100 rarities of world philately»⁷, organizing joint exhibitions and taking part in them, like for instance, in Russo-Finnish exhibition of historical postcards “100 years ago...” as part of Russo-Finnish Cultural Forum, which was accessible for wide audience in Saint-Petersburg since October 3, 03, 2017 till November 1, 2017 at the A.S.Popov Central Museum of Communications and in Tampere since January 16, 2018 till February 18, 2018 at the Museum Center Wapriikki, taking part in international exhibitions under the auspices of International Federation of Philately (FIP and FEPA).

Active penetration of new digital technologies to the museum sphere became one of the most remarkable processes of the turn of the 21st century. To a great extent it is explained by quick growth of means of information-related telecommunication⁸. In this respect A.S.Popov Central Museum of Communications has certain advantages and additional opportunities, since it is reconstructed and revived already in the 21st century, which means that it is equipped with a modern system of technologies for support of the exhibition, workplaces of museum workers and centralized control over their work. From the standpoint of connecting information space the museum also has accumulated certain experience of creating and demonstrating in exhibition space multimedia products in DVD format from the field of timbrology and philately, like the following ones: «First Russian postage stamp», «Stories about Polar Post», «The Era of Space». Technological potentiality of the museum is also used for preparing publications on history of

⁶ BAKAYUTOVA, L.N. Philately: museum approach. In: *Bulletin of Saint-Petersburg State University of culture and Arts*, vol. 33, 2017, No. 4, pp. 95-100.

⁷ *Vapriikki. Museum of the Century of Finland*. Exhibitions of 2018. Annual report.

⁸ SMIRNOVA, T.A. Digital technologies in the space of a museum exhibition: technological, conceptual and communication potentiality. In: *Culture, management, economics, jurisprudence*, 2010, No. 1.

the Russian postage stamp in the form of books, albums, booklets, articles in the magazines. Once again at the new stage of modern history we have to address the issues of technological innovations and look inside the «augmented reality», which will help to see the museumification of stamps and postal stationery from a new angle of observation.

All the above listed entities: history, categories, art image and function of postage stamp and of other philatelic products tells us about universal significance of these museum objects as works of art created by the best artists of their time, who immerse the onlookers into history, which becomes vivid and as works of graphic design, which have large print run and which perform the function of delivering information to the people.

In both cases the address to the problems of presenting the indicated objects in a museum space as seen from the angle of cultural theory is dictated by the vitality of corresponding notions and categories. The set of notions and categories is in this case the most important component of the system of logically organized approach to studying and museum presentation of stamps and postal stationery as museum objects, which reflect the most important information on the development of human society and takes the form of a set of categories and terms, which enable to reflect in generalized form the phenomena, which are studied by timbrology, as well as connections between timbrology and philately, influencing the visualization of museum objects in a museum exhibition and the development of new programs, associated with this topic, including the mastering of broadcasting and Internet space.

Conclusion

Significant changes currently take place in the world in terms of approach to issues of timbrology and philately, which are touched upon in this article in a general context. The significance of presenting stamps and postal stationery in museums and at the exhibitions, interest in studying history, associated both with philatelic objects themselves and with the topics, which are reflected on these objects as well as forecasting the perspectives of evolution of stamps and postal stationery and, possibly the changes of their functions caused by changes in their positioning; it is supported by the growth of scientific and professional seminars, organized at different levels, conferences, temporary exhibitions, and even by creation of new museums of postage stamps.

The paradigm of time enables us to forecast “a burst of interest” in stamps and postal stationery at a new coil of historical spiral, revival of the notion of «philatelic collecting», which includes a new look at systematizing, structuring and presentation of collections as museum exhibits. Among the forecasts of those, who is involved in working with philatelic objects and is motivated by it we meet rather positive and particular forecasts. For example, it is supposed that collecting maximum cards will be much more popular, since it implies research, looking for material, selection of appropriate items and art creativity of the collector, not simply buying of material. What concerns museological treatment of philatelic objects, we see an intensive flow of philatelic information in the world web and it will continue and develop in other forms, for example, in the form of creating private museums, both real and virtual, development of computer games and interactive communication. Nowadays both in the West and in Russia there is a wide use of such a new phenomena of the youth culture as “Punk ethics DIY” (“Make it yourselves”), connected with issue of alternative magazines and correspondence. It is very popular among young people, and for example displayed in the permanent exposition of

the Finnish Postal Museum in Tampere as a topic: “Punk fanzines and letters”⁹. Besides, large implementation of computer technologies will prevail in museum activities, both as augmented reality and intensification of mastering broadcasting and mass media sphere and Internet space in the world web and in radio broadcasting, since the extension of information space of a museum will offer huge opportunities to development in the field of museum planning in the fields of timbrology and philately.

Introducing the term of «timbrology» finds its expression in a set of notions and categories, which bears interdisciplinary nature and is used for the sake of an opportunity for all specialists of the world to speak the same language after having developed a standardized united glossary as a vehicle for informative delivery of results of research work with historical objects in the field of history of post and postal stationery.

We rather distinctly separate the idea of stamps and postal stationery as the basic profile-related museum material for different groups of visitors and researchers in different kinds of museum space, especially in postal museums, and as illustration of basic topical directions in museums of other profiles. Therefore, in connection with numerous requests for consultations from other museums the specialists of A.S.Popov Central Museum of Communications work on an algorithm, which gives an opportunity to offer professional methodological assistance to the museums, which possess collections of stamps and postal stationery, however have no experience in classifying, systematizing, describing and exposing such kind of objects in permanent exhibitions of their museums.

A direction of activity, which is important for museum philately is the creation and preservation of stable connections with «their own visitor», i.e. a beginner, who just starts to collect or to study stamps and postal stationery, as well as involvement of new visitors in philatelic activities due to development of new and newest programs, which correspond to strategic plans of A.S.Popov Central Museum of Communications.

An attempt to substantiate the feasibility of creating a separate specialized section of the State Catalogue of Museum fund of the Russian Federation, dedicated to stamps and postal stationery as unique, having their own specific nature and peculiarities, museum objects, which have no analogs, is currently reduced to waiting for approval by the Ministry of culture of the Russian Federation unified rules of recording, preservation and use of Museum Fund of the Russian Federation, a part of which should be the Regulations concerning National collection of stamps and postal stationery, will later on offer an opportunity to address the ministry with a proposal to create a separate section in the State catalogue of the Museum Fund of the Russian Federation. The first step towards this is already made, the Federal Law No.357, which entered into force since 01.01.2017, National collection of stamps and postal stationery (NCSPS) already received a special conservation status. The work is currently in progress on Regulations concerning NCSPS.

Modern world is full of discoveries and findings, which often leads to overthrowing of long-standing ideals, transformation of mentalities, change of ideologies. Timbrology and philately occupy their special place, retaining obvious interest of the people for a rather long time. At the same time a person, who lives in constant atmosphere of uncertainty and changes, looking for his/her place in the surrounding world and cultural roots, is willing to visit a museum, supposing that it is there, that he will find assistance in finding answers to the questions, which he or she states. Isn't this circumstance one of the reasons of our interest in the museum?

⁹ Vapriikki, ref. 7.

And isn't this interest the very reason why we cover the distance of hundreds and thousands kilometers in order to see authentic «Night Watch» by Rembrandt or «Boat of Peter the Great»¹⁰ or unique «Russian pair», the first Russian postage stamp?

Thus, museum work particularly with stamps and postal stationery, which reflect the entire human history, enables both museum employees and visitors to the museums to find answers to the questions, which are expressed from the new standpoint are placed on unusual information carrier; involves in search and scientific studies; contributes to self-realization and assists social adaptation in individual groups (museum communities, clubs) or in human society as a whole¹¹.



Pict. 1 - 3.

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¹⁰ SHLIAKHTINA, L. M. *Basics of museology: theory and practice. Manual.* 2-nd edition, stereotyped. M.: Vyschaya shkola publishers, 2009, 183 p.: ill. — (Education through art). ISBN 978-5-06-006113-0

¹¹ BRYUSOV V.Y. Renaissance of Philately. [1924] In: V. Pantyukhin - O. Forafontova (eds.). *Magazine Collector*, 1997, Is. 33, pp 5-9.

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