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Museum transition toward market-oriented identity: between social issues and public policy

Robert Geisler – Elżbieta Nieroba

Robert Geisler, Prof. dr.,
Associate Professor of Governance and Public Policy,
University of Opole
Institute of Political Science and Administration
Poland
e-mail: rgeisler@uni.opole.pl
ORCID: <https://orcid.org/0000-0002-0218-980X>

Elżbieta Nieroba, Dr.,
University of Opole
The Faculty of Social Sciences,
Department of Sociology
Poland
e-mail: enieroba@uni.opole.pl
ORCID: <https://orcid.org/0000-0002-7622-8701>

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Museum transition toward market-oriented identity: between social issues and public policy

The museum as a cultural institution was created as a part of the nation-state, according to nationalism ideology, and for the transmission of the historical heritage of a particular society and culture. It resulted in organisational assumptions as rules of practices and style of operations or management. The transformation of public management in cultural institutions, such as museums, is part of the model of the “big” transformation based on the neoliberal turnaround in thinking and acting in the late twentieth century. The paper constitutes an analysis of the mechanisms of contemporary public policies of cultural institutions. It examines the role of the museum at the market-oriented levels of analysis as production, exchange and consumption. This study is based on desk research analysis and argues that a new identity of the museum has appeared that is still shifting towards a new direction created by the SARS-COVID-19 pandemic.

Keywords: museum, management, museum identity, public policy

Introduction

The transformation of public management in cultural institutions, such as museums, is part of the model of the transformation of management based on the neoliberal turnaround in thinking and acting in the late twentieth century.¹ As institutions associated from the very

¹ BELFIORE, Eleonora. Auditing Culture: The Subsidised Cultural Sector in the New Public Management. In: *International Journal of Cultural Policy*, 10(2), 2004, pp. 183–202; BEIRNE Martin, KNIGHT Stephanie. Principles and consistent management in the arts: Lessons from British theatre. In: *International Journal of Cultural Policy*, 8(1), 2002, pp. 75–89; BILTON, Chris. Manageable Creativity. In: *International Journal of Cultural Policy*, 16(3), 2010, pp. 255–269; DRESSAIRE, Philippe, GARBOWNIK Nathalie. The imaginary manager or illusions in the public management of culture in France. In: *The European Journal of Cultural Policy*, 1(2), 1995, pp. 187–197; NAJDA-JANOSZKA, Marta, SAWCZUK, Magdalena. Interactive communication using social media: The case of museums in Southern Poland. In: *Museum Management and Curatorship*, 26(6), 2021, pp. 590–609; NEWMAN, Andrew. Imagining the social impact of museums and galleries: Interrogating cultural policy through an empirical study. In: *International Journal of Cultural Policy*, 19(1), 2013, pp. 120–137; REUSSNER, Eva M. Strategic Management for Visitor-Oriented Museums. In: *International Journal of Cultural Policy*, 9(1), 2003, pp. 95–108; SUMMERTON Janet. The small art: Enterprise; Issues in management and organization. In: *International Journal of Cultural Policy*, 3(1), 1996, pp. 79–89; VLASSIS, Antonios. Cooperation among intergovernmental organizations in global cultural governance: Towards an actor-centered constructivist approach. In: *International Journal of Cultural Policy*. Published online: 05 Jan 2022, 2022.

beginning of their existence with the functions of the nation state but, simultaneously, with the dominating processes of neoliberal thinking in management practices and everyday life, these institutions have started to change their model of operation. In view of the above, contemporary museums face two fundamental challenges: (1) how to fulfil their increasingly broadly defined obligations to society, and (2) whether and to what extent to be subject to market trends, which perhaps results in the absence of such obligations. This raises the question of whether such a shift is only their commercialisation or marketisation, or whether this is a broader process of change in public management resulting in a new identity in the future. It is worth mentioning that these tendencies have become a characteristic feature of not only cultural institutions, but also non-governmental, educational and even public administration organisations.

This paper also constitutes an analysis of the mechanisms of the contemporary public policies of cultural institutions (at the beginning of the third decade of the twenty-first century). Therefore, the objective of the paper is to analyse the contemporary museum's identity under the pressure of the dominant neo-liberal culture, which has shaped a new type of management, organisation and, above all, the very operation of museums. The research purpose in this paper is to demonstrate contemporary public policies as exemplified by museum practices influenced by market mechanisms considered crucial in the era of neoliberal transformation. In view of the above, the following research questions arise: how market mechanisms influence (1) the manner of working with museum collections, (2) the development of quality relations with the public and (3) the museum's relations with state and economic institutions. The analyses comprise the mechanisms of production, exchange (sales) and consumption as broadly understood in economics, but also the development of relationships with various institutions in the social space.

The following research methods have been used in this paper: analyses of existing documents and data. These are qualitative methods based on the use of materials and sources available primarily on the Internet. In the period of the pandemic in 2020–2021 the scope of museums' online activities increased, which, consequently, has allowed researchers to access the object of their study and at the same time carry out academic research.

The museums selected for the analysis were ranked among the most frequently visited museums in 2018 according to a report prepared by *The Art Newspaper*.² It was assumed that they constitute so-called *super star museums*, i.e. trend-setters in global museology.³ Detailed studies of the National Gallery in London, the Tate in London, the British Museum in London, the Louvre in Paris, the Victoria and Albert Museum in London and the Rijksmuseum in Amsterdam have been conducted. These analyses are not case studies of specific museums, but an exposition of the mechanisms and logic of their public management processes in the context of macrostructural processes, such as the dominant role of the neoliberal ideology and the related marketisation of many phenomena.

This paper is not a comprehensive analysis, but merely an introduction to the subject and a basis for further in-depth research. The text consists of two main parts: the first presents the issue of the transformation of museums in recent years, while the second part, entitled *The New Museum Identity*, includes subsections relating to the definition of the museum (1) as a producer and seller, (2) located in a space of exchange and (3) its consumers.

² Art's most popular: Exhibition and museum visitor figures 2018. In: *The Art Newspaper Special Report*, 28(311), 2019, pp. 1–16.

³ FREY, Bruno S., MEIER, Stephan. Cultural economics. In: MACDONALD, Sharon (ed.). *A Companion to museum studies* (pp. 398–414). Oxford: Blackwell Publishing Ltd., 2006, p. 410.

Transformation of the museum

The changes in museums' manner of operation that we have witnessed over several decades now are a response to the processes taking place in contemporary societies. Important factors influencing the perception of their social roles include the changing demographic structure of Western societies, social mobility and the approach to cultural and ethnic differences, i.e. the audible voices of hitherto marginalised groups and the growing importance of the human rights discourse.⁴ Moreover, due to transformations in the public discourse of the dominant culture concerning the neoliberal turnaround, over the last thirty years museums have been subject to institutional and organisational changes. Whereas from the very beginning of museums' existence the dominant culture was one of nationalism, nation-state ideology, the transmission of the historical heritage of a particular society and culture, i.e. a historical policy in its broadest sense, and the socialisation of citizens in the context of creating and maintaining social memory, at the end of the twentieth century a new ideology emerged, one that is spreading far and wide: the neoliberal (market, free market) ideology.⁵

The course of fulfilling the extensive social mission of the museum and the ways of developing its offer are influenced by market processes, the collapse of state finances and the evolution of the state's role towards a "minimum" state.⁶ Therefore, the challenge for museums in the twenty-first century has become not only the financing of cultural institutions, but also the broader process of commercialisation of this offer and the related necessity to compete for the attention of the public. This is undoubtedly the result of the fact that neoliberal ideology emerged as a continuation of liberal ideology in a "clash" with events in the economic and political space at the end of the twentieth century, such as the fuel and energy crisis, the fiscal deficit of states and stagflation. Michael Piore⁷ noted that the last decades of the twentieth century represented a revival of this ideology with a simultaneous attack on the institutions and order of the Welfare State. The 1980s and 1990s were a time of managing all kinds of institutions according to a market-driven logic considered to be the most effective in achieving organisational goals. All these processes related to the development of capitalism, on the other hand, constituted a new type of policy-making by states.

Four key processes of the new economic policy are the most frequently mentioned in the literature on the subject: firstly is deregulation, meaning a reduction of the state's influence in favour of the unlimited influence of market processes. Joseph Stiglitz,⁸ criticising the above

⁴ BLACK, Graham. *Transforming Museums in the Twenty-first Century*, London, New York: Routledge, 2012, p. 3; NEGRI Massimo. Emerging new trends in the European museum panorama. In: NICHOLLS, Ann, PEREIRA, Manuela, SANI, Margherita (eds). *Report 7: New trends in museums of the 21st century; The Learning Museum Network Project*. Istituto per i Beni Artistici Culturali e Naturali, 2013, p. 17; SANDELL, Richard. *Museum, Prejudice and the Reframing of Difference*. London, New York: Routledge, 2007, p. 6; BARAŃSKA, Katarzyna. *Muzeum w sieci znaczeń. Zarządzanie z perspektywy nauk humanistycznych*, [Museum in the web of meanings: Management from the perspective of the humanities]. Kraków: Wydawnictwo Attyka [in Polish], 2013, p. 206; SANTOS, Paula. O dawaniu i braniu: rozważania na temat kolekcji muzealnych jako narzędzia pracy i ich relacji z człowiekiem. [On giving and taking: Reflections on museum collections as a work tool and their relationship with people] In: BANAŚ, Anna, JANUS, Aleksandra, (eds). *Laboratorium muzeum. Społeczność*, [The museum's laboratory: Community] Warszawa: Muzeum Warszawy, 2015, 57 [in Polish].

⁵ NIEROBA, Elżbieta. *Między dobrem wspólnym a elitarnością. Współczesny model muzeum* [Between the common good and elitism: The contemporary model of the museum]. Opole: Wydawnictwo Uniwersytetu Opolskiego, 2016 [in Polish].

⁶ BOLTANSKI, Luc, CHIAPELLO, Eve. *New Spirit of Capitalism*. London: Verso, 2007.

⁷ PIORE, Michael. The Neo-Liberal Ideal and the Reality of Workplace Practice: Shifting Axes of Political Mobilization and New Regimes of Workplace Governance in the US. In: *Working Papers Rev Worlds of Capitalism: Globalization, Governance and Democracy, Hamburg, May 29–31, 2003*, 2003.

⁸ STIGLITZ, Joseph. *Ten Years after the Financial Crisis*. Columbia: Columbia University, 2017.

phenomena, called it market fundamentalism consisting in the primacy of the market over other types of institutions, including public institutions. Secondly is privatisation, related to the aforementioned process, i.e. the process of ownership transformation involving the transfer of public goods into the hands of private owners, which on the one hand increased the role of private property in society, but on the other weakened the area of common good.⁹ Thirdly is the flexibilisation of all kinds of processes, from work through management and organisations to public services.¹⁰ Fourthly, decentralisation at the level of state decisions, including spatial decentralisation, is mentioned.¹¹ Undoubtedly, the above-mentioned processes have shaped the new economic policy of the era of neoliberalism.

These processes result from the (neo-)liberal ideology emphasising such dimensions as freedom, private property, money as a means of exchange and as profit, active sales, intermediaries and entrepreneurs.¹² The process of implementation of this ideology or its imposition on society can be described as a process of marketisation, i.e. a broad socio-cultural process involving the recognition by people of certain market-related features as important, crucial and valuable. Consequently, these characteristics influence a wider public and are recognised and implemented in everyday practices. This relatively new institutional and axiological order involves the emergence of a dominant set of cultural elements applicable to all institutions, as a result of which they all have similar mechanisms of operation, analogous structures and common practices. All these elements found at the origin of the liberal ideology were considerably emphasised by the neoliberal ideology and used by various actors of the market processes at the turn of the twentieth and twenty-first centuries (first of all by international corporations in their everyday practices), to become subsequently the fundamental principles regulating not only the economy, but also politics and social life. Museums are also among the institutions subjected to the process of marketisation, which is worth looking at through the prism of market mechanisms.

Marketisation processes are undoubtedly connected with the category of the market. Historically speaking, it was a space of exchange, first of goods and commodities, then, with the development of capitalism, of services, not necessarily in a physical space, and then it evolved with the development of economy and technology to take a specific form at the end of the twentieth century. The above characteristics derive directly from the philosophy of Adam Smith and his followers, the liberal theorists in economics, and may be supplemented by characteristics from the perspective of economic sociology. In the latter understanding, the market is not so much a physical or social space, but an institution with clearly defined features, which Max Weber already pointed to more than a century ago, indicating unique values and social norms created by the market. Karl Polanyi¹³ presented the market in the same vein; for

⁹ ABDELDAYEM, Marwan M., ALDULAMI, Saeed. Privatisation as a Worldwide Tool of Economic Reform: A Literature Review. In: *International Journal of Social and Administrative Sciences*, 4(2), 2019, pp. 66–84.

¹⁰ PIORE, Michael, SABEL, Charles. *The Second Industrial Divide: Possibilities for Prosperity*. New York: Basic Books, 1984; PIORE, Michael. *Corporate Governance and Worker Welfare*. Presented at Bocconi International Conference, Corporate Governance and Firm Organization: “Nexuses and Frontiers”, Milan, Italy, December 2002, accessed September 1st, 2021, <http://economics.mit.edu/faculty/mpiore/papers>

¹¹ SCHNEIDER, Aaron. Decentralization: Conceptualisation and Measurement. In: *Studies in Comparative International Development*, 38(3), 2003, pp. 32–56.

¹² ALDRIDGE, Alan. *The Market*. Cambridge: Polity Press, 2005.

¹³ POLANYI, Karl. *The Great Transformation: The Political and Economic Origin of Our Time*. Boston Beacon: Press, 2001.

him it was closely related to the market society. Neil Fligstein,¹⁴ in turn, indicated in his analyses the relationship between the market and the state and the mutual influence of these structures.

Attempts to transform museums into participants in the market game are not a new idea. The American and British systems of financing are based on a hybrid model, with subsidies from private funds playing a dominant role. Meanwhile, European culture has traditionally relied on public funding, with only occasional support from the private sector, which is the result of path dependence and the dominant cultural model as defined by the state. This represents the aftermath of the manner of thinking about public museums as indicators of a nation's status and prestige.¹⁵ Since the 1980s, the European monolithic funding model has also become diversified, as can be seen in the process of the gradual separation of museums from the administrative authority sector in the Netherlands, the Federal Republic of Germany and Austria. Then the legal form of the museums undergoing reforms is mainly that of a foundation, limited liability company or association.¹⁶ Their manner of financing is not the only indicator of their entanglement in marketisation processes. Therefore, it is much more important to include the market mechanisms in the logic of their functioning, which has become a process stretching in time and resulting in a new model of management, employee behaviour or relations with the public/audience. From the perspective of Pierre Bourdieu's social theory,¹⁷ it can be said that they have taken over the rules of the game prevailing in the field of economics, which is necessary for them to be able to fulfil their social functions in the twenty-first century. This field is characterised above all by the domination of such aspects as profit, sales, customer orientation, calculation and cost minimisation.

Does it mean that museums try to find a balance between fulfilling their public mission and the mechanisms of the free market in the twenty-first century – especially in a situation when, as Monika Murzyn-Kupisz writes: “it is not uncommon to see growing pressure from public authorities and other bodies that own and finance museums on the narrowly understood short-term economic effectiveness of museums, reduced to generating their own income and attracting private funding”?¹⁸ As a result, museums are forced to seek external sources of funding, which translates into a hybrid business model combining the specificities of public and commercial institutions.¹⁹

Museums are an important element of the public sphere that express the changes taking place in contemporary societies. This is due to the fact that since the beginning of their existence they have been subject to constant evolution. Under the influence of social and political changes, which, among other things, have entailed a transformation in the structure of museum audiences and their expectations, they have had to open up to new practices and tools hitherto absent from their field of interest. These processes have redefined the mission of the

¹⁴ FLIGSTEIN, Neil. *The Architecture of Markets: An Economic Sociology of Twenty-First-Century Capitalist Societies*. Oxford: Princeton University Press, 2001.

¹⁵ DUNCAN, Carol, WALLACH, Alan. *The Universal Survey Museum*. Oxford, New York: Blackwell Press, 1980.

¹⁶ MATT, Gerald. *Muzeum jako przedsiębiorstwo. Łatwo i przystępnie o zarządzaniu instytucją kultury [The Museum as an Enterprise: Easily and Accessibly about Managing a Cultural Institution]*. Warszawa: Fundacja Aletheia [in Polish], 2006, p. 57.

¹⁷ BOURDIEU, Pierre. *Les Règles de l'art. Genèse et structure du champ littéraire*. Paris: Editions du Seuil, 1992.

¹⁸ MURZYN-KUPISZ, Monika. Instytucje muzealne z perspektywy ekonomii kultury [Museum institutions from the perspective of the economy of culture]. DZIAŁEK Jarosław cooperation Kraków: Universitas. [in Polish], 2016, pp. 12–13.

¹⁹ ROSENSTEIN, Carole. When is a museum a public museum? Considerations from the point of view of public finance. In: *International Journal of Cultural Policy*, 16(4), 2010, p. 451.

contemporary museum and the way it communicates with the participants in culture. This does not mean, however, that they have abandoned their former functions. They are still “temples of knowledge” with the goal of collecting, protecting and presenting tangible and intangible cultural heritage and educating viewers about the collections. New objectives are constantly being added to this original one. These include, according to the economy of experience, the provision of unforgettable experiences, pleasure and entertainment, which leads to their transformation into multi-sensory places. This is because satisfying desires and seeking and indulging in pleasure is the essence of the way of life characteristic of modern and post-modern societies. Individuals engage in cultural activity on the condition that “many attractions and many sensations, provided for all the senses, are received and generated in one place and in one, possibly short time”.²⁰ Nowadays museums are also expected to adopt the idea of social responsibility, by which we mean the important role of museums in bringing about social change and their influence on the development of society.²¹ A visit to a museum can therefore be a potential source of diverse pleasures for heterogeneous categories of the public, ranging from passive contemplation of works of art to enriching one’s knowledge, acquiring new skills and competences, satisfying the need for individual creation and maintaining social contacts.

The new museum identity

It is assumed in the paper that business practices are not a universal model that can be applied without any modifications to non-profit institutions such as museums. First of all, it is worth emphasising that activities are not calculated to obtain quick profits, as the effects are long-term (e.g. taking care of a collection, educational programmes). Therefore, it is worth analysing the impact of marketisation processes on the fulfilment of the social mission of museums. Specifically, through which activities do museums try to maintain their identity in the situation of blurred distinctions between institutions operating in the leisure sector? Consequently, the division of economics into production, exchange and consumption will be the axis of analysis in this text, providing a platform for discussing a new type of legacy based on the impact of market ideology on the museum.

The museum: as producer and seller

For the purposes of this paper, it is assumed that museums function as producers and sellers at the same time. Their tasks include the production of events, such as, among others, permanent and temporary exhibitions aimed at specific viewers. Work with the collection is primarily associated with historical research, the development of heritage material and the preservation of collective memory, which changes the role of the museum employee/custodian. In the process of preparing or developing an exhibition they should pay attention to the needs of the recipients – the consumers of culture. The needs analysis is an element of market strategy and an important sales factor in a market economy.

At the same time, museums began to play the role of a seller, that is, an institution that should find its recipients – clients or consumers – on the market. The model assuming that

²⁰ SZLENDAK, Tomasz. Wielozmysłowa kultura i wentu. Skąd się wzięła, czym się objawia i jak w jej ramach oceniać dobra kultury? [Multisensory culture of the event: Where did it come from, how is it manifested and how to evaluate cultural assets within it?] In: *Kultura Współczesna*, 4(66), 2010, p. 93 [in Polish].

²¹ WEIL, Simon E. From Being about Something to Being for Somebody: The Ongoing Transformation of the American Museum. In: SANDELL, Richard, JONES, Robert (eds). *Museum Management and Marketing*. London, New York: Routledge, 2007, pp. 32–35.

a museum is a passive institution expecting people to come to it has been long forgotten, and the model of a museum as an active institution, i.e. actively seeking recipients, has been proposed. A seller in the twenty-first century has been defined as an entity with its own sales and marketing strategy, seeking new markets in competition with other producers and sellers, and at the same time using new technologies in its everyday activities.

Firstly, it is worth looking at the strategies of action, and the missions included in the strategies. Every museum, like every other public institution, has been forced to construct its strategy of action. The category of “strategy” borrowed from business organisation and management, and more precisely from the management of business organisations, has been applied in public institutions. That is why individual museums started to construct mission statements and then to carry out SWOT analyses and to design activities in the long and short term.

The museum mission statement “is like a pebble dropped in the lake – the mission ripples through all aspects of the museum”.²² This apt metaphor actually reflects the complex nature of the museum’s mission. The mission statement presents the museum’s identity, i.e. its unique character resulting from the specificity of the collections and its place on the social map, and enumerates its long-term plans. In short, the mission states: “this is who we are, this is what we stand for, this is who we serve, this is how we make a difference, we want to do this with and for you”.²³ It explains to the local community and/or visitors the meaning of the museum’s existence and its role; to the museum employees it indicates the museum’s values and how its potential can be developed; while for sponsors and the broadly understood market environment it is a symbol of the organisation’s credibility. The importance of a clearly formulated mission, and thus the specification of the key aims of long-term activity, is particularly important during both the transformation of the external environment and the changes taking place within the organisation itself. This is because the mission makes it easier for the museum to preserve its identity at the time of undertaking new practices in response to the needs of the community.²⁴ In their missions, museums frequently refer to their role as an institution that cares about the historical heritage and widely understood culture of a city, region or country. On the other hand, they refer to the features emphasised by contemporary business organisations, such as building relationships with stakeholders, using technology, science and knowledge for educational projects, and implementing creative projects. This kind of activity is supposed to foster the definition of identity and to help to focus on specific activities, compete with other institutions and undertake marketing activities aimed at different groups of recipients.

Secondly, it is worth mentioning that along with the change of the museum model also came their expansion into international markets, especially in Asia. For example, London’s National Gallery targeted the South Korean market and opened its first café in Seoul, where visitors can admire replicas of famous works, buy souvenirs relating to the museum’s collections and enjoy drinks inspired by the art of van Gogh or Gauguin.²⁵ It has also developed a 5-year strategy to enter the Chinese market, with the aim of building brand awareness to attract millions of Chinese tourists to its London headquarters and to generate profits from licensing revenue.

²² ANDERSON, Gail. *Mission Matters: Relevance and Museums in the 21st Century*. New York, London: Lanham, Rowman & Littlefield/American Alliance of Museum, 2019, p. 2.

²³ Ibidem.

²⁴ Ibidem.

²⁵ *National Gallery Opens Delicious Art Cafe in Korea*, accessed March 1st, 2021, <https://blooloo.com/museum/news/national-gallery-cafe-korea/>

In June 2018, it displayed reproductions of its best-known works in a Shanghai underground station, which is visited by 200,000 people a day. Using QR codes, those interested could read basic information about the paintings and also buy souvenirs trademarked by the National Gallery. Pop-up stores, which are very popular with shopping mall customers, are also an effective marketing tool.²⁶ Since 2019, the museum has been operating on one of China's largest online shopping platforms.²⁷ A year earlier, the British Museum set up an online shop on this platform, and interestingly enough, its collection was sold out within days.²⁸ Selected artworks from the French Louvre were on display at the exhibition "Inventing le Louvre: From Palace to Museum over 800 Years" presented in 2017 in Hong Kong and Beijing. The purpose of its presence in China was clearly articulated by the Chief Curator of the Louvre's department of interpretation and cultural programming, saying: "The most important visitors of (any) foreign country are the Chinese".²⁹ The Pompidou Centre, on the other hand, opened a contemporary art museum in Shanghai, the "Centre Pompidou x West Bund Museum Project".³⁰ Another example of the presence of works from French museums is in Abu Dhabi. The United Arab Emirates paid \$525 million for the possibility to use the Louvre name for 30 years and \$750 million for the possibility to be lent works of art and obtain expert advice.

Thirdly, it is worth mentioning that the tool which guarantees attendance success and, at the same time, profits from ticket sales and commercial activity, is the organisation or rental of a blockbuster. This idea consists in the skilful attracting of viewers who so far have not been interested in art and who do not visit museums on a daily basis. Great significance is attached to present works of art in this way in order to appeal to a wide audience. These exhibitions place less emphasis on scientific research and critical interpretation. What is important above all is the theme – the protagonist – of the exhibition. Renaissance and modern masters, representations of ancient civilisations and pop culture icons are very popular. The title should start with such words as "Origins of ...", "The Genius of ..." or "Treasures of ...".³¹ Extensive promotional campaigns (with the support of corporate sponsorship) make the exhibition a "must see". The 2013 "David Bowie" exhibition at the Victoria and Albert Museum, for example, was a great success. In the subsequent years, the V&A Museum managed to organise several more exhibitions that broke attendance records and featured C. Balenciaga,³² C. Dior³³ and F. Kahlo.³⁴

²⁶ *How western museums are growing their brands in China*, accessed March 1st, 2021, <https://blooloop.com/museum/in-depth/western-museum-brands-china/>; *National Gallery creates interactive pop-up store in China*, accessed March 1st, 2021, <https://blooloop.com/museum/news/national-gallery-china-interactive-pop-up-store/>

²⁷ *Essential Strategies for Cultural Branding in China*, accessed March 1st, 2021, <https://jingculturecommerce.com/essential-strategies-for-cultural-branding-in-china-national-gallery/>

²⁸ *British Museum Tmall shop is sell-out hit in China*, accessed March 1st, 2021, <https://blooloop.com/museum/news/british-museum-shop-tmall-china/>

²⁹ *Treasures from Paris's Louvre museum go on display in Hong Kong*, accessed March 1st, 2021, <https://www.reuters.com/article/us-hongkong-louvre-idUSKBN17R22O>

³⁰ *Centre Pompidou x West Bund Museum Project Shanghai*, accessed March 1st, 2021, <https://www.centrepompidou.fr/en/the-centre-pompidou/international-offers/centre-pompidou-x-west-bund-museum-project-shanghai>

³¹ PRIOR, Nick. *Postmodern Restructurings*. In: MACDONALD, Sharon (ed.). *A Companion to museum studies* (pp. 509–524). Oxford: Blackwell Publishing Ltd., 2006, p. 515.

³² *Balenciaga: Shaping Fashion*, accessed March 1st, 2021, <https://www.vam.ac.uk/exhibitions/balenciaga-shaping-fashion>

³³ *Christian Dior: Designer of Dreams*, accessed March 1st, 2021, <https://www.vam.ac.uk/exhibitions/dior-designer-of-dreams>

³⁴ *Frida Kahlo: Making Her Self Up*, accessed March 1st, 2021, <https://www.vam.ac.uk/exhibitions/frida-kahlo-making-her-self-up>

Looking for themes that will appeal to the taste of young people, the V&A has also prepared an exhibition on the culture of contemporary video games.³⁵ It is understood that the most popular exhibitions in Europe in 2018 were prepared by the Louvre and the Guggenheim Bilbao Museum.³⁶

The fourth argument demonstrating the role of the seller is promotional strategies including modern technologies, which play a significant part in the functioning of a museum. They overcome the limitations of traditional ways of communicating with audiences and facilitate the popularisation of museum activities. They also offer tools for constructing educational programmes accompanying exhibitions. In this case, emphasis is placed on the mission of making collections widely available and, at the same time, arousing the public's curiosity through an offer prepared in this way. It allows one to look behind the scenes of the museum's activity, intrigues, enables exploration of individual gallery spaces, encourages interaction and stimulates action and content production. In a situation where many museums have their own websites and use social media on a daily basis, museums compete for the attention of web users by offering surprising and innovative content. Enabling viewers to become immersed in art and experience it in a very individual way is a significant trend. Making collections available online allows the participants of cultural life to subjectively select the most interesting works, look at them closely, read about them (at the level of their choice – abridged or in-depth) and develop their own visiting path in the museum. Podcasts and blogs give an insight into the day-to-day work of museum professionals: for example, the V&A Museum has started publishing ASRM videos on its YouTube channel that give voice to the usually silent exhibits on display. The first video in the series³⁷ allows us to hear the sounds that accompany the unpacking of artefacts in a museum warehouse. There is also an offer of meditation among artworks from the National Gallery's collection. The five-minute films on the museum's YouTube channel put viewers in a state of relaxation, while also providing details concerning the individual works.³⁸

The model of the modern tourist is inextricably linked with a greedy search for intense experiences and a compulsion to zealously record the experienced reality. It is not enough to experience something, we have to post it on our social media, according to the principle: "If you do not share with others in the net – you do not exist. If your impressions cannot be generated from social networks – you do not exist. The network then leaves you out, and therefore you do not participate in the social life that largely takes place there".³⁹ "The social compulsion to broadcast impressions" has contributed not only to museums respecting new policies related to opportunities to take pictures (it is less and less frequent for visitors to be prohibited from taking photographs), but even encouraging the public to share, for example on Instagram, pictures of their visit.⁴⁰ In this way, Instagram becomes not only a platform for presenting collections and performing educational functions, but also developing the image of an institution responding to the needs of visitors as well as providing a memorable experience. The exhibition programme and the way exhibition spaces are constructed must therefore also

³⁵ *Videogames: Design/Play/Disrupt*, accessed March 1st, 2021, <https://www.vam.ac.uk/exhibitions/videogames>

³⁶ Art's most popular...

³⁷ *ASMR at the V&A – 1 | Charlie Chaplin and Henry Irving*, accessed March 1st, 2021, https://www.youtube.com/watch?v=bH7Sr3_HZfk

³⁸ E.g. *5-minute meditation: Turner's "Rain, Steam, and Speed" | National Gallery*, accessed March 1st, 2021, <https://www.youtube.com/watch?v=LQ3AC6CzlBA>

³⁹ SZLENDAK, Tomasz. *Wielozmyslowa...*, p. 97.

⁴⁰ *Ibidem*, p. 96.

take into account this element of competing for the audience's attention – an “instafriendly” background. Discussing the “Olafur Eliasson in real life” exhibition at the Tate Modern,⁴¹ one of the museum employees admits that “You're selling people an image to use on their Facebook or Instagram. People want a picture of themselves in the fog room. Art has become a brand everyone needs a bit of”.⁴² Instagram is also such a platform that allows you to build meaningful partner relations with your audience.

Technological solutions are used by museums to create experiences that engage the senses and emotions. The curators of the “Modigliani” exhibition at the Tate Modern offered the audience a tour of the artist's studio using virtual reality technology.⁴³ The Rijksmuseum presented a “new” portrait of Rembrandt thanks to a sponsor-funded collaboration of specialists from many fields (including programmers, data analysts, AI experts): “We distilled the artistic DNA from his work and used it to create The Next Rembrandt”.⁴⁴ The process of generating the digital image took 18 months, during which all of Rembrandt's works were analysed in detail through the use of neural network algorithms. The image was then 3D printed. Another innovative measure the Dutch museum undertook was to reconstruct the artist's voice. An international team of historians, linguists and AI specialists analysed Rembrandt's self-portraits to reconstruct his voice. The result of this research is a series of videos on the YouTube channel that provide a brief introduction to painting, narrated by Rembrandt himself.⁴⁵

In conclusion, the museum as an institution organising exhibitions and collections has started to play the role of a salesman using the latest technologies in marketing or promotional activities. The search for new markets, especially abroad, and the organisation of events not always connected with the historically established role of the museum call for the emergence of new elements of its identity.

The museum as a space of exchange

Apart from the museum's role as producer and seller, the space of exchange also deserves attention. Undoubtedly, it is a space in which traditional cultural transmission and sale take place. When analysing market mechanisms in the functioning of a museum, it is worth considering the category of exchange space, i.e. the space between producers/sellers and receivers/consumers/buyers. Historically speaking, this space has been physically present in the centre of every town since the Middle Ages. It was the place of direct relations between the actors from both sides – production and consumption – where often long-lasting relations based on trust, loyalty and sympathy were established. All this took place in a specific physical space, most often a central place in the community of inhabitants. Therefore, it is worth considering two issues, the first being the space of exchange between museums – producers and consumers – and the second, the shaping of physical space by museums in view of the processes of their marketisation. In the first case we can talk about creating a new public space in order to convey information

⁴¹ *Olafur Eliasson In real life*, accessed March 1st, 2021, <https://www.tate.org.uk/whats-on/tate-modern/olafur-eliasson>

⁴² KARE, Sirin. *Caught in the crush: Are our galleries now hopelessly overcrowded?* accessed March 1st, 2021, 2019, <https://www.theguardian.com/artanddesign/2019/dec/02/caught-in-the-crush-are-our-galleries-now-hopelessly-overcrowded>

⁴³ *Modigliani VR The Ochre Atelier*, accessed March 1st, 2021, <https://www.tate.org.uk/whats-on/tate-modern/modigliani/modigliani-vr-ochre-atelier>

⁴⁴ *The Next Rembrandt*, accessed March 1st, 2021, <https://www.nextrembrandt.com/>

⁴⁵ *De Rembrandt Tutorials | ING*, accessed March 1st, 2021, <https://www.youtube.com/watch?v=q93P8Y-5Daso&list=PLoGoXpRjQc3PS6u743kYu-PUwNYF3FfrV>

about museums (exhibitions or practices) during marketing and PR activities, especially with the use of new media. In the second case, it is worth considering the creation of a new physical space in connection with the location of the museum. The Warsaw Rising Museum or the Silesian Museum in Katowice are becoming a new element of spatial and social order, thus generating new forms of interaction between different social groups, such as the audience and inhabitants of a particular district of the city. All this changes the urban landscape and thus creates a new type of communication space.

To find oneself in this space of exchange one needs entrepreneurs and/or museum workers with a spirit of entrepreneurship. In the case of Polish museums, the analysis of the attitudes and declarations of museum workers with regard to changes taking place in the museum field showed that for some of them – the “reflexive reformers” – change is a natural state of affairs. They situate museums in a broader social context and treat players from the leisure sector (and other participants in the museum field) as potential competitors in the fight for the public’s attention. While maintaining a strong belief in the essence of the collection as the meaning of the museum’s existence, they shift their attention towards the audience and its needs. They do not agree with the claim that a good exhibition will defend itself. It is necessary to take active steps to interest a wide audience in their offer and to seek inspiration for innovative actions in the practices of various commercial institutions. This translates into their shared conviction that a museum is an institution like any other and is governed by the same laws as other businesses: “if one is not visible, one does not exist”. To this end new departments are established in museums – such as image and communication, fundraising or IT – and the existing ones are restructured, for example the education or publishing departments are expanded. Apart from traditional promotional activities, such as the development of a coherent system of visualisation, press advertising and leaflets, museum institutions appeal to a wide audience with their message thanks to increasingly developed websites and the digitalisation of collections as well as their presence in social media.⁴⁶ This way of working can be defined as “museum innovation”, i.e. “the new or enhanced processes, products, or business models by which museums can effectively achieve their social and cultural missions”.⁴⁷

The space of exchange in the perspective of marketisation is not only one of competition and rivalry, but also a paradigm of cooperation between different stakeholders, which fits the model of relational economics. In recent years, the category of a cluster has appeared in management and economic theory to denote organisations, very often with a similar or even the same profile, cooperating in the area of contacts with suppliers, joint marketing or sales, or jointly implemented projects. Analogically, museums began to form clusters in connection with the implementation of joint projects, which is more common in connection with this type of institution in Western European countries. In other words, the question arises to what extent museums are characterised by thinking in terms of competitiveness or cooperation. If there is cooperation, with which stakeholders and why, and does it take place within the framework of a responsible business model?

In this space it is also worth mentioning the relationship between museums – cultural institutions – and other types of institutions in society, such as state and economic institutions. In the former case, in Poland museums remain in most cases local government institutions, i.e.

⁴⁶ NIEROBA, Elżbieta. *Pomiędzy...*

⁴⁷ EID, Haitham. *Museum Innovation and Social Entrepreneurship. A New Model for a Challenging Era*. London: New York: Routledge, 2019, p. 2.

they are subsidised by public finances (though not exclusively). Despite this, they are expected to follow market practices, which is a very interesting aspect of state-administration relations. In the second case – the relationship of cultural institutions like museums and market institutions – the issue of corporate social responsibility has emerged, as museums have become one of the stakeholders for companies, and thus companies have become stakeholders of museums. Cases can be observed where companies with a long tradition establish their own museums in which they show part of their heritage and collective memory relating to their activities from often several hundred years before. This is done, for instance, by the Museum of Tyskie Browary Książęce or the Gdansk Shipyard Museum. On the other hand, companies pursue strategies of socially responsible enterprises by engaging in projects with museums or by sponsoring certain museum practices and joining cultural initiatives, thus pursuing their business objectives.

The museum and its consumers

In the model of marketisation, besides producers and market space, i.e. exchange, consumers play a major role. In the era of postmodernity, they are expected to play a significant role not only in society but also in the economy. In the context of public policies pursued by the new museum, an important question is who the consumers of a museum are, who they address and who the museums want to target with their offer.

In the case of finding consumers, i.e. recipients, museums' activities have been based on the mechanism of competition, i.e. "being better" than others and thus offering better and more attractive products. In order to win against the competition, museums started to follow the principle of innovativeness in an attempt to become attractive. The rejection of mass production and mass consumption means that producing has become less important than selling. This means that production and exchange activities focus on the last element, i.e. the consumer. This entails the definition of products/services, in this case exhibitions. It is not possible to sell the same product over and over again; each time it has to be unique, new, different from the previous ones, which brings the museum policy to the concept of innovation. Innovation is an interactive process rooted socially and territorially in an institutional and cultural context.

Developing their commercial offer, museums try to meet the needs of specific audiences. Art connoisseurs wishing to experience an unusual and in-depth contact with works of art can purchase individual guided tours outside museum opening hours. In addition, museums offer the rental of their spaces for various events, from intimate meetings to exclusive receptions. In this case, attention is drawn to attractiveness of the museum's location and/or unique architecture and the contact with art. For example, London's National Gallery emphasises that "Our venue is iconic and unique, much like the masterpieces that hang on our walls".⁴⁸ You can also support museums by purchasing membership, which gives you access, as at the UK's Tate, to "exclusive members content".⁴⁹ Donations can also be made to museums. The incentive in this case is the belief that you actively contribute to the preservation of works that are worthy of preservation and maintain collective memory: "Your legacy will have a lasting impact"⁵⁰ and "Your donations help us to make art accessible to everyone (...) and enable us to keep our national collection free for everyone to discover and enjoy".⁵¹

⁴⁸ *Venue hire at the National Gallery*, accessed March 1st, 2021, <https://www.nationalgallery.org.uk/venue-hire>

⁴⁹ *Tate Members*, accessed March 1st, 2021, <https://www.tate.org.uk/join-support/tate-members>

⁵⁰ *Leave a Legacy*, accessed March 1st, 2021, <https://www.britishmuseum.org/support-us/leave-legacy>

⁵¹ *Donate to Tate*, accessed March 1st, 2021, <https://www.tate.org.uk/join-support/donate>

The offer for corporate entities is also prepared with the sponsors' expectations in mind. The main objective is to promote an "enlightened" corporate image of "patrons of the arts".⁵² Museums with a global brand that attract large numbers of visitors have the greatest opportunity to publicise a sponsored event. These are the so-called *superstar museums*.⁵³ Situated in attractive tourist locations, with "trendy" works of art in their collections and sometimes with spectacular architecture, they are still struggling to maintain their status as a museum with a unique and special offer. Offers addressed to corporate sponsors primarily emphasise image benefits:

"Being a Museum patron offers a wide range of attractive benefits for companies to use as part of their communications and public relations strategies";⁵⁴

"We can benefit your business by increasing your brand impact";⁵⁵

"Align your brand with one of the world's best-loved institutions, and enjoy an exclusive relationship with the British Museum".⁵⁶

Sometimes, however, the requirement for economic efficiency leads to cooperation with companies that use their museum engagement to gain public support, and sometimes for greenwashing, which is met with public protest.⁵⁷ The phenomenon of sponsorship can be considered from two perspectives – pragmatically, i.e. as another source of funding, or critically, i.e. as a potential way for private entities to gain symbolic advantage in the public sphere.⁵⁸

In designing their offers, museums are supported by museum audience research. This research has a long history, but has only developed on a larger scale in the last three decades. The research methodology, theoretical background and purpose have changed over time, from research focused solely on solving current problems and supporting museum management to in-depth studies towards understanding and explaining audience behaviour.⁵⁹ In the early 1990s marketing methods were introduced to museums. As Eilean Hooper-Greenhill notes, these innovations coincided with the rise to power of a new generation of museum professionals with a strong belief in the need for more open policies and the democratisation of offers. The new objectives focused activities around the audience and its needs. The concept of target groups, borrowed from the field of marketing, influenced to a large extent the way exhibitions, educational programmes and promotional materials were designed – they were no longer addressed to the audience as such, but to precisely defined groups, such as children, families,

⁵² McGUIGAN, Jim. *Cool art on display: The Saatchi phenomenon*. In: WITCOMB Andrea, MESSAGE, Kelly (eds). *The international handbooks of museum studies: Museum theory* (pp. 233–252). New York: John Wiley & Sons, Ltd., 2015; p. 236; FREY, Bruno S., MEIER, Stephan. *Cultural economics...* p. 409.

⁵³ FREY, Bruno S., MEIER, Stephan. *Cultural economics...* p. 410.

⁵⁴ *Corporate support*, accessed March 1st, 2021, <https://www.guggenheim-bilbao.eus/en/corporate-support>

⁵⁵ *Corporate partnership Tate*, accessed March 1st, 2021, <https://www.tate.org.uk/about-us/corporate-support/partnership>

⁵⁶ *Corporate partnership The British Museum*, accessed March 1st, 2021, <https://www.britishmuseum.org/support-us/corporate-support>

⁵⁷ McGUIGAN, Jim. *Cool art...*; CHONG, Derrick. *Tate and BP – oil and gas as the new tobacco? Art sponsorship, branding, and marketing*. In: MCCARTHY, Conal (ed). *The international handbooks of museum studies: Museum practice* (pp. 179–201). New York: John Wiley & Sons, Ltd., 2015; MILLER, Toby. *Museums, ecology, citizenship*. In: WITCOMB Andrea, MESSAGE, Kelly (eds). *The international handbooks of museum studies: Museum theory* (pp. 139–156). New York: John Wiley & Sons, Ltd., 2015.

⁵⁸ CHONG, Derrick. *Tate and BP..*

⁵⁹ HOOPER-GREENHILL, Eilean. *Studying Visitors*. In: MACDONALD, Sharon (ed.). *Companion to museum studies*. Oxford: Blackwell Publishing, 2006.

tourists, senior citizens etc.⁶⁰ Contemporary museum audience research draws on the tradition of combining quantitative and qualitative research and makes use of social research techniques based on new data collection technologies (such as Big Data or Go-Pro technology).

Consequently, this has meant, firstly, finding new forms of expression (e.g. using new technologies) that are more attractive to audiences who, with the advent of postmodernity, have become more emancipated and individualised citizens who collect aesthetic impressions and, above all, design their lives. Secondly, this has involved opening up to new social groups, new participants in events, such as senior citizens or excluded groups, to whom museums have started to address their offer. Some of them began to specialise in clearly defined themes (war, national themes, local themes, relating to certain cultural elements, such as material culture) and consequently began to compete for the same consumer.

Discussion of the research results

The new identity of the museum emerged as a response to the dominance of neoliberal ideology at the turn of the twentieth and twenty-first centuries, i.e. a change in the model of the state in terms of implementing public policies. Deregulation and the possibility of cooperation with the private sector, such as public-private partnerships, contributed to the design of a new management model. Traditionally located as an institution in the field of public policy, the museum is now influenced by the New Economic Policy, which affects a new type of performance and cultural projects. These projects are generally financed by private and public funds.

Thus, the museum ceases to perform its “traditional” function and enters new areas including, firstly, a new way of working with the collection and thus a change in the definition of the collection. Technology and constant contact with the viewer are used to work with the collection. In a deeper sense, there is a change in the function of the museum and thus in its definition. Secondly, the perception of the functioning of the museum is interpreted through the category of production and sale of products, which include collections and exhibitions, but also educational projects. These activities are based on a number of mechanisms for managing organisations in market conditions, such as having a strategy of operation, thinking in terms of entrepreneurship or profit, using marketing and promotional activities and, last but not least, engaging people (museum workers, managers) with a specific entrepreneurial attitude. Thirdly, museums use new forms of expression, such as technologies, widely understood education addressed to various social groups or partnership projects with the business environment. Fourthly, they are oriented to the audience and its needs, which in turn necessitates the construction of an attractive offer and message.

The market model of the museum emerging from the above analyses, together with a new kind of museum identity, detached from the category of the nation-state and located “closer” to the ordinary consumer, is subject to criticism. Two arguments are presented: Firstly, overly far-reaching transformations are made of the museum, and thus of its identity, in a market-oriented direction, i.e. taking over the principles and mechanisms of management and organisation for market structures, while the museum will never be an institution oriented towards financial gain (with the exception of a few of the most famous and profitable museums, due to their position in the international hierarchy of prestige). In other words, the question arises whether a certain

⁶⁰ HOOPER-GREENHILL, Eilean. Museums and Communications: An Introductory Essay. In HOOPER-GREENHILL, Eilean, (ed). *Museum, Media, Message*. London, New York: Routledge, 2005, pp. 5–6.

model of functioning has been imposed on the museum, which has been taken over by it and now it has to cope with it.

Secondly, criticism of this kind of model emerged with the SARS-COVID 19 virus pandemic between March 2020 and June 2021, when due to the lockdown introduced in many countries museums were closed to visitors, and thus the necessity of using technology to contact the public, to offer services, to design a new way of operating based on technology to fulfil their functions and tasks appeared.

Conclusions

Neoliberal market ideology has affected all areas of our lives – economic values have permeated the health, education and culture sectors. The idea of marketisation and the accompanying lexicon have changed the attitude of the state towards cultural institutions, and have forced the latter to face new challenges. It should be emphasised that marketisation affects museums to varying degrees. Museums as such are too diverse as institutions (in terms of their place of operation, type of collections, management structure, etc.) for us to clearly define the degree of influence of the free market on their activities. However, it can be assumed that the market orientation has the greatest impact on large museums operating in cities. Robert R. Janes⁶¹ points out that the idea of continuous growth, which introduced the primacy of economic interests, led to the emergence of “museum corporatism” in the USA. The economic rationale as a basis for establishing new museum institutions began to prevail at the end of the last century, when institutions such as the Merseyside Maritime Museum in Liverpool and the Guggenheim Museum in Bilbao came into operation. The demands of cultural “consumers” transformed museums into centres of entertainment and edutainment, and a key trend-setting concept in educational practices became “participation”, enabling people to experience art on their own terms.⁶² Crowds are attracted by blockbusters and/or spectacular building architecture. Of course, it is worth remembering that some of the everyday components of a museum are subject to the idea of the free market, such as a restaurant, a gift shop or a publishing house. On the other hand, however, there is the question of space for the accomplishment of a public mission that does not translate into financial profit.

Many observers of the museum field and its participants emphasise with concern that the promotion of market ideology in a veiled way – without changes at the level of statutory provisions, but only through the introduction of financial and administrative mechanisms – changes the public mission of the museum and may also pose a threat to its identity. The idea of social responsibility loses to economic rationality.⁶³ The explicitly stated concern for the way museums operate does not mean that these institutions should not change and adapt to the current social context – in this case, a context permeated by neo-liberal ideology. A museum as an institution pursuing public goals should respond flexibly to social challenges.

⁶¹ JANES, Robert R. Museums, Corporatism and the Civil Society. In: *Curator: The Museum Journal*, 50(2), 2010, pp. 219–237.

⁶² DAHLGREN, Peter, HERMES, Joke. The democratic horizons of the museum: Citizenship and culture. In: WITCOMB Andrea, MESSAGE, Kelly (eds). *The international handbooks of museum studies: Museum theory* (pp. 117–138). New York: John Wiley & Sons, Ltd., 2015.

⁶³ SUCHAN, Jarosław. (2011). Ekonomia i muzeum. (Nie)bezpieczne związki [Economics and museum: (Un)safe relationships]. In FOLGA-JANUSZEWSKA, Dorota, GUTOWSKI, Bartłomiej (eds). *Ekonomia muzeum [Economics of the museum]*. Kraków: Universitas, 2011, p. 51, [in Polish]; JANES, Robert R. Museums..., p. 222; NIEROBA, Elżbieta. *Pomiedzy...*, pp. 188–202.

This means searching for an answer to the question of what model of operation offers a space for accepting and developing the idea of social responsibility and, at the same time, does not cut itself off completely from market principles. John Falk and Beverly Shepard emphasise⁶⁴ that there is no single management scenario suitable for all museums and outline a framework for action that each institution can adapt to its specific characteristics. They postulate that museums should move away from the principle “to be all things to all people” towards building meaningful relationships with members of their community as well as other organisations that share their values and goals. At the same time, museums must ensure their financial health by developing sustainable sources of income that allow them to continue to operate. The presented management proposal places equal emphasis on understanding free market principles and their use for the development of the museum as well as on the professed social values and public goals. The key to success is to move away from the total dictates of neo-liberal ideology and to use the museum’s unique resources for its development. Revenue generation is to be only a means and not an end in itself. It seems that a more sustainable way of operation is a realistic proposition that museums can implement, especially in the current situation following the COVID-19 pandemic and the associated restrictions (introduced as of March 2020), which have significantly affected the financial health of museums.

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⁶⁴ FALK, John, SHEPARD, Beverly K. *Thriving in the Knowledge Age: New Business Models for Museums and Other Cultural Institutions*. Oxford: Altamira Press, 2006, p. 20.

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Migration Museums: A Proposed Typology

Michalina Petelska

Michalina Petelska, PhD
University of Gdańsk
Faculty of History
ul. Wita Stwosza 55
80-308 Gdańsk
Poland
e-mail: michalina.petelska@ug.edu.pl
ORCID: <https://orcid.org/0000-0002-7436-3280>

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Migration Museums: A Proposed Typology

The aim of this article is to propose the perception of migration museums as a coherent group. Migration museums are perceived by some professionals as specialised, thematic historical or ethnographic museums, whereas this paper organises the diversity of historical and contemporary migratory movements in connection with the current dynamic development of museums. Among the migration museums, the following types were grouped and distinguished: migration museums which comprehensively address the subject of various migrations, migration museums in the historical migration infrastructure, open-air migration museums, migration museums dedicated to specific events, migration museums established by immigrant communities and virtual migration museums. The importance of addressing the topic of migration in other types of museums, such as maritime, ethnographic, historical and art museums, is also highlighted. Covering the global network of migration museums allows us to search for answers to the question of the role of museums at a time when refugees and climate migrations will be among the greatest challenges for humanity.

Keywords: migration, typology of museums, migration infrastructure, migration museums

Introduction: Typologies of museums

Museums can be systematised in many different ways, depending on the criteria adopted. The ways in which museums are organised vary from country to country as a result of national legislation. Hence, the division into public museums (state, federal, provincial, local government) and private museums (run by foundations, religious associations, individuals) differs in different parts of the world.

In the pre-pandemic reality, the mutual relationship between the virtual museum and the museum operating in a stationary location was already being discussed. The pandemic and the resulting lockdowns (and the resultant phenomena of remote work and learning) have given new meaning to the interpenetration of these two seemingly separate manifestations of the museum. The case of the virtual museum, which was initially refused the status of a ‘museum’ but which has since come to be seen as a desirable development of stationary activities, shows that the use of “divisions” among museums is verified by social and civilisational changes. The typological classification of museums based on thematic criteria has also been subject to similar transformations.

The organisational and thematic method of systematising museums is the most popular approach – and also the one that is intuitively recognised by a wide group of museum visitors.

Non-museum professionals are familiar with divisions such as artistic, historical, archaeological, ethnographic, technical–scientific and natural museums. The grouping museums according to the scope of their activities is reflected in the structure of ICOM (International Council of Museums). ICOM has a two-tier structure of national committees and thematic committees. However, this way of perceiving museums comes from the period preceding the so-called “new museology”. In subsequent decades, the role of education in museums increased, especially in terms of inclusive education and lifelong learning, as well as the role of intangible heritage. Also, decolonisation and the inclusion of the curatorial voice of representatives of indigenous nations has brought about changes in the way museum narratives are created.

In recent years, many museums have been created which break away from the traditional division of the matter and organisation. Such institutions include what could be described as “museums of ideas”, such as human rights museums. Migration museums, which have thus far not been included in museum typologies as a separate coherent group, have also undergone a large-scale development in activity in recent decades. Given the current dynamics of migration and the growing number of migration museums, there has not yet been enough research published on this topic.¹ As two articles on the typology of museums were published in the journal *Museology and Cultural Heritage* only in 2021,² I would hereby like to propose a typology of migration museums.

Migration museums

In using the term “migration museums”, I refer primarily to museums that deal with the subject of migration in a comprehensive manner. In their permanent and temporary exhibitions and in their programme and educational activities, they address issues of historical and contemporary migration – both emigration and immigration – and explain who economic migrants and refugees are. Their various activities are addressed to a very wide audience: the local community, tourists, the diaspora and newcomers. In institutional terms, these museums can be described as complex institutions. One of the most characteristic features of migration museums is their involvement in the public debate currently taking place around the issue of migration. Examples include the Muzeum Emigracji w Gdyni (Emigration Museum in Gdynia, Poland) and the Deutsches Auswandererhaus (German Emigration Centre, Bremerhaven, Germany). It can also be shown, based on the example of these two institutions, that often the name of a museum suggests a narrower scope of activity than it actually engages with in reality (as designated by the word “emigration” or “immigration” in the name). At the

¹ An important precursor is the book by SCHLUTOW, Martin. *Das Migrationsmuseum*. Berlin: LIT Verlag 2012, although it focuses only on the museums in Hamburg and Bremerhaven. However, there are many texts on working with migrants in different types of museums (art, regional, national and other), on inclusive education, on different types of museums as a space for contact between host societies and migrants, etc. See inter alia: BODO, Simona, GIBBS Kirsten, SANI Margherita (eds). *Museums as places for intercultural dialogue: selected practices from Europe*. MAP for ID Group, 2009; LABADI, Sophia. *Museums, immigrants and social justice*. London: Routledge, 2018; LEVIN, Amy K. (ed.). *Global Mobilities. Refugees, Exiles, and Immigrants in Museums and Archives*. London: Routledge, 2019; SERGI, Domenico. *Museums, Refugees and Communities*. London: Routledge, 2021. Among the older publications, it is worth mentioning the series *Museums and Diversity* (publisher: Berghahn) comprising six volumes published between 2006 and 2011.

² GARTNEROVÁ Eva. Typology and Audience Engagement of University Galleries. In: *Muzeológia a kultúrne dedičstvo – Museology and Cultural Heritage* 2021, 9(1), pp. 119–134; SATUBALDIN, Abay, SAKHIYEVA, Kunikey. The Museum System of Modern Kazakhstan: Classification and Typology of Museums. In: *Muzeológia a kultúrne dedičstvo – Museology and Cultural Heritage* 2021, 9(2), pp. 79–89.

Emigration Museum in Gdynia, the permanent exhibition presents the history of emigration from Polish lands in the nineteenth to twenty-first centuries, but educational, programmatic and scientific activities shift the weight of the narrative to contemporary migration. In the German Emigration Centre's 2017 catalogue, the scope of activities is characterised as follows:

This third edition includes the section from the 2012 exhibition, which covers the history of 300 years of migration to Germany. The museum now shows both perspectives, as seen by the German emigrants, and by the Europeans who have found a new home in Germany. But it also reveals the migrant stories whose outcome remain unclear, for example the stories of the Syrian war refugees who came to the Federal Republic of Germany in 2014 and 2015.³

At the same time, among the significant and active museums of migration are also those that focus on one particular aspect of migration: immigration to specific countries. Examples include Immigrantmuseet (the Danish Immigration Museum in Farum, Denmark)⁴, the Musée national de l'histoire de l'immigration (Paris, France)⁵ and New Americans Museum and Immigration Learning Center (San Diego, California, USA).⁶

Migration museums in historical migration infrastructure

Among museums of migration, it is worth pointing to a certain narrower group consisting of migration museums located in the historical migration infrastructure. Two aspects determine their special role: authenticity of experience and protection of architectural monuments. Presenting exhibitions and conducting educational activities in buildings (warehouses, detention barracks, customs houses, immigrant inns, etc.) through which thousands or millions of migrants have passed evokes vivid reactions from visitors.⁷ In many cities, the establishment of cultural institutions in facilities that used to serve passenger traffic is associated with the revitalisation of former port or shipyard areas. The new museum becomes part of a wider project to provide the waterfront with new urban and social functions. The buildings themselves also undergo renovation in order to convert them to museums. Examples of this type of museum include:

- Muzeum Emigracji w Gdyni (Emigration Museum in Gdynia, Poland),⁸ in the Marine

³ *Deutsches Auswandererhaus. Das buch zum museum der aus- und einwanderung* [German Emigration Center. The museum for emigration and immigration book]. Bremerhaven: Edition DAH, 2017, editorial page.

⁴ Immigrantmuseet, accessed November 8, 2021, <https://immigrantmuseet.dk/>. Next to each of the listed migration museums, the web address is given in a footnote. At the same time, it should be noted that a considerable number of statements in this text are based on the author's own research, i.e., personal visits to a number of migration museums.

⁵ Musée national de l'histoire de l'immigration, accessed November 8, 2021, <http://www.histoire-immigration.fr/>.

⁶ New Americans Museum & Immigration Learning Center, accessed November 8, 2021, <https://www.nalac.org/members/new-americans-museum-immigration-learning-center/>.

⁷ As examples, see the reviews published shortly after the opening of the exhibitions at the two former immigration stations on the East and West Coasts of the USA. "My shipmates on the boat to Ellis Island chatted excitedly in a dozen different languages as we pulled up to the dock and stepped ashore. Awed by the colossal structure confronting us, its giant doorway decked with stone eagles, we entered timidly [...] We had arrived, it was clear, at a museum that would use the immigrant processing station's original spaces to re-create, viscerally as well as intellectually, the experience of those who passed this way nearly a century ago." (WALLACE, Mike. The Ellis Island Immigration Museum. In: *The Journal of American History* 78(3), 1991, pp. 1023–1024). On Angel Island, visitors are impressed by the inscriptions carved on the walls of the barracks by the immigrants held there: "it is on the walls of the Detention Barracks Museum that we have something usually far more elusive – the voices of people speaking back to power [...] These walls do speak." (ETTINGER, Patrick. Review of Angel Island. United States Immigration Station, Angel Island Detention Barracks. In: *The Journal of American History*, 97(1), 2010, p. 140).

⁸ Muzeum Emigracji w Gdyni, accessed November 8, 2021, <https://polska1.pl/>.

Station (the Transit Warehouse and the Passenger Hall) at the French quay in the port of Gdynia.⁹

- Red Star Line Museum (Antwerp, Belgium),¹⁰ on Rijnkaai quay. The warehouse which now houses the museum was where medical and administrative checks were once carried out; there was also a bathhouse and an installation for decontaminating luggage. The name of the museum commemorates the Red Star Line, which belonged to Société Anonyme de Navigation Belge-Americaine.¹¹

- Emigranternas Hus¹² (House of Emigrants, Göteborg, Sweden),¹³ housed in the Tullhuset (Customs House) on Packhuskajen wharf.¹⁴

- Ellis Island National Museum of Immigration (New York, USA), located in the main building of the former immigration station.¹⁵

- Detention Barracks Museum and Angel Island Immigration Museum (the latter in a former hospital) on Angel Island (San Francisco, USA). One foundation runs both museums.¹⁶

- Canadian Museum of Immigration at Pier 21 (Halifax, Canada).¹⁷ The museum's official name includes the number of the quay where transatlantic ships moored and at which there was a building for passenger traffic, in which – next to administrative control rooms – there were, among others, waiting rooms and a nursery for the youngest children of immigrants. The name Pier 21 is used by the Canadians themselves not so much to designate the waterfront as the entire complex.¹⁸

- Museu da Imigração do Estado de São Paulo (Immigration Museum of the State of São Paulo, São Paulo, Brazil), located in a former immigration hotel (Bras Immigrant Hostelry / Hospedaria de Imigrantes do Brás).¹⁹

- Museo Nacional de la Inmigración (National Immigration Museum, Buenos Aires, Argentina), also housed in a former immigrant hotel (Immigrants' Hotel / Hotel de los Inmigrantes).²⁰

- Immigration Museum (Melbourne, Australia), in the former Customs Office, which

⁹ JOCEK, Szymon. Architektura Dworca Morskiego w Gdyni [The architecture of the Marine Station in Gdynia]. In: *Przestrzenie emigracji: Dworzec Morski i infrastruktura emigracyjna w Gdyni* [Dimensions of emigration: the Marine Station and emigration infrastructure in Gdynia]. Gdynia: Muzeum Emigracji, 2018.

¹⁰ Red Star Line Museum, accessed November 8, 2021, <https://www.redstarline.be/en>.

¹¹ *Red Star Line Museum. In the Footsteps of Migrants*. The Red Star Line Museum, 2013.

¹² Research in the museums of Sweden and Norway mentioned in the text was carried out as part of the project Miniatura 2 National Science Centre Poland “Imigracja z ziem polskich XIX– XXI wieku w działalności wystawieniowej, edukacyjnej i wydawniczej muzeów Norwegii i Szwecji” [Immigration from the Polish lands of the nineteenth–twenty-first century in the exhibition, educational and publishing activities of the museums of Norway and Sweden], no. 2018/02/X/HS3/02776.

¹³ Emigranternas Hus, accessed November 8, 2021, <https://emigranternashus.se/>.

¹⁴ HANSSON, Lars, RUUD, Jonas. *Emigration guide Gothenburg*. Emigranternas Hus, Riksarkivet – Landsarkivet i Göteborg.

¹⁵ The Statue of Liberty—Ellis Island Foundation, Inc., accessed November 8, 2021, <https://www.statueoffliberty.org/ellis-island/national-immigration-museum/>.

¹⁶ Angel Island Immigration Station Foundation, accessed November 8, 2021, <https://www.aiisf.org/planyourvisit/>.

¹⁷ Canadian Museum of Immigration at Pier 21, accessed November 8, 2021, <https://pier21.ca/home>.

¹⁸ DUIVENVOORDEN MITIC, Trudy and LEBLANC, J. P. *Pier 21. The Gateway that changed Canada*. Halifax: Nimbus Publishing, 2011.

¹⁹ “The Museum”, Immigration Museum, accessed November 8, 2021, <http://museudaimigracao.org.br/en/about-im/the-museum>.

²⁰ “About the Immigration Museum”, MUNTREF (Museos de la Universidad Nacional de Tres de Febrero), accessed November 8, 2021, <http://untref.edu.ar/muntref/en/museum-of-immigration/about-mi/>.

was once a centre of trade and migration.²¹

German ports were an important element of nineteenth-century migration routes in Europe. For example, there is the BallinStadt Emigration Museum in Hamburg, Germany (Das Auswanderermuseum BallinStadt Hamburg).²² The buildings known as Auswandererhallen (emigrants' halls) which house the museum are not original.²³ At the same time, however, this institution deserves to be mentioned here because the very decision to faithfully reconstruct the former coastal emigration halls and locate a migration museum here is an example of the presented strategy of creating museums in former migration infrastructure.

Hamburg is an inland port located on the Elbe River, which flows into the North Sea. At the mouth of the Elbe is the city of Cuxhaven, which, at the turn of the twentieth century, was administratively part of Hamburg. This is where the largest seagoing ships were serviced, for which the Cuxhaven HAPAG Hall was used. At present there is no migration museum of the kind mentioned above, but the space is used for migration exhibitions and guided tours thanks to the efforts of a local association.²⁴

The third important point on the German map of migration routes was Bremerhaven, where the German Emigration Centre (Deutsches Auswandererhaus) operates.²⁵ The building that houses the museum is completely modern. The reason for mentioning it in this part of the text is that the headquarters of the museum were built in the harbour, right on the waterfront. The museum's research department and library are housed in the adjacent historic building of the former Marine Board of Inquiry.²⁶ Moreover, the analysis of the narrative and applied scenographic solutions of the permanent exhibition of this museum underpin its kinship with the abovementioned museums, as it tells the story of the transatlantic emigrations of the nineteenth and twentieth centuries.

In the transatlantic era, there was a huge complex serving passenger traffic in Cherbourg–Octeville, France. It has not survived in its entirety to this day, but the Transatlantic Terminal Concourse, which has been preserved, now houses a multi-departmental museum, La Cité de la Mer. It is difficult to call this a museum of migration as a whole – among the most valuable exhibits there is a submarine in dry dock and part of the exhibition is devoted to the RMS Titanic. At the same time, however, the preserved former Baggage Hall houses a permanent exhibition on emigration.²⁷

Sydney Living Museums' Hyde Park Barracks (Sydney, Australia) is somewhat similar to the French museum in Cherbourg. Here, too, we are dealing with a multi-threaded museum only part of which is about migration. At the same time, this polyphonic narrative has its origins in the history of the site and the building. Hyde Park Barracks originally served convicts and this part of the narrative is called the Convicts' Colony. So in this case, when we talk about migration, it refers to a specific kind of forced migration, namely, the British policy of sending

²¹ "Customs House. Home of the Immigration Museum", Immigration Museum, accessed November 8, 2021, <https://museumsvictoria.com.au/immigrationmuseum/resources/customs-house/>.

²² Auswanderermuseum BallinStadt Hamburg, accessed November 8, 2021, <https://www.ballinstadt.de/>.

²³ WÖST, Ursula. *Port of Dreams: BallinStadt – Emigrants' World in Hamburg*. In: GROPE, Hans-Herman, WÖST, Ursula. *Via Hamburg to the World*. Hamburg: Ellert & Richter Verlag, 2007.

²⁴ Förderverein Hapag-Halle Cuxhaven e.V., accessed November 8, 2021, <https://hapaghalle-cuxhaven.de/de/>.

²⁵ Deutsches Auswandererhaus, accessed November 8, 2021, <https://dah-bremerhaven.de/>.

²⁶ FIITKAU, Tanja. *Das Seeamt und die Bibliothek / The Maritime Board of Inquiry and the Library*. In: *Deutsches Auswandererhaus. Das buch zum museum der aus- und einwanderung* [German Emigration Center. The museum for emigration and immigration book]. Bremerhaven: Edition DAH, 2017, 98.

²⁷ La Cité de la Mer, accessed November 8, 2021, <https://www.citedelamer.com/>.

convicts to Australia. Later, Hyde Park Barracks served as an immigration depot, and this is also among the subjects covered in this museum.²⁸

With some reservations, the Irish Emigration Museum (EPIC) in Dublin, Ireland, can also be added to this list. The museum is located in the so-called CHQ (Custom House Quay) Building, which – despite its traditional name – was not used for customs clearance or passenger traffic but was actually a goods warehouse.²⁹ However, placing the migration museum in the port district in a building related to sea transport is in line with the presented strategy.

Most of the museums mentioned in this section are in port cities. Against this background, São Paulo, located inland, stands out, with its museum in the so-called immigrants' hotel. It should be known that the term “emigration industry” is used to describe the organisation of the great labour and settlement migrations of the nineteenth and twentieth centuries from Europe to North and South America. Port infrastructure and transatlantic ships are just one part of this. The organisation of mass departures began with assembly points in the interior of countries; the rail network played an important role here. After crossing the ocean, settlers headed for the interior of the continents, which is where places like the immigrants' hotel in São Paulo come in. The immigrants had to organise their future life in the country of settlement on their own. At this point, it is worth mentioning another museum that shows precisely how immigrants organised their new life: the Lower East Side Tenement Museum (New York, USA). From the 1860s to the 1930s, immigrants from all over the world rented apartments in this tenement house. The tenement house was a place for incomers to live and run their various businesses.³⁰ The history of this immigrant site (original and reconstructed interiors) is just the starting point for the museum, which also offers Neighbourhood Walking Tours showcasing New York's multi-ethnic neighbourhoods.³¹

Placing a migration museum in former migration infrastructure strengthens the power of the exhibition's message and educational activities. Decisions on the location of new migration museums are sometimes accompanied by heated debates; such was the case of the Musée national de l'histoire de l'immigration in Paris, which was eventually placed in a city and a building unrelated to migration. This location was met with criticism; it was also pointed out that it was detached from the places where immigrants currently live and work in France. It is worth quoting one of the emphatic voices summarising this discussion:

In the end, Paris won out (as usual), with the idea that such a museum should be centrally located. ... [T]he Palais de la Porte Doree was ultimately chosen because of its striking character as a historic monument. But as a result the museum has had to construct itself against the building in which it is housed, rather than thanks to it, as at Ellis Island. And the CNHI project has faced repeated criticisms about that choice.³²

Examples of institutions whose existence is connected with global migration routes have been indicated above. However, museums in places (monuments) organically connected

²⁸ Sydney Living Museums Hyde Park Barracks, accessed November 8, 2021, <https://hydeparkbarracks.sydneylivingmuseums.com.au/>.

²⁹ EPIC The Irish Emigration Museum, accessed November 8, 2021, <https://epicchq.com/>.

³⁰ KAZAL, Russell. Migration History in Five Stories (and a Basement): The Lower East Side Tenement Museum. In: *Journal of American Ethnic History* 34(4), 2015.

³¹ The Lower East Side Tenement Museum, accessed November 8, 2021, <https://www.tenement.org/>.

³² GREEN, Nancy. A French Ellis Island? Museums, Memory and History in France and the United States. In: *History Workshop Journal* No. 63, 2007, p. 244.

with migration can also be national, regional or local.³³ There are also places connected with migration whose structure is under special protection (for example, as a UNESCO World Heritage Site), but museums do not operate there.³⁴ A larger number of migration museums could also be included in the list of historical migration infrastructure if the category included museums commemorating slavery and human trafficking, operating at sites once associated with this criminal practice.³⁵

Open-air migration museums

The group labelled “open-air museums” is extensive and internally diverse. Its origins are associated with Scandinavia (skansen); in Europe it gained popularity in the form referred to as the “open-air museum” or “folk museum”. In the USA a specific form of “living history museum” has evolved.³⁶

There are many open-air museums around the world that are also museums of migration. They often have an ethnic character, emphasising the ethnic origin of immigrants in the new country of settlement. In Canada alone we can mention as examples the Ukrainian Cultural Heritage Village (Alberta),³⁷ the Polish Kashub Heritage Museum and Skansen (Wilno, Ontario)³⁸ and the Mennonite Heritage Village (Steinbach, Manitoba).³⁹ For the researcher of migration processes, museums that can be described as transnational are of greater interest. An example of this kind of open-air museum (unusual from the perspective of local European conflicts) is the Cook’s Creek Heritage Museum (Cook’s Creek, Manitoba, Canada).⁴⁰ This museum, which was founded by a Czech Roman Catholic priest, celebrates the traditions of Polish and Ukrainian settlers and also mentions Jewish immigrants in its narrative.

Open-air museums focused on English- or French-speaking settlers, such as the Village Historique Acadien Provincial Park (Bertrand, New Brunswick) are associated with the earlier period of immigration to Canada.⁴¹

An interesting concept for a museum is to show the living conditions of settlers using original buildings transported to the emigrants’ country of origin. In Norway, a small open-air museum was created by transporting eight buildings from the American Upper Midwest from the years 1870 to 1920 across the ocean and rebuilding them as the Friluftsmuseet, Norsk

³³ Lwandle Migrant Labour Museum may be an example (Lwandle, Republic of South Africa). Lwandle Migrant Labour Museum, accessed November 8, 2021, <https://lwandle.com/>.

³⁴ An example of this is Aapravasi Ghat (Port Louis, Mauritius), listed as a UNESCO World Heritage Site. Aapravasi Ghat, UNESCO World Heritage List, accessed November 8, 2021, <https://whc.unesco.org/en/list/1227>.

³⁵ For example, the Cape Coast Castle Museum (Cape Coast, Ghana) – Ghana Museums and Monuments Board, accessed November 8, 2021, <https://www.ghanamuseums.org/cape-coast-museum.php>; Maison des Esclaves (The House of Slaves; on Gorée Island, Senegal) – Island of Gorée, UNESCO World Heritage List, accessed November 8, 2021, <https://whc.unesco.org/en/list/26>.

³⁶ For interesting comments on how American museologists adopted and then transformed Scandinavian and British models, see WIGHT MARSHALL, Howard. Folklife and the Rise of American Folk Museums. In: *The Journal of American Folklore*, 90/9358, 1977.

³⁷ Ukrainian Cultural Heritage Village, accessed November 8, 2021, <https://ukrainianvillage.ca/>.

³⁸ Polish Kashub Heritage Museum and Skansen, accessed November 8, 2021, <http://www.wilno.org/museum.html>.

³⁹ Mennonite Heritage Village, accessed November 8, 2021, <https://mennoniteheritagevillage.com/>.

⁴⁰ Cooks Creek Heritage Museum, accessed November 8, 2021, <http://www.cchm.ca/>.

⁴¹ Village Historique Acadien Provincial Park, accessed November 8, 2021, <https://www.villagehistoriqueacadien.com/>.

Utvandrermuseet (Open-air Museum, Norwegian Emigrant Museum in Ottestad, Norway).⁴²

Based on another concept, an extensive open-air museum was created in Northern Ireland: the Ulster American Folk Park (Omagh, Northern Ireland).⁴³ In this museum, visitors are given the holistic story of emigration from Ulster to America between the eighteenth and twentieth centuries. Some of the original buildings show life in Ireland; visitors can then visit a replica ship and see buildings, interiors and furnishings depicting life in America, some of which are original, having been moved across the ocean and rebuilt in the museum.

Migrations museums dedicated to specific events

A significant aspect of migration museums based in historical migration infrastructure is that together they create a kind of organic global network that tells the story of similar processes of great migrations throughout the nineteenth and twentieth centuries. The examples of open-air migration museums mentioned above also tell part of this story. At this point, it is necessary to mention a different type of migration museum: those which commemorate mass migrations triggered by specific historical events. They function in various parts of the world, in very different historical and cultural contexts. Examples include museums dedicated to events in India / Pakistan, Turkey / Greece and several European countries.

The Partition Museum is located in Amritsar, India. In 1947, British India was divided into two independent states: Pakistan and India. A result of this division was the mass forced migration of Hindus and Muslims, triggering conflicts that have lasted to this day. Estimates of fatalities and migrant numbers vary widely. The museum maintains on its website that “it was the largest migration in human history and up to 20 million people were affected.”⁴⁴

In 1923, an agreement was reached on the exchange of populations between Greece and Turkey; the population exchange did not so much concern Greeks and Turks as Orthodox Christians and Muslims. Contemporary estimates suggest that fewer than 2 million people were forced to migrate. In Turkey alone, there are seven museums commemorating the exchange of populations, often called Population Exchange Museums or Population Exchange Houses (number as of 2017).⁴⁵

The presented examples from India, Turkey and Greece concern migrations following specific decisions in 1923 and 1947. In European countries, there are museums commemorating the forced migrations of the Second World War (deportations, resettlements), which are sometimes also placed in a wider historical context. An example of such a museum is Das Dokumentationszentrum Flucht, Vertreibung, Versöhnung (Documentation Center for Displacement, Expulsion, Reconciliation, Berlin, Germany). The creators of the museum describe its main exhibition as follows:

⁴² Friluftsmuseet, Norsk Utvandrermuseet, accessed November 8, 2021, <https://utvandrermuseet.no/friluftsmuseet>.

⁴³ The Ulster American Folk Park, National Museums NI, accessed November 8, 2021, <https://www.nmni.com/our-museums/ulster-american-folk-park/Ulster-American-Folk-Park-Were-Ready-For-You/Ulster-American-Folk-Park-Were-Ready-For-You.aspx>.

⁴⁴ About Us, the Partition Museum, accessed November 8, 2021, <https://www.partitionmuseum.org/>
The Indian Partition Museum was highly sought after and debated – see the text written prior to the establishment of the Partition Museum: RAYCHAUDHURI, Anindya. Demanding the impossible: Exploring the possibilities of a national partition museum in India. In: *Social Semiotics*, 22(2), 2012.

⁴⁵ YASDAG, Meltem. The reconstruction of a cultural landscape by emigrant’s identity: population exchange museums in Turkey. In: FOLGA-JANUSZEWSKA, Dorota (ed.). *Museums and identities: planning an extended museum*. Warszawa: Museum of King Jan III’s Palace at Wilanów, 2019.

The exhibition illuminates politically, ethnically and religiously motivated forced migrations, primarily in twentieth-century Europe, but also beyond. The displacement and expulsion of Germans during and after the Second World War, which was initiated by Germany, constitute the focus of the exhibition's narrative.⁴⁶

The activities of the Polish Muzeum Pamięci Sybiru (Sibir Memorial Museum, Białystok, Poland) cover an even wider chronological range:

The Sibir Memorial Museum is the only institution in Poland, and perhaps in the world, entirely devoted to people who, from the end of the 18th century until the middle of the 20th century, were deported deep into Russia and deported to the Soviet Union.⁴⁷

It is worth adding that there are other museums in Poland commemorating the displacements and deportations of Poles by the German and Russian (Soviet) occupiers.⁴⁸

Migrations museums founded by immigrant communities

Museums founded by immigrant communities form an extremely large group of museums. It is important to indicate the existence, number and role of these museums. At the same time, this group itself could become the subject of a separate study, and within it a number of further typology divisions could be made, depending on the criteria adopted (i.e., the research objective).

One of the most organic ways to organise these museums may appear to be the criterion of ethnicity. For example, there are dozens of museums established by immigrants from Poland in Europe, South and North America, Australia and New Zealand. At the same time, a researcher interested in specific migration processes might distinguish this collection of Polish museums from around the world according to the time and reason for migration, starting with the Polish Museum established in Rapperswil (Switzerland) in 1870.⁴⁹ Under the conditions of Poland's lack of independence in the nineteenth century, it was founded by Poles who emigrated after losing national uprisings. In turn, the World War II period is associated with, among others, the establishment of the Polish Institute and Sikorski Museum (London, UK) in 1945.⁵⁰ Mentioned in the section on open-air migration museums above, the Polish Kashub Heritage Museum and Skansen in Canada was founded by the descendants of a specific group of economic emigrants (settlers) in the nineteenth century. Other museums gather Poles and people of Polish origin who represent various migration waves and come from different generations – this is the case, for example, in Australia and New Zealand, which are the farthest from Poland.⁵¹

However, instead of grouping museums established by emigrants from one country around the world, it is possible to indicate countries whose modern societies were created as a result of

⁴⁶ The Exhibition, Documentation Center for Displacement, Expulsion, Reconciliation, accessed November 8, 2021, <https://www.flucht-vertreibung-versoehnung.de/visitor-info-en>.

⁴⁷ The Museum, Muzeum Pamięci Sybiru, accessed November 8, 2021, <https://sybir.bialystok.pl/en/the-museum/>.

⁴⁸ For example, the Museum of Deportations, Expulsions and Resettlements of Poles as part of the Documentation Centre of Deportations, Expulsions and Resettlements in Krakow, accessed November 8, 2021, <https://zsyliki-wypedzenia.up.krakow.pl/>.

⁴⁹ Polish Museum, accessed November 8, 2021, <https://polenmuseum.ch/>.

⁵⁰ The Polish Institute and Sikorski Museum, accessed November 8, 2021, <https://pism.org.uk/>.

⁵¹ For example, Polish Museum and Archives in Australia, accessed November 8, 2021, <https://www.polishmuseumarchives.org.au/>. Such museums were also established by emigrants of other Central European nations, e.g. the National Czech and Slovak Museum & Library in Cedar Rapids, Iowa, USA. The National Czech and Slovak Museum & Library, accessed September 2, 2022, <https://ncsml.org>.

immigration. In the USA, there are museums founded by immigrants of very different origins.⁵² In Chicago alone, we find the Swedish American Museum,⁵³ Casa Italia,⁵⁴ the Polish Museum of America,⁵⁵ the Chinese American Museum of Chicago,⁵⁶ the Ukrainian National Museum⁵⁷ and the National Hellenic Museum.⁵⁸ A particularly interesting example is a specialised art museum connected with migration: the National Museum of Mexican Art.⁵⁹ These are examples from just one city; there are many more museums of this type right across the USA.⁶⁰

However, the most important thing in this author's opinion seems to be to emphasise another dimension of the phenomenon museums established by immigrants or their descendants. Among such institutions, two groups can be distinguished which can be conventionally defined as "large" and "small" museums. Both are very interesting, albeit for different reasons. Organisational momentum, modernised exhibitions, research projects, magnificent museum buildings, and cooperation with state and local authorities in creating institutions can all be read as specific indicators of the importance of a given group, its size and its organisational capabilities. The Museum of Chinese in America (MOCA, New York, USA) is not only important to Chinese Americans, it is a well-recognised cultural institution in the wider context of cultural life and tourism.

For other reasons, "small" museums are interesting for researchers of migration: they are run by volunteers and may operate on the basis of religious communities or schools teaching the language of a given ethnic group. Frequently, such museums tell the story of the local immigrant community without aspiring to inform visitors about global migration processes. They come from local or family collections related to a given place. Such museums show the strength and durability of local communities. Their archives still contain many sources that require study and await introduction into the scientific circulation.⁶¹

Virtual migration museums

Virtual museums have for many years been a dynamically developing form for presenting history and collections, as well as a means of contact with cultural participants. As mentioned at the beginning of the article, the pandemic has given virtual museums a new and greater

⁵² For interesting comments on museums in the USA and their comparison to solutions in France, see CASTELLANO, Cristina. African, Chinese and Mexican National Museums in the United States. In: *Human Architecture: Journal of the Sociology of Self-Knowledge* 9(4), 2011.

⁵³ Swedish American Museum, accessed November 16, 2021, <https://swedishamericanmuseum.org/>.

⁵⁴ Casa Italia, accessed November 16, 2021, <https://casaitaliachicago.org/>.

⁵⁵ Polish Museum of America, accessed November 16, 2021, <https://www.polishmuseumofamerica.org/>.

⁵⁶ Chinese American Museum of Chicago, accessed November 16, 2021, <https://ccamuseum.org/>.

⁵⁷ Ukrainian National Museum, accessed November 16, 2021, <https://ukrainiannationalmuseum.org/>.

⁵⁸ National Hellenic Museum, accessed November 16, 2021, <https://www.nationalhellenicmuseum.org/>.

⁵⁹ National Museum of Mexican Art, accessed November 16, 2021, <https://nationalmuseumofmexicanart.org/>.

⁶⁰ There are also museums in the US that tell the stories of African Americans; part of their story is the history of slavery and the forced importation of people from Africa to the USA. At the same time, however, the entire narrative of these museums is significantly broader. If museums of this type are considered a kind of migration museum, the examples would include, first of all, an institution established in 2003 and opened to the public in 2016: The National Museum of African American History and Culture (NMAAHC, Washington, DC, USA), accessed November 16, 2021, <https://nmaahc.si.edu/>.

⁶¹ For an analysis of the activities of such museums on the example of the Ogniwo Polish Museum (Winnipeg, Manitoba, Canada) see: PETELSKA, Michalina and BLACKMORE, Magdalena. *Museums of migration: migrants' identity and implementing the museum's mission statement – case studies from Poland and Canada*. In: FOLGA-JANUSZEWSKA, Dorota (ed.) *Museums and identities...*

meaning. Migrations are also the leitmotif of many virtual museums.

Virtual museums are either an extension of an institution (a museum with premises, collections and legal presence) or internet projects that can even be created by individuals. This is also the case with virtual migration museums. An example of a virtual museum run by an institution is Das Virtuelle Migrationsmuseum (The Virtual Migration Museum)⁶² run by DOMiD e.V. (Dokumentationszentrum und Museum über die Migration in Deutschland, Documentation Centre and Museum of Migration in Germany, in Cologne⁶³ – more on this institution later in the text).

The Virtual Museum of Greek Immigration to Canada can be mentioned as a project which exists only on the internet.⁶⁴ It is a very interesting example because it uses modern possibilities for creating multimedia portals (via recordings, documents) while the graphics reflect the experience of walking through the rooms of a museum. The content available on the internet is the result of the Immigrec Project, carried out by four universities in Canada and Greece.⁶⁵

Migrations in other museums

Although this is the last section listing museums dealing with the topic of migration, it should be emphasised that these examples are equally important – and perhaps even more important, in the sense that they often operate where there are no migration museums.

The phenomenon of establishing migration museums in former migration infrastructure in cities historically associated with migrations has been described above. In many port cities, however, there are no migration museums, but maritime museums operate successfully. A great example is Liverpool in Great Britain, which was one of the most important ports in Europe. Liverpool has the Maritime Museum which comprehensively presents various aspects of the maritime economy and people's relationship with the sea. The Emigrants to a New World gallery is among the permanent exhibitions. Even the set design solutions in this gallery are analogous to those present in most migration museums – for example, the living conditions of emigrants under the deck of an ocean liner are reproduced.⁶⁶ Many maritime museums have similar galleries devoted to emigration or immigration.

Ethnographic museums deal with the subject of migration in a different way. Ethnographic museums have varied origins, partly depending on the country in which they are located. Part of the collection stems from the nineteenth-century interest in folk culture and the national past. In turn, in colonial empires, collections of objects brought from the colonies were created. As a result of the process of decolonisation and changes taking place in museology, some ethnographic museums have completely changed their way of operating, the most famous European example probably being the transformation of the Göteborgs etnografiska museum

⁶² Virtuelle Migrationsmuseum, accessed November 16, 2021, <https://virtuelles-migrationsmuseum.org/>.

⁶³ DOMiD, accessed November 16, 2021, <https://domid.org/>.

⁶⁴ The Virtual Museum of Greek Immigration to Canada, accessed November 16, 2021, <https://virtual.immigrec.com/en#/start/immigration-and-language-in-canada>.

⁶⁵ The Immigrec Project, accessed November 16, 2021, <https://immigrec.com/>.

⁶⁶ Emigrants to a New World gallery, Maritime Museum, accessed November 16, 2021, <https://www.liverpoolmuseums.org.uk/maritime-museum/maritime-museum-floor-plan/emigrants-new-world-gallery>. In 2015, the creation of a migration museum in Liverpool was discussed, see e.g. SULLIVAN, Nicola, Plans for National Migration Museum in Liverpool, *Museums Journal*, 2015, accessed November 16, 2021, <https://www.museumsassociation.org/museums-journal/news/2015/11/25112015-plans-for-national-migration-museum-in-liverpool/>.

into Världskulturmuseet (National Museum of World Culture, Gothenburg, Sweden).⁶⁷ Currently, many ethnographic museums not only provide information about their collections of objects related to cultures from different parts of the world, but also engage in education about contemporary migrations and organise direct activities aimed at newcomers and local host societies.⁶⁸

Another extremely important area is art that deals with the topic of migration – and thus also the presence of the issue of migration in art museums.⁶⁹ As an example, it is worth mentioning the newly opened art museum in Gdańsk, NOMUS Nowe Muzeum Sztuki (New Art Museum), a branch of the Muzeum Narodowe w Gdańsku (National Museum in Gdańsk, Poland).⁷⁰ The museum was opened in October 2021. At the time of its opening, both journalists and museum curators emphasised that the collection includes works related to the topic of migration, and the entire institution, although local to Gdańsk, would be open to the world and based on the concept of solidarity.⁷¹ One of the first events organised by the new museum was a conference on how art museums can engage in combating discrimination, xenophobia and climate change.⁷²

Migration is also a topic taken up by national museums and various types of regional and city museum.⁷³ As already mentioned (see footnote 1), apart from their exhibitions, various museums successfully organise diverse workshops and educational activities providing space for expression for migrants, helping them learn about the history, language and culture of a new country, and creating a meeting space for all visitors.

Migration museums: type or specialisation?

As noted above, the topic of migration is tackled in many different museums. Thus, migration in museums can be understood as the subject of many museums (historical, ethnographic and

⁶⁷ On the course and context of changes in Swedish ethnographic museums, see FISKESJÖ Magnus. The Trouble with World Culture: Recent Museum Developments in Sweden. In: *Anthropology Today*, 23(5), 2007.

⁶⁸ An example of this kind of extensive project, which has been implemented in several countries, is the 2014–2018 project, SWITCH – Sharing a World of Inclusion, Creativity and Heritage. Ethnography, Museums of World Culture and New Citizenship in Europe, accessed November 16, 2021, <https://www.swich-project.eu/about/>. A book published by ICOM ICME analyses ways of working with diverse communities in ethnographic museums: GOLDING, Viv, WALKLATE, Jen (eds). *Museums and Communities. Diversity, Dialogue and Collaboration in an Age of Migrations*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2019.

⁶⁹ It is worth adding that there are museums of migration whose program activities refer mainly to art. An example of such an institution is the Interkulturelt Museum (Intercultural Museum, Oslo, Norway), located in the Grønland district of Oslo, which is inhabited by highly diverse ethnic communities. This museum, unlike most of the migration museums mentioned in this article, does not have a permanent narrative exhibition presenting the history of migration. The exhibition space is used to inform visitors about immigration to Norway and intercultural relations through artistic means of expression. The museum is also active in organizing projects involving the diverse local communities. Interkulturelt Museum, accessed November 16, 2021, <https://www.oslomuseum.no/interkulturelt-museum/>.

⁷⁰ NOMUS New Art Museum, accessed November 16, 2021, <https://nomus.gda.pl/pl>.

⁷¹ Examples of such works can be found by browsing the museum's collection via the internet, e.g. Agnieszka Kalinowska, Welcome, NOMUS, accessed November 16, 2021, <https://nomus.gda.pl/en/collection/k/agnieszka-kalinowska/welcome-en>; Joanna Rajkowska, Chariot, NOMUS, accessed November 16, 2021, <https://nomus.gda.pl/en/collection/r/joanna-rajkowska/chariot>.

⁷² CIMAM 2021 Annual Conference: Under Pressure. Museums in Times of Xenophobia and Climate Emergency, NOMUS, accessed November 16, 2021, <https://nomus.gda.pl/en/news/event/cimam-2021-annual-conference>.

⁷³ In the above text, the role of maritime, ethnographic, national and regional museums in addressing the issue of migration has been highlighted. Migrations are also an integral part of Jewish museum exhibitions. This is a very important and extensive issue that will be explored in a separate article.

others), and not a separate type of museum. This view is also represented in the literature; for example, in one text we read that “Migration should not be considered as the prerogative of a ‘type of museum’ but rather as a ‘topic for museums’”⁷⁴. Does this view contradict the main message of this article, which is that we may identify a growing group of migration museums? The author of this paper fully agrees that migration and related topics (sense of belonging, creating a modern identity in the era of mobility) are, and should continue to be, addressed by a variety of museums, including city and regional ones. As mentioned in the previous section, this is especially important where there is no specialised migration museum. Taking into account the typology of museums, migrations museums dedicated to specific events are simply historical museums; open-air migration museums can be understood as part of a wider group of open air museums, which are themselves a kind of ethnographic museum; and so on. However, the purpose of this article is to ask if we are witnessing the creation of a new type of museum. Some large and active migration museums, often those operating within former migration infrastructure, develop their activities year by year. They combine exhibitions about historical migrations with artistic projects and real involvement in helping contemporary refugees. These migration museums function as contact zones for local communities and newcomers.⁷⁵ Regardless of whether we consider a migration museum a new type of museum or just a specialised historical / ethnographical (or other) museum, these are museums whose social importance will increase, because they are museums in dialogue with the present.

Summary: migration museums – museums in dialogue with the present

In each of the above paragraphs, numerous examples are given to justify the postulated typology of migration museums and to show the scale of activity and diversity of these institutions. It should be emphasised that the author’s goal was not to create a complete catalogue of migration museums – a task which seems to be impossible. The creation of such a global list is limited not only by the cognitive abilities of one researcher, but also by the constant emergence of new institutions. In Rotterdam (the Netherlands), a migration museum is planned to be built in the former port infrastructure. In 2020, the Droom en Daad Foundation started renovating the Fenix warehouse, which was at the time the largest port warehouse in the world. Upon completion of the renovation, the building will become the home of the FENIX Landverhuizersmuseum (FENIX Museum of Migration).⁷⁶ A migration museum centred around a specific event will be set up in Berlin, called the Exilmuseum (Berlin, Germany). The main topic of the emerging museum will be the emigration from Germany after 1933, but it has also been announced that the narrative will be expanded to include issues related to contemporary refugees. The foundation preparing the museum has been operating since 2018; in 2020, there was a competition to design the museum’s new building, which will be constructed next to the symbolic remains of the Anhalter Bahnhof.⁷⁷ There are other institutions already operating in terms of implementing educational, publishing and scientific projects, but are still

⁷⁴ BASSO Luca, MONTANARI Elena, *European museums in an age of migrations. Twelve propositions for twenty-first-century museums*. In: LEVIN, Amy K. (ed.) *Global Mobilities. Refugees, Exiles, and Immigrants in Museums and Archives*. London: Routledge, 2019, p. 57.

⁷⁵ The term “museum as contact zone” was popularised in James Clifford’s 1997 essay, but is now used more widely – see: BODO, Simona, GIBBS Kirsten and SANI Margherita (eds) *Museums as places for intercultural dialogue: selected practices from Europe*. MAP for ID Group, 2009.

⁷⁶ FENIX, accessed November 16, 2021, <https://fenix.nl/en/fenix-english/>.

⁷⁷ The Stiftung Exilmuseum Berlin, accessed November 16, 2021, <https://stiftung-exilmuseum.berlin/en>.

working on preparing their permanent home and exhibitions. This includes, for example, the Migration Museum (London, UK)⁷⁸ and the German DOMiD e.V., already mentioned above. Several other migration museums which have been operating successfully for many years are modernising their buildings and exhibitions. An example of such an institution is the Italian American Museum (New York, USA), which plans to invite visitors to its new headquarters in 2022.⁷⁹ The reopening of the Museo Nazionale dell'Emigrazione Italiana, MEI (National Museum of Italian Emigration, Genoa, Italy)⁸⁰ has also been announced for the same year. The restoration of the existing museums of migration and the ongoing creation of new ones shows that they are a characteristic sign of the times.

Migration museums form a global network – both literally and figuratively. International cooperation for institutions dealing with the subject of migration is natural; it helps, for example, a museum from one country to create projects that inform the public about its diaspora scattered around the world. In addition to informal contacts, there are also temporary groups implementing specific projects and permanent networks of international cooperation.⁸¹ It should be noted, however, that neither of these networks is a complete list of all migration museums. At this point in the summary, one can reflect on the idea of creating such a list – it would certainly be a very useful tool for researchers of migration. Migration museums can be a site for studying migration on two different levels. The first one is the analysis of the source materials collected at the museum (both physical objects and oral history archives). The second research option is even more interesting: by looking at museums of migration, one can analyse the way in which the narrative of migration is constructed in the broader context of historical policy. The subject of the analysis may be the educational activities of the museum, the narration of exhibitions, but also the context of who (local government, the state, a private foundation) created the museum, or what kind of migration (emigration, diaspora, immigration, refugee) is described therein.

The global network of migration museums is also of secondary importance. Migration museums seem to be the most suitable partners of any type of museum for geopolitical researchers. This applies both to the historical aspect of shaping social and political relations, and to studies on the contemporary geopolitical situation. In the narrative of migration museums, a lot of space is occupied by the political and economic causes of historical and contemporary migrations, as well as historical and contemporary migration routes.

Museums – including migration museums – are also part of the public history. Contemporary museums have successfully attracted a wide range of visitors with different needs and ages with their offer, and have become institutions that enable lifelong learning. At a time when scientists forecast that various types of migration (climate, refugees) will be one of the greatest and permanently present challenges facing humanity, it is worth emphasising that migration museums can be a place where wide social circles can acquire reliable knowledge about

⁷⁸ Migration Museum, accessed November 16, 2021, <https://www.migrationmuseum.org/>.

⁷⁹ A new home in the heart of Little Italy, Italian American Museum, accessed November 16, 2021, <https://www.italianamericanmuseum.org/>.

⁸⁰ Museo Nazionale dell'Emigrazione Italiana, accessed November 16, 2021, <https://www.musecidigenova.it/it/mei-museo-dellemigrazione-italiana>.

⁸¹ Some European migration museums belong to AEMI: the Association of European Migration Institutions (accessed November 16, 2021, <http://aemi.eu/>). Some of the migration museums from around the world cooperate within the Migration Museums Network (accessed November 16, 2021, <https://www.sitesofconscience.org/en/migration-museums-network/>).

migration.

It is also worth drawing the attention of researchers and professionals involved in the discussion of changes in museology to migration museums. In recent years, an intense discussion on this topic has been taking place between the members of ICOM. During long preparations and then at the ICOM general conference in Kyoto (Japan) in 2019, a change in the definition of a museum was discussed. The new definition, discussed (though ultimately not adopted) in Kyoto, begins with the statement: “Museums are democratising inclusive and polyphonic spaces for critical dialogue about the pasts and the futures”. Migration museums follow the directions of development mentioned in the ideological manifesto of the Kyoto proposal – although in fact, due to the chronology of events, this statement should be reversed. Museums of migration – highly active institutions which combine collections related to historical migrations and education on contemporary migration – are institutions whose observation is an important contribution to the discussion on the museology of the present and the future.

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Clothing displayed in museums: from conservation to innovative design representations

Oksana Lahoda – Zoya Alferova – Vladyslava Hurdina

Oksana Lahoda, PhD, Professor
Kharkiv State Academy of Design and Arts
Department of Fabric and Clothing Design
Ukraine
e-mail: oxanalahoda@gmail.com
ORCID: <https://orcid.org/0000-0003-1808-7119>

Zoya Alferova, PhD, Professor
Kharkiv State Academy of Design and Arts
Department of Fabric and Clothing Design
Ukraine
e-mail: al055@ukr.net
ORCID: <https://orcid.org/0000-0003-4698-9785>

Vladyslava Hurdina, PhD, Assistant Professor
Kharkiv State Academy of Design and Arts
Department of Fabric and Clothing Design
Ukraine
e-mail: vlada.gurdina@gmail.com
ORCID: <https://orcid.org/0000-0002-9040-3676>

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Clothing displayed in museums: from conservation to innovative design representations

The presentation in museum exhibitions of samples of historical clothing, fashionable costumes from different periods and conceptual costumes of our time has acquired particular relevance. The development of exhibition design has attracted the attention of gallery owners, curators and representatives of the scientific community. The general cultural significance of the practices of preserving the heritage of material and artistic cultures and their representations synthesises traditional and innovative approaches to reconstruction, conservation and perception of costume, while remaining poorly studied. The strategies of contemporary curatorial practices form alternative approaches to fashion exhibitions and their organisation. In the information society, fashion exhibitions have become self-sufficient art projects that require careful scientific consideration.

Keywords: costume, design of expositions, museum space, representation.

Introduction

By the end of the twentieth century, design had become a source of tension in a situation where designers were creating environments and their content based solely on utilitarian and functional needs, outside the realm of traditional spirituality and artistic culture. As a result, the problem of the figurative and stylistic qualities of the material world has become more acute as a reflection of a way of life and an element of identification. It has become relevant to consider culture as a figurative and value-based environment intended for life at a certain moment in the present. At the same time, the synthesis of “past”, “present”, “future” and “timelessness” has brought new opportunities to present the achievements of humanity through design in the most unexpected presentational formats.

Defined as “the art of the industrial world”, design is constantly being updated through the introduction of new technological and communication systems. It has acquired a clear cultural context in which project activities are positioned as a natural result of human culture, the background of which is in the field of crafts and folk art. Within the framework of the culturological approach, the growth of interest in the traditional material world of culture has become natural. One of the leading questions in the practical and theoretical development of project culture is the problem of cultural identity.

Traditional costume, like other forms of fashion, remains one of the clearest forms of evidence for the formation of mankind’s cultural identity and the evolution of material culture. Therefore, the restoration and conservation of traditional costumes, as well their exhibition as design products in museums, are of particular importance. The study of this practice is based on an understanding of the design development processes in general and various types of activities of museum specialists in particular. Thus, an interdisciplinary environment is being formed, synthesising knowledge in the field of art and design creativity and museology.

Theoretical foundations and key concepts of the problem: a literature review

The theme of taken by most modern authors is designers’ “misconceptions” about how the consumer perceives a designer product. This indicates the need to synchronise the designer’s ideas about his creation with the perceptions of potential users, which characterises certain subject–object relationships. Such synchronisation is possible directly in the act of presentation of the design product and its identification.

At the same time, the development of project activities has had a revolutionary influence on technologies and industrial production, by taking control of satisfying not only the material, but also the aesthetic needs of a person, shaping their tastes, and contributing to the social and cultural development of society. This has forced designers to pay more attention to developing means to promote the dissemination of their products through their presentations.

N. Koveshnikova,¹ proposing the most general periodisation of the development of design, distinguishes the pre-industrial, industrial and post-industrial periods, which are defined both by a change in ideas about the design of things, and by the strategies of their perception. Agreeing with this, M. Stankevich² points out that there was an enrichment of the medieval manufacturer’s principles of work (sociological, engineering, aesthetic and economic) with the principles of design creativity (ergonomics, ecology and marketing). This is what distinguishes traditional crafts from design formation.

Since the area of clothing has always synthesised the achievements of a significant number of traditional crafts, the point-of-view about the deep roots of design, its hidden form of existence throughout the history of the creation of the objective world, is important for research. The ability to harmoniously combine various crafts in traditional costumes demonstrated both a high level of craftsmanship and artistic and aesthetic qualities due to the level of development and the identity of the culture as a whole. At the same time, secular (urban) costume, altered by fashion, used and developed the same crafts to create quality products within the dominant artistic style. At the end of the nineteenth century, the skill involved in creating a costume reached exceptional levels. Couture became identified with art in European culture. As a work

¹ KOVESHNIKOVA, Natalya. *Dizayn: istoriya i teoriya*. Moskva: Omega-L, 2009, pp. 180–211.

² STANKEVYCH, Mykhailo. Protodyzain, kontseptsii i morfolohiia dyzainu. In: *Narysy z istorii ukrainskoho dyzainu KhKh stolittia: Zbirnyk statei za red. M. Yakovliena*. Kyiv: Feniks, 2012, p. 125.

of art, the costume has become a collectible item, stored and exhibited in museums. This has contributed to the development of research in the field of clothing.

Clothing began to be defined not only as a “design item”, but also as a “museum item” – a component of the system of exhibition materials. Later, it became known as a “museum object”, that is, an object of cultural and natural heritage, the primary source of knowledge and emotions, museified and updated in the process of museum activity. In a certain sense, the concept of “museum object” absorbed the concept of “museum item” in the context of expanding the historical–chronological and cultural approaches with the characteristics of the axiological approach.³ Both objects and objects of museum significance are distinguished by a set of properties – “museality” (informativeness, expressiveness, attractiveness, representativeness and associativity) and values (scientific, historical, memorial, aesthetic and artistic), by means of which they realise genetic, utilitarian–consumer, scientific–cognitive, cultural, modelling and communicative functions.⁴ This serves as the basis for the inclusion of clothing in museums’ exhibitions. The key function of the exhibit is to preserve cultural and natural heritage and set in the context of modern culture. Clothing, as an exhibit, is an object that has museality, due to which it can become the main structural element of a museum exposition.

In scientific discourse, two parallel branches of the study of the evolution of costume forms coexist. The first analyses the changes in the samples of material culture that have occurred under the influence of historical, cultural and social transformations. According to this direction, clothing is viewed as a phenomenon of traditional cultures or individual eras, as an item of artistic and stylistic integrity, taking into account fundamental changes in its shaping.⁵ The other approach analyses changes in costume as a fashion item – a sociocultural phenomenon caused by the formation of special value preferences in a particular society. Around the nineteenth century, the processes associated with the change in European costume became almost identical in both cases. Therefore, in relation to them, they began to use the generalising term “fashion”. The change of “fashions” in the twentieth century is reflected in the research of academics, firstly, in the change of the figurative and stylistic elements⁶ and then in the formal–constructive aspect⁷ in each separate decade. On the basis of this, researchers have compiled a periodisation of the development of fashionable clothes as a consumer product.⁸ The significant influence of fashion as an industry on the sphere of creativity of artists and tailors is also evident.⁹

E. Andreeva¹⁰ conventionally divides the development of fashion as an industry in the twentieth century into periods directly related to the activities of designers, namely:

- the period of the dictatorship of Parisian haute couture: late nineteenth to early twentieth century;
- the era of fashion designers: beginning of the twentieth century to end of WWII;

³ ANDREEVA, Irina. *Ekspozicionnye materialy kak ponyatie muzevedeniya: opredelenie, klassifikaciya, harakteristika osnovnoj gruppy*, 2011, pp. 21–23.

⁴ ANDREEVA, Ekspozicionnye materialy..., p. 24.

⁵ TEILOR, Charlz. *Sekuliarna doba*. Kyiv: DUKh I LITERA, 2013, pp. 318–356.

⁶ ZELENG, Sharlotta. *Moda. Vek modelerov 1900–1999*. Koln: Konemann, 2000.

⁷ DZEKONSKA-KOZLOVSKA, Alina. *Zbenskaya moda XX veka*. Moskva: Legkaya industriya, 1977.

⁸ DUBROVINA, Alena. *Moda v aktualnom byitii cheloveka*. PhD thesis. Tyumen. Tyumenskiy gosudarstvennyy universitet, 2016. [In Russian].

⁹ TKANKO, Zenoviia. *Moda v Ukraini XX stolittia*. Lviv: “ARTOS”, 2015, p. 10.

¹⁰ ANDREEVA, Elena. *Upravlenie dizaynerskimi brendami v fesbn-biznese*, PhD thesis, Sankt-Peterburgskiy gosudarstvennyy universitet, 2004, pp. 130–136.

- the period of fashion management by managers: after WWII, 1945 to mid-1990s;
- the period of “reincarnation”: mid-1990s to our times.

She emphasises that the fashion industry has undergone significant changes associated with the processes of globalisation in production and, most importantly, in the practice of distributing fashion products.

Large-scale social changes were accompanied by changes in human life, in industrial production, communications, mass culture and even individual consciousness.¹¹ When, from the mid-twentieth century, the history of *prêt-à-porter* began, it became obvious that a person does not just live in an artificial space: this space contacts them in a special way. Design language is objectified in things, and the use of things leads to its assimilation.

According to D. Dubrovsky,¹² due to contemporary art, the ecological crisis, and globalisation tendencies, a special context has arisen in relation to artistic practices, thanks to which the value of the figurative and stylistic expression of things, the multiplicity of aesthetic tastes, the manifestation of eclecticism and polystylism has increased. The general tendencies of postmodernism have demonstrated the desire for fragmentation, artificiality, theatricality and spectacularly, which are inherent in the processes of creating and presenting modern designer clothes, in particular, in the space of museums.¹³ However, the definition of a costume traditionally positions it as creative self-expression, an individualised aesthetic reflection of the designer and the consumer, which is expressed, first, in the representation of a person in his costume.¹⁴

Since the phenomenon of fashion refers to the value forms of the manifestation of aesthetic relations in culture, it primarily manifests itself in a visual way in its various external forms, in particular, in clothing. Thus, fashion is an important factor in visual culture and can be described according to any characteristic of visibility.¹⁵ Meanwhile, the ideology of the “consumer society” contributes to the growth of the prestige of the fashionable outfit in society.

However, a fashionable costume remains an object through which a person directly expresses his artistic worldview, broadcasting it to others. In this context, any study of costume and its representations is conditioned by the discourse of fashion as a product of human activity – the “vestimental code” that determines the relationship between man and the world. Vestimental fashion, according to R. Barthes, is the opposition of three systems, “three clothes”: clothing–image (drawing or photographic image); descriptions of clothes – explication of the image; and real clothes in all their variety. Their structure is different. The structure of real clothes is technological, determined by the degree of transformation of the material. The description of clothes has a verbal structure, and the image of the clothes has the structure of a sign. Each of these systems has a different level of significance and informational content, which determines the characteristics of communication within the framework of visual culture.

¹¹ LAHODA, Oksana. *Dyzain kostiuma. Praktyky reprezentatsii: monohrafiia*, Cherkasy: Vydav. Tretiakov O., 2018, pp. 77–84.

¹² DUBROVSKIY, Dmitriy. (2001) Postmodernistskaya moda. [Postmodern fashion]. In: *Seriya “Myisliteli”*. St Petersburg: Sankt-Peterburgskoe filosofskoe obshchestvo, 2001, p. 99.

¹³ HUDYAKOVA, Lyudmila. Muzej v epohu postmoderna: poteri ili vozmozhnosti? *Voprosy muzeologii*, 2, 2010, pp. 12–21. [In Russian].

¹⁴ LAHODA, Dyzain kostiuma... p. 55.

¹⁵ ALFEROVA, Zoia. *Vizualne mystetstvo kintsia XX – pochatku XXI stolittia*, PhD thesis, Kharkivska derzhavna akademiia kultury, 2008, pp. 40–44 [In Ukrainian].

Research on the museology of fashion and costume – “fashion research” – was initiated by fashion historian Valerie Steele, the University of Brighton’s Professor L. Taylor, and senior curator of fashion programs at the Royal Ontario Museum A. Palmer. They studied in detail the history of costume exhibitions in Europe and America, researched methodologies for storing clothes, identified changes in “fashionable” museology, and looked at possibilities for practical applications of fashion theory in the museum space. Their research paid much attention to modern fashionable clothing within the walls of museums, as well as to the management of museums as cultural institutions of a new type. They noted that it is necessary to clearly distinguish between “costume” and “fashion” museology, the latter referring to the interaction of fashion as a system with museums as cultural institutions. This approach appeals to the theory of the Danish researcher M.R. Melchior, according to which the history of museums collecting and exhibiting costumes can be split into two areas – “costume” and “fashion” museology.¹⁶ Scientists associate the formation of fashion museology with changes in curatorial strategies. In the postmodern era, according to Melchior, the issue of the status of a couturier, a designer, is important exclusively at the individual level;¹⁷ the media, entertainment and universal recognition are gaining more and more importance, which is actively promoted by museum exhibitions.¹⁸ It is these problems that require systematic and interdisciplinary consideration. They define the research methodology.

Methodology

The study used a number of fundamental provisions that determined its logic and general direction. First, a communicative understanding of the essence of clothing was established. The study is based on understanding the development and formation of the language of costume, its sign system, which turns the costume into a text. In the process of creating a separate product – an object or a costume as a whole – the process of narrativisation takes place. It consists in creating coded symbolic meanings that are expressed in the design of the product itself, as well as in the design of its presentation as an act of communication.¹⁹ The greatest importance in this process is given to the creation, functioning and “sounding” of the image of a design product in a symbolic form, reflecting all its functions and characteristics. Consequently, the second fundamental point of research is that the act of visual presentation of a costume is communication in the field of fashion, where images of costumes predominate.

It is taken into account that representative practices have their own history associated with a person as a wearer of clothing. The presentation of fashionable dresses began in two different ways;²⁰ The first was a direct demonstration of clothing on a wearer or on an object imitating the wearer (a mannequin) in the format of a three-dimensional presentation. The other was the fixation by artistic means of a person wearing an outfit as a generalised image of a contemporary individual, personifying society’s ideas about aesthetic tastes in clothing and the ideals of beauty. In both cases, the goal was to reproduce the features of a fashionable outfit

¹⁶ MELCHIOR, Marie Riegels, SVENSSON, Birgitta (eds). Introduction: understanding fashion and dress museology. In: *Fashion and Museums: Theory and Practice*, 2014, pp. 1–19

¹⁷ MELCHIOR and SVENSSON, *Fashion and Museums...* pp. 187–194.

¹⁸ BREWARD, Christopher. Between the museum and the academy: fashion research and its constituencies. In: *Fashion Theory: The Journal of Dress, Body & Culture*, 12(1), 2008, pp. 83–94.

¹⁹ LAHODA, Oksana. Komunikatyvno-identyfikatsiinyi aspekt suchasnoho proektuvannia kostiuma In: *Nauka i sotsialni problemy suspilstva: osvita, kultura, dukhovnist*. Kharkiv: KhNPU, I, 2008, pp. 352–354. [In Ukrainian].

²⁰ LAHODA, Dyzain kostiuma... p. 157–160. [In Ukrainian].

as accurately as possible. However, a visual demonstration of the costume allows its all-round view. Features of fabrics, color combinations, workmanship are readable visually. The visual impact of a fashionable outfit, its authenticity and aesthetics, are determined by the skill of a particular artist. Being an important channel of fashion communication, they broadcast the key figurative and stylistic characteristics of the costume, disseminate information about the values of fashion, and limit or regulate the possibility of their reproduction. This is evidenced by the significant number of “luxury laws” (from Latin: *sumptuariae leges*) that regulate consumer habits. There is evidence, in particular, of “costumed and textile restrictions” in human culture at various stages of its development. However, the tradition of contemplating and interpreting a fashionable message in everyday life has contributed to the formation of narratives about the fashionable costume and its wearer.

Costume historian Valerie Steele, describing the active development of fashion museums, emphasised that “every viewer feels able to understand and appreciate fashion, because it is much more accessible than art... Fashion presentations in a museum context promote the idea that that fashion is an art, and it looks very attractive for manufacturers of luxury goods”²¹. Steele argues that visitors to fashion museums influence the organisation of the exhibition space, and this changes the activities of museum curators as well as their strategies.

This study analyses the curation and overall design of costume exhibitions as a practical aspect of fashion museology. The authors refer to “Fashion Show: Before and After 1971” by Amy de la Hay and Judith Clarke,²² which explores the problem of how to “tell” fashionable clothes using not only costumes and signatures, but other visual elements as well – catwalks, lighting, mannequins – and how to shift the emphasis from the material and social value of a costume as a commodity to its artistic value as a museum piece. The monograph contains a list of over 900 costume exhibitions in various museums around the world dating back to 1971. However, the authors note that it was the 1971 exhibition in London, curated by photographer and designer Cecil Beaton, that marked a turning point in the transformation of the curatorial strategy for fashion dress exposition. Thus, the next point that we adhere to is that fashion within the framework of the exhibition, which strips it of its commercial component, is an object of art. It “claims to be a status equal to art”, since in the modern world the boundaries between “popular” and “high” cultures have become permeable, and sometimes even completely erased.

The research methodology applies the theoretical understanding of how the presentation of design objects has evolved, and how organisers of exhibitions strive to place a significant number of heterogeneous objects within a single exhibition space. The formation and development of exhibition design is associated with the development of the World Expositions showcasing industrial developments, which have been held since 1851.²³ They laid the foundation for a certain kind of presentational format, aimed towards finding the most effective way to organise the exposition in order to make the strongest impression on observers.²⁴ The intensive development of exhibition practice evolved into the art of exhibition design, which M. Maistrovskaya describes as an extremely complex, synthetic and multidimensional sphere,

²¹ STEELE, Valerie. Museum quality: the rise of the fashion exhibition. In: *Fashion Theory: The Journal of Dress, Body & Culture*, 12(1), 2008, p. 18.

²² DE LA HAYE, Amy and CLARK, Judith. *Exhibiting Fashion: Before and After 1971*. Yale University Press, 2014.

²³ INOZEMTSEVA, I. Vsemirnyie vystavki, ih rol i znachenie. In: *Analitika kulturologii*.

²⁴ LAHODA, Dyzain kostiuma... pp. 25–26.

balancing on the verge of clear and rational architectural thought related to functionality and comfort, technology and economics, fast implementation of projects and ... practically unlimited possibilities of artistic expression, metaphors, the ability to create vivid, emotional and meaningful images.²⁵

The exhibition is a unique communication system. Museum professionals define its intended impact as a “gesture of exposure”. One of the most important features of the practice of modern exhibition activities is that this gesture has become valuable in itself. In the context of visual practices, it acts as a special type of creativity, focused on the formation of values, ideas and specific methods of implementation. The task of the designer is to ensure the entertainment and theatricality of the event through creative self-realisation.

As a communication system, exhibitions are formed from various independent elements synthesised into a single structure. They organise the exhibition space and ensure the interaction of demonstration, communication and advertising. Any exhibition in the context of a general idea has its own figurative unit, which is considered as a “compositional block” or “exhibition stand”. The exposition requires thematic clarity, compositional perfection and plastic certainty.²⁶ The designer organises visual connections between the subject and the object of the exhibition in the subject-spatial environment; develops a scenario of perception; and determines the accents of the composition of the exposition, its structure and programs, the navigation of the overview and the sequence in which visitors will view the exhibits.

One more provision: the complex implementation of such functions as information, advertisement and entertainment in the design of the exhibition makes it spectacular. The exposition as a spectacle appears as a visual narration, and the improvement of the exposure technique reveals a general tendency towards ever more unexpected and effective methods of using the latest technical and technological means and frank theatricalisation of expositions as a show.²⁷ In the form of a spectacle, the exhibited objects are participants in a certain story which is not only about the object, but also about its creator, about a potential consumer and about the author of the exhibition at the same time. Effective storytelling was relevant as a strategy as early as early as the 1930s for art exhibitions. In the second half of the twentieth century, storytelling dominated both art exhibitions and trade. In a newly synthesised form, this direction still prevails in the early twenty-first century.

In the context of this methodology, the exhibition of fashionable clothes in the museum space is considered one of the formats for presenting a designer product. The exhibition is positioned as a spatial–communicative object and a complex of systematised purposeful actions, conceptually aimed at presenting exhibits in a projected object–spatial environment in the form of a spectacle, measured by the temporality of visual perception and its emotional and sensory influence. Such an exhibition ensures the creative self-realisation of the curator and designer.

²⁵ MAYSTROVSKAYA, Mariya. *Kompozitsionno-hudozhestvennyie tendentsii formoobrazovaniya muzejnoy ekspozitsii: V kontekste iskusstva, arhitektury, dizayna*, Ph.D. thesis, Moskovskiy gosudarstvennyiy hudozhestvenno-promyshlennyy universitet im. S.G. Stroganova, 2002, pp. 93–94.

²⁶ Dizayn: Illyustrirovannyiy slovar-spravochnik [Design: Illustrated Dictionary]: pod obsch. red. Minervina G.B. Moskva: Arhitektura-C. 2004, p. 214.

²⁷ MONINA, Tatyana. *Modulnaya sistema kak kontseptualno-obraznaya osnova ekspodizayna*, PhD thesis, Moskovskaya Gosudarstvennaya Hudozhestvenno-Promyshlennaya Akademiya im. S.G. Stroganova, 2019, p. 19.

Representations of historical and modern costumes in the museum space

The first exhibitions of clothing in museums presented costumes of a particular era, informed viewers about how they were worn, and presented associated jewellery, norms of behaviour, and the rituals of life associated with it. Separately, collections of ethnic outfits were created that were never associated with fashion. In addition, textile museums were established, for example, in Boston (1870), Lyon (1890) and Paris (1905). It should be understood that all significant changes in clothing are associated with the development of the textile industry. Such developments were key in the development of fashion, both as an art of costume and as an industry. Another significant aspect that arose was museum exhibitions of the collections and archives of leading fashion houses. Such exhibitions traditionally corresponded to the chronological and historical principles of the development of textiles and clothing as part of the culture of everyday life. Along with the historical strategy of perception, over time, a thematic strategy of curatorship arose and was actively developed. The visual and sensory aspects were accentuated, actualising the spectacle as a narrative event. For curators, the mythological dimension of fashion has become a key component. From a practical point of view, curatorial strategies transformed “fashion stories” into narrative strategies of representation.²⁸ Therefore narrative – the performance and theatricality of fashion – became dominant.

In general, scholars conditionally divide the history of relations between fashion and museums into three periods. The first covers the second quarter of the twentieth century and is characterised by the active acquisition of clothing by museums, primarily the Victoria and Albert Museum (V&A) in London. The oldest museum of arts and crafts in Europe, it was founded back in 1852 after the world’s first Great Exhibition. The most interesting exhibits formed the basis of the museum’s funds.

The collection of historical costumes began to form only at the end of the nineteenth century. In 1954 the museum was gifted the wardrobe of one of the most famous fashionistas, widely considered the most elegant woman in London in the 1920s and 1930s, Lady Fairbank.²⁹ Until then, as far as clothing was concerned, the museum had taken more interest in costumes, or rather, the decorative arts and crafts with which they were made. This created the most reliable idea about the subject. The narrative of such exhibitions treated the costume as an element of the general atmosphere of the epoch and country concerned, a bearer of information about the realities of everyday life. Chronological sequences, verifiable facts and careful descriptions of the exhibits – which were often presented on a neutral tailor’s mannequin – were supplemented by documentary evidence such as artistic or photographic records of the costumes being worn. The costume was perceived as an object with a specific cut (technique, technology) made of specific materials (textiles), which had a certain material and artistic value. Predominantly pre-industrial clothing samples were collected and exhibited, and were studied from historical and ethnographic points of view. Scientists might take interest in the artistic aspects of the outfit – its uniqueness, decorative originality or preciousness – and, as a rule were interested if it belonged a famous person. The main problem for the museology of the costume at that time was the problem of storing exhibits.

²⁸ KONEVA, Anna. Muzei modyi: istoricheskoe znanie ili kanonyi iskusstva? In: *V poiskah muzeynogo obraza: materialyi nauch. konf.* Sankt-Peterburg: izd. SpbGU, 2007, pp. 257–264.

²⁹ Dama iz vysshego obshchestva: platya ledi Ferbenk, 2015. http://www.vogue.ru/magazine/articles/dama_iz_vysshego_obshchestva_platya_ledi_ferbenk/

Until the latter half the twentieth century, the overwhelming majority of museums adhered to traditional approaches to exhibiting historical costumes. For example, two of the largest museums in Paris are the Museum of Fashion and Textiles (Musée de la Mode et du Textile, or the Fashion and Textile Department of the Museum of Decorative Arts, part of the Louvre Museum complex) and the Parisian Fashion Museum at the Palais des Galliera (Musée de la Mode et du Costume de la Ville de Paris). They are housed in historic buildings associated with particular architecture styles, and exhibitions within are organised in ways that respond to the recreated interiors. In the exhibitions, costumes are placed next to examples of art – sculpture, painting, decorative and applied art, and household objects. Faceless mannequins are used to present the outfits, following the principle of demonstrating the costume itself. This principle allows a circular view of the historical object, enabling the viewer to examine the smallest details of the form, features of cut, manufacturing technology and decoration. It also accentuates the visual characteristics of the materials used and their quality. The narrative strategy of presenting a historical costume carries information as a generalised “cultural experience”.

In 2016, the Museum of Fashion and Textiles hosted a large-scale exhibition, “Fashion Forward, trois siècles de fashion (1715–2015)”, which demonstrated the history of European costume over the past 300 years. Its chief curator, Pamela Holbein, brought in British choreographer Christopher Wildon and set designer Jerome Kaplan as artistic director to design the original catwalks in the form of a semicircular staircase. The rest of the museum’s thematic exhibitions were original and frank, as were their names: “The dress code is respected. When clothes provoke a scandal”; “Christian Dior: Dream Designer”; or “Unbuttoned Fashion”, dedicated to a unique collection of buttons. The exhibitions used original mannequins which clearly conveyed the characteristic features of the original owners of the presented outfit. This is evidence of the presentation of the principle of “costume” and “costume on human”. The exhibition contained artistic and photographic images that carried the main image load.

The Paris Fashion Museum keeps unique historical samples: garments once worn by Marie-Antoinette and her son, Louis XVII; dresses owned by famous personalities such as Sarah Bernhardt and Cleo de Merode; and the collections of Paul Poiret and Jeanne Lanvin, made according to sketches of these prominent artists of the early twentieth century. The museum displays original works of illustrators of Parisian fashion magazines of the first third of the twentieth century, such as P. Iribe and J. Lepap, as well as illustrations by R. Gruau. The museum has never had a permanent exhibition of fashionable attire, but these days it presents three or four thematic exhibitions per year, such as: “Jeanne Lanvin”, “Balenciaga: In Black”, “Madame Gre: Sculptural Fashion” and “Delilah: In Life and on Stage”. These exhibitions focus on representing the creativity of an individual couturier or the wardrobe of a famous or important person as a significant element of their lifestyle. The conceptual design of each exhibition takes into account the images of mannequins and catwalks that provide artistic and emotional connections in the narrative strategy of the representation of a famous personality.

Thus, the second period in the 1960s–1970s marked the fundamental division of exhibition strategies into historical and thematic content (the conceptual–narrative approach). It was arguably during this period that the separation of the spheres of “fashion” and “costume” museology took place.³⁰ Melchior emphasizes that there has been a distribution of functions between the “proscenium” and “behind-the-scenes” areas of fashion museums. In the forefront,

³⁰ KONEVA, Anna. Fashion curation: ot mifa – k performansu. In: *Mezhdunarodnyy zhurnal issledovaniy kultury*, 2013. <https://cyberleninka.ru/article/v/fashion-curation-ot-mifa-k-performansu>

as in a theatre, fashion shows were performed, while behind the scenes clothing was preserved according to traditional norms.³¹ Scientists associate this period with the curatorial activities of Diana Vreeland at exhibitions of fashionable costumes at the Metropolitan Museum. Her goal was to connect the person – the wearer of the costume – with their clothes, in order to reveal, first, the emotional side of the relationship between them. Therefore, the visual and sensory aspects of the expositions received as much attention as their content. While S. Beaton built grandiose decorations for his exhibitions, ordering a variety of mannequins – thin and fat, tall and short – to display clothes as believably as possible, Diana Vreeland collected and exhibited items that could describe the history of twentieth-century design. Her exhibitions – in particular, “The World of Balenciaga” 1973, “Romantic and Brilliant Hollywood Fashion” in 1974 – demonstrated not only a radical change in the vector of costume representations, but the introduction of an “immersive environment”, that is, conceptual context.

Vreeland eliminated the use of makeup and hairstyles on mannequins. In her opinion, they limited the viewer’s imagination. She painted the exhibition environment in colours associated with the work of a particular designer and sprayed the perfume he or she created in the hall. As a leading fashion analyst, Vreeland was interested exclusively in visual impressions outside the historical context and the authenticity of objects. She made a fashion show from exhibitions of fashionable costumes in the museum, combining in her curatorial activities the experience of studying fashion and its representations in the industry into a single whole as a theatrical performance: models (or their imitations), scenery, lighting and other visual attributes of symbolic meaning. The narratives of her exhibitions demonstrated a connection with the current social reality, even if a historical costume was presented. She exhibited copies alongside genuine historical items. Steele defines this kind of a curatorial strategy as virtual, since it conveys myths about fashion and images demanded by the mass consciousness, and creates a visual context around a certain myth. This can also be considered in terms of the author’s curatorial technique of representation.

Each curatorial project is an interpretation, a curator’s vision. For example, E. de la Haye’s exhibition “Street Style: From Sidewalk to Catwalk” in 1994 at the V&A Museum in London, took inspiration from Vreeland’s exhibitions, but was driven by its own concept: to demonstrate the social context of fashion and its attributes. The main focus in this project was the demonstration of curatorial strategy as a research project and as a narrative.³² This type of exhibition can be defined as historical and cultural, as it focuses on the analysis of cultural practices and the content of cultural objects, rather than on the values of the costumes represented.

In general, the process of rethinking curatorial activity turned out to be long and difficult. Only at the beginning of the twentieth century, the world’s first museum focused exclusively on fashion opened – the Antwerp MoMu, which was headed by Linda Loppa, a well-known specialist in the fashion industry but without special knowledge and experience in museology. This could well be why the exhibitions it organises are more reminiscent of the windows of expensive shops and fashion shows than typical mid-twentieth-century museum displays focused on the history of textiles, crafts, and the culture of everyday life. Contemporary exhibitions blur the lines between the practices of museology and the traditions of the fashion

³¹ MELCHIOR and SVENSSON, *Fashion and Museums...* pp. 203–205.

³² DE LA HAYE, Amy. *Travellers’ Boots, Body-Moulding, Rubber Fetish Clothes: Making Histories of Sub-Cultures. Making History in Museums*. Ed. Gay-nor Kavanagh. London, NY: Leicester University Press, 2000, pp. 84–92.

industry, which is something the vast majority of art critics see as a big problem. According to such critics, exhibitions which expose the output of designers who are living and creating today can become powerful advertising and marketing tools, and often resemble stores, with their own visual and narrative strategies. It might seem that the purpose of such exhibitions is not so much to convey information about the designer's contribution to the development of culture as to make visitors want to buy designer items. In addition, in modern curating, there is a prevailing tendency to pay attention not only to individual design objects – things and their history – but to enter private wardrobes of public figures, treating them as collections which reflect the social and cultural history of a particular period.

The third modern period in curatorial technique is notable for the fact that fashion exhibitions have become a strategic weapon for attracting a wide audience. This goes hand-in-hand with the growth of media coverage, which has resulted in the activation of so-called “case studies” – the personal experience of modern museum curators and exhibitions of fashionable costumes.³³ There has been a “visual loss” of the artistic and cultural value of the exhibition as such. Academics have stated a new problem, namely, that the curator's personal vision – which inevitably permeates the exhibitions they create, even when they did not set out to demonstrate it – deprives the exhibition of objectivity. A special role in this debate is assigned to conceptual mannequins, devoid of any identity. An example of this is found in an exhibition of the creative heritage of Jean-Paul Gaultier, “The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk”, which took place in Stockholm in 2013. The fantastic works of from different periods of the avant-garde designer's career acquired a special quality thanks to the mannequins. When the viewer approached a specific mannequin, a projection of the face of an ordinary person appeared was projected onto its face. This effect confused the audience. The mannequin would then begin to recite a monologue, which was even more shocking. Such a curatorial move, like designer finds, emphasised the originality of the couturier and shocking as an integral element of his work³⁴.

In the last ten years, the V&A has hosted several large-scale exhibitions, first of all: “Alexander McQueen: Savage Beauty” (joint project with the Metropolitan Museum); “Undressed: A Brief History of Underwear”; “Wedding Dresses 1775–2014” (curator Edwin Herman); “The Glamour of Italian Fashion 1945–2014”; “Balenciaga: Shaping Fashion” (curator Sonnet Stanfield); “Shoes: Pleasure and Pain” (curated by Helen Persson); “Grace Kelly: Style Icon” and “London Society Fashion 1905–1925: The Wardrobe of Heather Firbank” (curated by Jenny Lister). All of them implemented the outlined methods of representations and related problems at the conceptual level.

The Costume Institute of the Metropolitan Museum in New York, founded in 1870, has long demonstrated historical costume, primarily in the context of the development of textile production in a particular period or civilisation. The intentional formation of the fashionable clothes collection in this museum is associated with the year 1944, when a private fashion museum, founded by sisters Irene and Alice Levison, joined the institution. The collection was formed in order to provide a fund of textile samples that would be useful to industrialists, artists, art historians and students to further the understanding of the importance of clothing in the

³³ VAN MENSCH, Peter and MEJER-VAN MENSCH, Leontina. *Novye trendy v muzeologii*, Per. s angl. V.G. Anan'eva. Moscow: ITD “PERSPEKTIVA”, 2021, pp. 59–73.

³⁴ TARASENKO, M. The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk in Stockholm, 2013. <http://i-gency.ru/news/moda/308-the-fashion-world-of-jean-paul-gaultier-from-the-sidewalk-to-the-catwalk-v-stokgolme>

development of humanity. A narrative series of exhibitions was formed which conveyed the importance of costume as an “achievement” of cultural, scientific and technological progress; these exhibitions were curated according to traditional presentational techniques.

However, approaches are changing, as experimentation and innovation in the principles of curatorial strategies, along with a focus on maximum media exposure of expositions, have reoriented these principles towards consumer psychology and maximising public interest. The content of modern exhibitions reflects the fact that modern audiences tend to be more interested in engaging with exhibitions associated with a specific individual.

The modern curator of the Anna Wintour Costume Center at the Metropolitan Museum, Harold Koda, known for his exhibition projects on individual personalities, seems to indicate the role of the costume as an instrument of the cultural and social component of society. As his exhibitions demonstrate, studying the wardrobe of an individual can be a tool for studying an entire era, allowing parallels to be drawn between the periods of life and work of a particular person and the historical era. For example, the 2014 project “Charles James: Beyond Fashion” presented more than 100 “elegant and erotic” dresses from the 1930s and 1950s by one of America’s leading designers. Koda broadcast the narrative of the creative concept of Charles James – who considered fashion to be something rare, sharply proportional and absolutely sensual – not only through real design objects, but also through x-ray images of dresses, which made it possible to examine their complex cut in detail.³⁵ The 2015 project “Jacqueline de Ribes: The Art of Style” aimed to demonstrate through costume the charisma and desire for self-expression of the Countess, who not only “consumed”, but also transformed design objects, herself becoming a successful designer with her own style. Demonstrating sixty dresses from her wardrobe, supplemented with photographs, videos and clippings from newspapers and magazines, Koda reproduced the chronology of fashion since 1962 through the views of an elegant and daring woman. On appearing in her wardrobe, designer dresses acquired new content, carrying social and cultural codes that could not be read from other types of artefact. This endowed clothing with a special status of a cultural object. According to Koda, the entry of de Ribes’s costumes into the space of the museum marked a new narrative, proving that it is inexpedient to study an object of art out of context.

The narrative curatorial approach to representations of costume design has taken shape in recent decades. Almost all contemporary exhibitions are held within the framework of a narrative strategy and are focused on acute sociocultural problems. For example, questions about glamour or vintage determine the vector of development of the modern art of the costume and the fashion industry. A separate problematic is the anesthetisation of the ugly: ideas of death, violence, alienation, which were realised, for example, in the work of Alexander McQueen. Exhibitions in this context are exhibitions of ideas, not objects that turn them into performances. The new concept of showcasing performance-relevant collections relates fashion as art to the context of its consumption. The twenty-first century offers museums a concept of expositions of topical fashionable clothes, which links commercial success with media and entertainment. The most serious problems of social reality exposed in this concept in the museum appear as spectacular shows, for which a new neologism “artainment” – that is, “art” as “entertainment” – has already been formed.

Designers use different techniques to create the context of the exhibits. Fashion exhibitions

³⁵ KODA, Harold and MARTIN, Richard. *Diana Vreeland: Immoderate Style*. NY: Metropolitan Museum of Art, 1993. p. 73.

have become as close as possible to advertisements and solve similar problems; they advertise the work of the designer and demonstrate the concept behind his activities. Fashion in the museum is identified with fashion from the catwalk – a narrative event, a performance exhibition, an expression of a designer's personal strategy, substantiating the ways in which it is created. This is usually a conceptual performance. It can also be a functional performance, if the emphasis is on demonstrating the process of creating a fashionable design product. Theatrical performances have gained popularity in the format of representation as a holistic show with decorations, scenography and visual effects. There may be ideological performances, in the context of which a certain social or political message is broadcast. An exposition in a museum, like an advertisement, is a visual means of narrativisation; it affects the audience through a form, spectacle, process, or sociopolitical statement – a manifesto. For a designer, performance is a way of constructing his own image, a recognition strategy, an identification tool. Therefore, the positioning of fashion as an art and a designer as an artist remains relevant. The latest trend was the presentation of Valentino Garavani's virtual fashion museum in 2011. However, such an exposition requires separate consideration.

Summary

The museologies of costume and fashion are actively developing as scientific disciplines. The difference between them lies in the coexistence of two branches of thought in the professional discourse regarding the evolution of clothes. The first treats changes in clothing as an example of material culture under the influence of complex historical, cultural and social transformations. In the museology of costume, this is confirmed by the principles of historical accuracy and chronological correspondence. The second examines change in fashionable costumes that bear special values in a given society. These changes are based on the concept of visual storytelling and are due to the representativeness of the chosen strategies. Fashion remains an important factor in visual culture, where the costume meets the requirements of iconic functions in the social system. The growth fashion's prestige in the field of exhibition design has been facilitated by the ideology of the consumer society.

“Fashion research” promotes a detailed study of the history of costume exhibitions, the development of methods for storing clothes, their conservation and their presentation as a way to practically apply the achievements of fashion theory in the museum space. A communicative understanding of the essence of clothing is of great importance, that is, awareness of the act of communication through the demonstration of clothing in a museum as a process taking place at a certain level of narration. And the practices of representation have their own history associated with a person as a bearer of a costume, which can take place in different formats. Curators collect, catalogue, archive and, at the same time, develop conceptual strategies for organising costume exhibitions in ways that makes fashion feel like a work of art. Contemporary exhibitions have shown a steady trend towards greater theatricality and show-making.

Academics divide the history of exhibiting fashion in museums into periods:

- the second quarter of the twentieth century: the period of active acquisition of items of clothing by museums;
- 1960s–1970s: the period of fundamental division of exhibition strategies into historical and thematic (conceptual–narrative), determining the distribution of the spheres of “fashion” museology and “costume” museology;
- 1980 onwards: a period of modernisation of museums and exhibitions of fashionable

outfits due to the increase in media coverage and the importance of case studies, that is, the personal experience of curators. Curators use different techniques to create the context of exhibitions, and performance exhibitions are the embodiment of the personal success strategy of an individual designer and curator.

For curators, performance is a means of constructing the style of a museum, a strategy for its recognition and a tool of identification. For these reasons, the positioning of fashion as an art in the museum space remains relevant.

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Adaptation of places of worship to secular functions with the use of narrative method as a tool to preserve religious heritage

Anna Maria Wierzbicka – Maria Arno

Anna Maria Wierzbicka
Warsaw University of Technology
Department of Fundamentals of Architectural and Urban Design
00-659 Warsaw
Poland
e-mail: anna.wierzbicka@pw.edu.pl
Orcid ID: <https://orcid.org/0000-0003-4548-6844>

Maria Arno²
Warsaw University of Technology
Department of Fundamentals of Architectural and Urban Design
00-659 Warsaw
Poland
e-mail: maria.arno.dokt@pw.edu.pl
Orcid ID: <https://orcid.org/0000-0001-6794-2578>

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Adaptation of places of worship to secular functions with the use of narrative method as a tool to preserve religious heritage

Sacral objects are an important part of Europe's religious heritage. For centuries, temples have constituted a key element in the urban morphology; they fit into the urban fabric of European cities and are permanently embedded there. Due to the current laicization of Europe, the adaptation of sacred buildings into secular functions has become a necessity for economic reasons. Their owners, architects, conservators and historians are faced with a dilemma: whether to preserve an object or transform it into another function? Places of worship cannot be considered in solely economic terms due to the identity of the place, its current function and its symbolism. Sacred spaces, apart from their function, structure and form, also have meaning. In holy sites, the symbol becomes a narrative tool. The purpose of a narrative in the cultural context is related to the site, the narrator, the recipient and the time of the narrative. Narrative research into semantic architecture, as one of the means of researching sacred architecture, has potential both in analysis and as a tool to facilitate design processes for the appropriate transformation of sacred buildings to serve secular functions.

Keywords: adaptation; sacral buildings; semantic architecture; narrative research

Introduction

Sacred architecture reflects changes taking place in the social and cultural life of a particular society. It plays a major role in the life of the individual because it “satisfies religious, spiritual and social needs as well as the need for affiliation”.¹ For centuries, sacred buildings have proven the achievements of architectural engineering; they have demonstrated the creative opportunities of architects.² In constituting a central place in the urban setting, they fit into the

¹ WIERZBICKA, Anna M. *Architektura jako narracja znaczeniowa* [Architecture as meaningful narration]. Warszawa: Oficyna Wydawnicza Politechniki Warszawskiej, 2013, p.10.

² SROCZYŃSKA, Jolanta. Social values in the protection of historical monuments – how to teach people to highlight them. In: *Journal of Heritage Conservation*, 2019, 58, p. 60.

urban fabric of European cities and are permanently embedded there. Often, they are hemmed by the urban structure of cities and towns, built as an aspect of the identity of the place. Today they also play a considerable role in the communal cultural identity of the nation. Historic churches – the symbol of community identity, culture and heritage – represent an essential part of collective memory. Hence, in addition to their historical, architectural and ethical values, these objects also have a cultural and social quality. Similarly to the assessment of secular architecture, of importance is the value of the Vitruvian Triad (function, structure, form), but the sacred, like other concepts of religious studies, is not subject to the same criteria as material utilitarianism. Architecture, “which is the carrier of the idea, becomes a silent narrator, while the recipient of the information is the viewer – the participant in the narrative”.³ It may be argued that architectural objects form a certain story about events of the past years.

Europe is currently experiencing both the desecration of faith-related objects and the secularization of societies. This process is also evident in the urban setting; it reverberates into the conduct of the sacred space itself, including the interiors of churches. However, it is important to remember that churches and cathedrals are places of worship and spaces for meetings, the exchange of views and social memory, places where our civilization and cultural identity were formed.

In many European cities, due to the lack of believers and the high maintenance costs, churches are sometimes sold to private individuals and converted into cultural, residential or service facilities. The issue of changing sacred space concerns almost the entire territory of Europe. The related adaptation of sacred buildings is of a multidimensional nature. As reported by Wesselink, at least one-fifth (approximately 6,900) of Dutch church buildings have been converted to secular functions, and around 25% of Dutch churches built between 1800 and 1970 are now used for non-religious purposes, including as residential complexes, offices and cultural centers.⁴ In England, for instance, “nearly 1000 listed places of worship, buildings of the highest heritage value, have been included on Historic England’s Heritage at Risk Register for 2016”.⁵ In Germany, out of 21,000 churches and chapels that belong to the Protestant community, 16,000 still have sacred functions, while the other are used for non-religious purposes.⁶

The phenomenon of desacralization has occurred in all cultures and is not a specific feature of our times. Historic examples demonstrate that sacred objects have been constantly transformed over the centuries. The reason for the transformations was often the political game of the ruling camps, and not the secularization of society. Changes of the current purpose date back to Roman times: at the beginning of Christianity, basilicas and churches were erected in place of pagan temples. The Pantheon was dedicated in 609 to the Holy Mother, Queen of Martyrs, and the curia at the Roman Forum was converted into a Church for St Hadrian. The Byzantine temple of Hagia Sophia was transformed into a mosque following the conquest of Constantinople by the Turks in 1453; in 1934 this building was turned into a museum, and in

³ WIERZBICKA, Architektura jako..., p. 11.

⁴ WESSELINK, Herman E. *Een sterke toren in het midden der stad: Verleden, heden en toekomst van bedreigde Nederlandse kerke-bouwen*. PhD Thesis, Amsterdam: Vrije Universiteit Amsterdam, 2018.

⁵ *National Church Trust*, accessed October 21, 2021, <https://www.nationalchurchestrust.org/news/1000-churches-historic-englands-heritage-risk-register>.

⁶ GOTHE, Kerstin, NETSCH, Stefan. Abandoned and Re-Used Churches in Germany. In: *REAL CORP 2013. Planning Times You better keep planning or you get in deep water, for the cities they are a-changing*. Schwechat: Competence Center of Urban and Regional Planning, 2013, p. 1080.

2020 it again became a mosque. As a result of the October Revolution of 1917, the Communist Party of the Soviet Union (Bolsheviks) took power over most of the territory of the former Russian Empire, and for them the fight against religion was a priority. Many churches, both Orthodox and Catholic, were demolished; others were transformed into factories, libraries, museums and planetariums; and some were turned into car garages, archives and warehouses. After the fall of the Soviet Union, some of them were restored and they once again fulfil sacred functions, but many others are still falling into ruin or are used for non-religious purposes.

At the same time, it should be borne in mind that new religious buildings are constantly being developed, for example, in Germany, the Netherlands and France. This is a confirmation of the statement by Eliade, that “man is by nature a religious animal and in its essence strives to sacralize all space”.⁷ Sacred architecture reflects the needs of humans who still have a desire for the sacred in its various forms expressed as a semantic narrative. Architecture related to semantics influences not only through aesthetic measures, determined largely by culture, but also by narration, that is, through a story or a form of a story that highlights history. Sacred architecture also has the quality of tradition: “it contains common values that are worth cultivating, which results from the importance of a given object for the community and the significance of the mutual relationship between the monument and its users, or from shared experiences or memories”⁸. One example is an artistic project completed in 2009 by Laurens Kolk, who designed a small white church high on an artificial hill on the edge of the suburb of Leidschenveen, near The Hague. The author used the archetype of the church to recall the lack of churches in these new suburbs. This can be viewed as a message, an appeal to the people. The building cannot be entered; it has been reduced to a church’s visual appearance and the electrical system that triggers the bells.

The current state of research

The problem of adaptation of sacred buildings is not widespread in Poland, which is a country with deep Christian traditions, where almost 58% of the population attend churches. However, it has become the subject of public attention in Western Europe, the United States and Canada. Therefore, a wide range of scientific publications on this subject have been written there. These include the publication by Coomans (2018), in which the author addresses the issues of the heritage of monastic architecture in the secularizing Western society. Reference should also be made to a book edited by Cappani (2019), containing published articles that focus on current and widely discussed themes: specifically, the decommissioning of churches and the integral management of cultural assets. A book by Reistra and Strolenberg (2020) contains 88 inspiring, richly illustrated examples of contemporary adaptations of historic sacred buildings for secular functions in the Netherlands.

An important source of knowledge is the publication by Plevoets and Van Cleempoel (2019), which introduces adaptive reuse as a new discipline. It provides the tools to develop innovative and creative approaches that help rethink and redesign existing buildings. The book consists of a wide range of case studies, representing different time periods and strategies for intervention.

Some authors, such as Post (2020) and Verkaaik, et al. (2017), touch upon the issues surrounding the multifunctionality of rituals as challenges of contemporary liturgy, and analyse and criticise the religious space and places of celebration. Researchers Stückelberger (2019),

⁷ ELIADE, Mircea. *Traktat o historii religii* [A History of Religious Ideas]. Łódź: OPUS, 1993, p. 56.

⁸ WIERZBICKA, Architektura jako..., p. 12.

De Wildt et al. (2019) and De Wildt (2020) analyse architecture and space as religion, the phenomenon of adaptation as a process, and the transformation of temples for other secular purposes.

The abovementioned publications concern the architectural, technical and historical aspects of the adaptation of sacred buildings for secular purposes, as well as the religious and liturgical aspects. However, they do not address this phenomenon in the semantic–narrative approach, in which sacred architecture is treated as a site of a story through semantic elements combined into a cohesive whole.

Semantic narrative and architecture

Narratology and its methods were first applied to the field of semantics in literary research. Over time, narrative research was introduced to philosophy and psychology. The use of narrative in semantic research can be transferred to the analysis of architectural spaces, in which it has a major impact on the perception of the object. Elements of a sacred building can be regarded as a way of telling a story about an event. Narrative analysis, originally drawn from the humanities, can be an instrument to research and design objects connected with meaning. They fall outside the scope of aesthetic and functional research, with not only form and matter at the core of their interest, but also the semantic layer. In the analysis of ancient sacred objects, the narrative may be regarded as the canvas of a given story about the site of the event and history, in which all the elements (threads) of a story with a semantic character are intertwined into a harmonious whole.⁹

Narration is defined “as a set of coherent semantic elements present in a given object, creating an open channel for the flow of semantic information”.¹⁰ Just like structure, which gives the whole unity, narration is also a junction that binds meanings in architecture. Narrative in architecture can be treated not only as the structure of a given object, which is often confused with the way a given form is built, but also as a thread that binds together all semantic elements in the object. As in literary research, the core issue of analysis is not the style or stylistic features of a given object, but the storytelling style with regards to an event, expressed through semantic elements. In this approach, the narrative in architecture can be a universal message in sacred spaces and carry the same meaning in them as symbols.

There is no architecture without context, just as there is nothing sacred without meaning. Semantic architecture can be treated as a carrier of a story that meets the pragmatic and metaphysical dimensions of culture.¹¹ The definition of narrative in architecture is not a straightforward matter. As in literature, psychology or philosophy, it is a blurred term that enters into semiological research. A creator and critic of narration, Bonenberg, defines the notion of architectural narrative as “the process of building meanings characterizing space, describing architecture in words or pictures”.¹² Narration, as Eliade notes, is said to be like a myth, “it is a product of culture – the recreation of history that restores meaning to past

⁹ WIERZBICKA, Architektura jako..., p. 25.

¹⁰ WIERZBICKA, Architektura jako..., p. 27.

¹¹ RABIEJ, Jan. Universality of the Sacred – Architecture of the Metaphysical Culture. In: *Architecture. The Mute Transmitter of the Outspoken Emotions. The Integrating Role of the Spiritual Places for the XXI Century City Dwellers*. Warszawa: Oficyna Wydawnicza Politechniki Warszawskiej, 2007, p. 65.

¹² BONENBERG, Wojciech. Narracja architektoniczna a kontekst kulturowy. In: *Zeszyty naukowe Politechniki Poznańskiej. Architektura i Urbanistyka*, 2007, Zeszyt 9.

events”.¹³

In these investigations, the narrative in architecture will be treated not only as the structure of a given object, but also as a thread that binds together all semantic elements in the object (*connectens filum*), the field of mental images.¹⁴ As such, every narrative is a structure, but not every structure is a narrative.

Contemporary researchers have been looking for a definition of the human by describing the motives of his internal actions. Eliade introduced the concept of *homo religiosus*,¹⁵ Cassirer – *homo symbolicus*,¹⁶ Mitchell – *homo narratus*,¹⁷ and Hermans and Dimaggio – *homo dialogicus*.¹⁸ All these terms are mutually compatible. Man, as a religious being, has a need for sacralization of space through symbols that are interrelated via narration, and which create language in dialogical forms.

Narrative structure is composed of interconnected semantic elements: signs and symbols. In semantic architecture, sign and symbol appear alternately, because each symbol is a sign, but not every sign is a symbol. The sign has a purposeful effect and an explicit reference to the creator's intention. An example of a semantic element that changes depending on the context is the sign of cross, which some recipients may perceive as merely a sign – a provider of information that the building is an object of Christian worship. The symbol in the context of the narrative structure in semantic architecture explains the recounted story, recalling the sacred meaning of past events. It is therefore an indispensable element of a sacred narrative.¹⁹

Just as an object never exists without a context, a symbol or a sign does not appear individually in an object, creating a hierarchical structure. Its basis is constituted by the natural symbolism of the cosmos, through which every person can come to understand the ultimate beingness.²⁰

Subject and purpose of research

The subject of this study is the analysis of the adaptation of former sacred objects in Western and Central Europe using the narrative method. The research is qualitative, not quantitative, and serves to explore the research problem, to elucidate the directions of transformation of specific sacred objects, and to elaborate on possible areas for further research. The territorial scope covers Western and Central Europe, as an area where the phenomenon of adaptation is widespread and where numerous controversial examples of adaptation of former places of worship can be identified.

The aim of this research is to draw attention to the important and often forgotten semantic aspect of sacred objects in the course of their adaptation to secular functions. The aim of narrative research is to attempt to enter the real, multi-layered, often hidden content of an object. As such, as noted by Eliade,

architectural narrative in places of the sacred grows out of culture, reaching for deeper

¹³ ELIADE, Mircea. *Mity, sny i misteria* [Myths, Dreams and Mysteries]. Warszawa: KR, 1999, p. 6.

¹⁴ WIERZBICKA, Architektura jako..., p. 23.

¹⁵ ELIADE, Mircea. *Traktat o ...*, p. 78.

¹⁶ CASSIRER, Ernst. *Symbol i język* [Language and myth]. Poznań: Wydawnictwo Naukowe Wyższej Szkoły Pedagogiki i Administracji, 2004.

¹⁷ MITCHELL, W. J. T. *On Narrative*. Chicago: University of Chicago Press Journals, 1981.

¹⁸ HERMANS, Hubert J., DIMAGGIO, Giancarlo. *The Dialogical Self in Psychotherapy*. London: Taylor & Francis, 2004.

¹⁹ BONENBERG, Wojciech. Narracja architektoniczna a kontekst kulturowy. In: *Zeszyty naukowe Politechniki Poznańskiej. Architektura i Urbanistyka*, 2007, Zeszyt 9.

²⁰ WIERZBICKA, Architektura jako..., p. 24.

archetypes, rooted in the structure of the universe. This desire to discover the truth and the constant and unattainable striving for balance results from man's constant longing for paradise – as a state of primeval beginnings.²¹

Narrative research (described in the next section) can be used to analyze selected examples of adaptation and to present a certain model of conduct during the adaptation of sacred objects. This model may prove to be of great help to certain legislative processes.

In the present study, the following research hypotheses were formulated:

(1) Adaptation of sacred objects should be considered on various levels due to the multidimensional nature of the building. Apart from their historical, aesthetic and cultural value, sacred objects also have semantic and religious significance that must be taken into account in adaptation for a secular function.

(2) The narrative method, which focuses on the semantic layer, can represent an important complementary tool, thanks to which it is possible to analyze various aspects of adaptation in a multifaceted manner in order to find a worthy destination for former places of worship.

Narrative method

The narrative method, resulting from narrative research into contemporary semantic architecture, was formulated by Anna Maria Wierzbicka on the basis of the book, *Architecture as meaningful narration* (2013), translated into the field of research on the adaptation of ancient places of worship. This method consists of analysing selected objects according to the following aspects: history, place, time, purpose, creator of the narrative and reconsecration. In cult objects, some aspects of the narrative are constant, while others are changeable and constantly altered. The method assumes selected projects will be analysed in two periods: the creation of the object and its adaptation to a function other than the sacred one. This method allows an object to be examined in various aspects and on several grounds.

History

The first important factor is the story told by the object. In Christianity, temples are associated with liturgy, and all narrative elements evoke the history of salvation revealed in Christ. Sacred places evoke a story – history as a collection of facts. The questions to be answered are: What event does a given object tell us about? What idea does it represent? What functions did the building serve? What community did it belong to – was it a monastery, a garrison or a parish building, for example? Has it been adapted to a secular function before? It is also essential to ask what story the building tells us after its adaptation: what it is for, what social group it belongs to, what event it tells about.

Sacred buildings and sites evoke the history of the origins of a given object. They might recall traumatic events (as with places of remembrance of, for example, the Holocaust, catastrophes and terrorist attacks) or they might be places of religious worship related to the value and image of God in a given religion and history of salvation. In Christianity, the church is treated as the house of God and the house of the people of God. The central narrative figure is Jesus Christ – all the symbols of the temple refer to him, as well as the narrative created thanks to them.²²

²¹ ELIADE, Mircea. *Traktat o ...*, p. 50.

²² HANI, Jean. *Symbolika świątyni chrześcijańskiej* [The Symbolism of the Christian Temple]. Kraków: Znak, 1998.

The site

A second important factor of narrative in architecture is the site of narration – the location of the object in the architectural, urban and social context. When analysing an object, one should take into account the location in the spatial sense as well as the perception and reception of objects by the local community. What is the significance of the building in the urban layout of the city or district? The site becomes a holy place because it has participated in an unusual act – a revelation, an act of destruction, and so on – and the object is built at the site of the event, for example, where sanctuaries are created at and outside the place of apparition. Location in the architectural context and the surrounding context are crucial. Was the church built first or did the community need a place for prayer? Context is essential in an architectural interpretation. It helps us to understand that a sacred object can be a witness of historical events. It is also important to analyse the site during or after adaptation.

Time

The third aspect is the object's time of origin. The historical and cultural context in which the object was created, the circumstances of its creation and the political period are also relevant, as is the moment of its creation in relation to the time of the event it commemorates. One example is the construction of the St Alexander Nevsky Cathedral between 1894 and 1912 on one of the most important squares in Warsaw, Saski Square. In the assumptions of the Russian partitioning powers, this cathedral was to be a symbol of Russian rule on Polish territory. It was finally demolished in 1926, after the Polish State regained independence in 1918. Also, the aspect of the creation of religious objects in the place of apparitions influences the spatial narrative, which becomes visible in places of worship where the profane space takes on a sacred meaning, e.g., the creation of sanctuaries after the apparitions in Lourdes (France), Fatima (Portugal) and Guadeloupe (Mexico). The aspect of time is also taken into account in the analysis of the transformation from a sacred function to a secular goal. In which political, historical and cultural period did it occur? Under what circumstances did the adaptation take place?

Creator of the narrative

The fourth factor that influences the narrative is the creator of the object in relation to the story. This aspect is the most difficult to analyse because beliefs and intentions are often hidden, so the creative intentions are not always legible. What is important is the idea of the architect, the artist, the builder, their creative intentions, beliefs and intentions. Here, the storyteller's attitude towards the story, their nationality and worldview, as well as their personal experiences and creative achievements, are crucial.

The author's creative intentions are also of particular importance when adapting the temple. It is therefore important that the designer understands the cultural context and the historical, cultural and religious values of the former sacred object. It must be taken into account whether this person is religious or has atheistic views, whether they have a sentimental relationship with this place, and whether they have experience of working with former religious buildings.

Purpose

The fifth element of this method is the purpose of the narrative. In places of worship, the purpose of the narrative is to evoke the history of salvation. If the temple was always used

for the celebration of the liturgy, the function of the adaptation may vary. The questions to be answered are: What is the former sacred object supposed to serve? Was the adaptation an attempt to save the building from destruction, or was the intention its utilitarian use and profit? How was this achieved? Was its history lost in the process of adaptation? The interior layout should be analysed, considering questions such as: To what extent has the functional layout been altered or preserved? How have new elements been integrated with the original monument? How have the liturgical furnishings (tabernacles, crosses, altars, paintings, etc.) and the new interior furnishings been adapted to the building's new functions?

Reconsecration

The sixth factor, which is also key in narrative analysis, is the reconsecration of a formerly sacred object that currently fulfils a secular function. Here, consideration should be given to whether the desacralisation process is reversible. Is it possible to resacralise an object that has had a secular function? Does profanation occur at present – with the preservation of the original interior design and the introduction of a new function? Will interference with the internal structure of the building allow liturgical functions to be fulfilled inside the temple again in, say, 50 or 100 years?

Discussion

Narration represents a kind of storytelling system. Sacred spaces, apart from their function, structure and form, also have a meaning. In sacred places, the symbol becomes a narrative tool. The purpose of a narrative in a cultural context is related to the site, the narrator, the recipient and the time of the narrative. The narrative, which is a structure, binds together all semantic elements that cannot exist autonomously in the cognitive category. In this case, architecture becomes the path to deeper cognition and self-awareness. The narrative, like the symbol, is accessible to every human being because it resides in human experience. In sacred architecture, the narrative has the characteristics of a common system based on categories such as continuity, transcendentality and apriority. In architecture, the narrative has parallel functions of experience and time, which are binding in the categorization of a given object. That said, the key narrative attribute is adequacy, which is related to the reception of individual semantic elements characterized by a significant congruence.

In analysing narratives in sacred spaces, a question arises about the purpose of such research. Narrative research can represent a direction of analysis and of the design process, and like other scientific inquiry, it is useful because it generates ideas. Narrative research is not only a useful aspect and multidimensional tool for analysing contemporary sacred architecture, but also a worthy approach to assess former religious sites. Signs and symbols are treated as part of the story in narrative analysis. The narrative method can be the starting point for determining the value of an architectural aesthetic masterpiece. In architecture, narrative constitutes a trace of history expressed by the semantic elements of matter. Narrative adequacy, in relation to the interpreted event, sacralises the space and gives value to the work.

Narration in contemporary architecture can be a research tool for phenomena in a constructed space. The universe is an image of historical processes, and in architecture, objects and groups of objects always create a story about the events of the past. There is no architecture without ideas and identity; a sacred object is a reflection of semantics.²³

²³ WIERZBICKA, *Architektura jako...*, p. 35.

The narrative approach to historical buildings is also confirmed by the architect and conservator Nigel Walter, creator of the narrative approach to monument conservation at the University of Cambridge. In his book, *Narrative theory in conservation: Change and living buildings* (2020), he articulates that the narrative approach to historical buildings allows the researcher to treat the building as a continuous and living narrative, demonstrating a coherent theoretical position for conservation that addresses the urgent question of how historic buildings that remain in use should respond to change.

Case studies

Below, three projects to adapt former places of worship are presented and analysed using the narrative method. In all three cases, an attempt was made to enter the narrative, multi-layered, often hidden content of the object, showing the positive and negative aspects of the specific project (Table 1).

Table 1. *Analysis of selected examples of adaptation using the narrative method*

NM		Case study 1	Case study 2	Case study 3
		<i>The former St Peter's Church in Vught; now the DePetrus Meeting Center.</i>	<i>The former Church of St Willibrord in the Hooge Zwaluwe; now the Restaurant "Onze Kerk".</i>	<i>Former hospital chapel in Antwerp, Belgium; now "The Jane" restaurant.</i>
History	Religion Community	Catholic	Catholic	Catholic
	Ownership	Church owned	Private owned	Private owned
	Accessibility	Unlimited access	Unlimited access	Limited access
Site	Spatial Context	<ul style="list-style-type: none"> Built in the city centre Shapes the silhouette of the city Was not oriented to the east: the entrance was from the side of the church square Surrounded by greenery, partially fenced with a brick fence 	<ul style="list-style-type: none"> Rural environment Shapes the silhouette of the village of single-family houses 	<ul style="list-style-type: none"> A chapel built as a part of a military hospital Connected to the other parts of the building by means of a covered corridor.
	Neighbouring site	<ul style="list-style-type: none"> A concentration camp built in 1943 in Vught. There is now a Camp Vught memorial and museum on the site. There is a retirement home nearby, whose guests often come to pray. 	<ul style="list-style-type: none"> A parish graveyard adjoined to the church. The presbytery was destroyed during World War II. Umbrellas and tables placed in front of the building. 	<ul style="list-style-type: none"> The former military hospital chapel as well as the surroundings were entirely renovated in 2014. Located in the very heart of a modern district.
Time	Built	1884, in a period when returning to historical styles was fashionable, therefore the church was built in the neo-Romanesque style with neo-Gothic elements.	1865, in the neo-Gothic style. The tower was built later in 1920. Rebuilt many times in the 20 th century.	1911, with a neoclassical facade scheme and interior, mixed with neo-Flemish Renaissance and neo-Baroque elements.
	Deconsecrated	2005, due to the poor structural condition of the building	2013, due to the small number of believers and lack of further maintenance opportunities	Abandoned 1993 Demolished 2009
	Reopened	2018	2015	2014
Creator of the narrative		Dutch architect Jan David Hanrath, specialist in building and designing public spaces and libraries. His plan for the chocolate factory in Gouda was recognized as the best library project in the Netherlands in 2015.	The investors, Willem Simonis and Dieuwke Stellinga-Simonis, were also the project's authors and builders. They employed local carpenters and builders for individual works. From the very beginning, as inhabitants of this village with an emotional connection to it, they knew that they wanted to keep the church for the inhabitants.	Designed by Piet Boon Studio. The stained-glass windows were designed by Job Smeets and Nynke Tynagel of Studio Job. The Beirut-based design studio PSLAB designed the gigantic chandelier in the centre of the restaurant.

Purpose	New function	Cultural and meeting place that houses a library, museum, souvenir shop, reading room, café, cultural institution and offices.	Now a restaurant, “Onze Kerk”(in Dutch, meaning “our Church”). It also hosts business meetings and various celebrations – weddings, funerals, birthdays, etc. – as well as exhibitions, theatre and music performances, including organ concerts. There is also a day club for people with intellectual disabilities.	Now an exclusive restaurant, “The Jane”. Some of the corridors, symmetrical on both sides, have been incorporated into the food court.
	Architecture	<ul style="list-style-type: none"> • The external structure has remained unchanged • The construction of the church has remained intact • The mezzanine has been extended in the form of a roof over the restaurant pavilion • The building facade still has crosses as religious symbols 	<ul style="list-style-type: none"> • The external structure has remained unchanged • The construction of the church has remained intact • The cross has been replaced by the restaurant logo • The statue of the patron in the niche of the front elevation remained unchanged 	<ul style="list-style-type: none"> • The external structure has remained unchanged • The construction of the church has remained intact • A cross still dominates the front brick elevation of the building
	Conservation works	<ul style="list-style-type: none"> • Renovation of the masonry and joint work • Restoration of the roof constructions and the roof boards • Renovation of roof coverings and the lead work • Replacement of window frames, windows and doors • Restoration of a number of stained glass windows 	<ul style="list-style-type: none"> • Renovation of the masonry and joint work • Restoration of the roof construction and the roof boards • Renovation of roof coverings and leadwork • Installation of under-floor heating and replacement of floor tiles • Restoration of stained glass windows 	<ul style="list-style-type: none"> • Renovation of the masonry and joint work • Replacement of window frames, 15 stain glass windows and doors • Renovation of tile floor and walls • Conservation works on historic existing cellar
	Interior	<ul style="list-style-type: none"> • Historical murals, the finishes in walls have remained unchanged. • The historic interior is left completely intact. It is a large open space. The bookshelves are placed on rails, and can be moved to the side aisles in the church if needed (Fig. 1). • The Chapel of the Blessed Virgin Mary in the porch was left intact and is always open to the faithful (Fig. 2). • The side chapel contains displays of religious objects from the former church, including the historic baptismal font and the figure of Christ. • Elements of sacred interior furnishings, altars, reliquaries, tabernacles transferred to the Catholic parish in Ukraine. • Old tombstones displayed at the museum exhibition. • Modern mezzanine structure is independent and can be dismantled and removed at any time. • The upper floors are rented by private companies, which keeps the building going. 	<ul style="list-style-type: none"> • The interior remained unchanged because the building had the status of a monument. • An open kitchen is set against the background of three historic stained-glass windows behind the altar. • The following items remain: neo-Gothic pews tailored to emerging needs, the organs, a confessional, a pulpit and two side altars (both from the last quarter of the 19th century), transformed into a site for storing cutlery (Fig. 3). The altar has been moved slightly deeper into the former chancel, and now serves as a kitchen table (Fig. 4). • The relics were taken from the church • The former baptismal chapel houses historical sacral elements from the old church: photos, figurines, paintings, vestments, rosary, candles, prayer books, historical photos of the church, kneelers and a box for the relics of St Gerlach. The modern mezzanine structure is independent and can be dismantled and removed at any time. 	<ul style="list-style-type: none"> • The original ceiling conveys the pure to show the authentic sacred nature of the place. • High-quality natural materials such as stone, leather and oak were selected for the interior, prompting a specific palette for the light fittings. • The main hall of the restaurant is located in the nave, and the former presbytery is now replaced with an open kitchen (Fig. 5). • On the level of the choir, above the porch, there is a bar serving alcohol. • Plenty of signs related to the sacred function of the building have been retained: modern stained glass windows consisting of 500 unique panels²⁴ (Fig. 6), the former presbytery, where the altar once stood, is now dominated by a projected skull to which attention is directed.²⁵ • The most distinctive feature of this interior is the giant chandelier in the restaurant centre.²⁶
	Costs	€2.4 million. The municipality of Vught, the National Cultural Heritage Agency and the Province of Noord-Brabant provided a subsidy of €2 million.	withheld	withheld

²⁴ Despite the secular character of the interiors, the designers were inspired by the former sacred function of the chapel. The interior conveys a powerful message of the ideological content of the designed graphics. Archetypes from various worlds each tell stories of good and evil, rich and poor, life and death as well as good food and religion. The diversity of meanings indicates the interpenetration of various gastronomic forms, cultural archetypes and religious symbols.

²⁵ This replaces the role of the altar in the strict sense as regarding the specific place, but also in the figurative sense when it comes to adoration, recognition and praise. The restaurant’s chef, Sergio Herman, said, “Food is my religion.” The interior design presents a feast: the cult of food as a kind of “religious” cult.

²⁶ By installing this oversized lamp, the designers intended to create an intimate and “divine” atmosphere inside the

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Reconsecration</p>		<p>The transformation was carried out with respect to the historical and sacred tissue of the building. The church can, if necessary, therefore be re-sacralised and fulfil its original function, which is sacral. The preserved sculptures and other religious elements will find a suitable place in the church interior decoration.</p>	<p>The structure of the church has remained intact. The interior is designed so that it can be easily adapted to hosting events. The interior decoration, organs, main altar and side altars have remained unchanged. The modern mezzanine structure can be dismantled and removed at any time. As a result, the church can, if required, once again serve sacred functions. But for the time being, it is a profanation.²⁷</p>	<p>The construction of the church has remained intact. The interior seems elegant and luxurious, but the design shows the designers' ignorance of the cultural value and identity of this sacred place. For modern Europeans, such an interior is not iconoclastic, but numerous references to religious connotations indicate an attempt to sacralise the object, giving the cult of food a sacred character. The cultural narrative is broken, as can be seen in the mixing of Christian symbols with satanic and gastronomic ones.</p>
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Figure 1: *De Petrus Meeting Centre, Vught, The Netherlands. View of interior in the direction of the porch, 2019.*



Figure 2: *Chapel of the Virgin Mary in the porch of the former church, Vught, Netherlands, 2019.*

²⁷ An altar, whether fixed or portable, never loses its consecration or blessing. If an altar remains, it should be used only for worship. Therefore, using the altar as a kitchen table and the side altar as a place for storing cutlery is contrary to the Code of Canon Law (1983). The conservation decision of the preservation of interior fittings, especially the altar, in a church that is not fulfilling its function, is contrary to the Code of Canon Law (1983) and the Guidelines of the Holy See (2019).



Figure 3: View in the direction of the side altar, “Onze Kerk” restaurant, Hooge Zwaluwe, Netherlands, 2019.



Figure 4: View over the kitchen of the “Onze Kerk” restaurant in the direction of the former presbytery, Hooge Zwaluwe, Netherlands, 2019.



Figure 5: “The Jane” restaurant interior. View in the direction of the former chancel, Antwerp, Belgium, 2019.



Figure 6: Stained glass by Job Smeets and Nynke Tynagel from Studio Job at “The Jane”. View in the direction of the former chancel, Antwerp, Belgium, 2019.

Results

The adaptation of sacred objects has become common practice in Western Europe.

Due to their primary liturgical function, sacred objects require a different method of transformation, modernization and adaptation compared to secular ones. The adaptation and modernization of sacred objects requires designers to pay attention not only to the aesthetic, historical and cultural values of the preserved tissue, but also to the sacred elements and spatial arrangements related to the sacred nature of the object. The last case study demonstrates that aesthetic solutions do not always take ethical issues (problems) relating to the space's former sacred nature into consideration.

The pre-conceptual design analysis of sacred objects can be supplemented by the method of narrative research, which allows for the analysis of various aspects of sacred objects in a multidimensional manner. The purpose of a narrative in a cultural context is related to the site, the narrator, the recipient and the time of the narrative. A narrative research approach semantic architecture, as one of the means for researching sacred architecture, can be a fruitful direction both for analysis and for the design process when formerly sacred buildings are assigned new secular functions.

Transformations of sacred objects must be carried out with respect for the existing historical tissue and the sacred tissue. Elements such as sacred furnishings, altars, reliquaries, tabernacles and tombs must be removed from the interior. Despite the good intentions of designers and owners of buildings, former places of worship are often profaned. Whether the aim is revitalization or modernization, the desacralization of sacred buildings must be undertaken in such a way as to allow for restoration of the sacred function at some unspecified point in the future.

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Particularities of wooden carved iconostases in selected post-Byzantine churches of Albania

Laura Shumka

Laura Shumka
Albanian University, Tirana
Department of Art & Design,
Albania
e-mail: shumkalaura@gmail.com
ORCID: <https://orcid.org/0000-0003-1341-4627>

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Particularities of wooden carved iconostasis in selected Post-Byzantine Churches of Albania

This paper presents the data and study results of the post-Byzantine wood carved iconostases of different churches in Albania, which notwithstanding the circumstances of the communistic period have preserved to a considerable extent their typical characteristics. The paper aims to examine the stylistic and morphological aspects of the iconostasis in selected churches in relation to the architecture and tries to identify the relationships, sequences and reasons for such phenomena.

The presence of iconostases in the Eastern Orthodox Church is based on the carried rituals and services that are expressed through ecclesiastical sculptures and other works. In these contexts, the iconostasis is the most dominating screen, related to the rood screen of English mediaeval churches, but contrary to them it is a closed and solid structure. In the iconostasis, architecture and wood carving workers collaborate on a large scale in order to create a solid and well-integrated frame. The analysis includes St Mary's Monastery, also known as the Monastery of Dormition of Theotokos Mary, a medieval Byzantine church on Zvërnec island in the Narta Lagoon, southwest of the city of Vlora, southwestern Albania (SMZ); the Church of Apostles in Hoshtevë, Gjirokastra, with its spectacular interior completely covered with frescoes that became a cultural monument of Albania in 1948 (SA); and the Church of the Dormition of the Theotokos, simply known as Koimissi or St Mary, in the village of Labovë e Kryqit, Gjirokastrë County, southern Albania (SM).

Keywords: cultural heritage, post-Byzantine, churches, Albanian, iconostasis

The Byzantine and Post-Byzantine era in the Balkans, including in Albanian territory, was marked by extensive church building.¹ Church architecture during the thirteenth and fourteenth centuries was marked by crystallization of its typological architecture particularities and variety of planimetric and volumetric solutions.² Analyzing the functional solution,³ composition of the component parts, architectural, decorative and constructional solutions, and exterior and interior decoration reveals a distinction between the monastery churches and those built in inhabited areas. For this study, we tried to select the most significant prototypes.

¹ THOMO, Piro. *Post-Byzantine Churches of South Albania*. Tirana: KASH, 1998, p. 319; THOMO, Piro and STRATO-BERDHA, Gentian. *Restaurimi i monumenteve të Kishës Ortodokse në Shqipëri* [The restoration of monuments of the Orthodox Church in Albania]. KOASH, 2005, p. 208. [In Albanian]

² MEKSI, Aleksander and THOMO, Piro. Post-Byzantine architecture in Albania. Basilicas. In: *Monumentet*, 1981, 1(2), pp. 11-32; MEKSI, Aleksander. *Medieval architecture of Albania*. Tirana. 1983, p. 375.

³ THOMO, *Post-Byzantine Churches...* p. 319.



Figure 1: Location of the considered churches St Mary's Monastery in Zvernec (ZMZ), St Mary's Church in the village of Labovë e Kryqit (SM) and the Church of Apostles in Hoshtevë, Gjirokastra (SA)

The iconostasis was developed from the Byzantine templon, which appeared during the fifth and sixth centuries AD,⁴ and which may have been influenced by the proscenium in classical theatre, or by the barrier before the *adyton* (sanctuary) of a Greek temple.⁵ Iconostases are commonly found in both Orthodox and Eastern Catholic churches,⁶ while in later Byzantine churches the sanctuary curtain comprises part of the icon screen (templon/iconostasis) which shields the altar from the congregation's view.⁷ Undoubtedly, in Orthodox churches a component or feature of the central piece is the presence of an iconostasis that separates the interior space into the space reserved for the priesthood from the nave, usually reserved to the ordinary people. According to Epstein⁸ and Misijuk,⁹ the initial form of the iconostasis may be seen in a low barrier placed between the nave of a temple and its sanctuary. Based on the accounts of authors it is not clear when the typical arrangement of an iconostasis with its separate zones starts, as shown in Figure 2, based on the initial drawing designed by Markis.¹⁰

Following Antonie Bon,¹¹ the iconographic programs of the Late Byzantine period in large churches and monastic settlements acted as an echo of the grand Middle Byzantine examples. Jesus Christ occupied the highest parts of the vaulting, as master of the universe and supreme judge, while the Virgin was placed in the conch of the apse.¹² The sanctuary scenes were of extreme importance, because of

their placement inside the holy of holies.

⁴ ANDRONIKOS, Thanos. An introduction to Greek Orthodox iconostases. The Frame Blog, 2014, accessed August 24, 2022, <https://theframeblog.com/2014/11/12/an-introduction-to-greek-orthodox-iconostases/>

⁵ MAKRIS, Konstantinos. *Ecclesiastical wood carvings*. Apostolic ministry of the Church of Greece, Athens, 1982, p. 48; FANNY, Vitto. The Origin of the Iconostasis in Early Christian Churches in the Holy Land. In: *Actual Problems of Theory and History of Art: Collection of articles*, 2017, 7, pp. 222–231; DJURIC, Isidora et al. Church Heritage Multimedia Presentation: Case study of the iconostasis as the characteristic art and architectural element of the Christian Orthodox churches. In: *Challenges – CULTURAL HERITAGE*, 2020, 1, pp. 551–560; MELVANI, Nicholas. The Middle Byzantine Sanctuary Barrier: Templon screen or Iconostasis? In: *Journal of the British Archaeological Association*, 1981, 134(1), pp. 1–27.

⁶ GRONEK, Agnieszka. Eschatological elements in the schemes of paintings of high iconostases. In: *Seris Byzantina*, 2014, 7, pp. 11–21; VRYZIDIS, Nicolaos and PAPASTAVROU, Elena. Notes on the Sanctuary Curtain: Symbolisms and Iconographies in the Greek Church. *Cahiers Balkaniques*, 2021, p. 48.

⁷ LIDOV, Alexei. The Catapetasma of Hagia Sophia and the Phenomenon of Byzantine Installations, Convivium: Exchanges and Interactions in the Arts of Medieval Europe. In: *Byzantium, and the Mediterranean*, 2014, 1(2), p. 40–57.

⁸ EPSTEIN, A. W. The Middle Byzantine Sanctuary Barrier Templon or Iconostasis? *Journal of the British Archaeological Association*, 1981, 134, pp. 1–28.

⁹ MISIJUK, Tatiana. The multilayer composition of an iconostasis. In: *Rocznik Teologii Katolickiej*, 2017, 16(3), pp. 221–236.

¹⁰ MAKRIS, *Ecclesiastical wood carvings...* p. 48.

¹¹ BON, Antonie. *The Ancient Civilization of Byzantium*. Barrie and Jenkins. London, 1972, pp. 105-107.

¹² KARACHALIOU, Ermioni. *The architectural and iconographic identity of Paliokhora on Aegina. An Introduction to Its Late and Post Byzantine Churches*. PhD thesis. University of Manchester, 2012, p. 530.

Historically, during the Byzantine era, wood was widely used in the construction of ecclesiastical objects, but the interior decoration of churches was mainly based on marble and mosaics that matched and complemented the brilliant exterior architecture of the churches.¹³ Later on, during the Ottoman period, wood replaced the marble in the interior decoration of the Orthodox churches, mainly due to the difficult conditions prevailing at that time for Christians. The wood of this period is clearly enriched with various interior decorations, and carved wooden furniture also appeared around the same time, contributing to the churches' interior aesthetics.¹⁴ As described by various authors,¹⁵ craftsmen had the opportunity to express and demonstrate all their artistic capabilities in the construction and decoration of the churches' interior and attach a unique, representative and highly impressive interior.

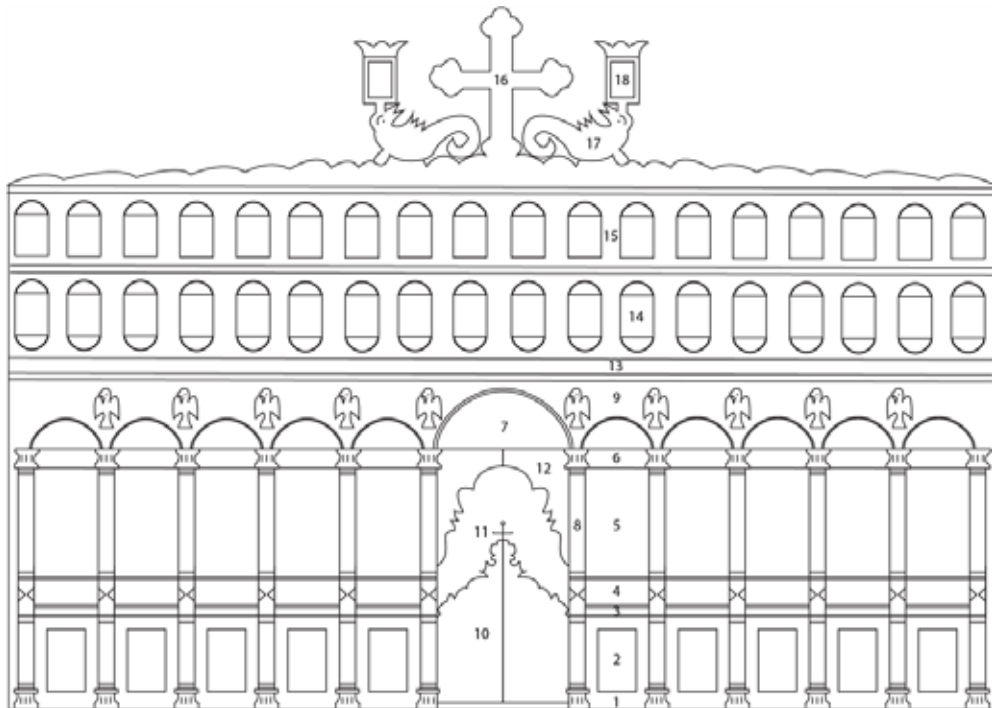


Figure 2: The structure of a Greek iconostasis as it developed from the sixteenth century (after D. Stamelos, 1993)

Andronikos describes typical arrangement of elements in an iconostasis;¹⁶ this might be found with slight modifications (as per Figure 2) in its details, and include: (1) the base; (2) *horakion*: an oblong panel made from wood or marble which may, in either case, be carved or painted; (3) *staphyle* (or grapevine): a narrow strip decorated with carved grapevines; (4)

¹³ BARBOUTIS, Ioannis. Wooden interior decoration in post byzantine orthodox churches of Thessaloniki. In: *Pro Ligno*, 2013, 9(4), pp. 219–227.

¹⁴ MANTOPOULOU-PANAGIOTOPOULOU, Thanos, CHEMIKOGLOU, Evangelia. Thessaloniki during the Ottoman occupation, the organization of the city and its monuments. In: *Archeology and arts, Athens*, 1997, 64, pp. 93–97.

¹⁵ KAMBOURI-VAMVOUKOU, Maria. The church of Agios Minas in Thessaloniki. A new type of ecclesiastical architecture. *Churches in Greece 1453–1850*, National Technical University, Athens, 1989, 3, pp. 13–31; AGNANTOPOULOU, Evangelia and BARBOUTIS, Ioannis. Post-Byzantine wood carved iconostases in orthodox churches of Sikinos Island. In: *Pro Ligno*. 2019, 15(4), pp. 426–433.

¹⁶ ANDRONIKOS, An introduction to Greek Orthodox iconostases...

lower *ketabas* (probably from the Turkish): a rectangular board which is frequently used as support for icons; (5) tier of “despotic icons” (from *despotes*, Greek for Lord, or Christ): six icons comprising, usually from left to right, the archangel Michael, a patron saint or important event, the Virgin Mary, Jesus Christ, St John the Baptist and the archangel Gabriel; (6) upper *ketabas*; (7) *kemeri* (from the Turkish for belt): an arcade with carved or painted decorations, with *The Last Supper* in the central arch; (8) columns which separate the ‘despotic icons’ and their auxiliary elements (2–6), and form the supporting structure of the iconostasis; (9) *peristera* (literally “pigeon”, as in a bird’s beak molding), a protruding decorative area where hanging candleholders are usually attached; and (10) *orea pyli* (the beautiful gate) consisting of two hinged doors with carved decorations and miniature icons attached on their surface – they are considered to be sacred and may only be entered by ordained clergy; (11) the Holy Grail, which crowns the doors; (12) the canopy above the doors, composed of carved decorations usually depicting horrifying scenes such as gorgons or dragons being slain; (13) a representation of the Tree of Jesse, showing the ancestry of Jesus Christ; (14) *The Twelve Feasts*: scenes from the life of Christ, representing the main feast days of the liturgical year – these may vary as to order and number; (15) miniature icons, usually of prophets or apostles, surrounded by carved floral decorations; (16) the crucifix; (17) a flying dragon, representing Satan in the form of a serpent; and (18) cherubs enclosing icons of the Virgin (left) and St John (right) – these may also be supported on the dragon’s tail. Generally, the parts of an iconostasis are categorized into three zones: despotic icons (1–12), miniature icons (13–15) and the “coronation” or crest (16–18).

Despite the fact that the iconostases represent a central element of the church and its heritage,¹⁷ and that they are one of the most significant aspects of Albania’s national heritage, having been declared “monuments of culture”, there are no scientific studies focused on their typology, evolution, or the differences among Albanian post-Byzantine churches and the wood carving techniques deployed within.

The current research was conducted by visiting all the churches of the post-Byzantine period presented in this contribution. The condition of their current iconostasis structures, wooden elements, the degree of deterioration caused by various factors, and differences from the standard typology were examined.

The analyzed church iconostases in our case belong to a golden period, when iconostases were presented in the form of solid screens with large icons, a style that developed in Russia in the late fourteenth and fifteenth centuries and probably spread from there to Mount Athos, and further to Greece and the Balkans.¹⁸ In the eighteenth century, iconostases became the most decorative elements in Christian Orthodox churches, with the highly decorated carvings and icons made by the most influential artists of that time.

St Mary’s Monastery (SMZ), also known as the Monastery of Dormition of Theotokos Mary, is a medieval Byzantine church on Zvërnec Island in the Narta Lagoon, southwest of the city of Vlora, southwestern Albania (40°51’38” N 19°39’45” E) (Figures 1 and 3).

¹⁷ TIMAR, Maria Cristina, GURAU, Lidia, POROJAN, Mihaela, BELDEAN, Emanuela Carmen. Microscopic identification of wood species: An important step in furniture conservation. In: *European Journal of Science and Theology*, 2013, 9(4), pp. 243–252; AGNANTOPOULOU and BARBOUITIS, *Post-Byzantine wood carved iconostases...*

¹⁸ FANNY, Vitto. The Origin of the Iconostasis in Early Christian Churches in the Holy Land. In: *Actual Problems of Theory and History of Art: Collection of articles*, 2017, 7, pp.222–231; DJURIC et al., Church Heritage Multimedia Presentation...



Figure 3: *The Church of SMN in Narta (source: author's archive)*

The Church of Apostles (SA) in Hoshtevë, Gjirokastra, with its spectacular interior completely covered with frescoes ($40^{\circ}13'03.25''\text{N}$; $20^{\circ}14'53.68''\text{E}$) became a Cultural Monument of Albania in 1948 (Figures 1 and 4).



Figure 4: *The Church of SA in Hoshtevë, Gjirokastra*

The Church of the Dormition of Theotokos, simply known as Koimissi or Saint Mary's church (SM) is an Eastern Orthodox Christian church in the village of Labovë e Kryqit, in Gjirokaštër County, southern Albania (40°04'06.25"N; 20°18'53.02.28" E) (Figures 1 and 5).



Figure 5: *The Church of SM in Labovë e Kryqit*

View of some of the most significant elements in iconostases

The essence of the altar screen lies in its size and scheme of its paintings, and this is well reflected in all three churches considered here, with a particularly spectacular presentation in SMZ (Figures 6 and 8). Divided into several rows filled with icons, the iconostasis in SM creates a structure which, like a wall, fully covers the passage to the sanctuary (Figures 5 and 7). This space, along with the liturgical rituals taking place in it, are completely hidden from the eyes of the faithful, becoming even more mysterious and inaccessible as a result.¹⁹



From the site survey, it is clear that only fragments remain of the iconostasis of SMZ (Figures 6 and 8). The horakion – an oblong panel (see also Figure 2, element 2) that might be carved or painted – was heavily damaged and had been restored at a later stage, while the representation of the Tree of Jesse (see also Figure 2, element 13), showing the ancestry of Christ, is for the most part preserved, although the left section (ca. 0.8 m) is also damaged.

Figure 6:

Front central part of the iconostasis in SMZ, Narta

¹⁹ GRONEK, Eschatological elements. . . , pp.11–21; STAMELOS, Demetrio. *Neo-Hellenic Popular Art: sources from the 16th Century to Current Times*. Athens: Gutenberg, 1993, 120-1/128; STANKOVA, Lidia. Tradition and innovation in the decorative practices in Christian art of the Balkans, fifteenth through seventeenth centuries. In: Hartmuth et al. (eds.). *Christian Art Under Muslim Rule. Proceedings of a Workshop held in Istanbul on May 11/12 2012*. Nederlands Instituut voor het Nabije Oosten, Leiden, p. 195–205.



Figure 7:
*Iconostasis in SMZ,
Labovë e Kryqit*

It is worth mentioning that SMZ's iconostasis differs significantly due to its *orea pyli* (beautiful gate) (Figure 2, element 10). The standard *orea pyli* consists of two hinged doors with carved decorations and miniature icons attached to their surface, but in this monument the feature is associated with Holy Grail crowns (Figure 2, element 11), and on its left side there is an additional door (Figure 8).



Figure 8: *The orea pyli in SMZ, Narta*

Following Barboutis,²⁰ the wood-carved elements of the *orea pyli* in SMZ display a similar relief and main decorative patterns, with the addition of an angel without a body, but with a head and wings, as well as two carved human-like heads from which the vigil lamps are hung at the coronation. Furthermore, it seems that due to time constraints and interventions, the original components (including colorings) have been partially maintained. There are also environmental and biological impacts to consider, including damage caused by insects and fungi.²¹

Finally, it is worth mentioning that all components of iconostases are carved in high relief, perforated at some points, as Agnantopoulou and Barboutis also emphasize²² in their analyses of post-Byzantine Greek churches. The present designs display various decorative motifs, including local floral and faunal elements such as vases with vertical or spiral shoots, and numerous plant-based decorations

²⁰ BARBOUTIS, Wooden interior decoration...

²¹ SHUMKA, Laura and ÇIFTÇI, Çigdem. Relative Rate of Durability Towards Influence of Water in Stone Degradation. Case Study of Lead Mosque in Shkodra (northwest Albania). In: *Journal of International Environmental Application & Science*, 2019, 13(2), pp. 105–109; SHUMKA, Laura. Comparison of Indoor Climate Features Following Different Climate Guidelines in Conservation Examples of Selected Churches in Albania. In: *International Journal of Conservation Science (IJCS)*, 2019, 10 (4), pp. 623–630; SHUMKA, Laura., PERI, Leonidha and LATO, Entela. The Needs for Determining Degradation Risks from Temperature and Relative Humidity of Post-Byzantine Church Indoor Environment. In: *Journal of Environmental Management and Tourism (JEMT)*, 2020, 11 (3), pp. 601–606.

²² AGNANTOPOULOU and BARBOUTIS. *Post-byzantine wood carved iconostases...*

enriched with other motifs, including two men holding a royal crown, two angels on either side of a blazon, and a variety of animals (lions, birds pecking grapes and leaves, winged quadrupeds, etc.) (Figures 9 and 10).

Also in the case of the *orea pyli*, various decorative plant and animal motifs are incorporated.



Figure 9: *Fragments of wood carving from the iconostasis in SM, Labovë e Kryqit*



Figure 10: *Various decorative motifs, including local flora and fauna*

In conclusion, despite the fact that these iconostases represent spectacular examples of Albanian workmanship, due to historical reasons, they have been significantly damaged along with the deterioration of entire post-Byzantine church structures. Thus far, preservation attempts remain lacking, and there is a need for an integrated approach which includes

conservation against decay protection from wood-destroying biological components such as insects and fungi.

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Spatial aspects of the interpretation of cultural heritage

Jozef Sedlacek – Daniel Matějka – Zuzana Fialová – Radim Klepárník

Jozef Sedlacek, Ing. Ph.D.
Mendel University in Brno
Department of Landscape Planning
Valtická 337
69144 Lednice
Czechia
e-mail: jozef.sedlacek@mendelu.cz
ORCID: <https://orcid.org/0000-0001-7470-0593>

Daniel Matějka, Ing. Ph.D.
Mendel University in Brno
Department of Landscape Planning
Valtická 337
69144 Lednice
Czechia
e-mail: daniel.matejka@seznam.cz
ORCID: <https://orcid.org/0000-0002-6737-3229>

Zuzana Fialová, Ing.,
Mendel University in Brno
Department of Landscape Planning
Valtická 337
69144 Lednice
Czechia
e-mail: kontakt@zuzanafialova.cz
ORCID: <https://orcid.org/0000-0003-2395-9153>

Radim Klepárník, Ing.
Mendel University in Brno
Department of Landscape Planning
Valtická 337
69144 Lednice
Czechia
e-mail: r.kle@seznam.cz
ORCID: <https://orcid.org/0000-0001-9481-2162>

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Spatial aspects of the interpretation of cultural heritage

Creating an exhibition is a multidisciplinary task which, besides the work of the authors of the scenario, copywriters and experts in the given topic, involves also the work of architects and landscape architects. Although the paper reflects on various completed exhibitions, the scenario and form of an exhibition cannot be separated. The paper focuses on spatial aspects of outdoor exhibitions from the perspective of an architect and landscape architect and documents them via various completed exhibitions. In terms of architecture they can be classified upon the aspects of form and content, wherein form covers the spatial, i.e. architectural, design of the exhibition and means, and content covers the quantity, complexity, style and chronology of the information communicated. The motivation for the paper is the need to identify the factors influencing the educational quality of exhibitions that the professionals designing the space and form of exhibitions may use in their practice. This covers predominantly those factors that relate to the designing of spaces where exhibitions take place based on the given scenarios, to which the

viewers react rather subconsciously.

The method used for the research is a spatial and content analysis of three exhibitions presenting cultural and natural heritage, specifically Hardangervidda National Park in Norway, Kongernes Jelling visitor centre in Denmark, and the National Museum of Rural Life at Wester Kitchside – Scottish National Museum in Great Britain. Factors considered include: the connection to the site – landscape context; authenticity; spatial scenario; and so-called warm-up and cool-down spaces that create atmosphere. A scenario, as in a film, connects the environment and content in a defined chronology. By this research we want to follow up on the trend in museums and exhibitions to present information through powerful narrative storytelling.

Keywords: architecture, landscape architecture, heritage, interpretation, visitor centre

Introduction

Contemporary approaches to the presentation of natural and cultural heritage seek new ways for communicating the values of landscapes and territories. The first trend is to gradually abandon the tendency to separate natural and cultural topics, which are newly presented as a whole, e.g., through “House of Nature” programmes.¹ The second trend is storytelling,² which can communicate complicated topics in ways that are attractive for various age and interest groups and which at the same time have the capacity to connect the knowledge of different scientific disciplines. In terms of interpretation of landscape values, these two principles are the logical conclusion, as natural and cultural phenomena largely depend on each other and are mutually influenced.³ Moreover, the interpretation of local heritage and the conversion of historical (or authentic) objects enhance the authenticity of stories and provide these institutions with new possibilities for presenting and communicating artefacts or regions that they represent.

Exhibitions and displays in museums, visitor centres or educational trails are often based on structured scenarios through which they convey information to the visitor. Besides information, the scenario proceeds in individual steps to present the key message – the essential information that the visitor should bear in mind and take home. The success of the process depends on many factors that could be divided into factors of form and content. Form covers spatial or architectural design and means of the exhibition, while content comprises the quantity, complexity, style and order of the information communicated. A scenario, as in a film, is what links the environment and content in a defined chronology.

Several methodologies for historical gardens have been published over the past few years. These methodologies provide detailed instructions for creating activities for visitors of various age groups, or for educational programmes.⁴ However, in terms of landscape architecture there is a blank space: how to communicate values related to space, environment and a specific site. If we accept the thesis that the visitor’s experience is communicated via objects and a story is defined by the scenario of the exhibition, there is still the space that helps to communicate the

¹ *About the House of Nature Programme*. Accessed October 30, 2020, <https://www.dumprirody.cz/en/about-the-houses-of-nature/about-the-house-of-nature-programme/>

² LU, Fangqing. Museum architecture as spatial storytelling of historical time: Manifesting a primary example of Jewish space in Yad Vashem Holocaust History Museum. In: *Frontiers of Architectural Research*. 2017, 6(4), pp. 442–455.; ROOS, Job, HOEBINK, Dorus, KOK, Arjen. *Metamorphosis: The transformation of Dutch museums*. Delft: TU Delft, 2019, p. 196; BEDFORD, Leslie. Storytelling: The Real Work of Museums. In: *Curator: The Museum Journal*. 44(1), 2001, pp. 27–34.

³ Council of. *European Landscape Convention, Florence 2000* [online]. Accessed October 30, 2020, <https://rm.coe.int/1680080621>

⁴ HUDEC, Petr, KŘESADLOVÁ, Lenka. *Způsoby edukačního využití památek zabraňující umění*. 1. vydání. Praha: Národní památkový ústav. 2015, p. 85.

ideas of the curator and forms the experience of the visitor.

In our paper we focus on the spatial aspects of a scenario from the point of view of an architect, more precisely landscape architect, and we document it with regard to the examples of several completed works. This comprises mainly the factors that relate to the actual creation of the space for the exhibition (such as warm-up and cool-down spaces) and its connection to the landscape surroundings (landscape context, authenticity of the place) (Fig. 1). These are factors that the visitors often don't perceive; they react to them, but rather subconsciously. The planning of a spatial scenario is an integral part of the process of interpreting values – from the key message through the selection of suitable means of interpretation to the production and physical creation of an interpretive act.

The aim of the paper is to describe factors of the environment that can positively affect

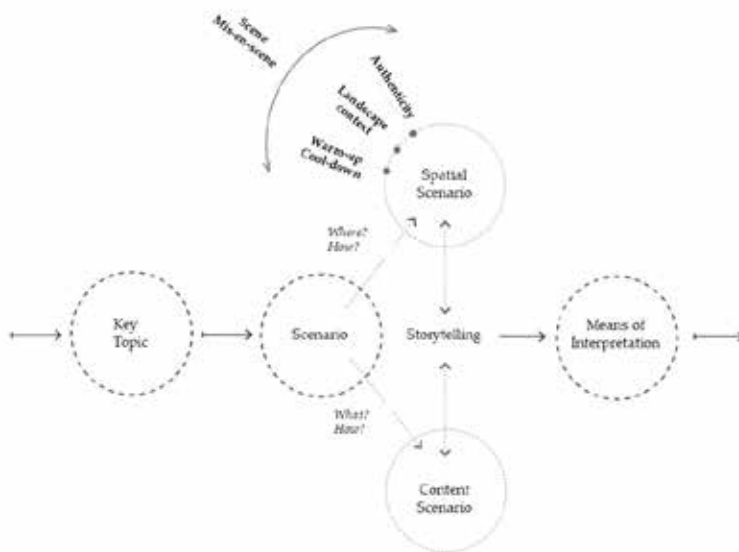


Figure 1: Diagram demonstrating the procedure of scenario-building for the interpretation of cultural heritage

the visitors' experience and support their interest in the given topic. Creating exhibitions and displays is a multidisciplinary issue, and besides the authors of the scenario, copywriters, and experts in the given topic, it involves also the work of architects or landscape architects. The motivation for the preparation of this paper was the need to identify the factors that affect the quality of interpretation, which may be used by the professionals involved in the practical designing of the space and form of exhibitions. The diagram above presents the circumstances related to the building of a scenario.

From museums to interpreting local heritage and back again

The currently promoted principle is the so-called interpretation approach,⁵ which is accepted as one of the ways towards sustainable tourism as well as a form of educating visitors.⁶ Tilden

⁵ TILDEN, Freeman, DICKENSON, Russell E., CRAIG, R. Bruce. *Interpreting Our Heritage*. 4th edition. Chapel Hill: The University of North Carolina Press, 2009, p. 224

⁶ BALLANTYNE, Roy, HUGHES, Karen. Using front-end and formative evaluation to design and test persuasive bird feeding warning signs. In: *Tourism Management*. 27(2), 2006, pp. 235–246.

defines it as: “an educational activity striving to reveal meanings and relations through original authentic objects, through immediate experience with these objects, and through the use of other illustrative media rather than through communication of facts”.⁷ Tilden stresses also the subconscious and multisensory perception in visitor education and states that quality interpretation should lie in “revealing, to those visitors who wish so, some of the beauty and magic, inspiration and spiritual importance (of the place) that extends beyond what they can perceive with their senses”. Don Aldridge defines the interpretation approach as: “an art of explaining the importance of place to the visitors in order to draw their attention to its protection”.⁸ Others use the interpretation approach as a method for influencing the visitors’ behaviour.⁹

The interpretation approach highlights the so-called key message, sometimes also referred to as the topic. This stands for the overarching idea of interpretation. Most commonly the key message is a one-sentence formulation that should very specifically express what we want to communicate through interpretation. The key message is therefore the basis that connects presentation, exhibition, plan or programme. It also helps to structure interpretation and select the most useful information, serves as a unifying or linking element, and is easily remembered. So-called detailed messages follow the key message. These work the key message out in three to five partial segments that develop the key message in greater detail. Through this they enable its logical structuring and can be used, for example, for the segmentation of the exhibition.¹⁰ The interpretation approach, which focuses on authenticity and presentation through a story, affects the form and the scenario of current exhibitions. Many museum displays follow interpretation principles, such as playfulness, emphasis on personal story, authenticity and multisensory perception, and reproduce them in their own exhibitions.

Storytelling is a means of interpretation that defines many contemporary museum exhibitions.¹¹ Storytelling is a way of communicating information “in an interesting way”, i.e., through attractive narration. It is a natural form of human communication that takes place in everyday life. Through storytelling we can capture the attention of visitors and explain the topic in a more accessible way. Through stories, current exhibitions open classical topics, such as heroism, treachery or fear, and communicate them to visitors on a more personal level, for instance through the story of a specific individual.¹²

Space is a part of the story

Communication with the visitor through stories logically issues from the subject on which the scenario is based. The scenario develops chronologically (content scenario), but also in the space. A spatial scenario defines the direction of the visitor’s movement through the exhibition and can be either clearly defined or based on randomness in the behaviour and

⁷ TILDEN, Freeman, DICKENSON, Russel, CRAIG, Bruce. *Interpreting Our Heritage ...*

⁸ ALDRIDGE, Don. *Principles of countryside interpretation and interpretive planning*. Edinburgh: H.M.S.O. for Countryside Commission for Scotland, Countryside Commission, 1975, p. 30.

⁹ ROBERTS, Mark, MEARNS, Kevin, EDWARDS, Victoria. Evaluating the effectiveness of guided versus non-guided interpretation in the Kruger National Park, South Africa. In: *Koedoe*. 56(2), 2014, pp. 8–28; BECK, Larry, CABLE, Ted T. *Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture*. 2nd edition. Champaign: Sagamore Publishing. 2002, p. 206; HAM, Sam. *Interpretation: making a difference on purpose*. Golden, Colorado: Fulcrum Publishing. 2013, p. 320.

¹⁰ BROCHU, Lisa. *Interpretive planning ...*

¹¹ BEDFORD, Leslie. *Storytelling ...*

¹² MOON, Jennifer. *Using Story: In Higher Education and Professional Development*. New York: Routledge, 2010, p. 208.



Figure 2: *Riesenwald, Elm, Switzerland – a playful educational trail based on a regional story about giants written by a local author Dan Wiener. There are 17 stops along the trail that inform the visitors, in a playful way, about the tectonic processes that have formed the site*

individuality of the visitors. In displays with a firmly defined story, which gradually reveals pieces of information that connect, it is necessary to guide the visitors along a defined route and prevent them from learning some of the facts earlier than they should. Individual halls or rooms in museums or panels on educational trails are placed at specifically selected points along the trail and guide the visitor. On the other hand, in certain types of displays (especially where a display comprises multiple topics regardless of the sequence in which they are presented) it is better to leave the freedom of discovery up to the visitor. The visitors decide in which direction they will proceed, which information they will obtain and when. At the same time, it is easier to modify such displays – by adding or removing individual elements.¹³ Adequate connection of the content and spatial scenario is important for orientation in space and the correct understanding of the key message.

The concept of spatial scenario can be illustrated by nineteenth-century museums that served as collections of artefacts. They were institutions with clearly distinguishable architecture. The space – building – had to comprise depositories as well as collections and to present them adequately.¹⁴ A museum had to present artefacts of different periods and place them side by side or in a chronological sequence to take the visitor through the entire history in just one afternoon.

The ability to adapt is an essential characteristic of a museum.¹⁵ If we imagine a museum from the Enlightenment era – a collection of meticulously arranged taxidermy in glass cabinets – or contemporary digital or interactive collections, we can state that one of the essential characteristics of a museum is the ability to use the existing resources, though not just them.

¹³ BROCHU, Lisa. Interpretive planning..

¹⁴ LU, Fangqing. Museum architecture as spatial storytelling ...

¹⁵ PARRY, Ross, SAWYER, Andrew. Space and the machine: Adaptive museums, pervasive technology and the new gallery environment. In: *Reshaping Museum space*. New York: Routledge, 2005, pp. 14–25.

Museums absorb current scientific paradigms, which determine and transform their content. Parry and Sawyer¹⁶ illustrate this ability by two approaches. There is a difference between an exhibition of paintings that are arranged chronologically – canonically – and an exhibition of paintings that highlights topical, personal or other contexts. Science too can be presented chronologically – as an accumulation of knowledge – or focus on unclear issues and leave plenty of space for imagination. The architecture of museums currently builds on the multisensory perception of objects on display, as well as on connection with the landscape.

Another determining element of a story is the scene – the *mise-en-scène* presentation of the given object.¹⁷ The term, which is used in film science, refers to those aspects of the film that can be seen in the picture: the environment, lighting, costumes and behaviour of the characters.¹⁸ In the case of designing a visitor centre this comprises different ways of presenting an object. Most scenarios cover also the direction of the visitor's approach. Roos distinguishes between an approach that focuses on the object (object-centered) and an approach that strives to create an environment that is natural for the object.¹⁹ The first approach aims to encourage the visitor to explore the object – what it is made of, how it works. The second approach, on the other hand, allows the visitor to become immersed in the story and is more focused on sensory perception. It is a way to create an atmosphere. It could be to enhance the authenticity of the experience – the display might be situated in an authentic object, using authentic artefacts and connecting the object with the landscape, or the other way round, evoking the atmosphere of a historical era in which the situation takes place through light, sound and projection. If we continue in enumerating the spatial aspects of interpretation in terms of *mise-en-scène*, we can speak also about the authenticity of the environment, about the way the exhibition connects to the landscape and about the so-called warm-up and cool-down spaces.²⁰

Authenticity

The term authenticity refers to genuineness or originality, but also naturalness or the credibility of a specific statement. It is a characteristic that defines identification with the given environment and therefore the territorial competence of the given element or phenomenon with regards to its origin, place and time of its creation. An authentic experience is defined as “one during which individuals feel connected with the real world and with their real ‘me’”.²¹ The authenticity factor plays an important role in interpretation as it affects the visitor's own perception. Authenticity of interpretation is based mainly on the correct localisation (setting in the context of place) and autochthonism (local origin) of the presented element or phenomenon, which affects the quality of the visitor's experience. Appearance, function and selected material also play their roles in authenticity.

Transition spaces

The concept of warm-up and cool-down spaces is based on the idea that museums, visitor

¹⁶ PARRY, SAWYER, Space and the machine ...

¹⁷ ROOS, Job, HOEBINK, Dorus, KOK, Arjen. *Metamorphosis* ...

¹⁸ BORDWELL, David, THOMPSON, Kristin. *Umění filmu: úvod do studia formy a stylu*. Praha: Nakladatelství Akademie múzických umění, 2011, p. 600.

¹⁹ ROOS, Job, HOEBINK, Dorus, KOK, Arjen. *Metamorphosis* ..., p. 23.

²⁰ ROOS, Job, HOEBINK, Dorus, KOK, Arjen. *Metamorphosis* ..., p. 20.

²¹ HANDLER, Richard, SAXTON, William. *Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in “Living History”*. In: *Cultural Anthropology*. 1988, 3(3), pp. 242–260.

centres and other institutions interpreting cultural and natural heritage are separated from everyday life, both in terms of architecture (e.g., clearly distinguishable architecture of museums in the nineteenth century), in terms of the special character of a visit to these places, or in terms of evoking the atmosphere of a certain situation or historical era. To allow visitors to separate themselves from the bustle of the surrounding world, these institutions work with spaces which create a transition to the world of the display – so-called warm-up spaces where visitors get in the right mood – as well as spaces that prepare the visitors for their return to the world outside – so-called cool-down spaces where people can evaluate their experience and share it with others. These areas can be the museum foyer, restaurant, shop or toilets, and they can be connected or separated (e.g., a museum shop can be accessible before and after the visit, or it can be located at the end, i.e., only for visitors who are leaving).²²



Figure 3: *Geo Phänomene-Weg, Kerenzerberg, Sardona National Park, Switzerland – educational trail interpreting geological processes in Sardona National Park. Geological phenomena are presented and explained directly on the site where they have been forming for millions of years*



Figure 4: *Fjell Fortress, Fjell, Norway – the largest German World War II fortification system in Norway. The exhibition is situated directly in the authentic headquarters of the fortification. The highest point, originally a canon post, currently serves as an entrance to the display and a café with a scenic viewpoint*

Methodological resources

To document the work with space as a medium supporting the interpretation of a place, natural or cultural heritage, we have presented and described three museums or visitor centres. The main criterion for the selection of these examples was an in-situ interpretation of the place, which means that the object was located directly within the site that was the subject of the interpretation. In this setting, a display can work in connection to the site and set the presented information into the context of the landscape. The purpose of characterising the individual object is not to evaluate them, but to describe the way they use the space and work with it to support subconscious or multisensory perception. For each of the sites we have identified the following: a basic description of the exhibition, content and spatial scenario, storytelling, authenticity, landscape context, transition spaces and the key message.

²² ROOS, Job, HOEBINK, Dorus, KOK, Arjen. Metamorphosis...

Each of the sites is described in a general way at first, and later we get to the description of the authors' use of the space. Finally, the key message of the display or exhibition is interpreted.

Case studies

Visitor centre – Hardangervidda National Park

This visitor centre, situated near the Rjukan municipality in Norway, on the border of Hardangervidda national park, was opened in 2013.²³ The national park was established in 1981 and with its 3,422 km² it is the largest national park in Norway. Hardangervidda is the southernmost location of some arctic wildlife and plant species, and the largest mountainous plateau in Europe. The national park is popular for its herds of wild reindeer, which belong to the largest in Europe; there are more than 10,000 animals in the local herds. The interactive display presenting the national park and the wild reindeer has received several international awards. The visitor centre includes also an outdoor educational trail with an audio guide.

Description of the display

An interactive display focusing on wild reindeer comprises seven parts. The first one guides the visitor through the four seasons from the point of view of the reindeer. The second part is a scientific section, which presents the biology and ecology of wild reindeer. The historical section deals with the origin of wild reindeer and their migration patterns. Another section presents research on wild reindeer on the plateau. A so-called Red Light section presents different challenges and hazards faced by the reindeer today – loss of living space, increasing traffic, etc. In the reflection section the visitors reflect on the different scenarios connected to wild reindeer and the national park. In the last section the visitors can think about the future of the presented topic.

Content scenario

The connecting link of the display is one key theme – the life of the reindeer and everything that goes with it. The story gradually develops and concretises from general information on the national park and the characteristics of the reindeer to information about one specific animal – a female reindeer called Bella. The introductory screens displaying moody pictures from around the national park are followed with information about the anatomy, life cycle and behaviour of the reindeer throughout the history of Earth. Then comes information about the negative impact of humans on wild reindeer, and eventually the presentation of the research projects that take place in the park. One of them introduces Bella, who was monitored for one year using camera and GPS, and visitors can trace the trajectory of the wandering reindeer on an interactive map that also shows photos of her in real life. At the end there is a final recapitulation on an interactive screen with a questionnaire referring to the future of reindeer.

The key topic is developed by side topics that further specify or extend knowledge for more inquiring visitors (e.g., reference to the Lascaux site in France with Palaeolithic rock art of reindeers on the walls, and a short video presenting the nature of the national park).

²³ Hardangervidda National Park Centre – Award winning wild reindeer exhibition. Accessed on October 20, 2020, <http://hardangerviddanasjonalparksenter.no/en/>

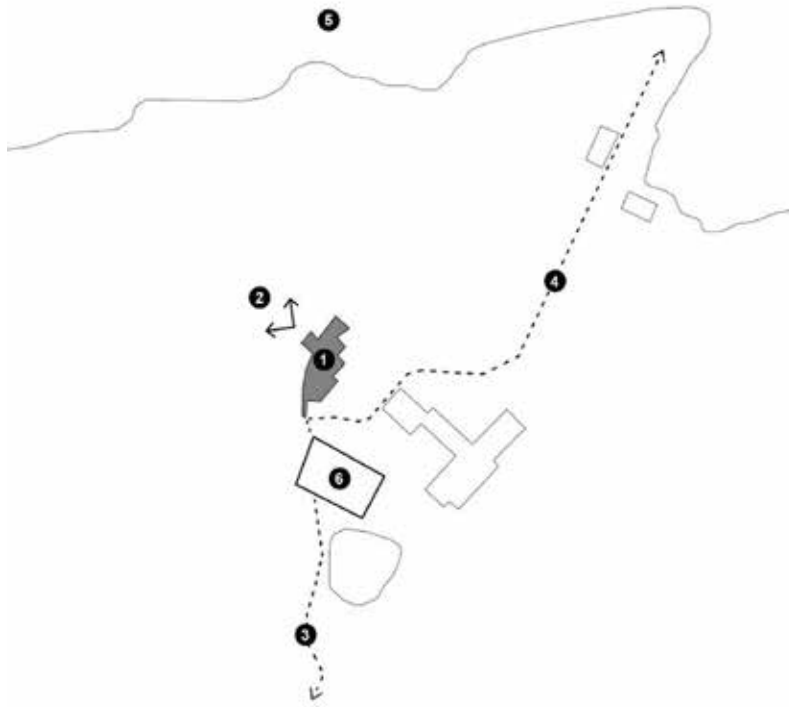


Diagram 1: *Visitor centre – Hardangervidda National Park*

1 – visitor centre building; 2 – visual link of the display to the landscape of the national park; 3 – educational trail; 4 – footpath to lake; 5 – Mosvatn lake; 6 – car park

Spatial scenario

Visitors are clearly and logically guided through all that relates to the life of reindeer in the Hardangervidda National Park. They progress step-by-step and learn all the information in a clearly defined order – from general information about the national park and the situation of the reindeer popula-

tion therein, through reindeer anatomy, to the story of one specific female. The development of the key topic into auxiliary, less prominent topics, takes place in small rooms connected as tiny chambers to the main spaces. The relatively large area is not overwhelming in terms of information; it allows for individual immersion into specific topics. The transitions between the individual sections of the exhibition are demonstrated by changes of environment (different room, different colour scheme, etc.) clearly signalling a change of topic to the visitor.

Storytelling

The scenario of the Hardangervidda visitor centre tells the story of Bella, a female reindeer. Through her story, visitors learn about the entire national park and all the situations and threats from people that Bella is facing. It is a personification and presentation of issues through Bella and her life with which visitors are confronted throughout the entire exhibition. This fact creates a significant added value.

Landscape context

The visitor centre is situated outside the territory of the national park, but due to the key message (the threat of excessive human intervention in the natural territory of the reindeer) it is a logical siting – one that supports the key idea of the exhibition. The link to the national park is provided through a strategic position that fully utilises the landform, as well as through the architecture of the interior where the large glass walls of the café and several other parts of the exhibition draw the visitor into the surrounding landscape. The visitor centre is also the starting point of an outdoor educational trail (currently in construction) focusing on wildflowers.



Figure 5: *Spatial scenario – the main hall initially does not overwhelm with too much interest and information and rather allows an individual deep immersion in specific topics*

Authenticity

In the very first room, visitors can sit down on soft reindeer skins and watch a projection of visually impressive scenes from the national park.

Warm-up and cool-down spaces

The route through the exhibition starts in a spacious foyer with a café and shop, where it also ends. Thanks to this the visitors can visit the shop and café before and after they have seen the exhibition. An important characteristic of the exhibition is several nooks and quiet places to relax dotted throughout the entire space. The final part of the exhibition allows the visitor to summarise and recapitulate the information learned and absorb everything at their own pace by looking at the landscape outside through a glass wall covered with the key words.

Key message

The national park is a home to one of the largest populations of reindeer in the world and humans with their activities can become a threat for this population.



Figure 6: *Landscape context – the visitor centre is visually linked to the landscape it presents*

Kongernes Jelling visitor centre

The Kongernes Jelling visitor centre in Denmark is located on the site of a former Viking settlement entered on the UNESCO world heritage list since 1994. The original subject of protection was a complex of two tumuli and rune stones situated in between them. In 2006–2013 an archaeological survey took place in the area that revealed an extensive settlement surrounded by a massive stockade. The entire site underwent a major transformation in 2013 in order to present the monumentality of the place and its importance for Denmark. The UNESCO listed area currently covers the entire prehistoric settlement, and all information is presented at the visitor centre.²⁴

Description of the exhibition

The visitor centre complements the outdoor display that presents the size and layout of the prehistoric settlement at the time of the Viking kings Gorm the Old and Harald Bluetooth. The outdoor display is a modern concept presenting the vast extent of the actual settlement and the location of its individual objects using, for example, concrete slabs in place of the former timber stockades, and various types of paving stones highlighting the perimeters of buildings. The centre is dominated by two burial tumuli, in between which lies the most important artefact – a pair of rune stones presenting a testimony of the nation's conversion to Christianity.

To keep the outdoor display free of any explanatory panels, a new visitor centre has been built in close vicinity to the archaeological site. It introduces the topic and the period context in an attractive way. There is an interactive exhibition presenting the Viking way of life, including their spirituality – the legends, deities and conversion to Christianity. Throughout the exhibition,

²⁴ The Monument Area. In: *National Museum of Denmark*. Accessed on October 20, 2020, <https://en.natmus.dk/museums-and-palaces/kongernes-jelling-home-of-the-viking-kings/the-monument-area/>



Figure 7: Warm-up and cool-down spaces – the visitor centre works with contrasts between spaces with powerful atmospheres and tranquil spots of a relaxing or meditative character



Figure 8: Connection with the surrounding landscape is supported by the linking educational trail
general knowledge is supported by authentic artefacts and information about Jelling.

Content scenario

Just as the life of the Vikings consisted of the earthly life and the afterlife, the actual exhibition consists of two parts connected by a single story. The first part presents the life of the Vikings as they lived it. From peaceful days when men gathered around fires to hear the ancient stories and everybody did their usual work to survive the coming winter, the visitor continues to war conflicts and learns what it was like to be a Viking warrior and why it was important to die in battle. The first part ends with the transition from the earthly life to the eternal one.

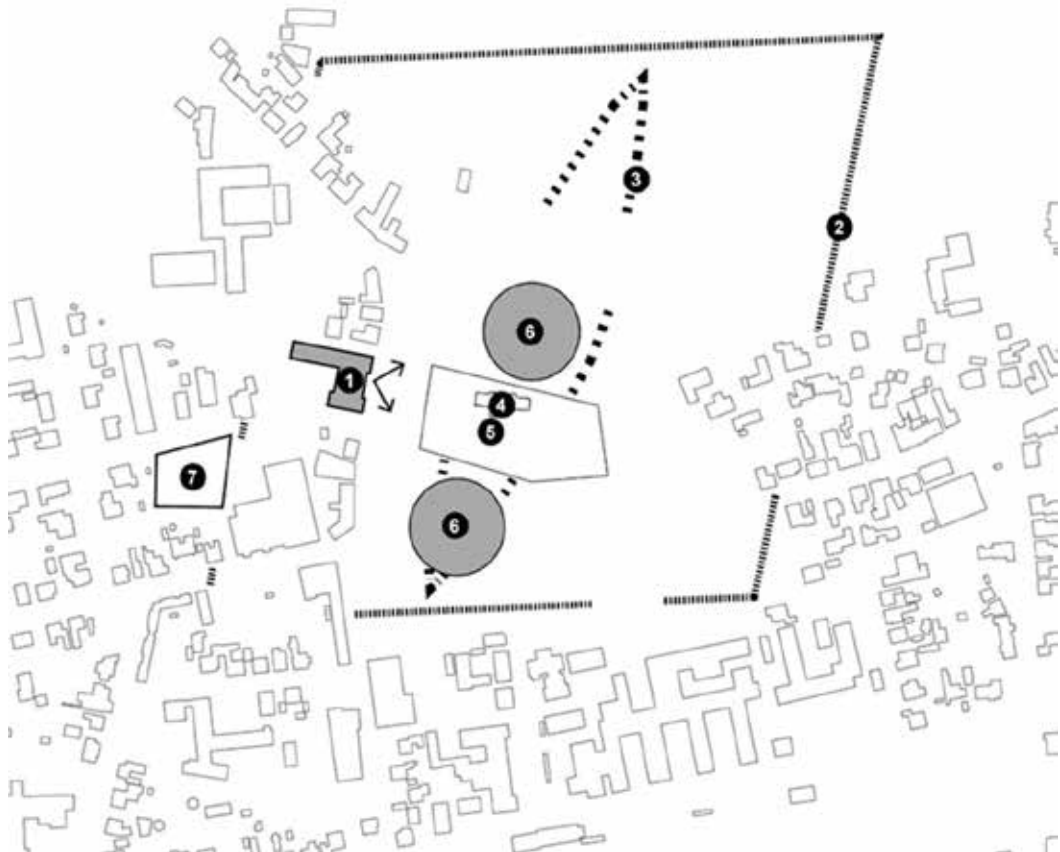


Diagram 2: *Visitor centre – Kongernes Jelling*

1 – visitor centre building; 2 – the original stockade lines; 3 – recently revealed boat-shaped foundation structure; 4 – church; 5 – rune stones; 6 – tumuli; 7 – car park

The second part is accessed after walking up steps to an upper floor where the visitor encounters the old gods – Odin, Thor and others – through stories. As the exhibition unravels, visitors learn about Christianisation and about the evidence given through the rune stones in Jelling.

Spatial scenario

The spatial scenario closely connects with the content scenario. First the visitors learn about the life of the Vikings and follow them from the earthly sphere to the eternal one, and next they are similarly guided through the visitor centre. The dimmed spaces on the ground floor talk about the earthly life including its bright and dark sides. A major part dedicated to the warrior philosophy of the Vikings ends with the death of a warrior and his transition to the afterlife – Valhalla. At this point the visitor walks “up the rainbow steps” to the upper floor, just as a dead warrior would enter the world of his gods. This floor then provides information about the ancient Viking deities that were replaced by faith in one God when Harald Bluetooth accepted Christianity.



Figure 9: *The outdoor spaces comprise also an early twelfth century Christian church. The rune stones, as a document of the conversion to Christianity, are located nearby*

Storytelling

The scenario of the Jelling visitor centre tells the story of the Vikings. From legends told around fires in the throne hall to the eternal life in Valhalla, by the side of gods, whoever they are. The Jelling visitor centre emphasises the chronology and continuity of stories, which directly links to the importance of telling stories and legends around fires in the Viking halls. Thanks to this it is easy to find your place in and way through the story and hence also through the display, and “storytelling” becomes one of the most prominent elements of the exhibition.

Landscape context

The visitor centre is situated in the place of an ancient Viking settlement. As the visitor walks through the exhibition, various references and links to the site emerge (e.g., the analysis of the

layout of the individual structures in the area and in its surroundings); the roof terrace at the end of the exhibition allows a panoramic view of the entire landscape from a single viewpoint. Despite this, the exhibition at the visitor centre is separated from the surroundings by the fact that all the displays are installed in darkened rooms and by the fact that the interactivity of the exhibition completely absorbs visitors and their attention.

Authenticity

Thanks to the link to the actual settlement, Jelling is an authentic place. Local artefacts are displayed within the exhibition that illustrates the told story. Within the outdoor display are the burial tumuli as well as two rune stones from the tenth century, which act as symbols of the place. The layout structure of the ancient settlement (stockade, perimeters of some of the buildings and the mysterious boat-shaped structure laid out with rocks) is modern rather than authentic.



Figure 10: *The spatial organisation of the display corresponds with the oral story of the Vikings – while the ground floor tells the story of the earthly life, the upper floor (seen in photo) tells the legends of the ancient gods and conversion to Christianity*

Warm-up and cool-down spaces

The spaces providing transition between the everyday life and the story of the exhibition act in a rather subconscious way. From the spatial foyer, the visitor enters a timber-clad room that evokes the throne hall where you can sit around a fire, listen to stories told about the ancient Vikings and absorb the general atmosphere of the place and time. The same principle is then repeated at the moment when the visitor enters the upper floor where the legends of the gods are told that take the visitor to the unearthly environment. This passage is highlighted



Figure 11: *Storytelling – exhibition at the Jelling visitor centre tells the story of the Vikings, from the everyday earthly life to the eternal afterlife*

by the contrast between the dark ground floor and the light first floor, which acts as the Viking heaven. Both parts are completely separated from the world outside. The second part – the Viking heaven – links to rooms with views of the tumuli and the church in the outdoor part of the exhibition, either seen through a window or from the roof terrace. For a full absorption of the experience the spacious foyer offers plenty of seating with tables and refreshments.

Key message

The life and heritage of the Vikings, their legends and deities, and the conversion of the nation to Christianity form an important part of the national identity of Denmark.

National Museum of Rural Life at Wester Kittochside – Scottish National Museum

A specialised facility of the Scottish National Museum focusing on rural life throughout the ages, the National Museum of Rural Life is located at the Wester Kittochside farm, which is situated on the north-eastern edge of East Kilbride, about six kilometres south of Glasgow, Scotland. The museum became a part of the national museums network in 2001 and on this occasion, it was converted to its current state from the former Museum of Agriculture founded in 1949. The current look of the museum is a result of a joint project of the National Trust for Scotland (NGO dedicated to protecting cultural and natural heritage) and National Museums of Scotland (NMS), an organisation associating national museums in Scotland. NMS was looking for a place to display its extensive collections of rural artefacts and was approached by the Reid family who donated their farmstead at Wester Kittochside near the museum. During the 1990s the project gradually developed, activity peaking in 1999–2001 when the new exhibition hall

was built²⁵.

Description of the exhibition

The exhibition of the museum of rural life consists of two parts – an eighteenth-century farmstead and the new museum building – linked by an outdoor display spread across fields and pastures. The entire area of the museum grounds is more than 24 ha and farming activities are carried out by the museum.



Figure 12: *Warm-up and cool-down spaces – the visitor centre works with spaces evoking atmosphere and spaces for calming down and returning to the everyday reality*

The historical farm provides an insight into the functioning of a Scottish rural farmstead in the 1950s. The farmhouse, along with all the adjacent structures, was donated by the last landlord and thanks to a guide with a personal relation to the place visitors get an opportunity to learn a lot of backstage information. The museum building displays a collection of agricultural tools and machines used throughout the centuries. The exhibition also uses interactive screens with an easy fun quiz that helps to review all the information – explanations are provided along with the correct answers.

The outdoor exhibition comprises several hectares of pasture and presents the contemporary state of farming as well as its link to the character of the landscape.

²⁵ National Museum of Rural Life Feature Page on Undiscovered Scotland. Accessed on October 15, 2020, <https://www.undiscoveredscotland.co.uk/eastkillbride/kittochside/index.html>

Content scenario

The exhibitions present the everyday lives of people in rural areas throughout the centuries, from various working tools to the folklore linked to the rural way of life. The museum provides

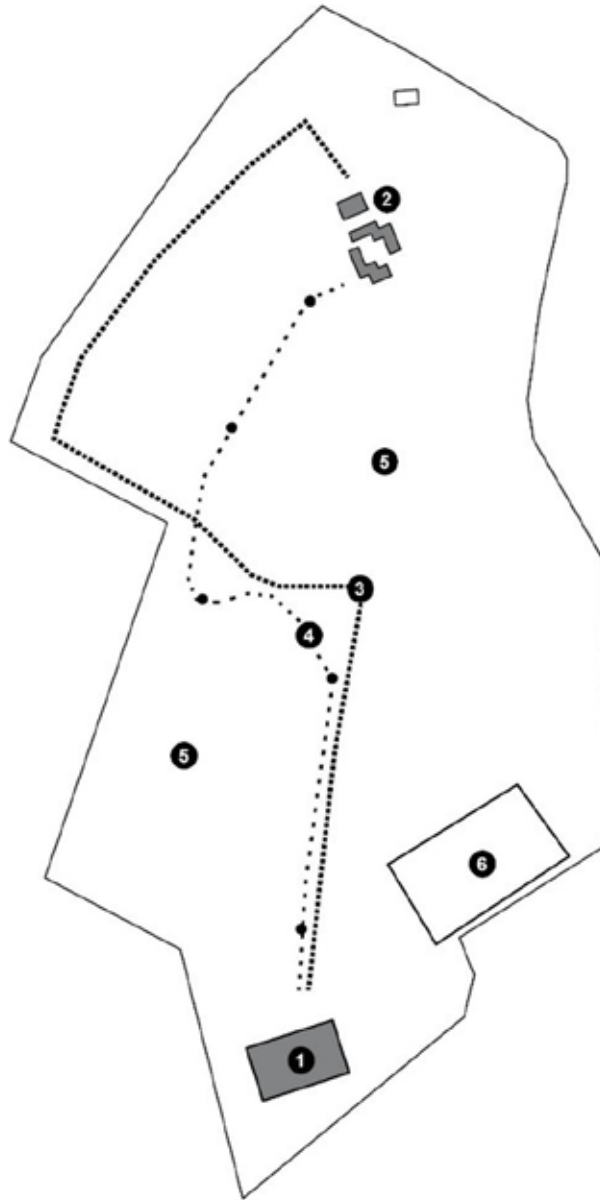


Diagram 3: *National Museum of Rural Life*

1 – main building of the museum of rural life; 2 – historical farm of Wester Kittochside Farmstead; 3 – road linking the museum with the farm by tractor rides; 4 – pedestrian path with an educational trail; 5 – land farmed as part of the museum activities; 6 – car park

a general introduction to agriculture, and presents historical tools and old machines such as tractors, combine harvesters and other farming technologies used in agriculture. The outdoor exhibitions and the historical farm present the environment in which these technologies have been used to this day.

The historical farmhouse tells the story of the family that grew up on the farm and explains how the owner and his family lived, the important moments in their lives and the eventual transformation of the property into the museum in 1992.

There is a separate small story presented in an exhibition on a German captive who served here as a farm hand during World War II; prisoners of war helping out at similar farms were nothing uncommon in the wartime period.

Spatial scenario

The overall configuration of the land is based on historical and spatial circumstances. There are no directions as to the order in which the parts of the exhibition shall be seen, but the situation of the ticket office in the museum generally predestines this building to be visited first. The visitor route is designed as a spiralling path that chronologically leads the visitor through the history of agriculture. One of the important turnoffs is a display of heavy machinery in a barn. The scenario of the exhibition at the farm is based on historical and spatial context. The building is preserved in the authentic state as it was left by the last inhabitants. A scenario is given, but it depends on the visitors whether they view it chronologically, either on their own, or with a guide.

Storytelling

The personal story of the Reid family, the former owners, is one of the key principles of the museum. The opportunity to perceive and live this story in an authentic environment allows the visitor to immerse deeply and perceive it as a whole. Connection with the specific period when the family lived on the farm, and also the added interest represented by the story of the German captive who worked here during the war, intensifies the strong impression from the environment. By this, the general information about agriculture that is provided to visitors inside the museum building is then transformed to concrete facts and, what is most important, demonstrated in a realistic environment.

Landscape context

The entire exhibition, with its setting in the authentic rural landscape, intensively works with the landscape context. The original Kilbride was a small Scottish village with farms scattered across the land. In the 1940s, Kilbride was one of the villages that decided to become “New Towns” with more than 80,000 inhabitants as a reaction to a social challenge represented by insufficient housing. The former farmland underwent a dramatic transformation to an urban landscape, of rather suburban character with streets of typical terraced houses that are seen throughout the UK.²⁶

The main effort or aim of the overall landscape design is the work with vistas that suggests to the visitors that they have arrived at a typical rural landscape. Vistas are applied at the museum building where there are large glass windows providing scenic views of the landscape,

²⁶ East Kilbride – BACKGROUND INFORMATION. Accessed on October 15, 2020, <http://www.eastkilbride.org.uk/info/index.htm>

but mainly along the way across the land and in the views from the farmstead. This is hugely supported by the landform as the view is framed by rows of green hedges and clusters of trees.

Authenticity



Figure 13: *Storytelling – exhibition telling the story of a German captive who served as a farm hand*

The authenticity of the place is presented mainly through the situation of the entire museum within the said farmland, and also through the incorporation of a working historical farm into the museum exhibition. The concept comprises a series of experiences and activities connected to rural life, such as the mentioned tractor ride from the museum building to the farm and feeding of the animals.

Warm-up and cool-down spaces

In the general concept of the museum of rural life, which includes a working historical farm, the atmosphere is evoked by the outdoor exhibition that introduces the visitor to the agricultural environment. It also plays a role at the end of the tour, as a space for returning to reality as it allows visitors to discuss their newly gained knowledge. Within the museum building these functions are delivered by the spacious foyer and café where the visitors remain in the normal environment, but with the open character of the space allowing them to peek into some of the parts of the exhibition – through this they can already perceive the main topic of the building.



Figure 14: *Landscape context – view back to the museum building across the land around the farmstead*

Key message

Knowledge of the historical use of land and ways of living is important for the proper development of society.

Conclusion

Stories have been told from the dawn of ages, and although the topics and key messages repeat, every era and every civilisation modifies them according to their specific habits and individual settings. Likewise, during the interpretation of natural and cultural heritage it is necessary to work with individual types of visitors at the given time. Every individual comes with different life experiences, and different levels of knowledge. To make sure everyone gets the same opportunity of a unique experience from interpretation, it is necessary to find a medium through which they can adjust the presented information to their pace, scale or level of knowledge.

As the presented examples of interpretation show, this medium could be the environment, or mise-en-scène. Where the interpretation of cultural or natural values with a direct connection to the landscape is in focus, it is convenient to work with the landscape to interpret these values. Such spatial aspects may include authenticity, presented through local and chronological relevance of the artefacts on display in Jelling, or landscape context, as is explained regarding the example of the museum of rural life in Wester Kittochside.

To avoid exhibitions having an overwhelming effect, an appropriate splitting and “dosage”



Figure 15: *Authenticity – authentic period interiors in the historical farmhouse at Wester Kattochside Farmstead*



Figure 16: *The footpath linking the landscape segments is accompanied by an educational trail*

of information is convenient; this is clearly demonstrated by the example of the warm-up and cool-down spaces. Whether it is the initial creation of atmosphere, or the application



Figure 17: *Physical model of the complex inside the museum building*

of this principle throughout the exhibition – for example through the transitions between individual topics – the right mood or state of mind of the visitors affects their potential to absorb perceptions, and therefore also their capacity to receive the key message (such as in the café area or the final part of the exhibition at the visitor centre of the Hardangervidda National Park).

Architecture is an artificial archive of culture that helps preserve memories, historical documents, books, etc. We can follow up on this by stating that landscape is a natural archive, an organic one, and as such it preserves more than just the history of mankind. In this way, landscape can be perceived as an environment of interpretation, but also as an actual object that is a part of interpretation through which the key message is communicated.

The use of landscape and work with the space where information is conveyed should come as a matter of course in good interpretations. Whether it is the context of the landscape, the authenticity of the place or the work with the space that makes the visitor feel welcome and relaxed, it is not necessary to apply all the media of a spatial scenario. Indeed, it is not always even possible. But the potential use of such media should be included in every interpretation plan and should be applied by professionals who use them in their standard practices.

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The forgotten Karol Andel (1897–1977) and his contribution to the development of Ethnography, Archaeology and Museology in Slovakia

Martin Priečko

PhDr. Martin Priečko, PhD.
University of Ss Cyril and Methodius in Trnava
Department of Ethnology and World Studies
Slovakia
e-mail: martin.priecko@ucm.sk
ORCID: <https://orcid.org/0000-0002-0963-7660>

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The forgotten Karol Andel (1897–1977) and his contribution to the development of Ethnography, Archaeology and Museology in Slovakia

The paper is an evaluation study of the biographical work of Karol Andel, who, as a civil servant in the interwar and post-war periods, devoted himself to the amateur collection of ethnographic material and the search for archaeological sites. His work refuted opinions of the prehistoric sterility of many regions, and also laid the foundations of many ethnographic and archaeological collections in Slovakia – in Kysuce Záhorie, Levoča and Bojnice, and at the Slovak National Museum in Bratislava. In his fieldwork he collaborated with respected authorities of archaeology and ethnography in Slovakia, including J. Eisner, V. Budinský-Krička, Š. Janšák, B. Szöke, R. Bednárík and M. Markuš. Thanks to his lifelong professional work and passion, he eventually became a researcher at the Ethnographic Institute, and later the Archaeological Institute of the Slovak Academy of Sciences.

Keywords: Karol Andel, Ethnographer, Archaeologist, amateur collector, development of museology in Slovakia, interwar period

Institutionalised Slovak museology only fully developed after the establishment of the first Czechoslovak republic, when the first ideas regarding a systematic conception of the organisation of memorial institutions, also to include museums, were considered. Ideas of establishing museum institutions in the territories of Hungary had started to appear in the nineteenth century in connection with an intense interest in national histories, resulting in the strengthening of the protection, gathering and presentation of recollections of own histories preserved specifically in landmarks and monuments. With these intentions, private, federal and provincial museums were created, whose collection and presentation activities, even after 1920, were based exclusively on voluntary work and the contributions of enthusiasts. At that time, there were no financial resources for professional museum workers, historians or ethnographers, and these tendencies improved only very slowly even in the interwar period.¹ In effect it was only the second half of the twentieth century that brought the first academic platforms for the training of professional museum workers, ethnographers or archaeologists in

¹ TIŠLIAR, Pavol. Muzeológia na Slovensku. In: *Muzeológia a kultúrne dedičstvo*, vol. 4, Is. 1, 2016, pp. 127–128; KO-DAJOVÁ, Daniela. Úvahy slovenských národovcov o potrebe inštitucionalizovať zbieranie pamiatok v minulosti. In: *Muzeológia a kultúrne dedičstvo*, vol. 1, Is. 2, 2013, pp. 127–128.

connection with building a network of national, regional and homeland studies museums.² In the beginnings of the establishment of individual museums, the importance of volunteers was very striking, most notably for their selfless work in the creation of individual funds and entire exhibitions. It is for this reason, in the initial pioneering phases, which we meet with a number of the leading figures who participated in the development of museum institutions alongside their main work. One of these important “spirits of the movement” was the personality Karol Andel, an inconspicuous but passionate collector, ethnographer, archaeologist and museum worker who dedicated his whole life to these activities.

The main aim of this paper is to present the work of Karol Andel at a complex level and to contend that his work has not been given the attention it deserves, with the exception of a few laudatory articles or obituaries from his former colleagues.³ We can follow the life's work of Karol Andel and, for reasons of clarity, divide the chronology of his life story into three areas in which his homeland studies developed fully:

1. Karol Andel and his ethnographic research.
2. Karol Andel as an amateur archaeologist.
3. Karol Andel and his contribution to Museology.

Karol Andel – basic biographical data



Figure 1: Portrait of Karol Andel. Source: BAČA, Róbert (2017). *Karol Andel a Skalica*. In: *Záborie*, vol. XXVI, nr. 1, p. 7.

Karol Andel was born on October 29, 1897, to the family of the Behynce miller Jozef Andel in Radošina in the district of Topoľčany. He completed his primary education in the village where he was born, continuing his studies at the Nitra Grammar School, finally deciding upon the Faculty of Law at Comenius University in Bratislava, from where he graduated in 1920. From there, he signed up for the newly created civil service of the Czechoslovak Republic. In 1921, he was appointed as a notary in the Orava village of Veličná. After four years, he was transferred to Kremnica, where he held the position of a legal adviser in the public administration. He did not however warm to the mining area, and after less than a year he left for Kysuce, specifically to Stará Bystrica, where he worked until 1927 as a notary public. After a two-year anabasis in the Bystrica valley he moved to Kysucké Nové Mesto, where he worked until 1930 as an adviser to the public administration and as Chief Commissioner of the District Office, until the district was abolished. After leaving his

² MRUŠKOVIČ, Štefan – DARULOVÁ, Jolana – KOLLÁR, Štefan. *Múzejníctvo, muzeológia a kultúrne dedičstvo*. Banská Bystrica: Univerzita Mateja Bela, 2005; KAČÍREK, Ľuboš. *Slovenské múzejníctvo v 19. a 20. storočí*. In: *Studia Academica Slovaca* 43, 2014, Bratislava: Univerzita Komenského, pp. 231–245.

³ LAMIOVÁ-SCHIEDLOVÁ, Mária. Karol Andel sedemdesiatnikom. In: *Nové obzory*, nr. 9, 1967, pp. 211–213; LAMIOVÁ-SCHIEDLOVÁ, Mária. Karol Andel sedemdesiatročný. In: *Archeologické rozhledy*, vol. XIX, nr. 6, 1967, p. 790; LAMIOVÁ-SCHIEDLOVÁ, Mária. Karol Andel sa dožil 75 rokov. In: *Archeologické rozhledy*, vol. XXIV, nr. 6, 1972, p. 683; LAMIOVÁ-SCHIEDLOVÁ, Mária. Zomrel Karol Andel. In: *Archeologické rozhledy*, vol. XXIX, nr. 4, 1977, p. 436; MARKUŠ, Michal: Za Karolom Andelom. In: *Historica Carpatica*, vol. IX, 1978, pp. 511–513; MARÁKY, Peter. Karol Andel (1897–1977). In: *Správy a informácie Kysuckého múzea*, nr. 5-6, 1981, pp.277–279; LAMIOVÁ-SCHIEDLOVÁ, Mária. Archeológ Karol Andel (1897–1977). K 105. výročiu narodenia. In: *Historický zborník*, vol. 12, nr. 1-2, 2002, pp. 199–201.

place of work in the Kysuce region, Anđel reached Skalica from where, after four years, he travelled to Levoča. In 1938 he left for a few months to Nové Zámky, only to quickly leave on account of its annexation by the Hungarian Army. After 1938 Karol Anđel returned to his familiar Nitra, where he worked until the year 1943. In the last years of the Second World War he arrived in Liptov to work as a civil servant, specifically in Liptovský Mikuláš. After the war had ended, he left for Košice in eastern Slovakia where he remained until his death.⁴

Karol Anđel's frequent fluctuation in his location and place of work was not the result of a conflictual personality or questionable moral character, but rather reflected in full the dynamics of socio-political change in Slovakia/Czechoslovakia during the second quarter of the twentieth century.

In this regard, it was common practice to change places of work according to the needs of the particular regional administration, especially in state (official) functions. Even after his retirement in the year 1958 Anđel did not finish with his dynamic collecting and research activities. Throughout his retirement "break" he was actively involved in the Slovak Archaeological Society, the Historical Society, and the eastern-Slovakian branch of the Ethnographic Society of Slovakia.⁵

At the age of almost 80 years old he died on January 7, 1977 in Košice, where he is buried. With wife Irena (born Vrbová in Uhrovec) they had three daughters, not one of whom though continued in his footsteps professionally.

Karol Anđel and his ethnographic research

Anđel's developing interest and enthusiasm for getting to know village people and their way of life was greatly influenced by his family environment. He grew up in a miller's family (they operated Lužný and Trnený mills⁶) where many customers, not only from Radošina, but also from the wider area, met bringing a lot of diverse information, gossip and news. On the other side, his social status as a craftsman and that of his miller family predisposed them to wider study possibilities for their children, and at the same time opened the door to family stories and oral traditions in case of professional interest. It appears that under these conditions Karol Anđel's intense interest in ethnography and ethnographic records from the field was shaped. It is specifically in the oral tradition of his friends, colleagues and family members that Karol Anđel could talk passionately for hours about the miller's craft, and of customers and the atmosphere of the mill.⁷

Already during his studies at the Nitra Grammar School, teachers recognised in Anđel an interest in regional history, archaeology and learning about folk culture. From the year 1912, he co-operated with the local provincial museum, where, in addition to collecting archaeological objects, he also devoted himself to acquiring folk ceramics for the museum's needs.⁸ After leaving for the capital to study law, he established contacts with the Slovak National Museum

⁴ Biographical information is taken from encyclopedic and dictionary works. See MARKUŠ, Michal. Za Karolom Anđelom, pp. 511–512; DRAHOŠOVÁ, Viera. heslo Karol Anđel. In: *Múzejníctvo a zberateľstvo na Slovensku. Biografický zborník*. Vol. I. Bratislava: Slovenské národné múzeum a Zväz múzeí na Slovensku, 2004, p. 7; *Knižka o Radošine*. Radošina: Obec Radošina, p. 114; *Kysuce a Kysučania. Kysucká encyklopédia*. Čadca: Kysucké múzeum, 2004, pp. 6–7.

⁵ LAMIOVÁ-SCHIEDLOVÁ, Mária. KA sedemdesiatnikom, p. 213; BREZÁNY, Štefan. *Dejateľia Kysúc v kultúre, umení a vede*. Martin: Osveta 1971, p. 15.

⁶ BAČA, Róbert. Karol Anđel a Skalica. In: *Záborie*, vol. XXVI, nr. 1, 2017, p. 7.

⁷ MARKUŠ, Michal: Za Karolom Anđelom, p. 511.

⁸ LAMIOVÁ-SCHIEDLOVÁ, Mária. KA sedemdesiatnikom, p. 211.

in Martin, to which he dedicated his already sizeable collection of finds.

In the year 1921 he arrived at his first place of work as a notary in Veličná, where he was greatly impressed by the richness of the spiritual and material culture of the autochthonous people of the Orava region, which was significantly different from the environment of his native Radošina. Karol Andel thus extended his historical interest to include ethnographic observations. During his wanderings around Orava he was impressed by the log-wood cabin architecture, recording their interior equipment and furnishings, folk costumes, craft tools and products. He dedicated every free moment after work to the study and collection of material that he donated to the Slovak National Museum in Martin⁹ and to the newly opened Orava Museum.¹⁰ After four years spent in Orava, in the year 1925 he arrived in Kremnice, where he further developed his homeland study activities. From an ethnographic perspective he continued in his field observations in mining localities. He was most concerned with the phenomena of mining and its history. Here he established intensive research contacts with local historians and archivists. It is also thanks to his several months spent in Kremnice that the local museum received rare exhibits from the area of mining culture.¹¹

At the end of the year 1925 Karol Andel was transferred to Kysuce, firstly to Stará Bystrica and after two years to Kysucké Nové Mesto. At that time, Kysuce was economically one of the poorest regions with a minimal interest in homeland studies from researchers in cultural and historical realities. However, in the scope of its research, fieldwork and collecting activities, this period can be considered Andel's peak from the point of view of ethnography. According to the records of M. Lamiová-Schmiedlová,¹² Andel spent every Saturday and Sunday in the field. However, the intensity of Karol Andel's enthusiasm for exploration and research in Kysuce was best captured by Štefan Janšák's lines in one of the articles entitled "Elixír života" from the collection of archaeological essays *Lovci hlinených perál* (1944):

Upper Trenčín had long ago fired our imaginations, mostly from those times that a young worshipper of Jupiter's daughter Clio, having an ultra-Christian name Andel (Angel), crushed all false opinions and presumptions about it. To search for traces of prehistoric Man in the Kysuce valley was considered in the educated world as rather simple-minded, if not plain stupid. But Andel embarrassed the scoffers, and since then, even the most remote lost dell of the Beskydy attracts historians and geographers, archaeologists and ethnographers, natural scientists and sociologists.

In a further text Janšák emphasised:

Our first guide, the young ethnographer Andel, found in the long meagre Upper Trenčín true treasures: at least from our point of view. Under the most varied pretences and refined

⁹ According to the partial list, the SNM Ethnographic Museum contains dozens of objects from Orava, which were additionally donated to the museum by K. Andel in 1931. The most represented are paintings on glass with religious themes and small items of kitchen inventory (clay jug, pump, pump, etc.). Excerpted inventory of SNM-EM collection items in Martin was provided by Radovan Sýkora.

¹⁰ LAMIOVÁ-SCHIEDLOVÁ, KA sedemdesiatnikom, p. 211. According to the ethnographer Erika Kulášová, current holdings of the Orava Museum in Dolní Kubín do not contain any collection items connected to the activities of K. Andel.

¹¹ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KA, p. 199.

¹² LAMIOVÁ-SCHIEDLOVÁ, KA sedemdesiatnikom, pp. 211–212.

disguises he insinuated himself into the intimate, from the outside jealously-guarded world of the wary native of Kysuce, looked into the depths of his soul, observed him in his everyday activities, considered and measured his opinions, steps and actions. Even though we didn't sleep well, the traditional if a little greasy potato ruined the stomach, and even though we were travelling in a creaky old car from 1908, the interpretations of the young ethnographer keep our attention like the tensest novel. A simple look at him is enough in order for us to stop thinking about other things. His eyes shine with the ecstasy of moments sweetly spent over mysteries that no other mortal has ever come close to. In a fit of teeming enthusiasm the tongue finds a suitable phrase, the hand the right gesture; that also confers the joyful excitement on us. The wondrous customs of the inhabitants of Trenčín's hidden valleys conjure before our eyes the times of long since disappeared paganism. Births, weddings, the mysteries of marriage and conception, the participation of dead nature or animals in life events, that mark milestones in the monotonous existence of a woodcutter, a raftsman, a wagoner, and a shepherd; everything is woven in a web of Shakespearean secrecy. The simple person of the hamlets of Kysuce subconsciously feels that here, his existence borders on the miraculous, conditional as it is on inexplicable forces that are ruled by a witch, the water spirit, the light-bearer, the old hag, the fairy godmother, good and bad fairies. These ancient deities must not be angered; indeed, it is necessary to win their favour with mysterious prayers, precious sacrifices, and respect for the sacred trees and animals in which they hide.¹³

The quotation borrowed from Štefan Janšák is of an artistic character, but nonetheless, succinctly characterises the homeland study activities of Karol Andel in Kysuce. From an ethnographic point of view, his numerous records and collected materials of folk culture from the mid and lower Kysuce are valuable. His long-time collaborator Michal Markuš¹⁴ remarked that the collected ethnographic fund for less than five years of work in Kysuce was so rich and wide-ranging that it was enough upon which to create a separate ethnographic synthesis/monograph about Kysuce.

Karol Andel's solidly professional experience and collecting precision were also manifested in his organisational initiative, for instance when he played a decisive role in organising the "Regional Ethnographic Exhibition" in Kysucké Nové Mesto. The exhibition was opened on July 24, 1927 under the expert management of the Museum in Martin.¹⁵ The material patronage of the exhibition was kept by the District Office in Kysucké Nové Mesto headed by Aurel Rutšek and Karol Andel. It was Rutšek (also a history enthusiast)¹⁶ as Andel's direct superior who significantly supported all his ethnographic and historical activities in Kysuce, including the organisation of the exhibition. The ethnographic exhibition in Kysucké Nové Mesto was not only a regional success, but most of the exhibited objects represented Kysuce and the district of Trenčín at the county exhibition (August 21st – September 2nd, 1927) in Bratislava.¹⁷ The success of this exhibition was clearly due to the professional and collecting passion of Karol Andel, who presented a wide range of cultural realia and particulars from Kysuce at the

¹³ JANŠÁK, Štefan. *Lovci hlinených perál*. Liptovský Mikuláš: Tranoscius, 1944. pp. 55–57.

¹⁴ MARKUŠ, Za Karolom Andelom, p. 512.

¹⁵ Okresné výstavy. Zprávy. In: *Časopis Muzeálnej slovenskej spoločnosti*, vol. XIX, nr. 1-3, 1927, pp.62–63.

¹⁶ JANŠÁK, *Lovci hlinených perál*, p. 59; MARÁKY, Peter. Karol Andel (1897–1977). In: *Správy a informácie Kysuckého múzea*, nr. 5-6, 1981, p.278.

¹⁷ Okresné výstavy, p. 63.

exhibition, while trying to present all the villages of the district at the same time in a proportional manner. From the point of view of the exhibits represented, the most represented were objects of domestic industry (for the processing of flax, the production of rope, gloves, nets, etc.) and the customary language tradition. This exhibition fund from the district of Kysucké Nové Mesto was collected and processed in such a high quality way by Andel, that after the end of the exhibition it was directly delegated to the collections creating the Slovak National Museum in Martin, where it merged with the other ethnographic collections of the museum; and indeed today it can only be identified with great difficulty.¹⁸ In a similar spirit, Karol Andel gave his numerous textual field records to the archive of Matica Slovenská. Unfortunately, these documents have also not been preserved, having been reportedly lost during World War II.¹⁹ The only area of documentation of Andel's collecting work in Kysuce that has been preserved is a photographic collection containing approximately 80 period ethnographic photographs from the period of 1928 to 1931, which he later donated to the Museum of the Považie region in Žilina in 1970.²⁰



Figure 2: Exhibits from the Regional Ethnographic Exhibition in Kysucké Nové Mesto. Photo: Karol Andel 1928. Source: Považské Museum Archive.

The success of the exhibition in Kysucké Nové Mesto and the never-ending home-studies interest in the culture and life of the Slovak people brought the personality of Karol Andel closer to the Slovak National Museum in Martin. Andel proved to be a reliable collaborator and an excellent field expert, especially of the Kysuce environment. Through his membership of the committee of the Slovak Museum Society and the Ethnographic department of Matica Slovenská, he became close professionally, and later also personally, to Rudolf Bednárik, the curator of the Slovak National Museum – who in the early 1930s was entrusted by Antonín Václavík with the establishment of permanent ethnographic exhibitions in the second building of the SNM. Despite personal misunderstandings within the management of the SNM during the preparation of expositions,²¹ the 1930s formed one of the most progressive phases in the history of the Slovak National Museum in Martin. It was a period of intense activity in the creation of exhibitions, their research and the creation of collections. New exhibition spaces required extensive field-research, collecting and acquisi-

¹⁸ For example, according to the already cited *List of Collection Objects of the SNM in Martin* (provided by Radovan Sýkora), we can identify only two objects from K. Andel's work in Kysuce in the "Duchovná kultúra, hračky a masky" fund: a wedding goat from Kysucké Nové Mesto and a sculpture of the Virgin Mary from Lodno.

¹⁹ LAMIOVÁ-SCHIEDLOVÁ, Archeológ K. Andel, p. 200.

²⁰ See slovakiana.sk

²¹ HALMOVÁ, Mária. Antonín Václavík pri príprave národopisej expozície Slovenského národného múzea. In: *Zborník SNM, Etnografica* 41, 2000, pp. 147–156; MELZER, Miloš: Antonín Václavík a jeho význam pro muzejní prezentaci lidové kultury. In: *Antonín Václavík (1891–1959) a evropská etnologie. Kontexty doby a díla* (ed. DRÁPALA, Daniel). Brno: Masarykova univerzita, 2010, pp. 23–24.

tion activities, and the collecting of various organised questionnaires to fill many ethnographic funds and collections. Preserved correspondence between R. Bednárík and K. Anđel from the year 1928 confirms that Anđel sent chosen objects to the collections of the Slovak National Museum according to R. Bednárík's requests. Through this correspondence we learn of the delivery of a collection of dyer's prints from lower Orava.²² In another letter of the correspondence from 1928, Anđel states that he is preparing an extensive report on the ethnography of Lower Kysuce, but for the time being is sending Bednárík a shorter report on "ethnographic relations" from the Kysucké Nové Mesto district, in which he most notably highlights the archaic manifestations of the celebration of family customs in Kysuce: "The symbolic significance of a wedding shot (alcohol), the archaic remembrance of a wedding goat, or the placing of food on the corner of the table on Christmas Eve and the connection of this with the veneration of ancestors."²³ The mutual correspondence between Anđel and Bednárík became even more intensive in the second half of the 1930s, when the Slovak National Museum accelerated its work on the finalisation of the ethnographic exhibition. Rudolf Bednárík turned to Anđel, even though at that time he no longer was active in Kysuce, with an appeal for valuable advice, contacts or for guidance and joint research activities as Anđel was a careful observer and expert on the folk culture of Kysuce, and was able, even from indirect information or at a distance, to direct the selection of locations for Bednárík's chosen theme.²⁴ It is this thanks to this co-operation that Karol Anđel became through the 1930s a significant collector, donor and intermediary for obtaining requested collection articles for the Slovak National Museum in Martin. Even the content and language of the mutual correspondence confirms that their relationship, at first polite and professional, in the course of the years 1936 to 1938 changed to one more friendly and less formal.²⁵

Karol Anđel had already in the aforementioned correspondence, in the year 1928, announced his departure from Kysucké Nové Mesto. This became reality with the abolition of the district in 1930. Despite this fact, he did not give up on the Kysuce environment. He returned to Kysuce for research after 1950, this being documented by preserved research reports from the text archive of the Institute of Ethnology and Social Anthropology of the Slovak Academy of Sciences. From the point of view of the significance of the documents, ten research reports by Karol Anđel are still registered to this day in the archives of the Institute of Ethnology and Social Anthropology of the Slovak Academy of Sciences, of which five relate to the

²² Letter from February 12, 1928 (Kysucké Nové Mesto). Archive of Matica slovenská in Martin (AMSMT), Fund: Matica slovenská II. (1919–1948), sign. nr.: 592/90/1928.

²³ Letter from February 3, 1928 (Kysucké Nové Mesto). Archive of Matica slovenská in Martin, Fund: Matica slovenská II. (1919–1948), sign. nr.: 592/90/1928.

²⁴ For the preserved correspondence of R. Bednárík in the SNM in Martin from 1936–1938 see HALMOVÁ, Mária. Spolupráca Rudolfa Bednáríka s Karolom Anđelom (k 100. výročiu narodenia Rudolfa Bednáríka). In: *Zborník SNM, Etnografia* 44, 2003, p.162: "Tell me to ask for general knowledge of which section of the ethnography and I will gladly write down my findings from memory" (Levoča, 30.9.1936), "Respectfully, please tell me immediately what I should take with me to Kysuce.... I already have two pieces of photographic equipment.... I have a well-known parish priest in Horný Vadičov.... I would like to capture everything that has been preserved in Vadičov using the search method, although I have recorded it from various parts of Kysuce, and then the material outside Vadičov would be about as large in content as Vadičov" (Levoča, 14.6.1937). "The oldest piece of costume is the linen belt worn by women and prostitutes in Krásno n/K. and in Zborov nad Bystricou, which is sewn into one piece and is changed over the raised arms and over the head. At that time, the museum did not acquire it, because at that time only splendour was sought in costumes" (Levoča, June 1936).

²⁵ HALMOVÁ, Spolupráca Rudolfa Bednáríka, p. 162.

environment of the region (approx. 700 sheets of notes).²⁶ Almost all of them are dated to the period of the 1950s, the rest being undated. In spite of this, from a textual analysis of these research reports it is clear that at least two of them contain autochthonous material from that earlier time spent in Kysuce (1925 to 1930). Part of the original manuscript is written in pencil on the back of voting ballot papers. On the basis of these records it becomes apparent that Andel made two waves of ethnographic research in Kysuce, in 1928 and in 1951, and in 12 locations, localities of the then political district of Kysucké Nové Mesto and in the village of Zakopčie. They contain very rich, varied and ethnographically valuable material. The themes that are represented are from all areas of material, spiritual and social culture. Of great value are the patterns and design drawings of the folk clothing of the studied localities. Andel's research reports contain recorded notes of contemporary expressions of the way of life of the people of Kysuce: mostly in the area of folk customs, dress, cuisine, architecture, folk songs and stories, in the area of extended family, folk medicine, family and cultural life, and traditional employment.

In the year 1930, at the urging of Štefan Janšák, he left for Skalica, where he devoted himself mainly to archaeological work. He became, however, “the soul” of the local branch of Matica Slovenská and became actively involved in the preparations for the founding of the Museum of the Záhorie, which was established on the basis of the collections of Pavel Blaho. Andel dedicated his four-year stay in Záhorie to collecting activities for the needs of the emerging museum in Skalica. Part of the collections from this centre of his work also came into the possession of the Slovak National Museum in Martin, where there is to this day identifiable an extensive collection of pottery vessels and kitchenware from the locations of Sobotište, Dechtice, Dobrá Voda and Trenčín.²⁷ He gifted small items of ethnographic value to the Slovak National Museum, as later donations from his work in Skalica.²⁸ Even in the Záhorie region Andel didn't stay for long, and after four years he moved professionally to Levoča, where he continued his active work in homeland studies. In his free time, he familiarised himself with contemporary burgher culture and the traces of craft guilds, but he also found inspiration in the surrounding villages of Spiš. A substantial part of his collecting activity from Levoča is still, to this day, a part of the collection fund of the Spiš Museum and also partly of the collection of the Slovak National Museum in Martin.²⁹ During the Second World War the Andel family again moved a number of times, firstly to Nové Zámky, then Nitra and finally Liptovský Mikuláš, where Karol Andel was mostly occupied with searching in archives and museums, on account of the fact that any kind of fieldwork was limited at that time for reasons of the war.³⁰

After the Second World War Karol Andel's residence became stabilised in Košice. In the year 1953 he was intermittently involved in the Košice branch of the Ethnographic Institute of the Slovak Academy of Sciences, which was based at Hrnčiariska street no. 13. Here he met with Michal Markuš, who became his helpful assistant, they together making a number of ethno-

²⁶ I list them in the list of sources at the end of this text.

²⁷ For example, in the SNM fund in Martin “Keramika-sklomaľba” there are 32 objects registered from the Skalica area, of which the greater half are objects of pottery production from the end of the nineteenth century from the locations of Dechtice, Sobotište, Dobrá Voda and Trenčín. (The list of SNM collection objects was provided by Radovan Šýkora)

²⁸ According to slovakiana.sk, 7 more items donated by K. Andel from Skalica were added to the collections of the SNM in Martin. These were glass products, wooden sculptures of an angel and a pump.

²⁹ According to the slovakiana.sk, for example, K. Andel (in 1938) donated gingerbread molds from Levoča and small kitchen utensils to the Martin museum.

³⁰ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KA, p. 200.

Leuča, 29/6. 1936.

Mily 'Pan' Jozefina!

Bozobujem si pripravit
 soznam murečalých predmetov
 nachádzajúc sa v sakram
 ných rukách v Skalici.
 Dovoil som odprave na mój
 predovšet' list a nedostal som.
 Posun sdelit' mi ti môzem
 dostať soznam materiálu z
 ktorých som Vám ja predmety
 predložil o poznámku, ako tie
 rozriedit' p. A. Budavany
 súbiny' porušar poviete
 Karol Andel Leuča p. 9.

Figure 3: Sample of Karol Andel's Correspondence. Letter of 1936. Source: Archive of Matica slovenská in Martin, Fund: Matica slovenská II. (1919–1948), sign. nr.: 592/90/1928.

graphic studies in the areas around Bardejov, Košice and southern Zemplín. Three research reports are preserved from this place of work,³¹ concerned with the theme of folk cuisine, building, raising domestic animals, life in the family and customary language from eastern Slovakia. The height of the ethnographic activities of Karol Andel from this period were as part of a collective research team from the Ethnographic Institute of the Slovak Academy of Sciences in eastern Slovakia (lead by A. Melicherčík with J. Mjartanom), during which Andel together with Markuš worked on the theme of folk transport in the localities of middle Zemplín, where in the year 1831 a peasant revolt had occurred. Even though their joint study went to print 20 years later (in the year 1971³²), it was treated in

a very detailed way with a precise structure and many illustrations that represented means of transport, and various ways of carrying loads. Markuš, with Andel, presented in the study rich material from the field that was concerned with various methods of transport using human strength (by hand, on the back, neck, shoulders, under arm, on the head), forms of transport methods (sliding, wheeled), communication possibilities and regional terminology. In an effort to synthesise the material they didn't even avoid an inter-regional and inter-ethnic generalisation of the transport problematic of the target region.

After the year 1958 Karol Andel departed for a well-earned retirement, although he continued to travel around eastern Slovakia and take note of anything concerning the history of the region. Almost daily he visited libraries and archives. At the suggestion of the Ethnographic Institute of the Slovak Academy of Sciences he undertook to summarise his lifelong knowledge of

³¹ ANDEL, Karol. *Zvykoslovie, ľudová strava*. Archív textov Ústavu etnológie SAV, 1950, inv. nr. AT0044, 124 p.; ANDEL, Karol. *Chov domácich zvierat, dobytka, ľudové zvykoslovie a ľudové právo*. Archív textov Ústavu etnológie SAV, 1950, inv. nr. AT0045, 85 p.; ANDEL, Karol. *Zamestnanie, zvykoslovie, život v rodine, veľkorodina, strava, stavitelstvo a architektúra*. Archív textov Ústavu etnológie SAV, 1951, inv. nr. AT0046a.

³² ANDEL, Karol – MARKUŠ, Michal. Ľudový transport v strednom Zemplíne. In: *Slovenský národopis*, vol. 19, nr. 3, 1971, pp. 377–412.

milling and compile a comprehensive inventory of water mills in eastern Slovakia, even finding rare documents of their existence in the areas of the Eastern Slovak Steelworks (VSŽ) and old mining settlements of the Gemer region,³³ though the further work of a synthesis was already beyond Karol Andel's strength and possibilities. The work from the year 1963 remains only as a manuscript in the text archive of the Ethnographic Institute of the Slovak Academy of Sciences, containing 159 pages and an extensive diagram supplement.³⁴

Karol Andel as an amateur archaeologist

Within Karol Andel's multifaceted homeland study work, Archaeology was at least an equal, if not a more prominent, component than ethnographic activity. From the point of view of biographical chronology, Andel gets to his first archaeological finds already as a pupil of the Nitra Grammar School, when he started working with the local provincial museum. The preserved inventory book of 1936 lists several additions (for example, a stone axe, a jug, a stone knife blade, etc.) traced to his native Radošina and Behynce, which were acquired by Karol Andel for the museum in Nitra in the period 1912–1915.³⁵ Of fundamental importance to the development of Andel's research in the area of searching for archaeological sites was his work in Kremnica (1925), where he established closer working contacts with the then leading personality of Slovak Archaeology, Ján Eisner, who worked at the Faculty of Philosophy of the Comenius University in Bratislava. The meeting with Eisner was decisive for Andel's active work in the field, as from that time he began to follow Eisner's instructions in the search and rescue of archaeological finds.³⁶ His next place of work, in Kysuce, was proof of this, where Andel fully developed his sense for observing terrain and identifying archaeological sites.

He even published his approaches to searching for archaeological sites in the year 1929 under the title "Searching for prehistoric sites". When identifying them he emphasised the importance of local toponymy, relief configuration and natural or artificial outcrops (for example in quarries, brickyards, during the construction of roads and railways, etc.).³⁷ This unique and exceptional sense for searching for archaeological sites was noticed by, also at that time, another of the sages of Slovak Archaeology, polyhistor Štefan Janšák, with whom he regularly "wandered" the localities of Kysuce and searched for signs of older Slavic inhabitations.³⁸ Again in the case of Karol Andel's archaeological activity in Kysuce we can borrow the words of Štefan Janšák from his collection of archaeological essays *Lovci hlíneých perál* (1944), from which we choose the following:

That's the kind of world in which our young ethnographer moves. He long ago abandoned the study of folk buildings, embroideries, craft products, as most imperfect expressions of the soul of the person of Kysuce, and reached for the soul itself. His scientific interests, however, are enough to earn him the title of an eccentric, because for the

³³ LAMIOVÁ-SCHIEDLOVÁ, KA sedemdesiatnikom, p. 213.

³⁴ ANDEL, Karol. *Mlynárstvo I, II*. okres Košice, 1963. Archív textov Ústavu etnológie SAV, inv. nr. 196, total of 159 pages + drawings.

³⁵ Inventár predmetov a nábytku. Krajské múzeum v Nitre. Sostavil kustos krajského múzea Josef Karvaš (Nitra 11. mája 1936).

³⁶ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KA, p.199.

³⁷ ANDEL, Karol. Vyhľadávanie predhistorických nálezísk. In: *Časopis Muzeálnej slovenskej spoločnosti*, vol. XXI, 1929, pp.125–126.

³⁸ MARKUŠ, Za Karolom Andelom, p.512.

modern inhabitant of the Kysuce valley the pinnacle of perfection is found in imitating the big city. In the eyes of society archaeology harmed Andel. An incurable passion for its symbols, ancient fragments, completely buried his future. There is not a single lady who would squeeze out a few words to him without smiling, there is not a young girl who would relate her dreams of owning Lyon, Meissen, or at least Viennese porcelain, to the worn-out fragments of his prehistoric pottery dug out of the mud. Even though Andel is single and his appearance does not bring shame to the heavenly name.... And this wretch torments the people of Kysuce with his working methods, such as the possibility in the spring, with a single glance from a high hill, of finding old prehistoric fireplaces on ploughed fields according to the colour of the clay! Do you know any bigger fool?³⁹

Through this tireless activity Karol Andel became a pioneer of archaeological research in Kysuce. In his journalism from the field of archaeology, he denied previous scientific opinions about the sterility of settlement and the lack of settlement of Kysuce in the period before the fourteenth century, respectively in prehistoric times. In summarising his archaeological work in Kysuce, he prepared the first comprehensive overview of prehistoric monuments in the region (1928), on the basis of which were founded the studies of many later archaeological researchers in Kysuce, such as A. Petrovský-Šichman, O. Šedo and others.⁴⁰ Andel provided detailed information about finds of bronze objects from Horný Vadičov, finds from the Iron Age from Ochodnica, Radoľa, Nesluša, Rudina, Vrania, and finds from the hillfort period from Dunajov and Zástrania, and the important find of a Neolithic axe from Radoľa.⁴¹ His archaeological firsts and reports were also published in the contemporary regional press in a news column entitled “4000 years of Kysuce”.⁴² Although some of Andel’s theories were disproved by later research (for example, a grave find from Dunajov), his departure to Skalica temporarily interrupted the systematic and promising development of his archaeological research in Kysuce. In addition, most of his painstakingly collected findings from the region gradually dispersed,⁴³ even though the Slovak National Museum in Martin in the years 1921 to 1930 evidenced roughly 30 archaeological sites mostly from the area around Topoľčany, Považia and lower Kysuce (nine sites). Today’s evidence from the Slovak National Museum – Museum in Martin speaks of 203 items consisting mostly of pottery fragments from Karol Andel (donated in the year 1930) now only from 10 original localities (two of which in Kysuce).⁴⁴ In distributing the finds to the museum in Martin Andel co-operated with Vojtech Budaváry (also known as Budinský-Krička). In spite of the fact that Karol Andel in Kysuce a Považie most often made amateur archaeological research (“on an excursion to the surroundings we discovered a few prehistoric

³⁹ JANŠÁK, Lovci hlinených, pp. 57–58.

⁴⁰ PETROVSKÝ-ŠICHMAN, Anton. Slovanské osídlenie severného Slovenska. In: *Študijné zvesti Archeologického ústavu SAV v Nitre*, vol. 3, 1959, p. 72; ŠEDO, Ondrej. Archeologické bádanie a poznatky o procese osídľovania Kysúc. In: *Správy a informácie Kysuckého múzea*, nr. 5-6, 1981–1982, pp. 20–22, 26–28, 34.

⁴¹ ANDEL, Karol. Prehistorické pamiatky na Kysuciach. In: *SMSS*, vol. XXII, 1928, pp. 94–97; ANDEL, Karol. Sekerka z mladšej doby kamennej v Radoli (okr. Kysucké Nové Mesto). In: *SMSS*, vol. XXIII, 1929, p. 175.

⁴² *Považské noviny* 1928–1930.

⁴³ MAJERČIKOVÁ, Danka – JESENSKÝ, Miloš. *Archeológia na Kysuciach*. Čadca: Kysucké múzeum, 2010, p. 28.

⁴⁴ BUDAVÁRY, Vojtech. Prehľad prírastkov prehistorického oddelenia SNM v Turčianskom sv. Martine nadobudnutých v rokoch 1921–1930. In: *Časopis MSS*, vol. 27-28, 1936–1937, pp. 2–32; *List of collection objects in the archaeological collection of SNM – Museums in Martin, 2022*, the inventory was provided by Marek Both.

sites⁴⁵), the range of sites discovered and objects found and their very accomplished dating speaks of a rigorous degree of professional education and scientific scrutiny.



Figure 4: Finding the Corded Ceramic Cup from Skalica. Karol Andel's Gift to the Slovak National Museum in Bratislava. Source: KRASKOVSKÁ, Ludmila (1983). *Slovenské národné múzeum a dobrovoľní spolupracovníci*. In: *Zborník SNM. História* 23, p. 137.

another 14: Vrádište, Unín, Rybky, Petrova Ves, Gbely, Kopčany, Koválovce, Dubovce, Radošovce and more. The finds represented volute pottery from the Neolithic, La Tène ceramics, and stone tools from the Eneolithic, Bronze, Hallstatt and Slavonic ages. In light of the fact that many of the find sites were disturbed in the subsequent development of the towns they remain documented only in the research work of Karol Andel. Again, as in a number of Andel's other collections, a large part of this collection was damaged or lost in the American bombardment of the Slovak National Museum in the year 1944.⁴⁷

Even during his stay in Levoča (1936–1938), Karol Andel did not let up in his archaeological work. In the Spiš region, through his research and finds (fluted, Ottoman and corded ceramics, bronze needle), he drew attention to several important sites – the fortified settlement of Barimberg near Spišský Štvrtok, the multi-layered settlement of Levoča-Fitrift, from Dreveník, and the Púchov finds from the Strání of Spiš Castle. The extent of Andel's collecting activity cannot be identified today in the Spiš Museum, but it can be stated with certainty that his

⁴⁵ ANDEL, Karol. Predhistorické nálezy vo Vršateckom Podhradí a Krivokláte. In: *SMSS*, vol. XXIII, 1929, pp. 174–175.

⁴⁶ According to the administrator of the archaeological collection of SNM – Archaeological Museum in Bratislava Juraj Bartík – K. Andel's fund contains less than 30 finds, mostly from locations in western Slovakia, especially around Skalica.

⁴⁷ KRASKOVSKÁ, Ludmila. Slovenské národné múzeum a dobrovoľní spolupracovníci. In: *Zborník SNM. História* 23, 1983, pp. 136–137; DRAHOŠOVÁ, Viera. Elixír života. In: *Záhorie*, vol. VI, nr. 5, pp. 23–24.

findings enabled the creation of the first archaeological exhibition in the Spiš Museum.⁴⁸

During the war Andel found his way to Nové Zámky, where he collected a number of objects of archaeological value that were to contribute to the foundation of a then just establishing town museum. To a great degree in his research he worked with locally born Hungarian archaeologist Béla Szöke.⁴⁹ During the Second World War Andel returned to his familiar Nitra, where he also found time for archaeology. Everything that he discovered in the field he gave to the museum in Nitra, and was eventually transferred to Bojnice.⁵⁰

After the stabilisation of post-war conditions Andel arrived in Košice, eastern Slovakia. At the suggestion of Vojtech Budinský-Krička and Daniel Rapant there was to be established an Archaeological Department of the Matica Slovenská, in which Karol Andel should actively participate.⁵¹ Finally, after a short period spent at the Ethnographic Institute of the Slovak Academy of Sciences, in the year 1953 he entered the newly established research branch of the Archaeological Institute of the Slovak Academy of Sciences, based at Hrnčiarska street no. 13 in Košice. In eastern Slovakia Andel was able to fully realise his archaeological potential and his favourite hobby became a job. In a relatively short period he multiplied the number of known localities from the prehistoric and also early historical ages, most notably around Košice and in the Zemplín region. These were, however, not only exploratory sites but also significant discoveries of archaeological cultures and settlement groups. The height of these discoveries was the discovery of a settlement and burial site from the Late Stone Age in Tíbava (district of Sobrance).⁵² In terms of archaeology Andel was particularly successful on the Zemplín plain: he found a burial site near to the windmill in Szélmalomdombe, on the Somotor hill,⁵³ and La Tène settlements in Zemplín,⁵⁴ Streda nad Bodrogom, Viničky, Plešany, Zatín, Toboľka and a great many more.⁵⁵ He was also interested in the mounds of Zemplín, the bronze treasure from Humenné,⁵⁶ the prince's grave in Cejkov and the burial mounds in Kráľovský Chlmec. During this period he was already much more active in publishing in professional periodicals.⁵⁷ His map of the discovered sites contributed to the fundamental interpretation of the historical development of eastern Slovakia in the Bronze Age.

Karol Andel and his contribution to museology

Although he was not an active museologist Karol Andel was involved in the collecting, acquisition, research and collection-building activities to such an extent as if he had formally worked in the museum. His long-term colleague Michal Markuš described him as the “improver of Slovak museums” on account of the fact “that there is probably no museum in Slovakia

⁴⁸ NOVOVNÝ, Bohuslav – NOVOTNÁ, Mária. *Katalóg archeologickej zbierky Spišského múzea v Levoči*. Bratislava: Sme-na, 1971, p. 4.

⁴⁹ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KA, p. 200.

⁵⁰ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KAS, p. 200.

⁵¹ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KAS, p. 201.

⁵² LAMIOVÁ-SCHIEDLOVÁ, KA sedemdesiatnikom, p. 213.

⁵³ ANDEL, Karol. Bronzový poklad zo Somotoru na východnom Slovensku. In: *Archeologické rozhledy*, vol. VII, 1955, pp. 445–447.

⁵⁴ ANDEL, Karol. Pozdné laténske sídlisko v Zemplíne na východnom Slovensku. In: *Archeologické rozhledy*, vol. VII, 1955, pp. 795–799.

⁵⁵ Red. Karol Andel. In: *Slovo Zemplína*, vol. 42, nr. 5, 2001, p. 4.

⁵⁶ ANDEL, Karol – POLLA, Belo. Bronzový nález z Humenného. In: *Archeologické rozhledy*, vol. VIII, 1956, pp. 643–646.

⁵⁷ See the list of K. Andel's published works in the appendix of this article.

that with his active work and collections he could not enrich”.⁵⁸ Wherever he worked as a civil servant in the state administration, specifically in ten diverse places of work in Slovakia, Karol Andel left a significant mark and evidence of his active exploration activities that in many regions marked the beginnings of homeland studies research, development of regional studies or regional museology. A great number of his findings, artefacts and archaeological sites have over time formed the foundation of many regional exhibitions of museum institutions and contemporary archaeological or ethnographic exploration in many museums, both national and regional institutions. In this regard we can mention the most significant as those in Kysuce, Záhorie, Zemplín and the area around Košice. As an employee of the Košice District National Committee he even used his assignment to the position to save a quantity of antiquities from private collections for the Eastern Slovakian Museum in Košice.⁵⁹ In adding to museum funds, he was mostly selfless, donating almost all finds, records and collections to museums. It is indeed an unfortunate loss that only research reports and collection items from his work after the Second World War have been preserved. From his activities at his workplaces in the interwar period, we are only able to identify the skeleton of donated objects and collections in the museum institutions of Slovakia, because most of them were lost during the Second World War, or merged with the original unprocessed funds. After the Second World War, Andel’s collections held in the collections of the central and county museums were transferred to newly-established regional and homeland studies museums without prior treatment or documentation of the origin of the objects. If this had not been the case, today we would be able to see a great number more of these records from the rich collecting activities of Karol Andel in Slovak museums.

Karol Andel was interested in everything related to humankind and its culture. For this reason he tirelessly went into the field time and time again and along the way got to know nature. He was a regular collector of medicinal plants, a diligent botanist and very comfortable in the discipline of ethnobotany.⁶⁰ With every visit to a locality he carefully noted the folk superstitions and verbal folklore and dealt with the origin of local names – topical etymology.⁶¹ He collected this material throughout his entire life and had planned to process it in his retirement, a task that unfortunately he was unable to complete.

Conclusion

Karol Andel, though a volunteer and amateur, developed through his own interest and initiative into an excellent fieldwork researcher, observer and collector in the eras of the interwar and post-war period in Slovakia. He discovered several important archaeological sites, documented several extinct phenomena in folk culture and gathered a large number of objects of cultural, historical and archaeological value. He was equipped with an almost supernatural sense for reading the relief of the land and searching for archaeological sites; he also knew how to easily gain the trust of respondents. During his life he collected so much valuable material that, today, it seems an unattainable goal for an ordinary person or even, I would like to emphasise, for a professional scientist. Not to mention that he did all of this in addition to his professional work, mostly in his free time. Wherever he worked, he quite quickly worked his

⁵⁸ MARKUŠ, Za Karolom Andelom, p.513.

⁵⁹ LAMIOVÁ-SCHIEDLOVÁ, Archeológ KA, p. 200.

⁶⁰ MARKUŠ, Za Karolom Andelom, pp.512–513.

⁶¹ See, for example, manuscript “Slovenské miestne názvy” from the preserved correspondence of K. Andel in the Archive of Matica slovenská. Fund: Matica slovenská II. (1919–1948), sign. nr. 592/90/1928.

way up to become one of the leading figures of regional research. In many regions, he can even be included among the pioneers of archaeological and ethnographic research, at the minimum, in Kysuce, Zemplín, Záhorie and in the vicinity of Košice.

In regard to museology, thanks to the broad spectrum of his activity and his collecting enthusiasm, he enriched many museum institutions with his finds and collections, participated in the creation of ethnographic expositions at the Slovak National Museum in Martin and helped to build with his collections and findings many expositions in smaller museums of homeland studies history. He selflessly donated all the objects and materials he collected to museum institutions out of patriotic enthusiasm and out of a love for archaeology and ethnography. It is unfortunate that substantial parts of his collections cannot today be identified, or have been destroyed, especially those from the interwar era. His ability to persuade people to donate their collections to museums was also invaluable.

Karol Andel had the good fortune, perhaps thanks to his nature, enthusiasm and erudition, to meet with many of the leading figures of science at the time, who expertly guided him and professionally refined him in his energetic activities. In the field of archaeology these notably included Ján Eisner, Štefan Janšák, Vojtech Budinský-Krička, Béla Szöke and Anton Točík, and in the field of ethnography Rudolf Bednárik and Michal Markuš. It is therefore certainly a little unfortunate that for more than half his research career he published very little, and in the twilight years of his life he was not able to make up for lost time. In conclusion, I would like to contend that given the complexity of his all-round interests we can place him in the last generation of Slovak polyhistorists.

List of articles by Karol Andel

- ANDEL, Karol (1927). *Názvy v okolí Radošiny (okr. Nitra)*. In: *Sborník Muzejnej slovenskej spoločnosti* (SMSS), vol. XXI.
- ANDEL, Karol (1928). *Predhistorické pamiatky na Kysuciach*. In: *SMSS*, vol. XXII, 1928.
- ANDEL, Karol. *Vozokany*. In: *SMSS*, vol. XXII.
- ANDEL, Karol (1929). *Sekerka z mladšej doby kamennej v Radoli (okr. Kysucké Nové Mesto)*. In: *SMSS*, vol. XXIII.
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- ANDEL, Karol (1955). *Bronzový poklad zo Somotoru na východnom Slovensku*. In: *Archeologické rozhledy*, vol. VII.
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