

REVISTA MUZEELOR

THE ROMANIAN JOURNAL OF MUSEUMS

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MUSEUM



MUSEUMS FOR SOCIAL HARMONY





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## EMBRACING SOCIAL HARMONY ISSUES IN ROMANIAN MUSEUMS – A FRESH APPROACH

Virgil Ștefan NIȚULESCU

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Since its incipient museum has been the subject of a strong debate about its role and place in the society. Should it be only a place for divertissement, a kind of superior floor on the leisure scale, or a long arm of the educational system, as it was in the Antiquity? Should it become, once again, a temple dedicated to the Muses, or would it be better to be deeply placed in the social problems of today?

Well, if for the public, museums are either a place to be or a place to hate, a storage facility or a school, a boring building or a cheerful one, or, simply, good or bad, for museum specialists, museums are the most complex institutions. Not only “hospitals”, as Richard Grove joked about<sup>1</sup>, because a museum should be – as it seems that George Brown Goode (1851 – 1896) used to say – “a house full of ideas”<sup>2</sup>! Anyway, if we are looking in the ICOM definition, for an institution, to be a museum, it has to be “in the service of society and its development”. It means that the bar was placed very high, because, for a museum, it is not sufficient, anymore, to acquire, conserve, research, communicate and exhibit heritage. The contemporary museum has to have a certain role in the development of the human society.

Saying this, it means that we are offering to museums a great role and that we have great expectancies, because they have to be involved in social programmes, which means, also, sometimes, a kind of political agenda (or, at least, a political perspective on life, society and environment). But this perspective is a rather new one. As Kenneth Hudson have observed, 12 years ago, the museums “exist in order to serve the public. [...] The old-style museum felt itself under no such obligation.”<sup>3</sup>. The

1.. Richard Grove, *Some Problems in Museum Education*, in *Museums and Education*, ed. Eric Larrabee. Washington, D.C., Smithsonian Institution, 1968, p. 79.

2.. Edward P. Alexander, *Museum Masters: Their Museums and Their Influence*, Nashville, Tennessee, American Association for State and Local History, 1983, p. 289.

3.. Kenneth Hudson, *The Museum Refuses to Stand Still*, in *Museum International*, no. 197, 1998, p. 43.





beginnings could be detected in several countries, at different moments but, anyway, after the Second World War. Most of it, in the West, this moment could be observed starting with around 1960 and it lasted for at least two decades. In some other countries, in Latin Europe or in Eastern Europe, it started later. However, a major role in making this shift had ICOM, which, already, in 1974, has introduced in its famous definition of museums the reference to the society and its development. More than this, in the last decade, ICOM and its international and national committees and regional alliances have put a stronger accent on the sustainable development of the economy and, as such, of the society<sup>1</sup>.

Only 15 years ago, Elaine Heumann Gurian had a strong vision, that “In twenty –five years, museums will no longer be recognizable as they are now known”<sup>2</sup>. Indeed, the process has started and it is continuing to grow<sup>3</sup>. Museums are changing rapidly their profile and functions, increasing not only in dimension, but, also, in number. The process is quite natural, if we are taking into consideration the fact that the general need to conserve tangible and intangible cultural goods in museums is growing, as the speed of making new goods is growing also<sup>4</sup>, because of the gradual functional degradation caused by physical, technological and psychological obsolescence<sup>5</sup>. In fact, to “musealise” artefacts it is a general human reaction, as a tool against oblivion and alienation<sup>6</sup>.

So, museums are changing in many ways, getting more and more roles to play. They become educators, entertainers, places for leisure, but, also, community centres, not only with cultural targets, but, also, with social goals. For this reason, the choice made by the Chinese ICOM Committee, to put the 2011 General Conference under the theme “Museums for Social Harmony” comes not as a surprise. Of course, the

4. We may cite, for instance, the work done by the Working Group on Museums and Sustainable Communities, organised, in 2000, by the Canadian Museum Association. The group has appeared, also, as a consequence of the Summit of the Museums of the Americas, held in San Jose, in April, 1998, with the same theme.

2... Elaine Heumann Gurian, *A Blurring of Boundaries*, in *Curator*, 38, no. 1, 1995, p. 31.

3.. A bright analyse, but mainly for the United States of America, in Edward P. Alexander and Mary Alexander, *Museum in motion: an introduction to the history and functions of museums*, Second edition, Plymouth, Altamira Press, 2008, pp. 281 – 303.

4.. Probably, one of the best explanations of the phenomenon, or, at least, a very well known, in Daniel Halévy, *Essai sur l'accélération de l'histoire*, Paris, Éditions Self, 1948.

5.. For a general discussion, Michael Brian Schiffer, *Behavioral Archaeology*, University of Utah Press, 2002.

6.. A very good description, in Hermann Lübke, *Der Fortschritt und das Museum: über den Grund unseres Vergnügens an historischen Gegenständen*, London, Institute of Germanic Studies, University of London, 1982.

theme is, somehow, connected with the old Confucian tradition, that defends two key values: political meritocracy and harmony. As museums are not political partisans, the value of harmony seems to be the best to serve the Chinese contemporary museums, as a fundamental cultural value. However, we could observe that this typical Chinese and Asian cultural value is embraced, today, in many other cultural environments, most of them in developing countries. But the recent economic crises, that affected most of the developed countries, also, brought the cultural institutions to the situation to embrace a closer position, towards the needed social harmony, in a disoriented and weakened society.

Romania made no exception. As the country stepped out from the former Communist regime, after a bitter social experiment, in the second half of the last century, Romania's museums looked for a new way of development. They were affected by two different attitudes. One of them was the natural need to bring the institutions closer to the museums in the rest of Europe – a world from which Romania was brutally taken, by the Soviet occupation and the Communist power. This effort meant to re-connect the scientific and curatorial networks, to re-think and refurbish the exhibitions and to change a whole way of designing museums. The second attitude – which has developed only in the last decade – was to promote museums as community institutions, deeply rooted in the problems and rhythms of the localities they were built in. The idea that the museum should be rooted in the local community is rather new for Romanians, as museums were almost always, before, established by central authorities and financed through central budget. As a consequence, being little connected with the local authorities, there was also little interest for local problems. Of course, many exceptions may contradict this statement, as there have always been persons emerging from the same localities, interested in serving them at their best. However, only the massive decentralisation of museums, started in the beginning of 1997 made possible a greater interest of curators in local communities' problems. Though, initially, most of the museums were very well received by the local authorities, soon, some of the mayors and other local politicians started to be interested to use the museums (as well as other cultural institutions) in order to serve their own political interests. Interfering with cultural programmes, trying to impose managers on political criteria, some local politicians succeeded to begin a conflict relation with museums. In this odd situation, the only defend of the museum specialists remained the general public and the local media. Many times, during the last 15 years, when the local museums found themselves in difficult situations, they tried to obtain



the public support. But not all of them have made it. Only those which have “invested” in the local public were enjoying such a help.

The lesson was quite well understood by many museums, in the last decade. Already, when the Romanian economy started to grow, in 2000, after 8 years of continuing decay and only one year of stagnation, museums have begun to apply new policies of approaching the public. If, before than, most of the effort and resources were concentrated in the research field, when the economic growth made it possible, museum managers have already learned their lesson and they turned their institutions towards the public. The phenomenon was largely debated by the Romanian specialists, in conferences and in the Romanian Journal of Museums<sup>1</sup>.

There is no doubt that this tendency had a huge benefit for both museums and communities. On one side, for the first time, local communities have started to feel that these institutions really belong to them, increasing the ties with local history and cultures and transforming museums in the main bearers of the local identity<sup>2</sup>. Museums have largely managed to do this, by enforcing special departments on educational matters, marketing and public relations. Starting with 2004, for five years, the Romanian Ministry of Culture and Religious Affairs have organised a yearly workshop, in cooperation with The Fund for Arts and Culture in Central and Eastern Europe (an American foundation), discussing<sup>3</sup>, in a regional environment, for post-communist countries, the ways in which museums should build bridges with local communities. The benefit taken by museums was to be seen only in the last two years, when the economic crisis determined many local authorities to take measures against public spending in the cultural sector, which affected museums, also. The solidarity proved by the public was, indeed to be felt, through media and directly.

1.. For a detailed analysis of the situation up to 2003, see Virgil Ștefan Nițulescu, *Social Changes and their Impact on the Romanian Museums (1990 – 2003)*, in *Diana*, number 9, 2003/2004, pp. 32 – 38.

2.. For a very short but good argument regarding this trend and the need for specialised educational departments in museums, Monica Ioana Dumitru, *Redefining and reassuming the cultural identity of the community – a major objective of Romanian museum*, in *Revista muzeelor*, no.2, 2009, pp. 88 – 89. Also, for good examples in other countries, largely debated in Romania, Renée Kistemaker, *City museums as centres of civic dialogue*, in *Revista muzeelor*, no.3, 2006, pp. 22 – 35 and Peter Strasser, *Folk museums and their community. How to mobilise local resources – an example from the Austrian Alps*, in *Revista muzeelor*, no.2, 2009, pp. 9 – 21.

3.. Amongst the many lecturers: Ralph Appelbaum, Wim van der Weiden, Boris Micka and Mark Pacher.

Most of the museums have understood that the only real ally they have is their loyal public – a fact mirrored in the fact that the number of visitors, in the last two years, in spite of the crises and of the big loss on tourism, remained almost on the same level<sup>1</sup>. Of course, one more time, this is not a general rule, but a visible trend, encouraged by the fact that, for the first time, since 1989, the number of young curators and researchers in the Romanian museums increased. The new generation of specialists have been largely influenced by the efforts made by international organisations (like ICOM, NEMO, European Museum Academy, European Museum Forum a.s.o.), that have advocated strongly, in the last two decades, for a larger integration of the museums in the communities' life.

The International Museums Day, in 2010, having the same theme as the ICOM general conference was, also, a good opportunity to exercise this new tendency in Romanian museums.

But the real change is still to come. A real change would mean that most of the museums would start to be really concerned with the communities' problems, in a pro-active way, involving themselves in the hot debates concerning unemployment, social inclusion, tolerance, environmental changes and sustainable development, in a direct and touching manner. Now, that the public is there, feeling museums closer than ever before, the field is ready for museums to embrace the most delicate social problems, proving that they are true actors in people's life, and that they could bring an important contribution in reaching the long desired goal of social harmony.

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1.. 10,687,056 visitors in 2008 and 10,169,087 visitors in 2009.



## MUSEOS, DIVERSIDAD CULTURAL Y ARMONÍA SOCIAL

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### ABSTRACT

As a consequence of current reality in our globalized world, Museums have been forced to make huge efforts to redefine themselves and look for a reason to exist in the society there are inserted in. Consequently, they have experienced an enormous transformation: giving up sacred connotations, they have opened themselves to a secular society beyond cultural or ideological frontiers. Since they must cover the full range of relationships existing in our society, it must not be forgotten that Museums have a polysemous meaning where all material, immaterial, symbolic, spiritual or creative realities conforming the Heritage of Humanity can take place.

Opened to cultural diversity, Museums have an ecumenic vocation which has turned them into physical spaces where a worldwide scope of cultures, ideas and traditions throughout history can be channelled. Thanks to them, the memory of facts and conflicts is recovered, avoiding its annulment or misinterpretation by an ahistoric use of their consequences on people who suffered them. As a result Museums will become a space for reconciliation and cultural integration, since no social harmony is possible whilst some people abuse socially and culturally of other. Our western pattern of museums should not be imposed as the only and best possible instrument to preserve the cultural heritage; on the contrary, more creative ways of showing such a heritage must be found.

If Museums must contribute to social harmony, their duties must be clearly defined to warrant a meaningful contribution to XXI Century Society. Connection with social reality, contribution to the preservation and transference of the collective memory and respect for different cultures should be the essential guidelines for its future smooth running. A deontological code gathering these rules will help Museums to become an important point of reference in current society, concerned about the



reality around them, aware of the fact that nothing human can be alien to them.

**KEY WORDS:** Museums, cultural diversity, social harmony, redefinition, ecumenical, cultural colonialism, collective memory, restitution, deontology code.

## 1. Redefinición de los museos

El fenómeno de la globalización se está convirtiendo en un proceso técnico-económico, sociopolítico y cultural que afecta de manera significativa a la sociedad actual y que nos plantea una serie de interrogantes sobre cómo hemos de imaginar y construir nuestro futuro. Independientemente de las respuestas que podamos dar a dichas preguntas, está claro que nuestra realidad actual ha cambiado de forma radical y necesitamos nuevas formas de situarnos ante ella y de afrontar los nuevos retos que se nos presentan, conscientes de que está en nuestra mano buscar y poner en práctica aquellos medios que nos ayuden a seguir progresando social y culturalmente.

Los museos no podían ser ajenos a esta nueva dinámica y, por eso, están haciendo un gran esfuerzo por redefinirse a sí mismos y buscar cuál ha de ser su tarea y su razón de ser en la sociedad que les toca vivir. La misma vicepresidenta del ICOM, Bernice L. Murphy (2004:3), afirmaba que urgía ofrecer a la sociedad una definición sencilla y eficaz de qué son y qué representan los museos, de manera que pueda ser entendida con facilidad y, al mismo tiempo, sea capaz de llegar al corazón de la gente, convirtiéndose en una referencia moral que resalte los valores fundamentales que los museos están llamados a proclamar y defender en beneficio de toda la humanidad. Un año más tarde, el Comité Internacional para la Museología (ICOFOM), reunido en Calgary (Canadá) del 30 de junio al 2 de julio de 2005, para celebrar su reunión anual, propuso la siguiente definición de museo: *“El museo es una institución al servicio de la sociedad que tiene como misión explorar y comprender el mundo a través de la investigación, la preservación y la comunicación, especialmente a través de la interpretación y de la exposición, los testimonios materiales e inmateriales que constituyen el patrimonio de la humanidad. Es una institución sin fines lucrativos”*.

A partir de dicha definición, diversos miembros de ICOFOM, bajo la dirección de François Mairesse y André Desvallées (2007) publicaron un libro analizando desde diferentes puntos de vista el concepto de museo, en



un intento de contribuir a la clarificación del mismo. Todo ello nos lleva a afirmar que el museo no debe concebirse como una realidad estática, que ha sido creada de una vez para siempre, sino como un proceso que va evolucionando poco a poco y adaptándose a la realidad que lo circunda. Si el museo pretende ser un referente de las inquietudes culturales de la sociedad, ha de elaborar aquellas narrativas que mejor faciliten el diálogo y el encuentro entre las diversas culturas. El hecho de que el museo sea una realidad *"in fieri"*, que se va realizando progresivamente, nos demuestra que hemos de aceptar las diversas concepciones que sobre él se tienen en los diferentes países y que, lejos de empobrecerle, lo enriquecen con innumerables matices que le dan color y vida nueva. Y, si bien es necesario contar con unos principios y fundamentos que den sentido a lo que realmente es el museo, también hemos de estar atentos a aquellos cambios que se están dando en la sociedad y que, de una u otra manera, influyen en la forma de concebir su propia constitución.

El museo está experimentando una radical y profunda transformación que le ha llevado a una total desacralización, acercándole a la realidad de la sociedad y tratando de evitar que sea encerrado dentro de un concepto puramente tradicional y elitista que lo convertiría en una institución muy alejada del sentir y de las preocupaciones reales del pueblo llano. Y no hemos de olvidar que el museo está destinado a ese pueblo que ha de visitarlo. Pero, para que esto sea así, el museo ha de estar abierto física, intelectual y emocionalmente a todos los que deseen visitarlo, procurando suprimir todas aquellas barreras, ya sean culturales o sociales, que le impidan cumplir su función social. Ahí reside la razón de ser del museo porque, o está para ser contemplado, asumido y celebrado por la comunidad donde se encuentra o no sirve para nada. ¡Ya es hora de cambiar el concepto generalizado de que el museo es para unos pocos entendidos! Y, mientras no consigamos ese objetivo, estaremos todavía inmersos en las antípodas de lo que debe ser un museo moderno, abierto, receptivo, multicultural, crítico y humanizador. Porque, o la cultura sirve para humanizar a las personas, o deja de ser cultura para convertirse en cualquier otra cosa, que nada tiene que ver con la esencia del museo.

Los museos han de prestar atención a toda clase de patrimonio cultural y natural, convirtiéndose en la conciencia social que hace visible el sentir y la forma de expresarse de las diferentes culturas. Por esa razón, no pueden existir dos museos iguales, sino que cada uno de ellos trata de reflejar y de exponer los elementos específicos que definen lo constitutivo del ser de los pueblos y que son la manifestación de su propia identidad. Urge, por tanto, un análisis crítico del museo tradicional que vaya más

allá del mero concepto institucional y se adentre en el estudio de la relación específica del hombre con la realidad. Si, como señala Zbynek Stránský (1987: 294), el museo no puede ser considerado como un fin en sí mismo, sino como un medio que posibilita la relación entre la persona y la realidad, en la que el museo siempre representa una realidad fragmentaria, habrá que plantearse hasta qué punto la museología está dispuesta a asumir las consecuencias éticas que comporta el hecho de poseer unas obras de arte o unas colecciones y tener que conservarlas y mantenerlas para poder exponerlas y, al mismo tiempo, hacer frente a las exigencias de aquellos pueblos, comunidades y Estados que les reclaman muchas de las obras que se encuentran en los principales museos del mundo. Será una forma estupenda de demostrar que los museos están inmersos en la realidad social que les rodea y que, de alguna manera, son el reflejo de lo que en ella se vive, se experimenta y se comparte. Solamente así, museo y realidad irán estrechamente unidos, siendo conscientes de que el museo nos presenta una de las posibles formas de dicha realidad (Mairesse y Desvallées, 2007:18), que hemos de tener presente si queremos que los museos aporten soluciones prácticas ante situaciones reales y no meramente teóricas.

En la medida que el concepto de museo abarca la pluralidad de relaciones que se dan en la sociedad, tanto en el tiempo como en el espacio, descubrimos su valor polisémico y la necesidad de incluir dentro del mismo todas aquellas realidades materiales, físicas, inmateriales, espirituales, simbólicas y creativas que constituyen el patrimonio de toda la humanidad. Dentro del concepto de museo se han de tener en cuenta todas esas realidades que forman parte del patrimonio integral, tanto natural, cultural y material, como inmaterial, simbólico y aquel que pueda crearse en el futuro. Todo aquello que tenga que ver con la realidad humana no puede dejar de interesar al museo que, desde diferentes perspectivas, está llamado a asumirlo, acogerlo, conservarlo y exponerlo en un intento de convertirse en memoria viva del ser constitutivo de los pueblos y comunidades que existen en el mundo. Ya entendamos el museo como institución, fenómeno, medio o lugar de la memoria, hemos de concluir que cualquier definición que elaboremos no deja de ser un intento de describir la realidad que pretende abarcar, siendo conscientes de que ninguna de ellas será capaz de contener toda la riqueza de la diferencia que encierran dentro de sí las colecciones, fruto de la creatividad y originalidad de las distintas identidades de los pueblos que las hicieron posible.



## 2. Los museos ante la diversidad cultural

Hoy la multiculturalidad se nos manifiesta en la existencia de otras personas que son iguales a nosotros, pero que también se muestran diferentes en sus formas y estilos de vida. Y en la aceptación de esa realidad reside la clave de lo que ha de constituir la ética de nuestro tiempo: reconocer la dignidad de la persona del otro en su diferencia. Pero, para que esto pueda darse, es preciso que las distintas comunidades estén dispuestas a conocerse a través de intercambios que permitan recuperar la confianza mutua. Si pretendemos que exista un conocimiento y una comprensión entre las diferentes culturas, hemos de ser capaces de organizar las exposiciones, mediante una narrativa objetiva, que nos aproxime a aquellas historias y realidades que no conocemos y que, en consecuencia, a veces han contribuido a que se dieran auténticos conflictos culturales entre los pueblos. Los malentendidos y las incomprensiones suelen darse cuando no somos capaces de escuchar al otro que, en su diferencia, nos está manifestando la posibilidad de enriquecernos con sus aportaciones. Es evidente que, sin la comprensión del otro y la valoración de su dignidad, será muy difícil que estemos dispuestos a aceptarlo y respetarlo, asumiendo sus múltiples lenguajes y realidades que nos interpelan e interrogan.

La Declaración de la Ciudad del Salvador, celebrada en Bahía (Brasil) durante los días 26-27 de junio de 2007, dentro del Primer Encuentro Iberoamericano de Museos, afirma que todos los pueblos se van configurando asumiendo sus diferencias y coincidencias, al tiempo que son capaces de compartir un pasado común que cuenta con diferentes registros de memoria, y explicitan su sentido de pertenencia, sirviéndose de diferentes construcciones identitarias y de distintas miradas hacia el patrimonio cultural y la realidad de los museos. El desarrollo integral del ser humano y su dignidad social sólo serán posibles en la medida que seamos capaces de valorar y respetar la diversidad cultural. En este sentido, la Declaración insiste en que los museos han de apostar por la defensa de los valores democráticos y de ciudadanía, favoreciendo el fortalecimiento y la manifestación de las identidades, la percepción crítica y reflexiva de la realidad y garantizando el derecho a la memoria de los grupos y movimientos sociales.

Que los museos han de promover la defensa de los valores democráticos y de ciudadanía no deja de ser un objetivo válido para cualquier tipo de museo, ya sea artístico, etnográfico, arqueológico o histórico, porque todos ellos están convocados a presentar a los ciudadanos las

características que han acompañado su formación y desarrollo, en un intento de democratizar la cultura haciéndola accesible a toda clase de público. Y, afortunadamente, hoy existe la conciencia de que el museo ha de estar abierto a todos, sin condiciones de ningún tipo. Además, los museos han de procurar que las distintas identidades de los pueblos no desaparezcan, sino que se vean reforzadas y respetadas porque todas son igualmente válidas. Podríamos hablar, en este sentido, del museo ecuménico, abierto a cualquier identidad cultural. Según Juan Bosch (1991: 10), la raíz de donde procede *oikoumene* es *oikos*, casa, lugar donde se mora, espacio habitable y habitado. Ecuménico vendría de *oikoumene*, es decir, el mundo habitado en el que coexisten diversos pueblos, con diversidad de lenguas y culturas. Eso significa que el museo ha de ser un espacio físico donde tengan cabida todas las culturas, ideas y tradiciones que se han dado entre los pueblos a lo largo de su historia. Y en él se ha de recuperar la memoria de los acontecimientos y conflictos que han tenido lugar, evitando su disolución o tergiversación mediante un uso ahistórico de las consecuencias que dichos conflictos tuvieron para quienes los sufrieron. En ningún caso el museo debe caer en la tentación de presentar los hechos de forma distorsionada, de manera que pueda dar ocasión a que los hechos no puedan ser interpretados de forma correcta, según los principios de la justicia y del derecho.

Ciertamente, la tentación de tergiversar la historia ha estado siempre presente en aquellos que hicieron del museo un instrumento para defender su propia ideología. Hemos de reconocer que, durante mucho tiempo, los museos europeos crearon unas relaciones culturales imperialistas con el resto de otros pueblos que no habían alcanzado un desarrollo económico tan rápido y próspero como el suyo. Eso les hizo caer en una extralimitación social y cultural que constituyó un serio problema moral y cultural al que los museos hoy han de dar respuesta si pretenden contribuir a la armonía social entre los pueblos. Es hora, por tanto, de que todos los museos del mundo estén dispuestos a compartir, en condiciones de igualdad y complementariedad, aquellas obras que son patrimonio de la humanidad como un gesto de solidaridad internacional y de reparación por el expolio que, de forma insolidaria e injusta, se efectuó en aquellos países menos favorecidos.

Hoy, más que nunca, es necesario que los museos se conviertan en ámbitos de reconciliación y de integración cultural porque no habrá armonía social mientras unos pueblos abusen social y culturalmente de otros. Los museos están llamados a promover el diálogo entre las distintas culturas, han de esforzarse por reconocer y respetar la





diversidad cultural y la diferencia entre los pueblos, contribuyendo a la eliminación de aquellas tensiones y conflictos que hacen muy difícil el entendimiento entre las comunidades. Un diálogo que ha de fomentar el pensamiento crítico y el cultivo y profundización de las distintas identidades donde “nosotros” y “los otros” seamos capaces de interpretar la realidad de manera que todos nos sintamos aceptados, comprendidos y reconocidos en nuestra propia singularidad. Todos los museos están llamados a buscar los medios necesarios para interpretar la historia de los pueblos que los conformaron. Para ello, necesitan tener una amplia perspectiva, ser independientes, estar dispuestos a experimentar una radical transformación y abrirse incondicionalmente a la participación democrática de la comunidad.

No debemos seguir exportando a otros continentes el modelo occidental de museo como si éste fuera el único y mejor instrumento de conservación del patrimonio cultural. Necesitamos desechar para siempre el colonialismo cultural que ha prestado a los objetos mucha más atención que a los hombres y sociedades que les hicieron posibles. Los objetos servirán en tanto que sean expresión del sentir y vivir de los pueblos y se conviertan en narrativas abiertas al diálogo, a la memoria y a la identidad, al tiempo que se configuran como símbolos de resistencia ante cualquier clase de opresión. Los museos, a través de sus objetos han de constituirse en puentes que acerquen unas culturas a otras, puentes que eliminen barreras interculturales y prejuicios fundados en el desconocimiento del otro, en el miedo al diferente, puentes que unan y acompañen, puentes que impidan que unas culturas sean saqueadas, destruidas y condenadas al olvido por motivos totalmente ajenos a los intereses de la humanidad, puentes que abran las puertas a otros pueblos y comunidades procedentes de países donde la ausencia de paz, de trabajo y de alimentos hace que tengan que ponerse en camino en busca de una vida mejor. Si logramos que esto sea así, habremos conseguido que los museos se comprometan eficazmente en la causa del pluralismo cultural y, al mismo tiempo, se proclamen como auténticos lugares de reconciliación cultural.

No olvidemos que hoy los museos han adquirido una dimensión internacional y todos y cada uno de ellos pertenecen al patrimonio global de la humanidad. Regionalización y mundialización son dos aspectos de una misma realidad que se han de tener presentes a la hora de proclamar la dimensión dinámica y polifacética de la identidad cultural de los pueblos. Y los museos están ahí para reflejar dicha realidad plural y multicultural, siendo testigos de los cambios que han tenido

lugar en nuestro mundo globalizado. Sólo así será posible aprender a respetar a todas las culturas por igual, porque todas contienen elementos importantes para comprender la historia de la humanidad, que hemos de evitar se pierdan para siempre.

### 3. Los museos y su contribución a la armonía social

Los museos, al exponer sus obras, siempre han procurado que tuvieran lugar intercambios culturales en los que fuera posible el enriquecimiento y entendimientos mutuos capaces de fomentar la cooperación y la paz entre los diferentes pueblos. Es por eso que podemos indicar la función armonizadora que poseen los museos a la hora de favorecer el diálogo, la tolerancia y el encuentro entre las comunidades que poseen unos valores propios que les diferencian de los demás. Además, hablar de los museos como un elemento que contribuye a la armonía social implica poner en evidencia las tareas que están llamados a desarrollar si desean que su presencia sea realmente significativa para los hombres y mujeres del siglo XXI.

En primer lugar, los museos han de prestar suma atención al medio social en que se mueven y se han de convertir en espacios y ámbitos de encuentro y de diálogo entre las diferentes culturas. Los museos han de estar abiertos a la realidad que les rodea y reflejar las preocupaciones, los interrogantes y las perspectivas de las sociedades a quienes representan. Los museos han de dejar de ser lugares elitistas y cerrados para abrirse a la sociedad y experimentar una transformación radical que les lleve a democratizarse y a tomar conciencia de que, cada vez que exponen sus colecciones, están tratando de devolver el alma de las cosas a las gentes que las contemplan y las conservan, sintiéndose agradecidos por haberlas heredado de sus antepasados.

En segundo lugar, los museos pueden contribuir a la armonía social convirtiéndose en conservadores y transmisores de la memoria colectiva, presentando los hechos y los objetos de forma objetiva y sin caer en la instrumentación política, histórica e ideológica. Su mensaje ha de ser claro, diáfano, imparcial, crítico y enmarcado dentro de su contexto social y cultural para que pueda ser fácilmente comprendido y aceptado por las comunidades que los conservan. No hemos de olvidar que, como señalábamos en otro lugar, al encontrarnos *“inmersos en una sociedad multicultural, multiétnica y multidiversificada, toda realidad humana es contemplada desde una dimensión plural, que pone de manifiesto la presencia de un proceso en el que están estrechamente relacionados el tiempo, el espacio,*

*la memoria y los valores de diferentes culturas existentes en la humanidad. Y los museos están llamados a acoger los diferentes modelos culturales que van surgiendo como consecuencia de los diversos sistemas de pensamiento elaborados, en un intento de dar respuesta a los nuevos interrogantes de la sociedad"* (Hernández, 2006: 227). Memoria que ha de conservarse, transmitirse, renovarse y purificarse, no para echar en cara a los demás los fallos y las equivocaciones que se cometieron, sino para invitar a la reflexión común y contrastada de cara a que no se vuelvan a repetir actitudes y comportamientos que en nada favorecieron en el pasado la convivencia y la armonía social.

No son éstos, tiempos para el imperialismo y el colonialismo culturales, para los nacionalismos exacerbados y los particularismos elitistas que tanto daño hicieron al patrimonio cultural de la humanidad. Necesitamos, más bien, nuevas formas de entender el patrimonio, conscientes de que no existen unas culturas superiores a otras, sino que todas son el reflejo de la conciencia universal que los pueblos tienen del valor de su historia y de su pasado. Necesitamos un poco más de humildad, sabedores de que aquello que para nosotros es muy importante, no puede ni debe en modo alguno desdeñar ni marginar los valores que otras culturas, distintas a las nuestras, nos muestran y nos invitan a compartir en igualdad de condiciones.

En tercer lugar, los museos han de respetar el valor de todas las culturas y, en consecuencia, han de procurar no traer obras de otros pueblos que sean fundamentales para conocer su identidad y las características propias de su cultura. Durante mucho tiempo, los grandes museos han procurado hacerse con obras importantes que formaban parte del patrimonio de la humanidad. A través de diferentes métodos lograron incrementar sus colecciones, convencidos de que ellos estaban en mejores condiciones económicas, políticas y culturales que los países propietarios de las mismas para poder conservarlas, protegerlas y exponerlas al público. Eso significó que tuviera lugar un trasvase de obras desde su lugar de origen hasta los museos europeos o norteamericanos, con el consiguiente despojo para los países poseedores de dichas obras que, por lo general, eran países pobres y habían sido colonizados por las grandes potencias europeas. Que dichas obras formen parte del patrimonio de la humanidad no justifica que deban permanecer siempre en los museos que las adquirieron ya sea por compra, pillaje, botín de guerra, contrabando o importación ilegal. El despojo artístico al que se han visto sometidos muchos países durante largos períodos de tiempo ha contribuido a la dispersión del patrimonio cultural, desplazándolo de su lugar de origen a los grandes museos. Pero

actualmente se está dando un cambio de mentalidad y muchos países ya no consideran a los objetos de arte de su propiedad como meros objetos, sino como símbolos constitutivos de su historia e identidad y, por eso, los reclaman a los países que los usurparon. Ahí tenemos el busto de Nefertiti que fue descubierto por un arqueólogo alemán en 1912, que se conserva en el Neues Museum de Berlín y que Egipto lo está reclamando desde 1930. Lo mismo podemos decir de la piedra Rosetta expuesta en el British Museum de Londres, reivindicada por Egipto, o de los mármoles del Partenón que Grecia exige a Gran Bretaña que se los devuelva.

Se plantea así el problema del retorno y de la restitución de las obras de arte como una exigencia ética que los países despojados de sus obras reivindican a las naciones que un día se los llevaron y ahora les cuesta devolver. Ya, en 1907, la Convención de La Haya condenó cualquier práctica que promoviese el despojo cultural de los pueblos más pobres bajo el pretexto del “derecho de conquista”. Desde entonces nadie pone en duda el derecho a la libre determinación de los pueblos desde el punto de vista político y también debería aceptarse la libre determinación de sus bienes culturales. Pero, en este tema, las cosas no están tan claras y son muchos los impedimentos que los responsables de los museos ponen a la hora de responder a las exigencias y demandas de los pueblos que reclaman la devolución de sus obras más significativas. Existen muchos prejuicios y condicionantes que dificultan el acto de restitución y de retorno, fruto de una mentalidad todavía colonialista y dictatorial que opina que existen culturas más importantes que otras y que las primeras tienen el privilegio de gozar de la tenencia de aquellas obras que son consideradas patrimonio de la humanidad.

Ahí reside el problema fundamental a la hora de tomar decisiones que favorezcan la auténtica armonía entre los pueblos. Porque, si todos somos iguales en derechos y todos tenemos unas mismas obligaciones, no se explica por qué se ponen tantos impedimentos para dar nuevos pasos de entendimiento y de acuerdo a la hora de reconocer los derechos que sobre muchas obras culturales poseen aquellos países que, en otro tiempo, fueron desposeídos de ellas. Algunos piensan que, a veces, las pretensiones que tienen que ver con el patrimonio, suelen estar influenciadas por motivos de carácter político-nacionalistas (Kimmelman, 2010:8) y que, en todo caso, la cultura no le pertenece a nadie en concreto, sino que es de todos. Porque la cultura es algo dinámico, en movimiento, que no se queda fija en ningún lugar y va adquiriendo diferentes significados a medida que pasa el tiempo. Eso es verdad, pero no debemos olvidar que la restitución puede ser un elemento de reconciliación, una forma de reconocimiento

de que unos pueblos tienen derecho a reivindicar el sentido de su historia y a recuperar la confianza de que pueden reconstruir su futuro histórico y cultural.

Pero, ¿cómo dar una solución satisfactoria a todas las posturas existentes a este respecto? Como señala Michel Guerrin (2010: 23), habrá que encontrar un equilibrio entre lo que entendemos por museo universal y el país de origen donde se encontraban las obras de arte. Para ello es preciso que se abra un diálogo con los grandes museos y se vayan analizando las distintas posibilidades de interactuar con las obras requisadas, ya sea mediante préstamos temporales o de cesiones condicionadas, hasta poder llegar algún día a las restituciones en sentido pleno. No es necesario ir demasiado deprisa, pero tampoco es bueno estancarse en disquisiciones bizantinas que no ayudan a avanzar en la buena dirección del entendimiento y el compromiso responsable entre los diferentes países. Es verdad que todavía existen muchos miedos a que, una vez abierta la veda de las restituciones, sea muy difícil lograr parar las numerosas reivindicaciones que, en el futuro, podrían hacerse a los diferentes países. Pero es necesario abrir nuevos caminos que aporten soluciones concretas a situaciones complejas.

Aquí podemos hacernos la pregunta sobre si las obras de arte son inalienables o, por el contrario, habrá que aceptar el principio de alienación si queremos tener una buena política de adquisiciones y de gestión de las colecciones. Habrá que ver hasta qué punto estamos dispuestos a asumir la inalienabilidad de las colecciones y las consecuencias que esto lleva consigo, si es el Estado el que ha de proteger y controlar su preservación sirviéndose del presupuesto general que cada año ha de aprobar en los gastos generales de la nación y si todos los ciudadanos contribuiremos de buen grado con nuestros impuestos a que los museos sigan gestionándose públicamente. Y, si esto no es así, es decir, si defendemos el principio de alienación, habrá que superar los miedos a utilizar parte del patrimonio, que duerme el sueño de los justos en los almacenes de los grandes museos, para facilitar nuevas exposiciones que puedan ser contempladas por un gran número de personas que, de otra manera, nunca llegarían a gozar de su contemplación.

¿Es posible que los museos vendan parte de sus obras para poder mejorar sus colecciones con nuevas adquisiciones? ¿Cómo favorecer una óptima gestión de las colecciones que poseen los museos, sin que aquellas se vean perjudicadas en sus contenidos? ¿Es conveniente que los museos sigan desenfundadamente una política de adquisiciones cada vez más



exigente, cuantitativa y cualitativamente? O, por el contrario, ¿no habrá que evitar caer en una mentalidad puramente acumulativa, sin tener en cuenta otros valores que también puedan contribuir a la renovación y constitución del alma de los nuevos museos? ¿Cómo compaginar las ideas de inalienabilidad del patrimonio con la nueva mentalidad surgida dentro de los museos de que puede ser necesario e incluso conveniente vender algunas obras para poder adquirir o exponer otras ya existentes que, de otro modo, no llegarían a ver la luz durante mucho tiempo?

La existencia del Código Deontológico Museológico es una prueba de que no debemos dejar al arbitrio de cualquiera las pautas que se han de seguir a la hora de tomar decisiones que afectarán a las obras de arte y a los museos que las albergan. Pero resulta evidente que al elaborar los principios deontológicos, tendremos que estar muy atentos para ver cuál es el sustrato sobre el que se fundamenta y a qué razones ideológicas, sociales, éticas y culturales están respondiendo. No hemos de olvidar que, ante un mundo globalizado, habrá que llegar a una ética de mínimos donde todos podamos estar de acuerdo para actuar de manera responsable y creativa. Porque no todo ha sido positivo en la historia de los museos. El mercado del arte ha contribuido, a veces, a degradar el contenido de las obras, sirviéndose de la especulación de marchantes y coleccionistas que sólo buscaban ganar dinero. La mercantilización de los museos les ha convertido en espacios elitistas que sólo unos pocos privilegiados eran capaces de contemplar y les ha separado de las grandes masas de población que nunca se sintieron a gusto dentro de sus museos. No nos extraña que muchos autores hablen de la muerte de los museos, al menos de un cierto tipo de museos que en nada han contribuido a acercar sus obras a la sociedad de su tiempo.

No hemos de olvidar que los nuevos museos han de prestar un servicio social a las comunidades que los conservan y protegen, en un intento de devolverles aquello que son y significan para la vida de los ciudadanos. Volvemos a repetirlo: o los museos se convierten en un referente significativo para la sociedad actual, implicándose en la realidad que les circunda, donde nada humano les ha de ser ajeno, o habrán perdido la gran ocasión que se les presenta para decir una palabra que refleje las preocupaciones, los sueños y las esperanzas de los hombres y mujeres de nuestro tiempo. No queremos museos sin vida, anacrónicos, alienantes y autoritarios. Pretendemos que los museos sean espacios humanizadores, cargados de sentido y unidos a realidad que les rodea, espacios para el diálogo, la tolerancia, el respeto a la diferencia, el encuentro intercultural y la aceptación de otros lenguajes distintos a los ya conocidos. Hoy, más



que nunca, es necesario que los museos se conviertan en espacios de reconciliación y de integración cultural porque no habrá armonía social mientras sigan existiendo enormes diferencias sociales y culturales entre las distintas naciones. Por eso, el patrimonio integral ha de tener presente las realidades tangibles e intangibles, materiales e inmateriales, muebles e inmuebles, culturales y naturales como una forma de promover la armonía social y la inclusión de toda la humanidad en un proyecto común capaz de interpretar y equilibrar la asonancia y la disonancia de los múltiples lenguajes y formas de pensamiento que existen en nuestro mundo actual.

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## **VOLUNTEERS AS REPRESENTATIVES OF THE COMMUNITY INVOLVED IN THE MUSEUM'S LIFE - SOME PERSPECTIVES**

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Volunteers are “outside-insiders”. They are working willingly for a museum. On the other hand, they are not employees of the museum or even, in many cases, specialists in the specific field of interest or the collections of the museum. Still they could be extremely involved in the museum’s activity, they come very often in the museum – sometimes every day, for several hours – and they could even have their working spaces in the organization. They are not paid by the museum, but still they are subject to the museum’s regulations and they should perform their tasks as if they were employees. In this context, volunteers form a complex universe tightly associated with the museum.

The volunteers’ typology is extremely wide. They could range from teenagers to retirees. They could be highly educated or have no formal specialization. They could have very developed social skills or they could be introverted. Volunteers could be extremely wealthy, or they could have poor origins. Their motivation also varies a lot, from the desire to spend time in an unusual way, to the wish for helping museums and their communities (Zbucnea 2008, 143).

In most cases, volunteers are members of the local community who, for various reasons, dedicate their time, energy and knowledge to serve the museum, to help it better perform its activities, to achieve its mission and to better serve its public. The volunteers’ motives of getting involved in different departments of a museum are wide-range, so the jobs they would get involved into could vary considerably (Goodlad & McIvor 1998, 18). Some of the most common motives are the social and cultural concern or the desire to help the society in general, the local community or specific groups expressly. Others volunteer within a museum because they are interested in its collections and its theme. The members of this



category hope to gain more knowledge in that domain, to understand it better and even to help the scientific progress in the field. Other volunteers pursue increased work-experience hoping for a job with the museum, with other similar institution or even with a company. Some volunteers are in fact interns, achieving specific skills and competences. Other reasons for volunteering are pure curiosity, the desire to keep in touch with people, to meet other members of the community or just to spend the spare time in an interesting and useful way.

Volunteers are a distinct category of persons, with whom museums should permanently maintain contact (Wolf 1999, 96-109). Many persons desire or could be stimulated to cooperate with museums as volunteers. Museums should understand the reasons people volunteer for them in order to help them achieve their goals while serving the museum the best possible way. More recently, some museums are challenging the traditional ways of attracting volunteers, and they look into unusual pools of origin. For instance, at the Manchester Museum and Imperial War Museum North a program of attracting volunteers with an unusual profile was implemented in the last years: unemployed people with limited skills, young defenders or asylum seekers (IWMN). The program, initiated in 2002, has connected even more the museum with its community, by setting long-term bonds by helping the museum's volunteers to participate in life-long learning programs, to improve their skills and to get better jobs.

The advantages which are generated for museums by cooperation with volunteers are various (Kuyper *et al.* 1993, 2-4). Some of them are of economic nature, directly and indirectly generating revenues or attracting funds. For instance due to the free involvement of volunteers, the museum could redirect funds from personnel or outside cooperation to various programs, activities or for the collections' management. Volunteers, who could range from very well trained and highly specialized to medium educated, can replace some employees in activities such as office administration, visitor information, guiding etc. Thus the museum could reduce the personnel in some departments for the benefit of the collection, by permitting their staff to dedicate more of their time to the collections' administration, research or other specific activities.

An extremely important benefit of the museum is increased educational impact. Volunteers augment the educational human resources of the organization by raising the number of persons involved in educational and public programs. They could also diversify the professional

background of the representatives of the museum involved in these programs, contributing to an ever increased interdisciplinary nature of the programs. Thus larger number of visitors and more categories of participants at museum's programs are attracted and better satisfied. In order that the activity of the volunteers involved in educational and public programs is effective and suitable, they have to be trained in advance. This would generate additional responsibilities for museum's employees, but the final result would be increased educational impact of the museum, therefore better achievement of the museum's cultural mission (see more on the management of the volunteers in Zbucnea 2008, 144-145).

Volunteers, as being not just part of the museum but also of the public, could help museums better understand the public. They could be a source of information on the outside environment. They also could be sources of ideas for new exhibitions and programs of interest for the community. They could be the voice of the community when designing different public programs, including exhibitions. On the other hand, they are an open communication channel from the museum to its communities. Through volunteers, formally or informally, the public could get information on museums, on their activities. Volunteers could become an important tool of developing the museum's image within community, and also of interaction with members of the public. Volunteers could be creatively used by the museum to better and friendlier relate to the local communities.

In this context, another significant benefit of the museum would be the development of tighter relationship with the local community. Involving different categories of members of the community in the museum's activity will increase the image of the museum as a friendly and dynamic place, concerned with the situation of the local community. The presence of volunteers in the public spaces of museums or during various public programs will create a friendly and familiar interface for the museum's audience. Volunteers will also become knowledgeable advocates of the museum.

Besides all these advantages, volunteers are a distinct type of clients, not only a category of partners. Thus a museum should not only take into account how to use and benefit from volunteers, but also how to satisfy their needs. As a result, the activities of the volunteers will be more efficient, and they will feel more closely connected with the museum, partly responsible for the museum's achievements (they won't leave the



organization unannounced in the middle of projects and programs; they will cooperate with the museum on long-term basis etc.)

Volunteers have to be well trained and organized so their activity corresponds to the museums' and visitors' needs, and to be of high quality. Volunteer management (Zbucnea 2008, 144-145) is a practice that is not yet widespread in Romania, even if museum volunteers seem to be continually increasing.

The activity of volunteers should be planned in advance, as part of the museum's policy. It has to be formally coordinated by a member of the medium or upper level staff (Kuyper *et al.* 1993, 137-140; Goodlad & McIvor 1998, 98-99). So the volunteers' activity will be effective, they will know whom to talk to, and the museum could easily find them when needed and could better organize their work. This "volunteer manager" has to fully cooperate not only with the museum's volunteers, but also with all the departments that benefit from volunteer work. Together they have to plan the activity in advance, taking into account the type of activity the volunteers are going to be involved in, or the competences needed.

In order to be effective, the volunteer management (Kuyper *et al.* 1993, Goodlad & McIvor 1998, Kotler & Andreasen 1991, 306-312, Zbucnea 2008, 144-145) should be based on well established managerial practices. For instance the museum should develop specific job descriptions and, especially in the case of large museums, a volunteer handbook. It presents the responsibilities related to volunteers, the administrative concerns regarding this specific group of people, the procedures for selecting, training and cooperating with volunteers etc.

The above mentioned handbook is extremely useful for organizing the volunteers' activity and for clarifying various administrative matters. Still various malfunctions can occur due to the actual interaction between a museum and its volunteers. For instance volunteers should feel welcomed in the museum, not as a useful tool for museum personnel but as team members. They have to know that their work is appreciated and that their capabilities and competences are properly considered and employed. The interaction with the museum's personnel has to be beneficial for both. The activities of the volunteers have to be planned so as not to bore them, while solving various administrative problems (Ellis 2006). They should not feel they are disadvantaged compared to other volunteers or even to the regular employees. In the same time the museum's employees

have to feel equally appreciated and not disturbed by this specific group of “outside-insiders”.

The relations with the volunteers are not always smooth even if they are sincerely dedicated to helping the museum. They want to do their best, but in many situations they do not have enough knowledge or experience to perform certain activities and sometimes it is difficult to stop them of getting involved in fields that are beyond their capabilities. Sometimes their attitude and actions damage the museum's image or disturb visitors and their relations with the museum. These situations are eliminated by proper training of volunteers, good practices in volunteer management and application of the volunteers' handbook. Diplomacy is sometimes needed not to turn away important volunteers, meaning influential persons within the community who get involved in cultural activities but are not so flexible in obeying the directions of the museum's employees.

Integration in the museum's community is another issue of concern related to the relations between employees and volunteers. Cooperation with volunteers is not enough to obtain the best results. Volunteers should feel they are part of the museum, members of the team. It is not enough to appreciate their work and involvement, one needs to integrate them into the museum's organizational culture. When volunteers feel they are a real part of the team, their confidence in the museum increases, as well as their involvement. If they are not integrated into the museum culture, the museum could not only rely more on them, they could just disappear when something occurs and they are not able to participate in museums programs. As part of the museum team, they will promote the museum inside the community and attract more visitors. Studies reveal that there is a direct influence of the level of confidence and that of volunteering (Bowman 2004). We highlight that the volunteers' involvement and confidence will also determine the confidence of the local community.

Even if a high level of confidence regarding a museum exists within a community, that museum should develop special promotional campaigns in order to attract volunteers. Members of the local community could be open to getting involved into cultural and educational activities, could trust the museum, but they could not know what are the opportunities offered, the capabilities required etc. They could be reticent to offer their services or just they do not believe that they are suitable to work with the museum. Therefore, the museum has to actively offer them the opportunity to volunteer for their benefit, for the museum's, as well as for the local community's and for the museum's and visitors' profit.

In order to effectively attract volunteers and to manage them properly, the museum should understand its volunteers and interactions that occur inside the museum related to them, as well as the volunteer market. In this context, even if they are sometimes time consuming and not very inexpensive, the museum should periodically undergo marketing research. The most important research topics are the characteristics of volunteers, the motives of volunteering and the context in which volunteering occurs (Bussell & Forbes 2002, 245). Based on these studies, the museum should develop its volunteer policy, recruitment procedures as well as volunteer opportunities. By understanding volunteer expectations, the museum could better design organizational support and the volunteers' activities.

The volunteer management is a process of continuous exchanges. It will be successful if all the involved parties are satisfied. The beneficiaries are not only the museum and its volunteers but also the museum visitors and the community of which the volunteers are part. Thus volunteers could become a bridge between museums and communities and a source of museums' development.

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## BUCHAREST MUSEUMS AND THE CONTEMPORARY PUBLIC

**Nadia NAZARCHEVICI**

**Motto:** *The cultural values belong to the past, but they have to recreate realities and landmarks from the present.* (PhD Associate Professor Dumitru Borțun – Communication students' National Congress, 2010)

Museums play an important part in the cultural, social and economic life of a country, being capable of providing benefits not only at an individual level, but also at a collective one. Moreover, museums store the memories, cultures, dreams and hopes of peoples all over the world.

If we were to analyse the public's reactions to the museums' offer, we would notice that they are very different. There are some that go to a museum very often – loyal visitors, but also others that very seldom visit a museum, if ever. However, in most cases, museums are deemed as being static, sophisticated and unfriendly. They are cultural repositories and memory recipients that are not making any efforts to try and meet the public, because they feel that those who need it will find them. In *Museum Management and Marketing*, Richard Sandell states that this reaction is characterised by indifference, excessive prudence, scepticism and the desire of not altering the national values and the existing work practices (Sandell Richard and Janes R. Robert, 2007: 348).

Obviously, this is the wrong approach. If their aim is to attract visitors, museums should acquire a public dimension and promote themselves as agents able to provide cultural experiences with a long-lasting and positive social impact.

The 21<sup>st</sup> century brought a major change in the relation between museums and their public. Being face-to-face with the contemporary visitors, more and more museums started to be aware of the part they play and gradually shifted from “being something” to “being for someone”. We could even talk about a public pressure exerted by users of cultural products and services. They are the ones that made museums recreate themselves as institutions for the people, a place where they can spend their free time and (re)find the cultural heritage values.

Today, some museums have grasped the extremely important social role they play; through the significant impact they have on the communities where they are active. Museums are defined more and more as a leisure location. At the same time, through the attractive and interactive programmes, the museums also fulfil their educational role.

Museums are for people. Understanding the visitors' needs, expectations and desires are essential for a successful museum, says Timothy Ambrose, author of "Museum Basics" (Ambrose Timothy and Paine Crispine, 2006:19). To this end, we have to highlight the importance of marketing research that helps museums identify and meet the needs specific for every category of visitors. Culture means dialogue and dissemination; it can be defined as part of the whole only if it is disseminated, claims Hans- Georg Gadamer in "Praise of Theory: Speeches and Essays" (Gadamer H-G., 1998).

It is practically impossible to speak of marketing and public relations in the cultural field, if the dissemination element is missing. It is not enough to disseminate the truth; it has to be convincing. You succeed in convincing those that correctly get the messages conveyed to them. But these are not universal messages; each type of public should have a specific message.

The main quality of modern museums is that of having reduced the communication and interaction gap between the institution of museums and the public. Museums have understood that it is not enough just to passively display their collections. Thus, the museum institution no longer focuses only on collections and scientific research, but also on the visitors, by carefully analysing their needs. The difference between the contemporary visitor, the one defining today's generation, and its "predecessor" is the desire of seeing the museum not only as an education environment, but also as a relaxing and interactive one, that is adjusted to the current realities. He wants to be encouraged and motivated to discover the cultural patrimony.

Consequently, museums have evolved from organisations focused only on products and scope, to consumer-oriented entities. For a long time, museums have been seen as elitist institutions, just like their public, who was supposed to choose a museum solely based on the values that were to be found there. Focusing on the public meant changing the approach, attracting more visitors and making them loyal.



But let's come back to the modern visitors, who present some differences as compared to the ones in the past. First of all, there is a wider audience, more demanding, more aware of the quality of products and services, because they have access to more sources of information and pass time. This educated, extremely demanding public is represented by the elites.

At the same time, museums want to avoid elitism and to attract a public that, so far, has never set foot in one of them. High culture and mass culture are complementary. This message is also conveyed by the great Romanian actor Victor Rebengiuc, in an interview for the online version of *Business Magazin*, in February 2010: *I don't think it is normal for one cast to be isolated, to be an island in an ocean of misery. Elitism should live together with what generates it. Elitism should be democratic and being part of the elite means being part of a people, being among one of the most capable members of a nation, and that everything you do is for that people.*

Without lowering their standards, some museums developed strategies aimed at making the masses visit them. And a good example here is *the Night of museums*, an event originating in France. On this occasion, each year in the month of May, numerous museums in Europe can be visited for free and are open all night for visitors. The Night of museums was launched in 2005, as an initiative of the Ministry of Culture and Communication in France. In fact, the event has been organised since 1999, its original name being the Spring of museums. As of 2006, the Night of museums has been organised under the Council of Europe's patronage, and last year's event also under the UNESCO patronage. The Night of museums is the nightly equivalent of the International Museum Day, celebrated on the 18<sup>th</sup> of May and introduced by the International Council of Museums (ICOM).

There are at least three elements that render the Night of museums an innovative event, with an impact on the culture consumers. First of all, the Night of museums offers the public the experience of *a different visit* at the museum. On this occasion, the museum institutions come up with innovative ideas and propose to the public all types of activities that supplement the experience of visiting the permanent exhibits.

Other two important aspects, mentioned when promoting the Night of museums, are the fact that the event is free of charge and the museums can be visited at night. *The free of charge aspect eliminates the barriers*

*between public and museums, generating the idea of "culture for everyone", mentioned Frédéric Mitterand, Minister of Culture and Communication in France, at the inaugural conference of the 6<sup>th</sup> edition of the European Night of museums (2010). At the same time, the public has the possibility of discovering the cultural heritage in a mysterious atmosphere, created by the night-fall. This initiative has not been random, because the association of night and museums aimed at rendering the event a specific significance. Museums are quiet and clam, just like the night [...], and the mystery of the night and the attractive peacefulness of museums is an attracting element for the public, added the French minister.*

Romania is also involved in this European programme, and the number of participants increases from one year to another. Actually, the Romanian museums operate on full capacity only during the Night of museums. Attracted by the fact that the event is free, and maybe by its magnitude, thousands of Romanians queue up for dozens of minutes in order to visit these museums.

Between the 1<sup>st</sup> and 5<sup>th</sup> of June 2010, I conducted a marketing survey (*Promoting the Bucharest Museums*) that included 271 Bucharest residents. The survey also showed the respondents' attitude towards the Night of museums event. Results show that the Bucharest public is attracted by the social meaning of the Night of museums event. For most respondents, this is a way of getting to know the museum heritage, of spending time with their family, friends or co-workers and of being involved in the activities organised by the museums. Thus, the Night of museums is a way of showing contemporary visitors all the entertainment possibilities offered by a museum. The fact that the event is free-of-charge is another aspect that attracts participants, a sign that this type of offers are captivating for the general public, that does not hesitate in taking advantage of them. The Night of museums event can be included among the successful, innovative approaches adopted by museums, and the incredible performance scored by the Bucharest museum institutions is that of attracting that category of the public that doesn't use to go to a museum.

Although not many Romanian cultural institutions admit it, cultural products, just like material goods, are sold on the market. And whereas material products have a practical utility, the cultural products try to meet some spiritual needs. Cultural products are symbolic goods and require from consumers elementary knowledge and cultural habits.



On a market where the competition in the cultural field is more and more present, and where the population's time and financial resources are limited, offering the public the best alternative for spending their free time is a tough job, especially for museums. First of all, the most difficult thing for museums is to become noticeable and be perceived as a friendly, accessible entity that offers unique experiences to its visitors.

Switching from the *museum-temple* to the *museum-forum* is seen as a normal thing in all major museums of the world. In Romania, this tendency still has to face some impediments that do nothing but delay the process. However, there are museums that have understood the importance of dialogue and adjusting the messages to all types of public.

As for the Bucharest museums, we notice a positive development in the approach of modern visitors. Moreover, some marketing strategies are very well designed and are implemented by means of very good innovative techniques: from antique products and food fairs, 3D photo exhibitions, cinema halls, Facebook and Twitter accounts, to coffee shops and modern museum souvenirs – all designed and adapted by the Bucharest museums, in order to efficiently attract the contemporary public.

## Web 2.0 and the Bucharest museums

Around 2004, when the Web 2.0 term appeared, we start speaking of a new stage of the internet and, consequently, a new way of communication. The term Web 2.0 was used for the first time by Tim O'Reilly who, in the article *Web 2.0 Principles and Best Practices* describes it as *a set of economic, social and technological trends that altogether set the basis for a new internet generation, characterised by the user's active involvement* (O'Reilly Tim and Muser John, 2006). These new means of communication (MySpace, Facebook, YouTube, Wikipedia, Blog, Twitter, Flickr and so on) are called *new media* and are designed to provide people with all necessary instruments in order to create and disseminate contents in the online environment, in order to share opinions and experiences.

At the Webstock 2010 Conference, the results of the *Who's getting social in Romania* survey were made public. The survey was conducted in August 2010 by the market research and marketing company Daedalus Millward Brown, and apart from relevant information on the social networks in Romania, it also ranks the online social networks preferred by Romanians. According to this rank, during the last year

the Facebook communication platform recorded a boost, outranking the Hi5 socialisation network and thus becoming the new leader of the social networks in Romania. Also called the internet's text message, the micro-blogging network Twitter is also continuously developing – the number of Romanians who have created accounts on this social network is constantly increasing.

Since an important category of the museum visitors is represented by the young public, that is more and more present online, several Bucharest museums have created accounts on the Facebook and Twitter social networks. The audience, that here is called *friends*, *fans*, *followers* and those *following* the museum activity is constantly informed about the programmes developed by the museum institutions.

This marketing strategy adopted by the Bucharest museums is based on the changes triggered by the technological development and on the statistical data on the development of social networks.

The most important aspect taken into account by museums that developed marketing strategies is that of the age groups of the people choosing to use this social network. According to [www.facebakers.com](http://www.facebakers.com), the website providing official and updated information on the worldwide Facebook users, 37% of the Romanians who have an account in this network are aged between 18 and 24 years. The second category, 34% of users, is represented by Romanians between 25-34 years old. The 35-44 years age group is the third one, with 11%. What's worth mentioning is that more teenagers have shown interest in this social network, and the users aged from 13 to 17 represent 13% of all Facebook users in Romania.

In order to discover the profile of those using the Twitter micro-blogging network, Cristian Manafu conducted the study RoTwitter Suvey that analysed not only the personal accounts, but also those of organisations. At the same time, the survey provides demographic and behavioural statistics about the Twitter users in Romania. According to RoTwitter Suvey 2010, 84% of the Twitter users in Romania are aged between 18 and 35.

According to Dragos Stanca, new media specialist, Facebook entered the online environment as a student network. More developed than the Hi5 platform, Facebook especially addresses people with higher education. These users associate Facebook with the idea of intimacy and relaxation.



At the same time, many use this social network as a way of managing their own image. As for those using the Twitter micro-blogging site, they focus on self-development and financial gains. In most cases, they also have their own blogs and are interested in networking.

In the following paragraphs I will make an analysis of the Facebook and Twitter accounts of the Bucharest museums that will show how they adjusted to the new promotional trends, in order to attract the contemporary public. The criteria taken into account when conducting the assessment were the online activity (museum discourse, quality and frequency of the posts) and the number of friends.

I will start with the National Museum of Art of Romania, who has tried to communicate with its public by means of two interaction services provided by Facebook: National Museum of Art of Romania and MNAR Arts. These two interaction services used by the museum are characterised by a great number of friends and fans, as well as by the systematic activity they perform. Thus, *MNAR Arts* has about 5000 friends, whereas *the National Museum of Art of Romania* has over 12600 fans. Both pages, the fans and friends, are very active on Facebook. The public is carefully and frequently informed about all the events organised by the museum, and the photos section is constantly updated.

Apart from these, on Facebook there is another account, the *MNAR Friends*. The MNAR Friends is an NGO created in 1998 to provide moral and financial support for the National Museum of Art of Romania. The account has about 200 online friends and a fairly good presence on Facebook: the events are constantly updated and the public can learn about the museum visiting hours.

One of the reasons for having various services for interacting with the public, within this social network, could be the limits imposed for managing the number of users. For the friends account, Facebook allows a maximum number of 5000 friends, for a group maximum 3000 members and for the fan page, there are no limits. At first sight, the simultaneous use of these services could confuse the public. However, since the messages sent are unitary, the users focus on the museum institution sending them and only later do they pay attention to the account from where they were sent. At the same time, using several services to interact with the public, provided by Facebook, gives the museum the possibility of reaching the highest number of real or possible visitors.



Another museum extremely active on Facebook is the Romanian Peasant Museum. The Museum has reached the maximum number of friends allowed by this social network, and the fan page has over 6300 users. Just like in the case of the National Museum of Art of Romania, both services post the same messages that are constantly updated and adjusted to the public that is part of this social environment.

Unlike the National Museum of Art of Romania and the Romanian Peasant Museum, the National Museum of Contemporary Art chose to have a group on Facebook – the *Friends of MNAC* group has about 530 members. If you become a member of this group, you will be informed, from time to time, about the events to which the MNAC invites its contemporary art-loving friends.

The Romanian National Geology Museum has a Facebook account with about 600 friends. The museum, that on this social network is called the *Igr Geological Museum* informs its friends about its activities and presents photos and videos from the events they organise. The term Igr comes from the Romanian Geological Institute, and the account has links to this institution and to the official web page of the museum.

The National Museum of Romanian History is another museum institution with a Facebook account. In fact, this social network also has a group of friends called *the History Museum*, another independent association that mentions that the official page of the museum is MNIR. If for the 430 friends of the association new information is seldom posted, the *MNIR* fan page communicates very efficiently with its public. Thus, the 1100 MNIR fans constantly receive details about the events organised by the museum.

In the beginning of 2010, the Romanian Literature Museum also joined the Facebook online community. Up to this moment, the museum has a little over 730 fans and a well-organised activity. Recently, the Romanian Literature Museum decided to use another interaction service provided by Facebook. Thus, *Mnlr Romania* was created, with over 1000 friends that are carefully informed about all events taking place at the museum.

The National Philatelic Museum doesn't communicate too often with its 220 fans from this social network. The page displays photos from the events organised by the museum, and the information is posted, on average, once a month. The "*Amiral Vasile Urseanu*" *Astronomical Observatory* has had, so far, a pretty modest presence on Facebook, with



only 35 fans and just one piece of news posted. This institution belongs to the history museums and is the only Astronomical Observatory in Bucharest open for the general public.

If, for Facebook, museums adapted pretty fast to the new trends in communicating with the public, when it comes to the museums being present on the Twitter social network, things are different. Thus, only two museum institutions have accounts on Twitter: the Romanian Peasant Museum (Muzeul Țăranului) and the National Museum of Romanian History (MNIR\_). Muzeul Țăranului has about 550 followers, whereas MNIR\_ about 80. The messages posted here are pretty similar to those on Facebook, just that on Twitter they have been adjusted for the number of characters imposed by this social network. Since Facebook became the new leader of the social networks in Romania, and Twitter is constantly developing, more and more museums could gradually choose to join these social networks.

The museum institutions that want to interact online with the current and possible culture consumers should also take into consideration the type of the organisation and the specificity of the social network. As I have already mentioned, the two types of cultures existing in a society are complementary. Consequently, there shouldn't be a selection of the individuals that will receive the products and services of a cultural institution. However, this "filter" (communicating on Facebook and Twitter, to the detriment of Hi5 and Neogen) is used a lot by these institutions. If they fail to adjust to these requirements, they risk wasting many resources trying to get to a public that, for the time being, does not need symbolic products. One cannot ask for an understanding and a constant use of cultural products from those environments where culture hasn't reached too often, if ever.

Under these circumstances, several Bucharest museums grasped the importance of education programmes that they have been successfully organising for some time now. The National Museum of Art of Romania organises various programmes, courses and workshops that involve children, teenagers, youngsters and adults. *The Family Programme* (4-12 years old), *the Teenagers Programme* (13-18 years old), *the "Bird hidden in the stone" workshop* (4-14 years old), *Cultural Rendez-vous* (adults), together with other activities organised by the museum are aimed at capitalising the museum's heritage, with an approach suitable for each age group, through interactivity and team work. Other Bucharest museums (the Romanian Peasant Museum, the National Museum

of Romanian History, and the “Grigore Antipa” National Museum of Natural History) developed educational programmes and creative workshops, designed for the youngest public, in order to develop the habit of interacting with the museum environment from the tender ages.

If on the micro-blogging networks it is possible to post only short texts, the blogging platform – those areas that host personal blogs, offer users a more generous space. A blog is a personal website where the author posts articles, called *posts*, which are displayed in a chronological order, broken down into categories, and the visitors can comment on them. As for the blogs of Romanian museums, there are two situations: in Bucharest there are museums that use the blogs to hold virtual meetings with the public that is interested in the museum activity (<http://muzeultaranuluiroman.ro/blog/>, <http://enescumuseum.blogspot.com/>), whereas at national level there are specialised blogs whose aim is to be information and debate forums for the professionals in the museum field (<http://coliasmuseo.wordpress.com/>, <http://muzeu.blogspot.com/>, <http://showmuz.wordpress.com/>). These platforms create real online communities and are pretty efficient from a communications point of view. The appearance and development of blogs is another example of successful communication and proves, once again, that the online interaction is a phenomenon that cannot be ignored.

The museum-visitor relation is a complementary one. On one hand, the visitors need the museum for its cultural and spiritual value, but also for spending their free time. On the other hand, the cultural heritage hosted by museums represents a true value only if there are visitors. The public that consumes culture helps museum institutions achieve their mission. Under these circumstances, museums have the mission of *packing* the cultural heritage they have in such a way as to make it attractive for the public. In other words, *the substance* is still the same, whereas *the form* is the one that makes the contemporary visitor come to the museum.

As long as this does not affect its major functions, any museum can develop its qualities of cultural area by adding entertainment possibilities. The fact that museums are trying to attract new types of public and them continuously adjusting to the contemporary visitor's demands are visible signs of the encouraging evolution of museums in Bucharest. I am also optimistic when it comes to the part that museums will play in the future. In my opinion, if museums meet the public's expectations and use the possibilities offered by the continuous development of



the cultural environment, they will succeed in being more and more appreciated by the general public and will contribute to the society's development.

## MUZEEL BUCUREȘTENE ȘI PUBLICUL CONTEMPORAN

Nadia NAZARCHEVICI

Motto: *Valorile culturale aparțin trecutului, dar ele trebuie să redescie realitățile și reperele din prezent.* (Conf. univ. dr. Dumitru Borțun, *Congresul Național al Studenților la Comunicare, 2010*)

Muzeele joacă un rol important în viața culturală, socială și economică a unei țări, fiind capabile să furnizeze beneficii atât la nivel individual, cât și la nivel colectiv. Mai mult decât atât, muzeele păstrează amintirile, culturile, visele și speranțele popoarelor din întreaga lume.

Dacă ar fi să analizăm reacțiile publicului la ofertele muzeelor am observa că ele sunt destul de variate. Există persoane care merg foarte des la muzeu - vizitatorii fideli, dar și persoane care vizitează un muzeu foarte rar, sau chiar deloc. Totuși, de cele mai multe ori, muzeele sunt percepute ca fiind statice, sofisticate și neprietenoase. Niște depozite culturale și recipiente de memorie, care nu se grăbesc să facă niciun pas spre public, pentru că sunt de părerea că cei care au nevoie de ele le vor găsi. Această reacție poate fi caracterizată prin indiferență, prudență exagerată, scepticism și dorința de a păstra intacte valorile naționale și practicile de lucru existente, susține Richard Sandell în *Museum Management and Marketing* (Sandell Richard și Janes R. Robert, 2007: 348).

Bineînțeles că o astfel de abordare este greșită. Dacă își propun să atragă vizitatorii, muzeele trebuie să își însușească dimensiunea publică și să se promoveze ca agenți capabili să ofere experiențe culturale cu impact social pozitiv și de durată.

Secolul XXI a adus o schimbare substanțială în relația dintre muzeu și publicurile sale. Fiind față în față cu vizitatorul contemporan, tot mai multe muzee au devenit conștiente de rolul pe care îl joacă și au trecut treptat de la etapa de „a fi ceva” la cea de „a fi pentru cineva”. Se poate vorbi chiar de o presiune publică din partea consumatorilor de produse și servicii culturale. Ei sunt cei care au determinat muzeele să se re poziționeze ca instituții pentru oameni, locul unde aceștia pot să își petreacă timpul liber și să (re)găsească valorile patrimoniului cultural.



Astăzi, există muzee care au înțeles că îndeplinesc un rol social extrem de important, prin impactul semnificativ pe care îl au asupra comunităților în care activează. Se conturează tot mai mult rolul muzeelor ca medii de petrecere a timpului liber. De asemenea, muzeele își îndeplinesc altfel rolul educativ, prin intermediul programelor atractive și interactive.

Muzeele sunt pentru oameni. Înțelegerea nevoilor, a așteptărilor și a dorințelor vizitatorilor reprezintă elementele esențiale ale unui muzeu de succes, afirmă Timothy Ambrose, autorul cărții *Museum Basics* (Ambrose Timothy și Paine Crispine, 2006: 19). În acest sens, trebuie subliniat rolul cercetărilor de marketing, care ajută muzeele să identifice și să satisfacă nevoile specifice fiecărei categorii de public. Cultura înseamnă dialog și transmitere. Ea poate fi definită ca un domeniu al întregului doar dacă este transmisă, subliniază Hans-Georg Gadamer, în „Praise of Theory: Speeches and Essays” (Gadamer H.-G., 1998).

Este practic imposibil să vorbim de marketing și relații publice în domeniul cultural dacă fundamentul transmiterii lipsește. Un adevăr transmis nu este suficient dacă nu este și convingător. Reușești să fii convingător cu cei care percep corect mesajele care le sunt adresate. Aceste mesaje nu pot fi universale, pentru fiecare public în parte se elaborează un mesaj specific.

Calitatea esențială a muzeelor moderne este micșorarea distanței de comunicare și interacțiune dintre instituția muzeală și public. Muzeele au înțeles că nu este suficient doar să-și expună colecțiile într-un mod pasiv. Astfel, instituțiile muzeale nu se mai axează doar pe colecții și cercetare științifică, dar se orientează și spre vizitatori, analizând cu atenție nevoile acestora. Ceea ce îl face diferit pe vizitatorul contemporan, cel care definește generația de astăzi, de „predecesorul” său, este dorința de găsi la muzeu un cadru nu doar educativ, dar și relaxant, interactiv și adaptat realităților actuale. Vizitatorul contemporan așteaptă să fie implicat într-o comunicare activă cu muzeul. El vrea să fie încurajat și motivat să descopere patrimoniul cultural.

Așadar, muzeele au evoluat de la organizații concentrate doar pe produs și scop la cele axate pe consumator. O perioadă îndelungată, muzeele erau considerate instituții de elită, ca și publicul consumator, care se spunea că va alege să viziteze un muzeu exclusiv pentru valorile pe care le va găsi acolo. Orientarea spre public a însemnat schimbarea strategiei de abordare, atragere și fidelizare a vizitatorului.

Dar să ne întoarcem la vizitatorii de astăzi, care au câteva calități diferite de cele ale vizitatorilor din trecut. În primul rând, audiența este mai diversă, mai exigentă, mai conștientă de calitatea produselor și serviciilor de care beneficiază, pentru că are acces la mai multe surse de informare și de petrecere a timpului liber. Acest public educat și cu cerințe foarte mari este reprezentat de elite.

Pe de altă parte, muzeele și-au propus să evite elitismul și să atragă un public care, până acum, nu le-a pășit pragul niciodată. Cultura înaltă și cultura de masă sunt complementare. Acesta este mesajul pe care îl transmite și marele actor român Victor Rebengiuc, într-un interviu acordat variantei online a revistei *Business Magazin*, din luna februarie 2010: *Nu cred că e normal să existe o castă care să fie izolată, să fie o insulă într-un ocean de nenorocire. Elitismul trebuie să existe împreună cu ceea ce îl emană. Elitismul trebuie să fie democrat, iar a face parte din elită înseamnă că faci parte dintr-un popor, dintre oamenii cei mai capabili ai unei nații și că tot ceea ce faci este pentru poporul respectiv.*

Fără să coboare standardele, unele instituții muzeale realizează strategii care urmăresc să determine mulțimea să le viziteze. Un exemplu relevant este *Noaptea muzeelor* – un eveniment inițiat de Franța. De *Noaptea muzeelor*, anual, în luna mai, numeroase muzee din Europa pot fi vizitate gratuit, fiind deschise toată noaptea pentru vizitatori. *Noaptea muzeelor* a fost lansată, în anul 2005, la inițiativa Ministerului Culturii și Comunicării din Franța. De fapt, acest evenimentul este organizat începând cu anul 1999, numindu-se la început *Primăvara muzeelor*. Din anul 2006, *Noaptea muzeelor* se desfășoară sub patronajul Consiliului Europei, iar de la ediția de anul trecut, și sub cel al UNESCO. *Noaptea Muzeelor* este corespondentul nocturn al *Zilei Internaționale a Muzeelor*, sărbătorită pe 18 mai și instituită de Consiliul Internațional al Muzeelor/ International Council of Museums (ICOM).

Există cel puțin trei elemente principale care fac ca *Noaptea muzeelor* să se încadreze în categoria evenimentelor inovatoare și de impact asupra consumatorilor de cultură. În primul rând, *Noaptea muzeelor* oferă publicului experiența unei *altfel* de vizite la muzeu. De *Noaptea muzeelor*, instituțiile muzeale se întrec în idei inventive pentru a propune publicului activități, care vin să completeze experiența vizitării colecțiilor permanente.

Alte două aspecte importante pe care se pune accentul în promovarea *Noptii muzeelor* sunt gratuitatea evenimentului și vizitarea muzeelor pe



timp de noapte. *Gratuitatea evenimentului face să dispară bariera dintre public și muzee, transmițând ideea de „cultură pentru fiecare”, a ținut să menționeze Frédéric Mitterrand, Ministrul Culturii și Comunicării din Franța, cu ocazia conferinței de deschidere a celei de-a VI-a ediții a *Noapții europene a muzeelor* (2010). În același timp, publicului i se oferă posibilitatea de a cunoaște patrimoniul cultural într-o atmosferă misterioasă condiționată de lăsarea nopții. Ideea unei astfel de inițiative nu a fost întâmplătoare, întrucât, corelarea dintre noapte și muzee și-a propus să aducă o semnificație aparte evenimentului. *Muzeele sunt tăcute și calme, așa cum este și noaptea [...], iar misterul nopții și liniștea atrăgătoare găzduită de muzee reprezintă un punct de atracție pentru public,* a mai precizat ministrul francez.*

România este implicată și ea în acest program european, iar numărul participanților crește semnificativ de la un an la altul. Practic, muzeele românești funcționează la capacitate maximă doar în timpul *Noapții Muzeelor*. Atrăși, în mod special, de gratuitatea evenimentului și de amploarea acestuia, mii de români stau zeci de minute la coadă pentru a vizita mai multe muzee înscrise în circuit.

În perioada 1-5 iunie 2010, am realizat o cercetare de marketing (*Promovarea muzeelor bucureștene*) la care au participat 271 de rezidenți în București. Studiul a scos în evidență și atitudinea respondenților față de evenimentul *Noaptea muzeelor*. Rezultatele ne indică faptul că publicul bucureștean este atras de semnificația socială a evenimentului *Noaptea muzeelor*. Pentru majoritatea respondenților, acest eveniment reprezintă o modalitate reușită de a cunoaște patrimoniul muzeal, de a petrece timpul cu familia, prietenii sau colegii și de a participa la activitățile conexe organizate de muzee. Prin urmare, *Noaptea muzeelor* este o ocazie bună de a demonstra vizitatorului contemporan calitățile de entertainment pe care le posedă un muzeu. Gratuitatea evenimentului reprezintă o altă oportunitate atractivă pentru participanți, semn că acest gen de oferte sunt captivante pentru public, care nu ezită să beneficieze de ele. Evenimentul *Noaptea muzeelor* poate fi încadrat în categoria tacticilor inovatoare de succes adoptate de muzee, iar performanța deosebită înregistrată de instituțiile muzeale bucureștene este atragerea acelei categorii de public care nu obișnuiește să meargă la muzeu.

Deși puține instituții culturale românești recunosc acest lucru, produsele culturale, la fel ca și bunurile materiale, se vând pe piață. În timp ce produsele materiale au o utilitate practică, specificul produselor culturale este dat nevoile spirituale pe care acestea le satisfac. Produsele culturale



reprezintă niște bunuri simbolice și necesită din partea consumatorului un nivel minim de cunoștințe și deprinderi culturale.

Pe o piață în care concurența în sfera culturii este din ce în ce mai accentuată, iar resursele financiare și cele de timp ale populației sunt limitate, să oferi publicului cea mai bună alegere de petrece a timpului liber reprezintă o sarcină dificilă, mai ales în cazul muzeelor. În primul rând, misiunea cea mai grea pentru muzee este să se facă vizibile și să se poziționeze ca o entitate prietenoasă, accesibilă și care oferă experiențe unice vizitatorilor săi.

Trecerea de la *muzeul-templu* la *muzeul-forum* este considerată o normalitate în toate muzeele mari ale lumii. În România, această tendință continuă să întâmpine rezistențe, care nu fac decât să întârzie acest proces. Există, totuși, muzee care au înțeles importanța dialogului și a adaptării mesajelor pentru fiecare categorie de public în parte.

În ceea ce privește instituțiile muzeale bucureștene, se poate observa o evoluție pozitivă în abordarea vizitatorului contemporan. Mai mult, unele strategii de marketing sunt foarte bine elaborate și prind contur prin intermediul unor tactici inovatoare foarte reușite. De la târguri de antichități și produse culinare, expoziții de fotografie 3D, săli de cinema, cont de Facebook și Twitter la cafenele și suveniruri muzeale moderne - toate sunt gândite și adaptate de muzeele bucureștene cu scopul abordării eficiente a publicului contemporan.

## Web 2.0 și muzeele bucureștene

În jurul anului 2004, odată cu apariția termenului Web 2.0, vorbim de o nouă etapă a internetului și, implicit, a modului de comunicare. Pentru prima dată, termenul Web 2.0 a fost utilizat de Tim O'Reilly care, în articolul *Web 2.0 Principles and Best Practices*, îl descrie ca fiind *un set de tendințe economice, sociale și tehnologice, care împreună formează bazele pentru o nouă generație a internetului caracterizată de implicarea activă a utilizatorului* (O'Reilly Tim și Musser John, 2006). Aceste mijloace de comunicare (MySpace, Facebook, YouTube, Wikipedia, Blog, Twitter, Flickr și altele) poartă denumirea de *noile media*, iar funcția lor este de a oferi oamenilor toate instrumentele necesare pentru a crea și distribui conținut în mediul online, cu scopul de a împărtăși opinii și experiențe.

În cadrul conferinței Webstock 2010 au fost făcute publice rezultatele studiului *Who's getting social in Romania*. Acest studiu a fost realizat



în luna august 2010, de către compania de marketing și cercetare a pieței Daedalus Millward Brown iar, pe lângă informațiile relevante cu privire la rețelele de socializare din România, cercetarea oferă și un clasament al preferințelor românilor în materie de rețele de socializare online. Conform acestui top, pe parcursul ultimului an, platforma de comunicare Facebook a cunoscut o remarcabilă ascensiune, surclasând rețeaua de socializare Hi5 și devenind noul lider al rețelelor sociale din România. Numită *sms-ul internetului*, rețeaua de microblogging Twitter se află și ea într-o continuă dezvoltare - tot mai mulți români și-au creat conturi pe această rețea de socializare.

Așa cum o categorie importantă a vizitatorilor de muzee o reprezintă publicul tânăr, care este tot mai prezent în mediul online, câteva muzee bucureștene și-au creat conturi în cadrul rețelelor sociale Facebook și Twitter. Audiența, care aici poartă denumirea de *prieteni, fani, urmăritori* și cei care *urmăresc* activitatea muzeului, este informată cu regularitate despre programele derulate de instituțiile muzeale.

Această strategie de marketing, abordată de muzeele bucureștene, se bazează pe modificările generate de evoluția tehnologică și de datele statistice cu privire la dezvoltarea rețelelor de socializare.

Aspectul cel mai important, de care au ținut cont muzeele în elaborarea strategiilor de marketing, este oferit de categoriile de vârstă care aleg să utilizeze această rețea de socializare. Potrivit [www.facebakers.com](http://www.facebakers.com), site-ul care oferă informații oficiale și actualizate despre utilizatorii de Facebook din întreaga lume, 37% dintre românii care au un cont în cadrul acestei rețele de socializare au vârsta cuprinsă între 18 și 24 de ani. Ei sunt urmași, la mică distanță, de publicul 25-34 de ani, care reprezintă 34% dintre utilizatori. Segmentul de vârstă 35-44 de ani este al treilea ca pondere și ne indică un procentaj de 11%. Este important de subliniat că tot mai mulți adolescenți au devenit interesați de această rețea de socializare. Segmentul de vârstă 13-17 ani reprezentând 13% din utilizatorii de Facebook din România.

Pentru a cunoaște profilul persoanelor care accesează rețeaua de microblogging Twitter, Cristian Manafu realizează studiul RoTwitter Survey. Acest studiu urmărește analiza atât a conturilor personale, cât și a celor organizaționale. În același timp, studiul oferă statistici demografice și de comportament ale utilizatorilor de Twitter din România. Potrivit RoTwitter Survey 2010, 84% dintre utilizatorii de Twitter din România au vârsta cuprinsă între 18 și 35 de ani.

Potrivit lui Dragoș Stanca, specialist în new media, Facebook-ul a „pornit” în lumea online-ului ca o rețea socială studențească. Mult mai elevată decât platforma Hi5, Facebook-ul se adresează în special persoanelor cu studii superioare. Acești utilizatori asociază Facebook-ul cu intimitatea și momentele de relaxare. În același timp, foarte mulți dintre ei utilizează această rețea socială ca pe un instrument pentru managementul imaginii de sine. În ceea ce privește utilizatorii care folosesc site-ul de microblogging Twitter, aceștia sunt axați pe dezvoltarea de sine și realizarea materială. De cele mai multe ori, ei au bloguri și sunt concentrați pe networking.

În cele ce urmează, voi face o analiză a conturile de Facebook și Twitter administrate de muzeele bucureștene, care va evidenția adaptarea acestora la noile tendințe de promovare cu scopul atragerii publicului contemporan. Criteriile de care am ținut cont în realizarea analizei s-au axat pe activitatea online (discursul muzeal, calitatea și periodicitatea informațiilor postate) și numărul de prieteni ai muzeului.

Voi începe cu Muzeul Național de Artă al României, care a încercat să comunice cu publicul său prin două servicii de relaționare puse la dispoziție de Facebook: The National Museum of Art of Romania și MNAR Arts. Aceste două servicii de relaționare utilizate de muzeu se evidențiază prin numărul mare de fani și prieteni, precum și prin activitatea sistematică pe care o manifestă. Astfel, *MNAR Arts* are aproximativ 5000 de prieteni, iar *The National Museum of Art of Romania* are peste 12600 de fani. Atât pagina de fani, cât și cea de prieteni sunt foarte active pe Facebook. Publicul este informat cu mare grijă și în mod regulat despre toate evenimentele de la muzeu, iar secțiunea dedicată pozelor este mereu actualizată.

De asemenea, pe Facebook poate fi întâlnit și contul *Prietenii MNAR*. Prietenii MNAR reprezintă o organizație non-guvernamentală înființată în anul 1998, cu scopul susținerii morale și financiare a Muzeului Național de Artă al României. Contul are aproximativ 200 de prieteni online și o prezență relativ bună pe Facebook: evenimentele sunt actualizate periodic, iar publicul este informat despre programul de vizitare a muzeului.

O posibilă cauză pentru utilizarea mai multor servicii de relaționare cu publicul, în cadrul acestei rețele de socializare, ar putea fi limitele impuse în gestionarea numărului de utilizatori. Pentru contul de prieteni, Facebook permite un număr de maxim 5000 de utilizatori, pentru grup



maxim 3000 de membri, iar pentru pagina de fani nu se cunoaște o limită. La prima vedere, utilizarea simultană a acestor servicii ar putea fi un factor derutant pentru public. Totuși, ținând cont de faptul că mesajele transmise sunt unitare, utilizatorii își orientează atenția asupra instituției muzeale care le emite și abia apoi asupra contului de la care acestea parvin. În același timp, folosirea mai multor servicii de interacțiune cu publicul, puse la dispoziție de Facebook, îi oferă muzeului posibilitatea de a ajunge la un număr cât mai mare de actuali sau potențiali vizitatori.

O altă instituție muzeală cu o prezență foarte activă pe Facebook este Muzeul Țăranului Român. Numărul prietenilor *Muzeului Țăranului Român* a ajuns la limita impusă de această rețea de socializare, iar pe pagina de fani muzeul are peste 6300 de utilizatori. Ca și în cazul Muzeului Național de Artă, ambele servicii transmit aceleași mesaje, care sunt actualizate sistematic și adaptate publicului, care face parte din acest mediu de socializare.

Spre deosebire de Muzeul Național de Artă al României și Muzeul Țăranului Român, Muzeul Național de Artă Contemporană al României a ales să dețină un grup pe Facebook. Grupul *Friends of MNAC* are aproximativ 530 de membri. Dacă ești membru în acest grup, poți afla, din când în când, la ce evenimente îți invită MNAC-ul prietenii iubitori de artă contemporană.

Muzeul Național de Geologie al României deține pe Facebook un cont de aproximativ 600 de prieteni. Muzeul, care în cadrul acestei rețele de socializare poartă numele de *Muzeul Geologic Igr*, oferă prietenilor săi informații despre activitățile sale, poze și înregistrări video de la evenimentele pe care le derulează. Prescurtarea *Igr* vine de la Institutul Geologic al României, iar contul oferă link-uri spre această instituție și spre pagina oficială a muzeului.

Muzeul Național de Istorie a României este o altă instituție muzeală care are un cont pe Facebook. De fapt, în cadrul acestei rețele sociale există și grupului de prieteni *Muzeul de Istorie*, o altă asociație independentă, care precizează că pagina oficială a muzeului este MNIR. Dacă pentru cei peste 430 de prieteni ai asociației se postează mai rar informații cu privire la activitatea muzeului, pagina de fani *MNIR* se evidențiază detașat printr-o comunicare eficientă cu publicul său. Astfel, celor aproximativ 1100 de fani MNIR le oferă constant detalii despre programul evenimentelor organizate de muzeu.

La începutul anului 2010 și *Muzeul Național al Literaturii Române* s-a alăturat comunității online Facebook. Până în acest moment, muzeul are puțin peste 730 de fani și o activitate bine organizată. Recent, Muzeul Literaturii Române s-a decis să mai beneficieze de un serviciu de relaționare oferit de Facebook. Așa a apărut *Mnlr Romania*, care are peste 1000 de prieteni pe care îi informează cu mare atenție despre toate evenimentele care au loc la muzeu.

Muzeul Național Filatelic comunică relativ rar cu cei aproximativ 220 de fani pe care îi are în cadrul acestei rețele de socializare. Pagina pune la dispoziția fanilor poze de la evenimentele organizate de muzeu, iar informațiile sunt postate, în medie, o dată pe lună. *Observatorul Astronomic „Amiral Vasile Urseanu”* are, până în acest moment, o prezență foarte modestă pe Facebook: doar 35 fani și o singură știre postată. Această instituție face parte din categoria muzeelor de istorie și este singurul Observator Astronomic din capitală deschis publicului.

Dacă în cazul Facebook-ului muzeele s-au adaptat mult mai repede noilor tendințe de relaționare cu publicul, atunci când vine vorba de prezența muzeelor în cadrul rețelei de socializare Twitter lucrurile stau altfel. Prin urmare, doar două instituții muzeale au conturi pe Twitter: Muzeul Țăranului Român (MuzeulȚăranului) și Muzeul de Istorie a României (MNIR\_). MuzeulȚăranului are 550 de utilizatori care îi urmăresc activitatea, iar MNIR\_ aproximativ 80. Mesajele scrise de aceste muzee sunt aproximativ aceleași ca cele postate pe Facebook, cu mențiunea că pe Twitter ele sunt adaptate limitelor de caractere impuse de această rețea de socializare. Așa cum Facebook a devenit noul lider al rețelelor sociale din România, iar platforma Twitter este și ea în continuă creștere, tot mai multe muzee bucureștene ar putea să adere treptat la aceste rețele de socializare.

Instituțiile muzeale care își propun să interacționeze online cu actualii, dar și cu potențialii consumatori de cultură, trebuie să țină cont de afinitatea organizației și specificul rețelei sociale. Așa cum am menționat mai sus, cele două culturi prezente într-o societate se completează reciproc. Așadar, nu ar trebui să existe o selecție a indivizilor care vor beneficia de produsele și serviciile unei instituții culturale. Și totuși, acest „filtru” (comunicarea pe Facebook și Twitter, în detrimentul Hi5 și Neogen) este adesea utilizat de instituțiile cu un asemenea profil. Dacă nu se adaptează acestor cerințe, ele riscă să risipească numeroase resurse încercând să ajungă la un public care, deocamdată, nu are nevoie de produse simbolice. Acolo unde cultura a ajuns extrem de rar, sau chiar



deloc, nu poți avea pretenția înțelegerii și a consumului constant de produse culturale.

Dar actul cultural nu circulă prin sânge, el se transmite chiar din primii ani de viață. Prin urmare, publicul poate fi educat, iar muzeele îndeplinesc un rol important în acest proces de educare. Poveștile spuse de obiectele expuse în muzee au o valoare educativă. În acest context, putem vorbi de extinderea limitelor muzeelor, iar acest lucru nu poate fi privit decât ca o dezvoltare pozitivă.

În acest context, câteva muzee bucureștene au înțeles importanța programelor educaționale, pe care le organizează cu succes de mai mult timp. Muzeul Național de Artă al României derulează mai multe programe, cursuri și ateliere în care sunt implicați copiii, adolescenții, tinerii și adulții. *Programul pentru familie* (4-12 ani), *Programul pentru adolescenți* (13-18 ani), *Atelierul „Pasărea ascunsă în piatră”* (4-14 ani), *Rendez-vous cultural* (publicul adult), precum și alte activități susținute ale muzeului urmăresc punerea în valoare a patrimoniului muzeului prin intermediul unei abordări potrivite fiecărui grup de vârstă prin interactivitate și stimularea lucrului în echipă. Alte câteva muzee bucureștene (Muzeul Țăranului Român, Muzeul Național de Istorie al României, Muzeul Național de Istorie Naturală „Grigore Antipa”) derulează programe educative și ateliere creative, care se adresează publicurilor cu vârste foarte mici, cu scopul de a crea deprinderi de interacțiune cu patrimoniul muzeal de la vârste foarte mici.

Dacă pe rețelele de microblogging se pot posta numai texte scurte, atunci platformele de blogging – zonele unde persoanele întrețin bloguri personale, oferă utilizatorilor un spațiu mult mai generos. Un blog este un website personal în care autorul publică articole. Aceste articole se numesc *posturi*, sunt ordonate cronologic, pe diverse categorii și pot fi comentate de către vizitatori. În ceea ce privește blogurile muzeale românești, se pot distinge două situații: la nivel de București, există muzee care utilizează blogurile ca loc de întâlnire virtuală cu publicul interesat de activitatea muzeului (<http://muzeultaranuluiroman.ro/blog/>, <http://enescumuseum.blogspot.com/>), iar la nivel național, există blogurile specializate, care își propun să fie un forum de informare și dezbateră pentru profesioniștii din domeniul muzeal (<http://coliasmuseo.wordpress.com/>, <http://muzeu.blogspot.com/>, <http://showmuz.wordpress.com/>). Aceste platforme creează adevărate comunități în mediul online și sunt destul de eficiente din punct de vedere al comunicării. Apariția și dezvoltarea blogurilor reprezintă încă o formă de comunicare reușită în acest mediu

și ne convinge, o dată în plus, că socializarea online este un fenomen ce nu mai poate fi ignorat.

Relația muzeu-vizitator este una care se completează reciproc. Pe de o parte, vizitatorii au nevoie de muzeu pentru valoarea culturală, spirituală, dar și posibilitatea petrecerii timpului liber, pe care o găsesc aici. Pe de altă parte, patrimoniul cultural, găzduit de muzee, reprezintă o adevărată valoare doar în prezența vizitatorilor. Publicul consumator de cultură ajută instituțiile muzeale să-și realizeze misiunea. În aceste condiții, misiunea muzeelor este să *ambaleze* patrimoniul cultural pe care îl dețin, astfel încât acesta să fie cât mai atractiv pentru public. Altfel spus, *fondul* va rămâne intact, iar *forma* va atrage vizitatorul contemporan la muzeu.

Atât timp cât nu îi sunt afectate funcțiile de bază, orice muzeu poate apela cu încredere la dezvoltarea calității sale de spațiu cultural cu potențial de divertisment. Orientarea muzeelor spre atragerea noilor categorii de public, încercarea de adaptare continuă la cerințele vizitatorului contemporan sunt semne vizibile ale unei evoluții încurajatoare ale muzeelor bucureștene. Mă declar optimistă și atunci când vine vorba de rolul muzeelor în viitor. Consider că, dacă muzeele vor fi receptive la așteptările publicului și vor valorifica posibilitățile oferite de dezvoltarea continuă a domeniului cultural, vor reuși să fie tot mai apreciate de public și să contribuie la dezvoltarea societății.

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## LA RÉCEPTION DE L'HISTOIRE DANS UNE SOCIÉTÉ MULTICULTURELLE

**Rusalia CRĂCIUNOIU**

Muséographe  
Le Musée D'Art de Craiova

« Il est maintenant un fait connu que le croisement des cultures est ce qui a fait que l'histoire a porté ses fruits », disait le renommé anthropologue français Claude Lévi-Strauss.

La Slovénie, assurant la présidence du Comité des Ministres du Conseil de l'Europe, de mai jusqu'à novembre 2009, a organisé en 7-9 octobre de la même année le séminaire intitulé « Partenariat et nouvelles compétences nécessaires pour enseigner l'histoire dans une société multiculturelle ». Dans les débats, ont été présentées des pratiques de coopération entre les institutions d'enseignement et les acteurs éducationnels. La collaboration des partenariats entre l'école et les musées, les bibliothèques, les archives, les médias, peut influencer la modalité d'enseigner l'histoire, contribuant à une meilleure compréhension de l'autre et de chacun dans une perspective européenne et mondiale.

Comme on le sait, il y a un accord dans les déclarations concernant l'importance du déroulement du processus éducationnel aussi dans les autres institutions de culture, non seulement aux écoles. Le Comité des Ministres du Conseil de l'Europe a établi, le 31 octobre 2001, quelques recommandations pour les États membres de l'Union Européenne sur l'enseignement de l'histoire dans l'Europe du XXI<sup>e</sup> siècle. Parmi celles-ci, il y a une liste de sources qui devraient être introduites dans le curriculum national, telles que : la visite des musées et des archives, les excursions qui contiennent des trajets historiques et la recherche des lieux historiques, l'utilisation des sources multiples, qui vont devenir des méthodes d'enseignement, afin de mieux comprendre l'histoire. Le séminaire déroulé dans la capitale de la Slovénie a souhaité répondre aux questions comme : comment on peut réaliser l'application des recommandations du Comité des Ministres ?, quel est le rôle des institutions culturelles – musées, archives, médias – dans l'enseignement de l'histoire ?, quelle est l'expérience de chaque participant au séminaire en ce qui concerne l'enseignement des leçons d'histoire ?



Dans la salle de conférence du *Musée de la Ville* de Ljubljana, les spécialistes des musées, des instituts, des médias, des universités de toute l'Europe ont partagé leur vision sur l'enseignement de l'histoire dans le XXI<sup>e</sup> siècle.

Une première étape dans l'approche de la thématique proposée a été l'identification de principaux problèmes rencontrés lors de l'enseignement de l'histoire. La diversité culturelle et religieuse, de plus en plus visible en Europe, peut conduire à des malentendus dans la perception de « l'autre », nommé ainsi seulement parce qu'on ne sait pas son passé, donc son histoire. L'encouragement du *dialogue interculturel et interreligieux* est nécessaire pour une meilleure compréhension de l'histoire de l'Europe. La promotion du concept *d'identité culturelle européenne*, fondée sur un ensemble de valeurs communes, vient soutenir l'enseignement de l'histoire dans l'esprit du respect de « l'autre » et l'accomplissement de la vision de chacun sur « l'autre ». L'école joue le rôle le plus important dans l'enseignement de l'histoire. Au commencement du XXI<sup>e</sup> siècle, elle a besoin de nouvelles méthodes d'enseignement qui impliquent aussi les maîtres et les professeurs que d'autres acteurs éducationnels. Le rôle de l'éducateur de musée peut en être un exemple. Il doit établir un équilibre entre le contenu de la leçon d'histoire, proposé par le professeur, le principal acteur éducationnel, et la méthode pédagogique utilisée pour fournir des informations historiques. L'espace non-conventionnelle offerte par les salles d'exposition peut devenir le meilleur cadre pour construire des interprétations sans les éloigner de la vérité historique.

Les musées, les bibliothèques, les médiathèques, les archives locales et nationales, les médias peuvent aider les citoyens de l'Europe à comprendre les événements de différents points de vue. Dans une société multiculturelle, seulement *la multiperspectivité* peut nous aider pour que « l'autre » devienne « l'un de nous ». Les partenariats entre les institutions d'enseignement et les institutions culturelles mentionnées favorisent l'agrandissement de la qualité de l'enseignement et l'apprentissage au niveau de l'école. Dans la collaboration entre les institutions, on élabore des méthodologies pédagogiques qui contribuent à encourager le développement de la créativité des élèves. Les institutions culturelles peuvent offrir comme soutien pour les leçons d'histoire : des programmes éducationnels, des expositions itinérantes, des conférences, des guides, des publications, des itinéraires culturels-historiques. L'éducation peut devenir l'une des missions prioritaires non seulement aux musées, mais aussi dans les autres institutions culturelles. L'histoire ne signifie

seulement le passé mais aussi l'avenir, la multiperspectivité représentant un support pour le professeur d'histoire du XXI<sup>e</sup> siècle.

Le Musée d'Art de Craiova a de nombreux partenariats avec les écoles et les lycées de la ville et du département de Dolj. Dans ces partenariats, on déroule un certain nombre de programmes éducationnels adaptés aux générations des élèves. Les leçons d'histoire sont réalisées par la reconstitution de l'atmosphère d'une peinture, l'organisation des croquis de théâtre, des récitations de poésie. Principalement, l'information est transmise par le langage non-verbal : la mimique, les gestes, l'expressivité des visages et par la chromatique de la composition artistique, l'harmonie des couleurs. L'émotion devient le canal de communication de la leçon. L'activité d'enseignement est construite sur des relations interactives élève-acteur éducationnel. Grâce aux éléments de l'art visuel – image, couleur, forme – les leçons d'histoire parlent d'une harmonie sociale comme une harmonie de couleurs et de nuances.



## RECEPTAREA ISTORIEI ÎNTR-O SOCIETATE MULTICULTURALĂ

**Rusalia CRĂCIUNOIU**

Muzeograf  
Muzeul de Artă Craiova

„E astăzi un fapt știut că încrucișarea culturilor este ceea ce a făcut să rodească istoria” afirma renumitul antropolog francez Claude Levi-Strauss.

Slovenia, deținând președenția Comitetului de Miniștrii al Consiliului Europei, din luna mai până noiembrie 2009, a organizat în perioada 7-9 octombrie al aceluiași an seminarul intitulat „Parteneriat și noi competențe necesare pentru predarea istoriei într-o societate multiculturală”. În cadrul dezbaterilor au fost prezentate practici de cooperare între instituții de învățământ și actori educaționali. Colaborarea din cadrul parteneriatelor între școli și muzeele, bibliotecile, arhivele, mass-media poate influența modul de predare a istoriei contribuind la o mai bună înțelegere a celuilalt și a fiecăruia în perspectivă europeană și mondială.

După cum se știe, există un acord la nivel declarativ cu privire la importanța desfășurării procesului educațional și în alte instituții de cultura, nu doar în școli. Comitetul de Miniștrii al Consiliului Europei a stabilit, la 31 octombrie 2001, recomandări către statele membre ale Uniunii Europene privind predarea istoriei în Europa secolului XXI. Printre acestea există o listă de surse care ar trebui să fie introduse în curriculum-ul național, cum ar fi: vizitarea muzeelor și arhivelor, excursii care să cuprindă trasee istorice și cercetarea locurilor de interes istoric, utilizarea unor multiple surse, care pe parcurs să devină metode de învățare, cu scopul unei mai bune înțelegeri a istoriei. Seminarul din capitala Sloveniei a dorit să răspundă la întrebări precum: cum putem realiza punerea în aplicare a recomandărilor Comitetului de Miniștrii?, care este rolul instituțiilor culturale - al muzeelor, arhivelor, al mass-mediei - în procesul de predare a istoriei?, care este experiența fiecărui participant la seminar în ceea ce privește predarea lecțiilor de istorie?

În sala de conferință a *Muzeului Orașului* din Ljubljana, specialiștii din muzee, institute, mass-media, universități din întreaga Europă au împărtășit viziunea lor asupra predării istoriei în secolul XXI.

Un prim pas în abordarea tematicii propuse a fost identificarea marilor probleme apărute pe parcursul predării istoriei. Diversitatea culturală și religioasă din ce în ce mai vizibilă în spațiul european poate genera neînțelegerii la nivelul receptării „celuilalt”, numit astfel doar pentru că nu-i cunoaștem trecutul, deci istoria. Încurajarea *dialogului intercultural și interreligios* este necesară pentru o mai bună înțelegere a istoriei Europei. Promovarea conceptului de *identitate culturală europeană* fondată pe un ansamblu de valori comune vine în sprijinul predării istoriei în spiritul respectării „celuilalt” și a completării viziunii fiecăruia despre „celălalt”. Școala joacă rolul cel mai important în predarea istoriei. Începând cu secolul XXI ea are nevoie de noi metode de predare care să implice pe lângă învățători și profesor alți actori educaționali. Rolul educatorului de muzeu poate fi un exemplu în acest sens. El trebuie să echilibreze balanța dintre conținutul lecției de istorie propus de profesor, principalul actor educațional, și metoda pedagogică folosită în scopul furnizării datelor istorice. Spațiul neconvențional oferit de săliile de expoziție poate deveni cadrul optim pentru construirea unor noi interpretări fără a ne abate de la adevărul istoric.

Muzeele, bibliotecile, mediatecile, arhivelor locale și naționale, mass-media pot ajuta cetățenii Europei să înțeleagă evenimentele în perspective diferite. Într-o societate multiculturală doar *multiperspectivitatea* ne poate ajuta pentru ca „celălalt” să devină „de-al nostru”. Parteneriatele dintre instituțiile de învățământ și instituțiile culturale amintite contribuie la creșterea calității predării și învățării la nivel școlar. În cadrul colaborării între instituții se elaborează metodologii pedagogice care contribuie la încurajarea dezvoltării creativității elevilor. Instituțiile culturale pot oferi drept suport pentru lecțiile de istorie: programe educaționale, expoziții itinerante, conferințe, ghidaje, publicații, trasee cultural-istorice. Educația poate deveni una dintre misiunile prioritare nu numai ale muzeelor, dar și ale celorlalte instituții culturale. Istoria nu înseamnă trecut, ci și viitor, *multiperspectivitatea* reprezentând un sprijin pentru profesorul de istorie în secolul XXI.

Muzeul de Artă din Craiova are numeroase parteneriate cu școlile și liceele din localitate și din județul Dolj. În cadrul acestor parteneriate se desfășoară o serie de programe educaționale adaptate segmentelor de vârstă ale elevilor. Lecțiile de istorie se realizează prin reconstituirea atmosferei dintr-un tablou, organizarea de scenete de teatru, recitaluri de poezie. Informația se transmite mai ales prin intermediul limbajului non-verbal: cromatica compoziției artistice, armonia culorilor, mimica gesturilor, expresivitatea chipurilor. Emoția devine canalul de comunicare



al lecției. Activitatea educațională se construiește pe relații interactive elev-actor educațional. Prin intermediul elementelor artei vizuale – imagine, culoare, formă – lecțiile de istorie vorbesc despre o armonie socială ca o armonie de culori și de nuanțe.

VISITOR CENTRE OF  
THE NATIONAL BANK OF SERBIA  
AS A PLACE OF SOCIAL HARMONY  
WITH A SPECIAL REVIEW OF THE “NIGHT OF  
MUSEUMS 2010”

*Vesna Kovač*

Visitor Centre

*Sandra Jakonić*

Human Resources

National Bank of Serbia

### Introduction

Man has a natural tendency to occasionally depart from the tedious monotony of everyday life, as well as a desire to turn, if only for a moment, to the confirmed values that tradition offers, but with a vision toward the future and the modern technologies and with the acknowledgement that we belong to today's modern world, with all the challenges and crises that the world carries with it. In that sense, the **Visitor Centre of the National Bank of Serbia** offers to the public an opportunity to reminisce on the historical values that define our social and cultural identity and, simultaneously, through interactive educational activities, offers visitors the necessary useful information for using modern banking products and services.

### Goal of the analysis

The basic idea behind this study is the analysis of visitors' satisfaction in regard to the offered content of the Visitor Centre of the National Bank of Serbia, in a desire to improve and develop the existing content, as well as implement new content in keeping in step with contemporary global tendencies and adjusting those to visitors' wishes and needs.

The National Bank, aside from its legal obligation – to maintain the stability of prices and the financial system, also has a social responsibility in implementing numerous activities on various levels of social life, while being an institution of cultural and historical significance and a pillar of rich cultural heritage. Thus the socio-psychological analysis of



the activities of the Visitor Centre has the goal of satisfying that specific segment of its work as a place of social harmony, where barriers, at least temporarily, disappear among the users of its services.

The analysis of activities that have been thus far realised by the Visitor Centre, which encompasses content that is open for public viewing in two edifices of the National Bank of Serbia in Belgrade, includes the categories of visitors, their motivation and experience at the Visitor Centre as a place of cultural exchange, the promotion of mutual understanding, cooperation and harmony among people.

### **Methodological approach**

The study covers a one-year analysis of the work of the Visitor Centre, with a review of the cultural manifestation "The Night of Museums 2010". It was made based on the analysis of questionnaires that were given to elementary and secondary school pupils and to adult visitors, the book of impressions, the electronic register of visits by categories, direct conversations with visitors, as well as direct examination and observations of the employees of the Centre.

In conclusion, we will review problems that have been uncovered, questions that those problems pose and the perspectives they offer.

### **A unique museum project in Serbia**

The **Visitor Centre of the National Bank of Serbia** is not a classic or institutional museum, but a specific educational-exhibiting centre, with a standing numismatic exhibition, theme exhibitions, temporary exhibitions and with adjoining educational and interactive content.

As part of the policy of openness toward the public that the National Bank has for all categories of the population, including those that are marginalised on any basis, the Visitor Centre represents a place for extracurricular learning in which financial and cultural-historical education are combined. This includes content available for public viewing in two locations of the National Bank of Serbia:

- In the historical edifice of the Bank in 12 Kralja Petra Street,
- In the new edifice in 17 Nemanjina Street.

The palace of the National Bank in Kralja Petra Street represents one of the most beautiful architectural creations of the 19<sup>th</sup> century in Belgrade,



which is why it has been incorporated into the list of landmarks that are under the protection of the state. The hall where the teller windows were formerly located has now been adapted into an educational exhibition space, in which visitors, in getting to know the exhibits displaying the work of a 126-year-old institution, feel a sense of belonging to national and European tradition.

The edifice of the National Bank in Nemanjina Street is a modern, new building constructed of glass and marble, in use since 2006, where the central hall also serves as a contemporary gallery space, in which visitors can enjoy diverse cultural, artistic and social events in a contemporary setting.

In maintaining a new role in society, the National Bank of Serbia, as a unique institution in Serbia, wishes to present its activities to the public in an interactive way and demonstrate the significance of financial education of its citizens – from the youngest to oldest, as well as our cultural heritage, through exhibitional displays, lectures, discussions, creative workshops and participation in social events.

In July 2004, the National Bank, for the first time in its 120-year long history, opened its doors and allowed the widest possible audience, local and international, to become familiar with specific aspects of our cultural heritage which includes currency and the messages portrayed through the artwork on it, but also the very edifice of the Bank.

On the jubilee of the Bank, its 120<sup>th</sup> birthday, a standing exhibition was opened, titled *Money in the Territory of Serbia*, which presented a review of money used throughout the territory of our country, from its earliest appearance until the currency currently in circulation.

To this day, the standing exhibition has been enriched with themed exhibitions. The displays that attract most attention from visitors are *The Dinar – Our Money*, dedicated to the security features of banknotes that prevent falsification, and *Coins of Serbia*, which demonstrates the manufacturing process of coinage. Both exhibitions are enriched with interactive content, which allows visitors the special opportunity to test the authenticity of banknotes on appropriate machines and to coin a small medal as a souvenir on a manual press.

Leaning on tradition, yet with a vision toward the future, the Visitor Centre offers programmes specifically designed for preschool children,



for elementary school pupils and secondary school pupils. The education of youth is conducted by and through the exhibitional displays, special interactive didactic programmes, quiz games, and workshops that were designed by experts for particular age groups. Special didactic materials were designed in an interesting, fun and approachable form that enables children to participate extensively and to be introduced, through games and mutual socialisation, to the basic concepts of money, but also to the content not covered by regular scholastic curriculum.

In promoting Belgrade and Serbia on a national and international level, the NBS and its Visitor Centre have also been active partners in numerous cultural and social events. For several years now, the "European Heritage Days" have been marked, while they participated in the cultural manifestations the "Night of Museums" and "International Day of the Francophonie" for the third time in 2009.

Active cooperation is also pursued with the Children's Cultural Centre in Belgrade and the Centre for Contemporary Museum Didactics.

Entrance to all displayed content at the Visitor Centre is **free**.

The Visitor Centre has received the annual award of the National Committee of the International Council of Museums (ICOM) for Project of the Year. The award was presented on the International Museum Day, 18 May 2007, and the explanation, among other things, mentions:

"The establishment of the NBS Visitor Centre and its activities represent a unique museological project in our surroundings that can serve as an example to other significant government institutions, which led the Committee to decide to give it the award for Project of the Year."

## **Visitation, categories of visitors, their motivation, methods of communication, a place of social harmony**

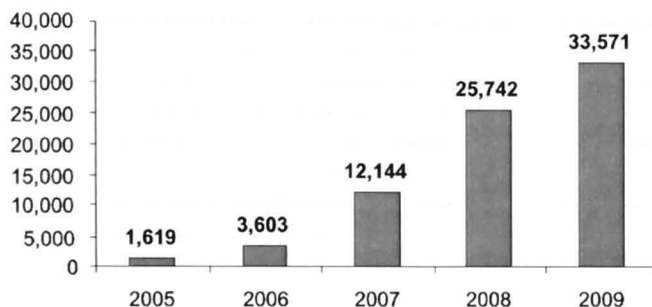
### **1. Visitation**

The displays, educational programmes and culturally educational content of the National Bank of Serbia were viewed and followed by a total of **33.571** people and of those:

- **13.620** at the edifice in Kralja Petra Street,
- **8.657** at the edifice on Slavija Square, and
- **11.294** at guest appearances.

A significant segment of the Centre's activities are guest appearances in cities across Serbia with the goal of introducing the content to

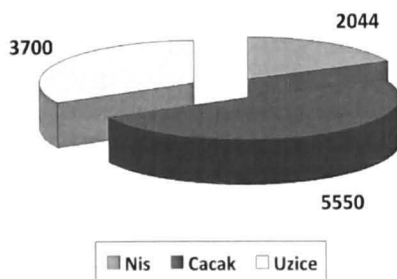
impoverished communities and citizens who are unable to travel to Belgrade, particularly the population attending schools.



*Graph 1*

**Total number of citizens introduced to the exhibitional and educational content in the edifices located in Kralja Petra Street and on Slavija Square and guest appearances**

Note: In 2009 guest appearances throughout several cities in Serbia are included



*Graph 2*

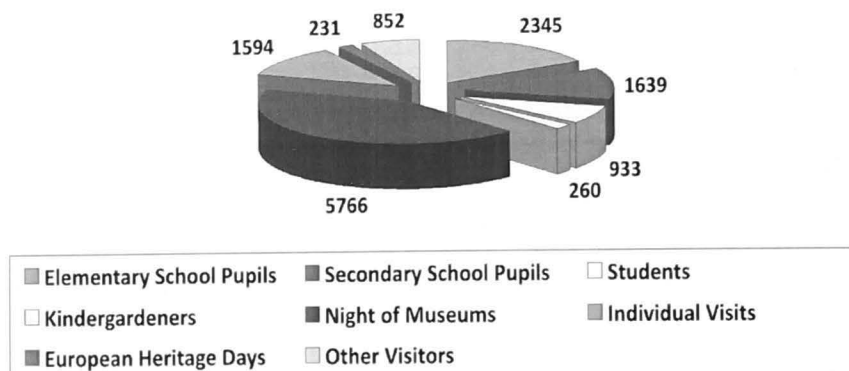
**Total number of citizens introduced to the exhibitional and educational content at guest appearances in 2009**

## 2. Who are the visitors?

The visitors are representatives of the most diverse variety of groups in a social, psychological, developmental, educational and cultural sense. As both edifices are accessible to the disabled, the wards of the Day Care Centre for Children and Youth with Impaired Development in Šekspirova Street were also among the visitors, as well as the wards of the



Home for Abandoned Children from Ustanička Street in Belgrade and the Social Welfare Centre from Novi Sad.



*Graph 3*

**Categories of visitors of the exhibition space in Kralja Petra Street in 2009**

### 3. Motivation

Generally people tend to be quite inert, of old-fashioned values, thus having apprehensions toward accepting new things, new technologies, preoccupied with current problems, which is why the content offered by the Visitor Centre is not very close to them. People are preoccupied with more important existential issues (disintegration of the state, transition, unemployment, economic issues, and a general lack of interest in culture...). A visit to a museum, even when entrance is free of charge, is not among their priorities. Especially it is difficult for people to identify the National Bank as a bidder of exhibitional activities.

The wealth of cultural heritage and current cultural events should find their ways to the public in a contemporary, interactive mode that places tradition as an invitation to uncover the forgotten, unexplored and, concurrently, challenging and intriguing. In that sense, the role of the Visitor Centre is to be a place of harmonic intercultural communication.

Taking into account the category of adult visitors, it could be said they are primarily motivated by curiosity. The National Bank of Serbia was long been considered a closed, secretive and unapproachable institution and the building was closed to the public. People were thus primarily motivated by their desire to go in where entrance was forbidden for 120 years, and then by the idea that visiting the Centre is an opportunity to learn. Encouraging curiosity is an important segment of the Centre's work with visitors. Surrounded by currency displays, gold bars,

banknotes from the hyperinflation period of the Federal Republic of Yugoslavia, visitors are sometimes in disagreement with the messages of the content displayed, or feel uncomfortable being exposed to the reminders of difficult economic past, yet as long as they seem interested and while they are being informed, while the staff treats them respectfully regardless of their opinions, the goal of the Visitor Centre as a place of mutual understanding is being fulfilled. Seldom do visitors come with the motivation to be simply entertained and have a nice time, or to socialise with others – except in the case of “The Night of Museums”, when this is the primary motivation. A smaller portion of visitors (mostly over the age of 45), among whom there are retirees, stated in the questionnaires that they came with the desire to do something valuable for themselves and most were in company of a friend, family member or guest from abroad.

*One of the e-mails received:*

Dear Vesna,

Please accept once again the deepest expression of gratitude for your extraordinary welcome and the “Fairytale Journey” that you presented us with through the history of the institution that one would least expect it from!

We are proud that you exist!

With the deepest respect,

Yours

Tatiana MILOVANOVIC

Most visitors, especially groups of school children from the vicinity of Belgrade and rural areas, came in with a particular sense of awe. Within the category of adult visitors, there was an inconsequential percentage of those who came in with a sense of belittlement, motivated, again, by memories, historical heritage, as well as everyday political issues.

When they visit, the different views of different categories of visitors are manifested through the specific reactions of individuals, recorded in the book of impressions, questionnaires or said out loud.

In interacting with visitors, a significant influence was achieved toward attaining the primary goal, i.e. their role gained new connotation and passive observers become participants who, by their presence, not only went into the past to unite with the archetypical within themselves, but also into the future. Such interactive experience cannot compare to the passive listening and traditional image of a cultural institution.



Unfortunately, throughout the period which is, hopefully, now behind us, this image had a significant place where expectations, mental notions and the associations of our citizens are concerned, in regard to museums and museum displays. We can therefore say that our goal has been achieved, yet certainly on a level that only represents awakening and a change in attitude.

An interesting piece of data from a conducted study that relates social context to socio-psychological circumstances is that there is still an extremely small response from immediate families as a unique group set, except during "The Night of Museums". The cultural-historical content of the exhibition displays, as well as various content related to current times, have bypassed the interest of this particular group of visitors.

The search for enjoyable time, curiosity and the desire to participate actively in something that the entire city participates in on that particular night are the reasons for the extraordinary turnout during the cultural manifestation "The Night of Museums", but also the recommendations by friends and the close ones who visited the NBS on the previous "The Nights of Museums". In cooperation with the Faculty of Philosophy – Department for Art History, student volunteers were engaged during this manifestation, who provided an extraordinary contribution. Interactive content – imitations of banknotes issued by the National Bank with one's own portrait in colour, small medals that visitors could coin on a manual press and a bar lift (visitors were able to lift and weigh, although the volumes are the same, bars of gold, iron and lead) represent something unique in what exhibitional educational displays of institutions have to offer, consequently all visitors had an absolute desire to get a banknote "of their own". Regardless of the sometimes an hour and a half queue to get into the Bank, people were in extremely good spirits, excited to view the unique content they would receive as gifts. The entire event was topped off by the presence of the Governor of the NBS, who talked to visitors, autographed imitation banknotes, took pictures with people, that creating a particular sense of satisfaction within citizens thus making the Bank even more open and accessible to the public. They did not expect anything like it!

#### **4. Methods of Communication**

In a time of frenetic communication, when being connected is „essential“, when people mainly communicate by mobile telephones or through internet, when there is no spontaneity, because communication is calculated, insincere, manufactured, where following motives are

immediately recognised, when one person only sees a competitor in another, and it is essentially uninterested, the direct human contact with visitors in an exhibitional space offers a sense of satisfaction, both to the public (who is searching for value) and for the employees. The employees take a genuine interest in the visitors and their needs and, encountering pleasant acceptance with the public, recognise the social value of their work, which motivates them to step up their effort. The goal of these activities is for the Visitor Centre to become a place where information is exchanged, mutual understanding promoted, differences surpassed with respect, cooperation and harmony created and, in that sense, the mission of the employees is for those who use the services to identify the Centre as a place of tolerance, good will and openness toward all.

In the display and presentation, materials from several fields have been synthesised, primarily taking into account that the stay within the exhibitional space must not be dull, but that visitors, through entertaining conversational mediation, should learn things related to various activities of the National Bank and wider. Conventional expert tours were avoided, as well as conferential *ex cathedra* presentations from a “he who is above, he who knows all” standpoint.

The method of dialogue has proven to be very successful and has allowed both employees/mediators and visitors to share and contribute particular knowledge through, although directed, yet immediate conversation. A successful display object–mediator–visitor relationship has been established. The classic, academic display of exhibits and educational displays has proven to be dull and people, children in particular, were not willing to merely listen, but sought interactive mediation.

The elementary tool, as stated previously, is the interpersonal exchange and it represents the accompanying element to the displayed objects. The comprehension of the complexity that verbal exchange and its contribution to understanding the entire content that is placed before the visitors encourages the stance that motivates further perfecting and learning certain communication skills. Thus the employees of the Centre tend to make their oral presentation short and effective, in an effort to activate imagination, awaken curiosity and probe questions that open new fields of interest.

Visitor satisfaction with this form of presenting has been recorded in the questionnaire and the visitors’ book (with a top grade of 5 in 99% of cases, only one instance of a grade 3, the rest graded 4).



This method of presentation is based on interactivity, mutual exchange of information, collaboration, the encounter, yet everything still evolves in a different way than everyday, spontaneous conversation. Unpredictable, unique moments have often been noticed, so this method of presenting the content within the exhibitional space has injected liveliness, flexibility, curiosity, originality, sometimes even humour, in one word it has enriched all that the Visitor Centre has to offer. A few examples that testify to that (from elementary school pupils):

*Why is it called the central bank? Because it's located in the city centre. Where is money manufactured in the Republic of Serbia? In the Post Office!..*

Although groups of school children have arrived quite unprepared, often poorly motivated by teachers and professors themselves and occasionally tired as they come in directly after classes, after entering the exhibitional space they show interest and satisfaction with the offered displays. Upon returning to school, they pass this satisfaction on to schoolmates from other grades, subsequently leading to chain visits of pupils of different ages from the same school.

An effective mix of educational and accompanying interactive activities maintains children's attention, making them flexible and directing to notice the here and now. The genuine, direct observations of the children, stripped of taboo, had contributed to the sense of intimacy and equality among children who freely expressed their observations. Carried by this rhythm, a good effect was achieved in the true sense of the word, considering the unprepared state in which the children entered the museum.

The education of teachers and adaptation of the content to focus on the target group of teaching professionals may present a welcome challenge in the near future, considering that their approach to the content on display at the Centre is less cooperative than expected. This aspect is not surprising, taking into account the transitional context and socio-psychological frame to which we are exposed. Sometimes time presents an important factor in attaining a collaborative relationship based on trust and understanding of the meaning of adopting educational and cultural content during a developmental stage, like that of school age children. In forming the identity of a young individual, the respectability of adult authorities is certainly a contributing element and school teachers fall into this group. The fact that a quality collaborative relationship was formed quickly with some teachers (unfortunately in small numbers), thanks to their consciousness of the importance of the matter, is testimony to that.



A far greater motivation and preparation for visiting the Centre was recorded among children that attend international schools (International School of Belgrade, Chartwell School, École Française de Belgrade, the German School).

### 5. A Place of Social Harmony

In a social community blocked by an economic crisis, in the absence of common sense in the midst of a destroyed value system, when the words most often heard are “capital”, “profit”, “gain”, the Visitor Centre of the National Bank of Serbia is focused toward people and care for citizens through various ways and forms, on the financial education level, as well as within socially cultural promotion.

In partaking in the fulfilment of social responsibility of the NBS, the Visitor Centre has been actively involved in the campaign for promoting children's dinar savings *Win by Saving*, during which a special emphasis was placed on educational activities and for which didactic materials were designed. The goal is to bring the concept and necessity of savings closer to children and explain it to them.

A weak motivation for savings was noticed as children are still under the influence of parents who do not trust banks, despite the stability of the dinar, which again is a consequence of the negative experiences parents had in the past, during the periods of inflation when banks “ate” their long-term savings. A large amount of intensive work with youth is still necessary within the campaign of financial education and constant reminding of the necessity of savings and rational use of funds in order to change their way of thinking, especially over the current year due to the effects of the global economic crisis, which did not bypass our country.

Taking into account that the field of culture is what bonds people in the best possible way, that the knowledge of foreign languages represents one important tool for connecting people of diverse civilisations and from different continents, that it opens new horizons, the Visitor Centre is an active participant in the manifestations **European Heritage Days**, **International Day of the Francophonie** and **The Night of Museums**. During these events, a number of foreign visitors were noticed, who were surprised by the offered content and displays – from Serbia, a country in transition, this was not expected! The success was mutual, both sides were winners – the National Bank and its Visitor Centre presented themselves in a contemporary European manner, offering the content



that some central banks of European countries offer their citizens, while foreign visitors had the opportunity to be introduced to our culture and historical heritage, but above all to the National Bank as a whole, as a contemporary European institution.

Among the activities promoting the National Bank of Serbia and the Republic of Serbia, the Bank, or rather the Communication Division that the Visitor Centre is a part of, organised for the first time in its history an exhibition abroad. In honour of the Republic of Serbia's Chairmanship of the Council of Europe's Committee of Ministers, and to mark the contribution to the MONEYVAL project of the Council of Europe in which the NBS actively participates, an exhibition titled "The National Bank of Serbia, a National and European Institution" was displayed in the central building of the Council of Europe in Strasbourg from September 10<sup>th</sup> to 14<sup>th</sup> 2007. The exhibition was opened by the Governor. According to the Permanent Mission of the Republic of Serbia to the Council of Europe, *the holding of the exhibition was very valuable and contributed to the betterment of the overall reputation of Serbia.*

After organising the exhibition in Strasbourg, another positive international experience ensued. Namely, the National Bank and its Visitor Centre, in cooperation with the NBS Archive, and in honour of the International Day of the Francophonie of 2008, were invited to display as guests in March at the Cultural Centre of the Republic of Serbia in Paris, with the exhibition *Central Banks of France and Serbia during the First World War*. The success of the exhibition was irrefutable, as the headlines in the press proved: ... *The Governor of the NBS explained how the idea for this truly spectacular exhibition that left no one indifferent came about; ... The exhibition was organised on a professional level, a display this significant has almost never been seen in the Serbian Cultural Centre in Paris...*, are only some of the notes recorded by the daily "Svedok".

Special attention is dedicated to cooperation with institutions that care for individuals with special needs. Together with the Day Care Centre for Placement of Children and Youth with Impaired Development, the Visitor Centre has held humanitarian auctions of works, of artistic and applicable value, of the wards of that Centre. The funds collected went toward purchasing tools for creative workshops, which were necessary for the development of these children.



Guest event in Novi Sad, Centre for Placement of Children with Impaired Development

The Visitor Centre actively participates in the action “Small graduation, Big Heart”, in which the graduates of Belgrade elementary schools invite their peers from Kosovo and Metohija into their homes. Their visit is organised as part of a joint project of the Ministry of Education, the Ministry for Kosovo and Metohija and the Secretariat for Education of the City of Belgrade, joined by the National Bank of Serbia as a socially responsible institution.

Within its socially responsible attitude, care for the oldest citizens represents a significant part of these activities. Led by the wish to ensure that the oldest members of our society do not feel isolated, left to fend for themselves and that they feel an active part of the community, the Visitor Centre launched a programme in 2008 titled the *Nights of Pensioners in the NBS*, held once a month. This programme for socialising with the oldest members of our society includes expert guidance through the display space in the edifice, projections of films about the history of the Bank, hyperinflation, and the film *The Dinar – Our Money*. The positive reception of this programme among our oldest is best demonstrated by the *Certificate of Appreciation for Cooperation and Contribution to the Protection of the Elderly* that the Visitor Centre received from the Gerontology Centre of Belgrade.



## The Night of Museums 2010

A total of 6,100 visitors came to the Visitor Centre on the Night of Museums 2010. Upon completing their visit, the visitors filled out a questionnaire on the current museum displays and social harmony. By careful and tendentious selection of questions in creating the questionnaire, a psychological effect on the visitors was achieved with the goal of widening perspectives in the direction of social harmony and equality.

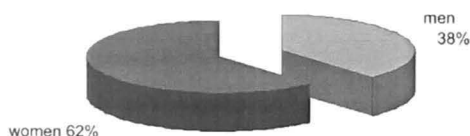
By analysing the completed questionnaires, a study was performed with two main goals:

1. Exploring visitors' attitudes;
2. Promoting the Visitor Centre as a place that fosters cultural exchange, promotion of mutual understanding, collaboration and equality among people.

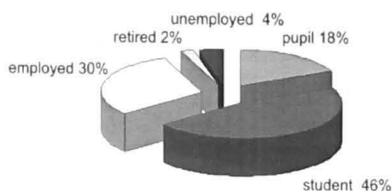
The promotion of a humane approach in the sense of openness toward all categories of the population, including socially challenged individuals and those with disabilities, has a positive influence on the development of consciousness among people, breaking of taboos and prejudices, as well as on readiness to accept differences.

### Graphic display of research results:

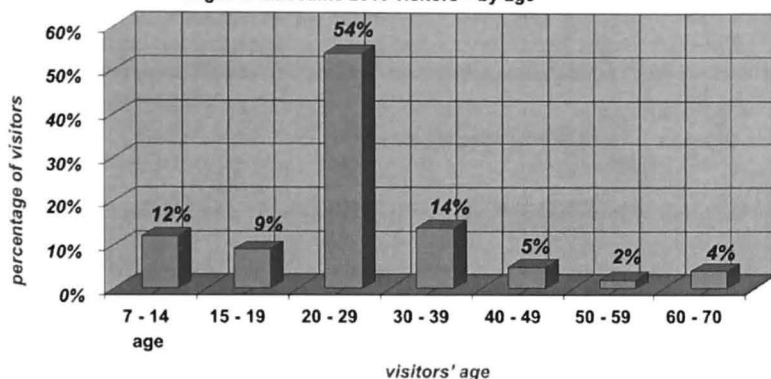
*Graph 1*  
Night of Museum 2010 visitors – gender



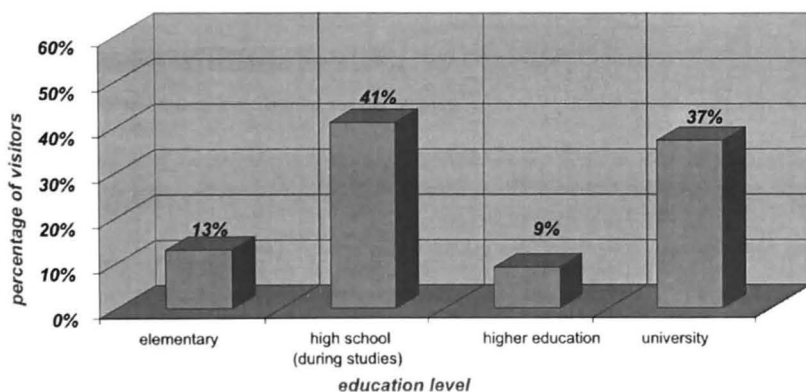
*Graph 2*  
Night of Museums visitors – profession



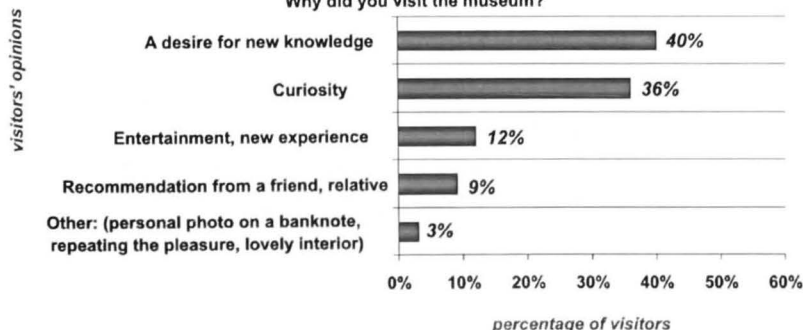
**Graph 3**  
Night of Museums 2010 visitors – by age



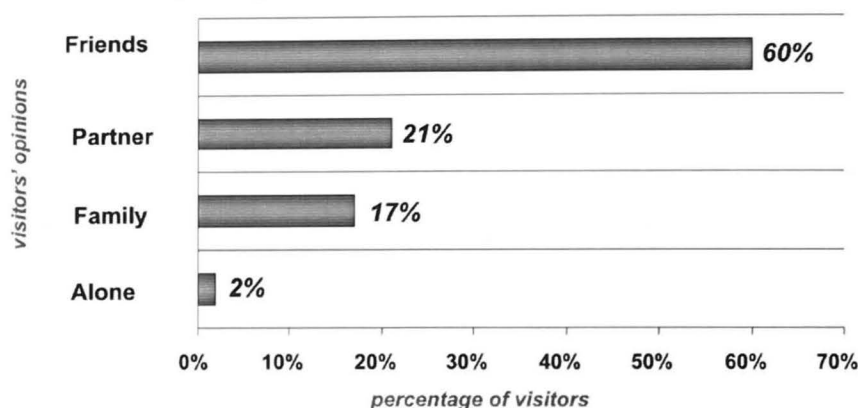
**Graph 4**  
Night of Museums 2010 visitors – by education



**Graph 5**  
Why did you visit the museum?



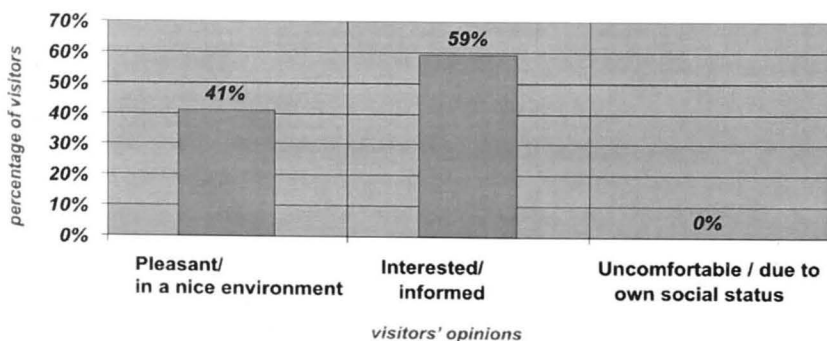
**Graph 6**  
Who did you visit the museum with?



**Graph 7**  
In your opinion, what did you primarily gain from this visit?



**Graph 8**  
How did you feel as you observed the displayed content?



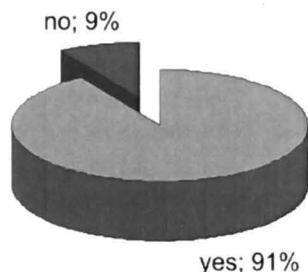
**Graph 9**

Did you experience the Night of Museums as an occasion for cultural exchange, improvement of mutual understanding, cooperation and harmony among people?



**Graph 10**

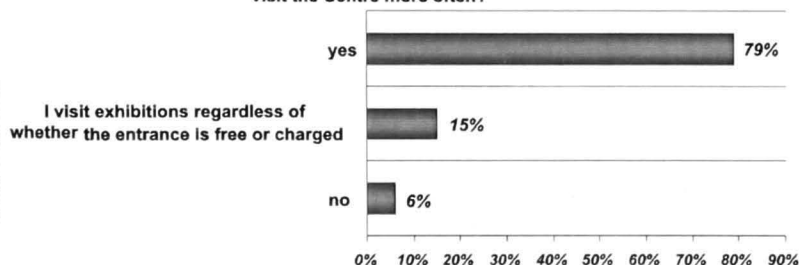
Do you feel that the openness of the Visitor Centre of the NBS fosters the feeling of harmony and equality among visitors?



**Graph 11**

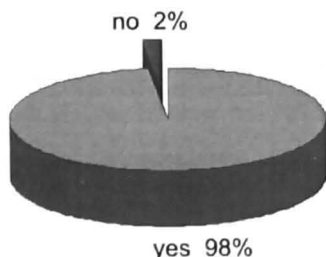
Did the free content of the Visitor Centre influence you positively to visit the Centre more often?

visitors' opinions



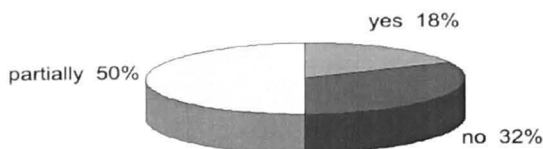
**Graph 12**

Is there understanding, tolerance, good will and openness of the employees toward the visitors in the Visitor Centre of the NBS?



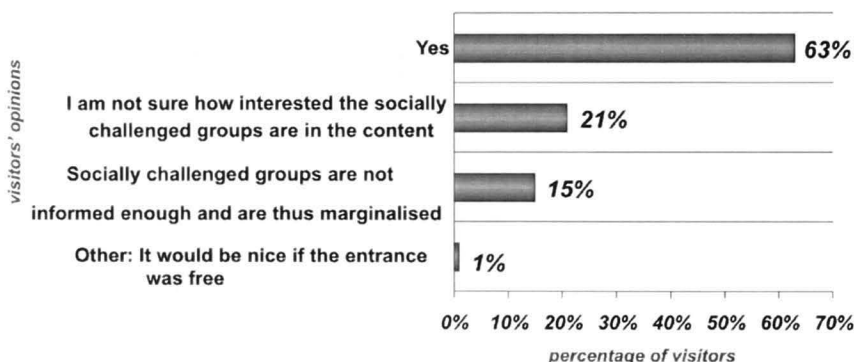
Graph 13

**Do you believe we live in a society that supports social, religious, minority and political differences?**



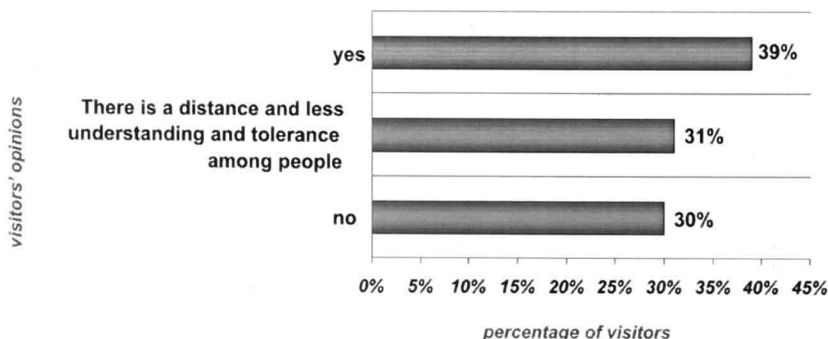
Graph 14

**Did you feel that the exhibited content of the NBS is available to all categories of the population including those socially challenged (marginalised categories)?**



Graph 15

**In your opinion, is there a humane relation present in our society today toward people with disabilities?**





### **“Night of Museums 2010” Review:**

- The Visitor Centre of the NBS was in the majority of percentage visited by students (46%) and employed citizens (30%);
- The most numerous represented age category was from 20 to 30 years (54%)
- Visitors mainly have a higher education, i.e. university degree (37%) or are currently attending university (41%);
- The most represented reason for visiting is attaining new knowledge (40%) or curiosity (36%); visitors in their early twenties and younger connect their visit most to entertainment and new experiences, which is a reflection of their developmental stage. (promoting cultural and educational content in this way positively channels the desire for new experiences among youth);
- The largest percentage of visitors to the Visitor Centre was accompanied by friends (60%); family visits included a total of 17% which implies that this target group, as a unit of society, could be encouraged and activated in the coming period;
- The majority of visitors declare that the basic gain from this visit was attaining new knowledge as expected, but this attitude is also present among individuals who did not have such expectations in the beginning, e.g. they related to the visit more as entertainment;
- The displayed exhibits created a sensation of interest, being informed (59%) and pleasantness in a nice environment (41%) among visitors;
- In 95% of cases, visitors viewed the Centre as a place of cultural exchange, promotion of mutual understanding, collaboration and harmony among people;
- 91% of visitors think that the openness of the Visitor Centre of the NBS to the public promotes a sense of equality and harmony among the visitors;
- The free content available at the Visitor Centre of the NBS in 79% of cases positively influences more frequent visits;
- 98% of visitors believe that the employees of the Visitor Centre are tolerant, well meaning and open to all visitors;
- Half of the visitors (50%) stated that the society in which we live only partially respects social, religious, minority and political differences, while 32% of visitors believe this respect does not exist at all; 18% of visitors have a positive attitude toward this issue, i.e. they believe respect for these differences is present in society.
- 63% of visitors have the impression that the content of the exhibitions of the NBS is open to all categories of the population, while 21% of visitors believe that socially challenged categories are not interested in the content, which could be a sign of the existence of prejudices in our



society; 15% of visitors believe that socially challenged categories are not adequately informed and are thus marginalised;

- 39% of visitors believe that there is a humane relation present in our society toward people with disabilities, 30% of visitors do not agree with that statement, while 31% of visitors consider that there is a general distance, less understanding and tolerance among people.

### **Cohesiveness as an important defining point of groups in which the participants are mutually in a harmonic relationship**

The Visitor Centre of the NBS, with its exhibitional displays and interaction with visitors has a desire to attain greater cohesion among the members of visitor groups. Considering the fact that there is interaction on part of the employees of the Visitor Centre with the visitors, as well as among the visitors themselves, during their participation in the displayed content, it could be said that this represents an active group. Cohesiveness is considered a significant characteristic of the group due to the great influence that cohesiveness has on the functionality of a group.

The very word cohesiveness signifies connection, harmony. The cohesiveness of a group is the attraction of the group to its members or connection to the group. That connection to the group is, first and foremost, a connection to its members and positive interaction with them. The connection to the group grows as the expectations that members have of the group are fulfilled. If activism against prejudice is an important value to the group and the group supports this value, the cohesiveness and interaction within the group will be greater. The approach of the Visitor Centre is based on these humane aspects.

### **Sources of cohesiveness in a group:**

The sources of cohesiveness lie in the mutual attraction of the members of a group. Where there are more positive mutual personal attitudes among group members, greater mutual affection, the attraction and cohesiveness within that group will be greater.

Similarities between group members, above all in their attitudes and values, contribute to the cohesiveness of the group primarily because it leads to mutual attraction. Findings (Gross, 1956) show that sometimes the differences within a group are more important to the group. They can also contribute to cohesiveness. These are groups in which the differences

among their members are important because they contribute to better functionality. This is the very concept that social harmony is based on.

Group goals and group atmosphere are also one of the elements of cohesiveness. In our case, the goals are intercultural exchange and unity, a harmony of all differences among people without prejudice with a humane approach. The relation of collaboration and cooperation is particularly important, which is something that the Visitor Centre insists on.

### **Limitations of this study, problems that were uncovered, questions that these problems raise and the perspectives they offer**

A limitation, but also a problem that is open for conducting a more precise and high quality analysis, are the demonstrated commendations, positive impressions and, in general, visitors' satisfaction. There were an extremely small number of suggestions and criticism was very rare, limited only to the Centre's work hours. The reason for this, we assume, is the offered content that is unique in the country, followed by the possibility of entering the edifice of the Bank, the openness of the Bank toward the public, in one word people are thrilled, satisfied and grateful that they are afforded the opportunity to see something like this. They have gotten to know the National Bank in an entirely different light than what they were expecting!

Also, the interpretation and explanation of the possible reason why the data received during the qualitative analysis of the Visitor Centre do not show negative criticism in relation to the work and content of the Centre and direction for further investment in order to improve the quality of the content could be the following:

The basic goal set in the activities plan of the Visitor Centre was primarily an open invitation, breaking of taboos, change of attitude, awakening from cultural apathy (one of the significant psychological phenomena conditioned by the transitional context of this region). Activities directed toward attaining this goal were primarily to represent rich cultural heritage and cultural and educational content in a contemporary interactive way. Judging by the mentioned reactions of visitors, this goal has been attained regardless of the circumstances of cultural alienation and the presence of existential problems that most citizens have.



The current starting point that has been attained allows for and opens the door to presenting higher goals and plans in relation to further research, analysis and retrospective comparison over a longer period of time, which would allow for the development of the museum content and a view into the significant changes in support of improving current activities and directing the content of the museum programme toward the desires and needs of visitors in the finest sense.

We hope that, when the first wave of thrill by the offered content and programme passes, people will begin to be more critical, having larger and more precise demands.

The criticism most often received was during the first contact with visitors and is related to advertising and media promotion of the activities of the Visitor Centre. People believe that these activities are not advertised enough and that the public is not well enough informed about the content we offer and the possibility for well-spent time in the Centre. It has been proven that the most efficient, but also the least costly way to promote the activities of the Visitor Centre is precisely “mouth-to-mouth” marketing.

Today, when the media are no longer the “seventh” but the “first” power, it is essential to turn to marketing, to which the success of the radio advertisement in July and August can attest. The activities organised by the Visitor Centre are not exactly material for the media, who are overburdened by sensationalism, excesses and profit. In search of content that will sell more or raise the ratings, readership or number of issues, the media enter the sphere of privacy, sensationalism, scandal, political affairs are created, while information that speaks of something positive, successful, of a promotional event of an institution as renowned as the NBS, is almost entirely disregarded. In that sense, the media coverage of the activities of the Visitor Centre is inconsequential and this is the plane that requires work and development in the future. As one of the first proposed activities, a regular gathering of journalists from cultural and educational desks should be organised.

The criticism referring to crowds is, in part, understandable. However, in individual cases exceptions had to be made – when class trips from rural schools were the case, because the children had limited time, or in the case of children with special needs when, due to the more complicated organisation of their transportation, especially disabled children in wheelchairs, or situations in which an entire school visited at once.

A problem that appeared occasionally, but in this case for the employees of the museum, was the matter of discipline/lack of discipline during children's group visits. The behaviour of teachers was, in particular cases, disappointing and unacceptable. Other than not preparing the children properly for the visit, or for their behaviour in a museum, they were completely uninterested and did not keep the children in order, but were passive observers and left it to the employees to tend to that, which was tedious at times.

A need that also arose was the division of horizontal and vertical functional relations for better work efficiency with the goal of achieving visitors' experience of the Visitor Centre as a place of social harmony.

## Conclusion

Based on the analysis of visitors' impressions, the vast majority (99%) expressed satisfaction with the visit as a whole, with the quality of reception as well as with the offered content. The general consensus was that, regardless of the categories of visitors and the motive that brought them, everyone left pleased, with the comment they *learned something new* and that they *had a nice time* and with the recognition that, where individual visits are concerned, a part of their free time was usefully consumed (which is proven by numerous observations in the book of impressions).

The role of the presented interactive content is a great one, as it has in a significant measure, contributed to the large number of visitors. The other activities involved have also made their own significant contribution.

What is emphasised by the conducted analysis is the fascination of visitors upon their arrival to the Visitor Centre, but this is in no way the higher goal. Continuity in visits and two-way communication with visitors, from their involvement to their very creation of content is the goal that the Centre wishes to attain. Constant two-way communication, the building of a mental image for visitors that associates to the possibility of continuous work on oneself and attaining new knowledge are the tasks of the Visitor Centre, as well as the tendency to become a mandatory partner to schools, despite the fact that educational and cultural events are the heirs to a long and difficult past.



Mass unemployment and economic instability weaken the significance of formal education because such education is no longer a secure investment in the future when the widest social masses are concerned. In a modern time, conditions are becoming less predictable, which forces individuals and communities to become more flexible, to become more adaptable to new forms of learning, so that they can adapt to the changing conditions and new life situations. This is why the place of a museum and institutions outside the museum can be tied to the education of citizens and provision of education in an interesting, inspirational and attractive manner. In this regard, the Visitor Centre of the National Bank of Serbia makes effort to respond to the demands that a new time places upon us.

## ORIENTATION

**Irina Hasnas Hubbard**

Artist

Freelancer curator

*ORIENTATION* (the same word in French, English, and German, just with different accents) is one possible solution for social harmony. I will refer to this term as that act intended to facilitate one's access to certain information, on a certain path, at a certain time, towards a certain goal.

### Definition

If in the west *orientation* can mean a specific program in the organization of a formal event, at the beginning of a school year, etc. or an essential guide in a station, a building, or a city, the equivalent term in Romanian would be *descurcare*, a word which suggests getting by, managing, or taking care of oneself.

To live in harmony in society means, among other things, to find what one is looking for without too much trouble, to not have to return many times for the same thing, and to not lose sight of one's objective by getting lost or becoming exhausted.

To pass a day in harmony means that, from the moment you get out of bed to the moment you climb back into bed, you feel that someone or something is taking care of you and leading your steps and attention. 'To guide', 'to instruct', 'to direct', and 'to conduct' are synonyms with 'to orient'.

The list with the names of the stations on a bus route directs us to our destination; the sign at an intersection with the name of a hospital guides us towards the intended location; the name and facade of a store is a reference that conducts us to the desired address; yellow stripes instruct bicyclists and pedestrians how to use the sidewalks.

When this is not the case, then the antonyms of the word 'to orient' come into play: 'to distract', 'to disorient', when, on another day, you feel hostility and confusion, when no "magic hand" is there to straighten you out - clearly something is tangled.



The cultural differences between Romania and western Europe can be compared to the ways in which we get around a city. Here one manages; there one gets oriented. Here one either increases or loses one's ability to orient oneself and reach one's goals; there there is a sense of reaching out to meet the needs of the citizen. The reason for this is pragmatic, not just humanitarian - for the citizen to meet his obligations to his utmost ability and to have free time, *loisir*, *freizeit*, *timp liber*. Free time not to collapse exhausted after the day's rushing, or to *sit* in front of the television, or for the second or third job: free time for personal creative development and free time for others. Time to find internal harmony and be in harmony with others. In speaking of this time, I'm not just referring to the timing, to the period, but also to the ability to do something in this period of time. The mental, emotional and physical state to attune what you do to what others do.

*A curiosity - an interest - a need:*

"I was curious where Martisor Street was, in Bucharest or outside? I had heard (or read somewhere) that there was an orchard; since I couldn't go to the country, I thought maybe I'd go pick cherries there, straight from the tree, like when I was a child. There my interest in cherries faded, since you can't go in the orchard and there were dogs, but I found some children's books in the museum, which were cheap and were needed at the school. I then sat and read on a bench. It was so quiet, I passed the time happily."

At Martisor is the Tudor Arghezi Memorial House. From a balloon (since a plane would be too high), a large green surface can be seen, and in the middle a red and white house (the traditional colors of *Martisor*). Where is the house? I searched for a map with all the museums in Bucharest for a group of museum specialists from all over the country. Such a map would indicate both the locations and the time it takes to get from one museum to the next. The group of specialists left Bucharest without having dared to cross the city without a guide.

### **Museums and cultural institutions**

I reiterate what I defined previously, putting it under the domain and responsibility of cultural institutions. What connection is there between cultural institutions and how we get by or orient ourselves on the street? Starting from the premise that cultural institutions are also responsible for a harmonious society, I consider that museums may help citizens and tourists to orient themselves better in space, just as well as their own



visitors. They may welcome them, conduct them through their rooms, guide them in choosing an event from the museum's calendar and orient them towards another visit.

Museum specialists who work in public relations and marketing could use their qualifications and experience, *outside the walls of the museum*, creating programs or counseling projects that gradually lead to a better oversight and use of public space.

One of the principle functions of the museum is to disseminate their collection. This is done through exhibitions and educational programs. The final goal will not be only to instruct and to entertain the visitor (education and entertainment), but also to give the visitor the feeling that he finds himself in that place, that the place belongs to him as well.

The design of the exhibition keeps track of the main object or idea, the beginning and conclusion of the chosen theme - so it keeps track of and sometimes is the path of the exhibition, following the concept of the organizer. The organizer guides the visitor as to what to see, how, how much, what not to see, what should remain in the background, what should be left incomplete, where access is forbidden, what can be touched, what will be said only at the end, interactive stations, benches, or a lecture room or cinema. The organizer does all this through the decisions he/she makes: where and how he/she places written explanations in the exhibition room (panels, labels, flyers, etc.), where he/she leaves room for passing through, the arrangement of the lighting, but also through following standard rules regarding signs and indicators: entrance - exit, fire extinguisher, elevator, stairs, toilet, cafeteria, offices, etc.

This attention to detail is a quality of the organizer of an exhibition; details regarding the arrangement of exhibitions, but also details regarding the functioning of the institution in the public's benefit. Exhibitions are not just made for displaying objects or important ideas, but also for the public, that "element" that disturbs the show, that fills the room, that wants to touch, to sit down, to comment, to ask, to stay too long or too short, etc., etc.

How is the museum without visitors, how is the street without travellers, how is the bus without passengers? After all the exertion and crowd, when you are alone in a museum, on the street, or on a bus, you think, "Ah, how nice it is, no one bothering me. The whole place is mine, I don't have to share it with anyone." But man is a social animal, he will long for his peers, "together is better". But how should that "together" be? Maybe we should ask ourselves, "How can I not bother my neighbor?" rather than, "How should my neighbor not bother me?" The museum,

like other cultural institutions, ought to do exactly that: to invite us, to gather us, to guide us, and more recently to offer us options, to ask for our feedback.

Harmony doesn't mean absence, passivity, inactivity, silence... it means appropriateness, union, completion, reciprocity, the duality of to give and to receive, to speak and to stay silent, to overlap, to cohabit, to put end-to-end: to emanate energy.

How many museums have a separate section for visitor services or telemarketing? Maybe returning "from the field", to the particularity of the museum institution, they will discover the importance and specific activity of this service.

What is the goal of the research and application of city planning, of more efficient routes for pedestrian travellers? To create a less chaotic atmosphere in the public space for a more visible civic cooperation, for relieving stress and uncertainty, for a public space more receiving and less aggressive.

## Examples

### What is being done:

**NORC** is the first online service in Central and Eastern Europe that offers panoramic images at street level. The average age of the team is 40 years. They offer a kind of orientation. "This weekend we'll stop in Cluj-Napoca, where we'll take advantage of a special occasion, TIFE, the Transylvania International Film Festival. You can catch one of the films or events from the festival, so you need to know exactly where every cinema is located. We planned the guide from the tourist's perspective in Cluj, so we think that the map and the street panorama will guide you to your favorite movies."

It is a very useful system of orientation, but for those who are familiar with the internet. This activity could be continued through maps. Many museums, together with other institutions, could make a project of elaborating personalized maps for different domains. It would be for the benefit of local people as well as visitors: maps with universities, with research institutes, food markets, stadiums for sports and concerts, maps with administrative buildings, with hospitals, medical centers, recovery centers...

**What else could be done:**

To orient = to arrange in a certain position or direction according to some point of reference (a cardinal point, a direction, an object)

Points of reference are what help us to orient ourselves in space. Recently 4 points of reference in central Bucharest disappeared, statues representing Ion Heliade Radulescu, the founder of the Romanian Academy; Gheorghe Lazar, the founder of the first Romanian language school in Bucharest; Spiru Haret, reformer of the Romanian education system at the turn of the 20th Century; and the voievode Mihai Viteazul.

They will be for a while at Parcul Izvor, after which they will be returned in front of the University. How can this space be perceived in the meantime, other than as a construction zone complete with noise, forbidden zones, dust, mud and missing statues? What could a museographer do to maintain the statues' presence in that place in the collective memory, to minimize people's frustration that *their* statues were taken, to encourage people to visit the new location, to justify to the taxpayers this use of their money? If Gheorghe Lazar were placed across from the University, on the exact spot of the former school that he founded, now could be an opportunity to tell travellers about the history of Parcul Izvor, with everything that was there before. It would be a cultural, civic action, and more!

What else could be done to make travelling in Bucharest easier, for example, and finding points of reference?

- the *Eva* logo, preserved next to the *Diverta* logo, and the *Romarta Copiilor* logo preserved next to BRD, for the generations who are familiar with these stores.

- a more visible and attractive sign to mark the place where the church of Sfanta Vineri once stood.

- street signs and house numbers, and apropos of details, for the letters not to be crowded on the sign to the point of being illegible from across the street or from a moving vehicle.

**Lessons from museums**

**The Memorial of the Victims of Communism and of the Resistance** in Sighet has a reception and orientation space in a room called the "Map Room". Here there is a presentation, in space and time, of the Romanian gulag, through a chronology of the 45 years of Romanian Communist history. There is also a big map of the country with detention



centers, work camps, forced residences, psychiatric hospitals for political prisoners, sites of resistance fighting, executions, and mass graves. The categories above are presented in finer detail in 6 other smaller maps.

**The Louvre** and the **Philadelphia Museum of Art**, two of the largest museums in the world, some time ago changed the way they receive visitors. The impressive, majestic entrance, which discouraged the public-at-large from approaching that temple-like place, transformed, in the first case, into a glass pyramid with a very large lobby without the severe 17-Century architecture, and in the second case was doubled with a second *entrance in the back*, complete with parking, which makes it the preferred entrance for people who come by car. The temple-style building of the Philadelphia Museum of Art continues to receive its visitors through the main entrance as well, inviting them to first walk up the many steps with immense posters of the exhibitions printed on the front to be visible from a distance, but also with its Sylvester Stallone sculpture in his famous role from *Rocky*, which was filmed on those same steps.

**The InfoBox** in Potsdamer Platz, Berlin, was a large red box with several floors that stood from 1995 until 2001 to show how that space around the border of the formerly divided city would transform into a new center of the city: what buildings would be built, what access routes it would have to the rest of the city, how the shore of the river would look, how the houses would be transported, etc. When the construction started, the center disappeared; it had done its job. Not everyone is pleased with how the new Potsdamer Platz center looks, but all were informed and could prepare themselves for that modernization, that metamorphosis of the city.

The city of Bucharest changes continuously, unobserved, without notice, without justification. A street is paved and later repaved. A house disappears, a block of flats appears. A green space becomes parking, a sidewalk becomes a terrace. A recipe for social harmony, considering such invasion in public space during this transitional period, cannot be implemented.

## Conclusion

Some of the Bauhaus-style apartment blocks from the inter-war period still have on the facade, next to the beautiful wrought-iron door, the remains of the metal sleeve which held a panel with the resident's name

and sometimes his profession: doctor, lawyer, notary. From the street, you could tell if the person you were seeking was there.

Now, in the Ceasescu-era apartment blocks, ironically the most resistant, there are more and more firms, some with signs, and some without. From an aesthetic point of view, each has its own design. And like in transition, today they're here, tomorrow they're gone.

In the 90's a German professor from the Goethe Institute was impressed by how many Bauhaus-style buildings are in Bucharest. Maybe she made herself a personal guide with this subject. Among museum friends or our friends, foreigner 'pilgrims' in Romania, we can find some who would offer their map, their guide, their journal and give us an example of how they managed in our urban space. Certainly they went home with a sharper (or duller) sense of orientation.

When it comes to orientation, who helps us more here, Tarkovsky's *Stalker* or the GPS? Or are we between the two worlds?



## MULTICULTURALISM AS A WAY OF GLOBAL SOCIETY

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Diversification of themes and museum institutions, in the second half of the twentieth century took place because of certain factors. Democratizing of states led to a broadening of the audience. Globalization will be the one who will transgress the European concept of the museum also in other geographical areas such as Asia, Africa, India etc. Cultural Tourism brings a large and diverse public, which demands a need for new forms of museum that have to adapt to the tourist aims. New technology has integrated into the museum sector and helped developing new forms of museum - interpretation centres, spectacular way - where the goal is not necessarily preserving, studying and dissemination of an object collection. New technology has become a major component of the new policy of promotion and support the museum sector, especially in the global world of 21<sup>st</sup> century.

Hans Belting stated that “the western art museums have not yet developed the first step in treating globalization. Premises assumed new meanings in a global era. Finally, art is a local idea”<sup>1</sup>. In the past twenty years, globalization changed the world and also generated new ambiguities and contradictions. The notion of art changed at one time with the new boom in production and consumption of art and the emergence of new art markets, as Asia and Africa, led to a rethinking and contextualization of the museum system. Art market works, like other economic markets, globally but art museums still operate in a very narrow context, often the closest frame they belong to - urban or national - depending on the audience that remains essentially local. The single case in which museums operate globally are “blockbuster exhibitions”, involving huge resources and providing income and a large audience for the museums that initiated and supported it. Project GAM (Global Art and the Museum) of the ZKM (Zentrum für Kunst und Medientechnologie), Karlsruhe, investigated in 2006 the effects of globalization that has appeared since 1989 in contemporary art. From that moment we can talk more about

1. Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, p.6

a global art that has a contemporary development. Contemporary art is seen as art without borders and history. Global art is often identified as a manifestation of post-colonial world. The process of globalization was already initiated by the media art.

Hans Belting defines the terms of the global art and world art as two distinct concepts that are in contradiction with each other. Contemporary Art Museum term indicates a new era in which even the contemporary concept becomes a political issue. Enrico Navarra noted: "Contemporary art has become a social phenomenon, a tool for communication. There is no point in comparing it to what we used to know, because it is dependant on the effects of globalization which we are only beginning to discover and whose impact we are still struggling to assess"<sup>1</sup>. The opening of art market in the Middle East is an economic project that definitely will change the world of contemporary art. Famous auction houses, like Sotheby's and Christies, had to open branches in Doha, Qatar, respectively, Dubai. It is no longer a surprise to anyone the opening in 2011 of a whole cultural district in Abu Dhabi, made of two world-renowned museum entities - the Louvre and the Guggenheim Museum - and an entertainment and conference centre. There were no art museums in this part of the world; they become a need in the 21<sup>st</sup> century because they have economic potential. Hans Belting considers that global art cannot be synonymous with modern art. "Contemporary art is by definition global, not only in the chronological sense, but [...] and even ideological and symbolic sense. [...] Rather than represent a new context, it indicates the loss of context or focus, and includes its own contradiction by implying the counter movement of regionalism and tribalization, whether national, cultural or religious"<sup>2</sup>. Modernity was suffering from a "self-appointed universalism" based on the concept of art hegemony. Contemporary art is global, as so the Internet is global, but not necessarily universal in content and message. Some art historians consider that the new art blurs the established boundaries between art and popular art, abolishing the old dualism of Western art and ethnographic. Joaquin Barriendos considers global art, seen from the perspective of Westerners, as the geopolitical and geoesthetic brand. Art is seen as a symbolic capital whose value changes from one place to another, even if Western revisionism attempts to control its value. Hans Belting has noted that the art is in particular about cultural identities,

1.. Hans Belting, *Contemporary Art as Global Art. A Critical Estimate* în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, p. 38

2.. ibidem, p. 39-40



the fact that modernism was not concerned in, hence nowadays there is a focusing on tradition and on own narration, which defines the visual output as a cultural practice. If the universal museum, as idea, is a legacy of modernity that wanted to provide universal models, the globalism will be a response to universalism and serves to spread the symbolic capital of differences of the market.

Contemporary art museums are no longer built on the idea of exhibiting art history, they claim to represent an open world in the mirror of contemporary art. Narrative exposure at Tate Modern replace art narrative history with “alternative ways of art”, as explained in Frances Morris in *Tate Modern: The Handbook*<sup>1</sup>. So-called “viewpoints” such as “Poetry and Dream” allow for “multiple readings” of the collection in order to respond to “an open and fluid situation” inviting visitors to write down their thoughts on postcards. Art history had changed the narrative mode in the late modernity, undermining the linear exhibit of the museum. Anthony King, in 1989, in a conference at the University of Binghamton said: “No contemporary question is more urgent than the need to explore alternative ways to conceptualizing and analyzing issues related to the ‘globalization of culture’, frequently perceived in popular terms, as cultural homogenization on a global scale”<sup>2</sup>.

The boom of contemporary art museums in geographical locations as Africa, Asia, Latin America, India etc. doesn't mean that following or implementing the western model of art museum. Although architectural edifice is easily transferable as a model, from one place to another, the idea of art and what it can be considered art differs greatly from one area to another. Modern art museums often change their names in “the Contemporary Art Museum”.

The proliferation of Asian contemporary art museums does not require a clear vision and a clear concept of their destination.

In Japan, collecting, showing and systematic investigation of modern art was launched in the 1950s with the founding of the Museum of Modern Art's Kanagawa Prefecture. The museum organized a series of temporary exhibitions based on the research of the curators, with works of art borrowed from private collections or from other institutions. Curatorial practice was called “Method Hijikta” as the historian and art critic Teūchi Hijikata. The aim of the exhibitions was to present a

1.. Frances Morris (ed.), *Tate Modern: The Handbook*, Tate Publishers, Londra, 2006, p. 25

2.. Anthony D. King (ed.), *Culture, Globalization and the World-System: Contemporary Contradictions for the Representation of Identity*, Macmillan Education, Basingstoke, 1991, p. VIII



complete picture of art history, both within Japan and in other parts of the world. The method was taken by other museums, as the Museum of Fine Arts of Tochigi Prefecture, the city Utsunomiya. In this museum there were fierce disputes between curators and artists in 1970s – 1980s, the conflict being named “Case Tochigi”. After 1980 a new exhibition project was developed, consisting in two new modes of exhibit. The first focused on artists living in the region, and the second on other artists in Tochigi, living and working in other parts of Japan or abroad. Also in this geographical area new concept of museum arised, called by Masaaki Morishita the “empty museums”<sup>1</sup>, temporary exhibitions serving as a kind of “Kunsthalle” - a designation used in Germany and the German space - a museum without a collection, doesn't have a permanent exhibition or curators<sup>2</sup>. The first museum of this type was the first regional museum of art of Japan, the Tokyo Metropolitan Art Museum, built in 1926, whose style had become the model of many museums in the region.

In Japan in 1955 there were built 200 public museums, the cultural policy of that time was to revitalize city centres through the existence and emergence of the Museum. Even if we see a boom of museum buildings but a deficit of curatorial projects, that is because of the existence of a potential public that was unfamiliar with visiting museums.

The cultural policy in the Asian region was a very well thought out and correlated with the economical potential that culture could bring in this area. The interest in cultural investments in Asia has emerged due to the fact that there is a growing economic potential, through the creative industry and cultural tourism. Then participation of Asian contemporary art - especially of China - in the major art auctions, the listing of Asian artists internationally and the opening of new art markets led to an increased interest and a rapid establishment and proliferation of museums in this part of the world. In June 2008, Hong Kong government launched a large-scale cultural plan called West Kowloon Cultural District, with a budget amounting to \$ 2.8 billion. The project has extended over an area of 40 hectares and will be completed by 2015. The proposed area includes 15 buildings possesses different arts, different sizes, a museum of 62,000 hectares and an exhibition centre of 12,500 square meters. Funding will be provided from the sale of 20% of household land to property developers and 80% of the remaining

6. Hans Belting, op. cit. p. 49

2.. Masaaki Morishita, *Struggles between Curators and Artists: The Case of the Tochigi Prefectural Museum of Fine Arts in Japan in the Early 1980s* in *Museum and Society*, 5, 2 (July) 2007, p. 86 – 102, online: <http://www.le.ac.uk/ms/m&cs/Issue%2014/morishita.pdf>



land will be divided as follows: 36% for museum, exhibition centre and other venues for arts, 5% utilities and other cultural facilities 39% other commercial facilities such as hotels, restaurants, shopping areas and commercial buildings. Commercial facilities will be led by the West Kowloon Cultural District, an independent operator, whose members are appointed by the government. Income generated from rental of commercial facilities will support the operational costs of various cultural facilities within the district. In this way the district could be self-funding and it will not depend on regular government financing subsidiary.

But China is the country where development of museums is very powerful. China sees the museum as symbol of civilization and modernity. With the Olympics occasion there were built thirty new museums, and in Shanghai in 2002 the government officially announced a plan to build 100 new museums until 2010 when the city will host the World Expo. China cultural investment represents both a political agenda and a well defined business strategy.

The museum is a place where contemporary art interaction at local and global level. Museum becomes a “contact zone”, indicating a place where the transculturality processes are put into action. The transculturality, as it is defined by Fernando Ortiz in 1940, emphasizes mutual cultural exchanges, even in conditions of extreme inequity, as the colonial state. It indicates a process in which different cultures interact and create a hybrid form. James Clifford would expand the concept and see “museums as contact zones”<sup>1</sup>. Museums can discuss the transculturality between separate social groups and cultures within the integrated multi-cultural societies. Museums can function as contact zones in which a reciprocal relationship of mutual exploitation and conflicts between different ethnicities and cultures can take place.

Due to globalization, ethnicity would be a matter of personal identity that has nothing to do with racial discussions. From this point of view, we will rediscuss and rethink the museums of art and ethnographie as two sides of the same coin. See the particular case of Paris with the two museums: Centre Georges Pompidou - contemporary art center - and Quai Branly Museum - dialogue of cultures, collections that include objects from Africa, Asia, Oceania and the Americas.

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1.. James Clifford, *Routes: Travel and Translation in the Late Twentieth Century*, Harvard University Press, Cambridge, 1997, p. 204

Arthur Danto talks about “visual arts in a post-historical perspective”. “The Post-historical narrative period means the end of a certain narrative, under the terms of which making art was understood as carrying forward art history. But the master narrative of Western art is losing its grip, and nothing has taken its place”<sup>1</sup>.

Collectors will have an important role in societies in which national and municipal museums have promoted contemporary art. It is for India and Turkey, where collectors formed a sort of global body in the local market development.

Julian Stallabrass acknowledges that “the global events of 1989 and after – the reunification of Germany, the fragmentation of the Soviet Union, the rise of global trade agreements, the consolidation of trading blocks, and the transformation of China into a partially capitalist economy - changed the character of the art world profoundly”<sup>2</sup>.

The major purpose of establishing the museum is to found national and cultural identity. National museum crisis began to make its presence, according to Peter Weibelin, around the year 1900 once with the beginning of the concept of modernity that led to the birth of an international movement. The dispute around modernity was initiated when Hugo von Tschudi, director of the Nationalgalerie in Berlin, began to acquire works of French Impressionists. This led to generally accepted idea that the twentieth century modern national museum would exhibit and collect international art. But thinking in very strict terms modernity refers to Western Europe and North America, Eastern Europe being ignored due to political bloc for half a century. This europo-centred thinking led to the enforcement of the Euro-American museum model in the peripheral areas. Thus, penetration of colonial influences was pretty weak, colonial cultural policy was a history of exclusion rather than inclusion.

Goethe wrote: “The sure way to achieve universal tolerance is to leave untouched what is peculiar to each man or group, remembering that all that is best in the world is the property of all mankind”<sup>3</sup>.

1.. Arthur Danto, *Beyond the Brillo-Box. The Visual Arts in Post-historical Perspective*, Farrar Straus Giroux, New York, 1992, p.10

2.. Julian Stallabrass, *Art Incorporated. The Story of Contemporary Art*, Oxford University Press, Oxford, 2004, p. 10ff

3.. Johann Wolfgang von Goethe. *Însemnări*, Fritz Strich, Goethe and World Literature, Routledge / Kagan Paul, Londra, 1949, pag. 13 - 14



Meditation, transfer and translation are central concepts of world culture. Transfers, translations, rewriting, transformation and transcripts serve to enrich all cultures. Mutual enrichment leads to the formation of a global art. Global means confluence of cultures, and not their antithesis. Under the sign of globalisation the whole cultural policy of the beginning of the 21<sup>st</sup> century will stay. Era of globalization refers to a return to regional and local, not national. It is the establishing of a cultural strategy that function on the principle "think global, act local".

Maria Todorova in his book *Imagining the Balkans* speaks of "an incomplete self" that is always at the junction between something and something, "in between". This "in between" describes something between half-colonial, half-civilized, half-developed, half-oriental. Balkan are defined at the beginning of the 21<sup>st</sup> century as "an alternative space of invention, heterotopias, and transculturality utopia"<sup>1</sup> as Louisa Avgita wrote. We will mention only three major exhibitions that would draw attention to the Balkans. The first exhibition is "Blood and Honey / The Future's in the Balkans" (2003) curated by Harald Szeemann, and the exhibition concept was Utopia. Rene Block, curator of the exhibition "In the Gorges of the Balkans" (2003), represents the Balkans as a transcultural space, a space that leads to the unification of ethnic and political differences. The third exhibition, curated by Magda Cârneci, "Cosmopolis Q: x Micro Macro" (2004) define the Balkans as an intermediary space between the global and local area, calling it 'glocal'<sup>2</sup>.

Homi K. Bhabha in *The Location of Culture* considers that "in-between spaces provide the terrain for elaborating strategies of selfhood - singular or communal - that initiate new signs of identity and innovative sites of collaboration, and contestation, in the act of defining the idea of society"<sup>3</sup>. But these intermediate spaces are often places favourable to develop brand marketing. Brand marketing leads to economic, social, political, cultural development of cities, regions and countries. Brand marketing offers an attractive profile for tourism and multinational companies, leading to economical growth. Culture is one of the areas in which successful brand marketing offers the opportunity of economical growth comparable with the overdeveloped countries. Cash investments, neo-liberal economy and a careful monitoring of the Balkans could transform the region into a brand.

1.. Louisa Avgita, *Marketing Difference: The Balkans on Display* in Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, p. 91

2.. ibidem, p. 91

3.. Homi K. Bhabha, *The Location of Culture*, Routledge, Londra/New York, 1994, p. 1 - 2

Turkey has adopted a different model of cultural policy through proliferation of private art museums in the recent years that host a series of blockbuster exhibitions. In previous years, Turkey's museums were funded by public money and they were organized more or less according to the linearity of art history, and especially for the idea of national identity. Badly administrated, the public showed little interest for these museums. The existence of five private art museums - Istanbul Modern, Sakip Sabanci Museum, Pera Museum, Project4 / Elgiz Santral Contemporary Art Museum and Museum - brings into question the role of art museum has in the contemporary Turkish society. If in the 20<sup>th</sup> century Turkish museums were owned and administrated by the state, as part of its modernization process, the 21<sup>st</sup> century is witness to innovative efforts by opening new private museums whose aim was to face the public modern and contemporary art, but also to make Istanbul a location of a tourist itinerary by organizing blockbuster exhibitions.

Until the emergence of private museums, various exhibitions were showed in public museums and cultural centres, but the private museums are those who decide the benefits of blockbuster exhibitions. We must not forget the fact that since 1987 Istanbul is the host of one of the most interesting and installationist biennial of contemporary art. In recent years private museums in Istanbul hosted various exhibitions as: Retrospective Turkish sculpture, Rodin in Istanbul, sections of the Venice Biennale, art book of the Gulbenkian collection, photos of Kertesz and Cartier - Bresson, drawings by Rembrandt, paintings Dubuffet, image of women in Turkish art, Orientalist paintings of British and Turkish contemporary art masterpieces. Writer Çağlar Keyder in his book about Istanbul speaks about the "intermeriary" city, torn between east and west, centre and periphery, locally and globally. A city that is torn between two extremes: poverty and wealth. "There are sections of the city where a photographer could frame a crowd scene and pretend that it was from Kabul; others could stand in for any modern neighborhood"<sup>1</sup>.

This cultural reconstruction begun in the early 1980s when the area known as the historical peninsula, including Topkapi Palace, Hagia Sophia and Blue Mosque, witnessed a series of renovations and even an urban rehabilitation plan for the sanitation and widening the streets, opening new hotels, shops, cafes and restaurants. As a result of economic liberalization and massive privatization of telecommunications and television and radio, state competition with private museums has

1.. Çağlar Keyder, *Istanbul: Between the Global and the Local*, Rowman and Littlefield Publishers, Lanham/Oxford, 1999, p. 195



become increasingly visible. Using the contemporary art promotional management practices, the educational activities and the practices of conservation for the objects on display lead to a coherent cultural policy and to the building of cultural strategies. Privatization of the economy begun in 1980, private media became part of broadcasting in the early 1990s, and private museums have been established in the 2000s.

Comparing the situation of Romania and Turkey we can only put our hopes in the near future. Romania is facing a special case of cultural policy. Until 1989 part of eastern bloc, behind the Iron Curtain, with a left political leadership in a highly centralized state, Romanian cultural policy was designed to serve the views and visions of Ceausescu and the Communist Party. After 1989, economical liberalization and the transition from a centralized state system to a private system with little resources, and decentralization of cultural institutions that had to be done in stages, led nearly to the absence and lack of cultural policies. Lack of promotional art system - art galleries, auction houses, biennials, museums - and the lack of a clearly defined art market and of mechanisms for tracking and acquisition of contemporary art would rather lead to the emergence of forms without content, and not to a coherent museum policy. The emergence after 2000 of private art galleries that promotes contemporary art, of two biennial of contemporary art in Bucharest - Bucharest Biennial and the Biennial of Young Artists in 2004 and, in autumn 2004, the creation of the National Museum of Contemporary Art have changed more or less the artistic landscape of Romania.

We should mention that the contemporary art museums would be established after 2000 also in Bulgaria, Macedonia, Serbia, Slovenia, etc., all supported, like in Romania, from public money. Hungary is a special case, having a branch of Museum Ludwig from Germany.

The 1990s significantly and substantially changed the economic geography and art system configuration due to a massive intensification of cultural tourism, proliferation of international biennials around the world, gradually increasing of art museums and a transformation of contemporary art into a trans-national corporation. All these phenomena will lead to conversion and rethinking of the function of contemporary art museums, not only in terms of historical heritage, but also from the social view and of the future, as a global structure. In a global era one can speak of a non-hierarchical dialogue between cultures in different processes of economical modernization. The theory of trans-modernity, which recognizes the existence of other modernities, and the colonial theory will be a turning point in creating a new image of Western

museography. 1990s would bring not only the internationalization of contemporary art, but also an opening from emerging cultural economic strategies, such as Latin America ones. Latin American contemporary art breaks in contemporary art museums around the globe. As a peripheral art, of Western origin, with European fantastical and hyperrealist breaches, it opens, in the plan of cultural policy, an emerging region, which could have been economically strongly reassessed.

Museums in Latin America took the model stated after the French Revolution, of the conservative museums that made public the private collections of monarchs and clerics. In the 1960s all over Latin America there were built modern art museums, but they had the same static and rigid relationship with the public. Since the 1980s different kinds of contemporary art museums have emerged. These museums were founded either by independent universities from São Paulo, Buenos Aires, Santiago and Mexico City, or depending on public foundations, as: MAAC, Museo de Arte y antropológico Contemporáneo of Guayaquil, a creation of the Central Bank of Ecuador; contemporary art spaces opened by Fundación Telefónica in different cities of the region - Buenos Aires, Santiago de Chile, Lima; in Buenos Aires also by the Fundación Proa; by Banco do Brasil Cultural Centre in Rio de Janeiro.

Due to these major global changes, the third international committee through ICOM is operating today, CIMAM<sup>1</sup> (International Committee of ICOM for Museums and Collections of Modern Art) had stated itself as “the only international body devoted exclusively to museums and collections of modern art.” Its main objective, as it is affirmed on the CIMAM official website, “is a relevant international forum of professional character for the discussion of philosophical, ethical and practical issues concerning the collection and exhibition of twentieth and twenty-first century art.” The objectives of members meeting is “to provide an international forum for discussion and to anticipate and discuss new developments in contemporary art and theory, promoting dissemination of knowledge and information about modern and contemporary art, and retain and define good practice and professional standards in museums and art galleries and other related bodies”. After 1990's CIMAM had to rethink its international policy strategy stating three explicit objectives. The first goal was to incorporate the peripheral regions in its geopolitical status; the second was to represent the global diversity in its internal structure, and the third to design itself as a global institution. In 2005 Alfred Pacquement, director of CIMAM from 2004

1.. <http://www.cimam.org>





to 2007, said: "One of the first discussions of the new board was to decide where the annual conference would take place. We immediately thought to Latin America, because of the very interesting developments in artistic creation in this part of the world, and also of its many new museums". ICOM's strategic plan was to develop global vision based on "Our Global Vision - Strategic Plan 2008-2010" and ethical code of Museums "Code of Ethics for Museums". These two tools, strategic plan and code of ethics, were the results of the geopolitical opening that have concluded with the promotion of Regional Alliances, which have been shaped since the 2000s. These things had happened due to the emergence of regionalism phenomenon, of the discussion about the reification of cultural diversity and about the promotion of cross-border movement of contemporary art. This would happen because of new emerging art markets: the contemporary art markets in Latin America, Asia, Eastern Europe, Africa, United Arab Emirates, etc. CIMAM's General Assembly in November 2005 in São Paulo made an important contribution to the topic of the museums role in the age of globalism by defining the three issues. The first issue was defining the role of the museum in building of a politicized narrative history; the second was the necessity for a constant management and transmission of knowledge; and the third was the colonial as a starting point of thinking the global museum. Urgent topics on the agenda of art museums were: the purchase of works of art and of archives in a cognitive capitalism (exchange of knowledge and geo-epistemic materials), sharing the managerial responsibilities of world intangible heritage (as part of a new era of social engagement and participation in the public sphere), historical return and inter-epistemic dialog (as a deontological working platform of trans-modernity) and the hemispherical transversality of a museographical global imaginary (the knowledge of geopolitics and of trans/national policies of representation).

The proliferation of art biennials in the world, in the late 1980s, and itinerary "blockbuster" exhibitions in the contemporary art museum have formed a dimension of the world of global art. Processes of inclusion and of exclusion of some art forms from Africa, Asia, Oceania, Latin America and Arab countries in art biennials, but also the movement of certain forms of art in museums, especially the ethnographic museums, had determined the lesser or bigger role within the global society. Biennials art created a global culture that through the global art markets provide an opening to new forms of collecting, either official - museums, or private - collections. 1990s were marked by bringing to the forefront of African contemporary art within the large exhibition organized by the Centre Georges Pompidou in Paris - "Magiciens de la Terre" in 1989.



Followed by the 49<sup>th</sup> Edition of the Venice Biennale in 2001 entitled “Authentic / Ex-centric: Africa In and Out of Africa”, curated by Salah Hassan and Olu Oguibe, and the 2005 blockbuster exhibition “Africa Remix” curator Simon Njami.

The 2006 Sydney Biennale takes place under the title “Zones of Contact”. The notion of “contact zones” is introduced by Mary Louise Pratt and refers to “contact zones”, social spaces where “disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination”<sup>1</sup>. “A ‘contact’ perspective emphasizes how subjects are constituted in and by their relations to each other ... in terms of co-presence, interaction, interlooking understandings and practices, often within radically asymmetrical relations of power”<sup>2</sup>.

René Block considers the biennial as the most important institution in the global art world, leading to the formation of contemporary artistic production. The biennials regardless of the venue have some common features: globally active curators, artists who travel a lot, intercultural curatorial committee, a concept launched by Gerardo Mosquera, and a public who travels and sees a lot.

Shmuel Eisenstadt proposes the concept of multiple modernities, conceiving the history of modernity as “continual constitution and reconstitution of a multiplicity of cultural programs”<sup>3</sup>. The concept of multiple modernities allowed the observation of the process of globalization from multiple perspectives. “Multiple modernities focus on the challenging, deconstructing, reflexive and re-formulating of the project of modernity, and thus enables plural spaces of modernity within each society”<sup>4</sup>, Fillitz Thomas noted. “The concept of multiple modernities also structures the notion of global culture”<sup>5</sup>.

A. Hernandández Miguel-Navaro stresses that “the major international events, the new collections, the new global museums of art seek to locate themselves within this third place, intermediate space, beyond nationality, and within a type of cosmopolitan transnationalism”<sup>6</sup>.

1.. Mary Louise Pratt, *Imperial Eyes. Travel Writing and Transculturation*, Routledge, Londra/New York, 1992, p. 4

2.. ibidem p. 7

3.. Shmuel N. Eisenstadt, *Multiple Modernities* in *Dedalus*, 129, I, (Winter) 2000, p. 1 - 16

4.. Thomas Fillitz, *Contemporary Art of Africa: Coevalness in the Global World* in Hans Belting and Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 131

5.. ibidem p. 131

6.. Miguel A. Hernández - Navaro, *Contradictions in Time – Space: Spanish Art and Global Discourse*



Museums currently go towards finding the third dimension, the third space, which is considered a hybrid space of integration and towards a third time, combining local and global, centre and periphery.

In 2008 it was held in Berlin the exhibition “Die Tropen. Ansichten von der Mitte der Weltkugel” (The Tropics. Views from the Middle of the Globe). The exhibition was part of the campaign that began in 1989 with the exhibition “Magiciens de la Terre” organized by the Centre Georges Pompidou, and finished with the opening in 2006 of Quai Branly Museum in Paris. The exhibition in Berlin in 2008 took as inspiration the work of Gauguin, “Where do we come from? What are we? Where are we going?” from 1897. The exhibition curator Alfons Hug wrote: “The exhibition forces a link - for the first time ever – between works created in pre-modern times and contemporary works. ...It is an art exhibition, i.e. the older works are chosen primarily according to aesthetic, not scientific criteria. The general aim is a re-aestheticization of the Tropics ... to counteract the all-powerful political and economic discourses”<sup>1</sup>. Pre-modern art of the tropics is considered “timeless, while contemporary art, which abandons the linear notion of time and progress, is considered to be” a time machine “<sup>2</sup>.

Great Britain integrated quickly the reflections about contemporary African art in its museum policy. British Museum in London held the first exhibition of contemporary African artists and arts in 1995. The exhibition “Play and Display. Steel Masquerade from Top to Toe” has marked the beginning of a museum strategy and of museum promoting policies in which the exhibit of contemporary African art will become a part of a museum strategy that helps to interpret and redefine the image about Africa. Contemporary art allows multiple ways of interpretation and involvement and makes essential the involvement of the artists in the displays of the works. British Museum is the only museum in Britain that exhibit contemporary African artists, in its permanent collection.

The Indian museum policy concerns both public and private museums that claim to have an educative function correlated with “a travel itinerary, cultural tourism, sightseeing and leisure”. That led to creation of “gray areas where the exposure of retailing and celebrations merge with each

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in Hans Belting, Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, p. 138

1.. Alfons Hug, *The Tropics. Views from the Middle of the Globe*, in *Hug, Junge, König*, 2008, p. 15

2.. ibidem, p. 16

other”<sup>1</sup>. It is rather a complex Indian exposure, as a constellation of museums, festival halls, that forms a context that „ties together the visual pleasures, national and ethnic presentations appetite Consumer”<sup>2</sup>.

Moving from modern art museums to contemporary art museums reflects a change in philosophy and attitude towards social reality but also a cultural evolution, a change which brings itself a number of new conversions. Once with the globalization the museums have ceased to believe that they are representing absolute and unquestionable artistic value. New artistic trends do not last long; they are quickly forgotten after appearing and succeed very quickly. Marcel Proust compares the museums with a railway station. Museums exist as a collection of fragments from which visitor enters and exits. Art scene is the accurate reflection of the structure of a country.

In the globalized world of the 21<sup>st</sup> century it is impossible to tell art history from the perspective of a single centre - town, country, continent - or a single model of museum. There are several art histories and several forms and museum projects. “A museum is a place for creating identity (including the fictitious and the invented), a sort of labyrinth in which diverse urban tribes, rites, identity ceremonies, and voices coexist”<sup>3</sup>, wrote Ángel Kalenberg.

Arthur C. Danto considers “the museum itself is only a part of the infrastructure of art that sooner or later will assume the end of art, and art after art”<sup>4</sup>. From which it results the death of history in the Hegelian sense of an era and the beginning of pluralist, diversity and globalization.

1.. Arjun Appadurai and Carol A. Breckenridge, *Museums are Good to Think: Heritage on View in India* in Ivan Karp, Christine Mullen Kreamer și Steven D. Lavine (ed.), *Museums and Communities: The Politics of Public Culture*, Smithsonian Institution Press, Washington/ London, 1992, p. 34 – 55.

2.. ibidem, p. 40.

3.. Ángel Kalenberg, *Museum Scenarios in Latin America* in Hans Belting and Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, p. 287

4.. Arthur C. Danto, *Después del fin del arte. El arte contemporáneo y el linde de la historia*, Paidós, Barcelona, 1999, p. 39



## MULTICULTURALISMUL CA O FAȚETĂ A SOCIETĂȚII GLOBALE

**Diana DOCHIA**

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Diversificarea temelor și a instituțiilor muzeale, în a doua jumătate a secolului XX, a avut loc datorită anumitor factori. Democratizarea statelor avea să conducă la o lărgire a publicului. Mondializarea va fi cea care va transgresa conceptul european de muzeu și în alte spații geografice, cum sunt: Asia, Africa, India etc. Turismul cultural introduce un public mare și diversificat, ce reclamă o nevoie de noi forme muzeale ce trebuie să se adapteze la exploatarea turistică. Noua tehnologie avea să se integreze în sectorul muzeal progresiv și să contribuie la dezvoltarea de noi forme muzeale – centrele de interpretare, parcursul spectacular – unde scopul nu este în mod necesar conservarea, studierea și difuzarea unei colecții de obiecte. Noua tehnologie a devenit un element extrem de important în cadrul noii politici de promovare și susținere a sectorului muzeal, mai ales în lumea globală a secolului XXI.

Hans Belting constata că „muzele de artă occidentală nu și-au dezvoltat încă primul pas în tratarea globalizării. Localul presupune noi înțelesuri într-o eră globală. La sfârșit arta devine o idee locală”<sup>1</sup>. În ultimii douăzeci de ani, globalizarea avea să schimbe fața lumii și totodată să genereze noi ambiguități și contradicții. Noțiunea de artă avea să se schimbe odată cu noul boom din producția și consumul de artă, iar apariția unor piețe de artă noi, ca Asia și Africa, vor conduce la o regândire și recontextualizare a sistemului muzeal. Piața de artă acționează, ca și celelalte piețe economice, la nivel global, dar muzele de artă operează, încă, în cadrul unui context destul de restrâns, adesea cadrul cel mai apropiat din care fac parte – urban sau național – depinzând de o audiență, care rămâne în esență locală. Singură variantă în care muzele acționează la nivel global sunt „expozițiile blockbuster”, care implică resurse uriașe și aduc venituri și public numeros muzeelor care le inițiază și susțin. Proiectul GAM (Global Art and the Museum) inițiat de ZKM ( Zentrum für Kunst und Medientechnologie ), Karlsruhe, în 2006 cercetează efectele globalizării, care își fac simțită prezența, încă din anul 1989, în cadrul artei contemporane. Din acest moment începe să

1.. Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pg.6

se vorbească tot mai mult despre o artă globală, ce denotă o dezvoltare contemporană. Contemporan reprezintă o artă fără granițe și fără istorie. Arta globală fiind adesea identificată ca o manifestare a lumii post-coloniale. Procesul globalizării fusese deja pregătit de arta media.

Hans Belting definește termenii de artă globală și artă mondială ca pe două concepte distincte care se află în contradicție unul cu altul. Noțiunea de Muzeu de Artă Contemporană indică o eră nouă, în care chiar și conceptul de contemporan devine o problemă politică. Enrico Navarra constata: „Arta contemporană a devenit un fenomen social, o unealtă de comunicare. Nu există niciun punct în care să o comparăm cu ceea ce știm, deoarece este dependentă de efectele globalizării pe care abia le descoperim și pe a căror impact abia reușim să-l înțelegem”<sup>1</sup>. Deschiderea piețelor de artă din Orientul Mijlociu reprezintă un proiect economic ce va schimba cu siguranță lumea artei contemporane. Renumitele case de licitație Sotheby's și Christies aveau să-și deschidă filiale în Doha, Qatar și respectiv, Dubai. Nu mai este pentru nimeni o surpriză deschiderea în 2011 a unui ansamblu cultural în Abu Dhabi ce cuprinde două entități muzeale de renume mondial, Muzeul Luvru și Muzeul Guggenheim și un Centru de spectacole și conferințe. Muzeele de artă nu au existat în această parte a lumii, ele devenind un deziderat al secolului XXI, datorită potențialului economic pe care îl au. Hans Belting considera că arta globală nu poate fi sinonimă cu arta modernă. „Arta globală este prin definiție contemporană, nu numai în sens cronologic [...] ci și în sens simbolic și chiar ideologic. [...] Decât să reprezinte un nou context, ea indică pierderea contextului sau a focusării, și conține propriile contradicții prin implicarea mișcărilor de regionalism și tribalizare, fie națională, culturală sau religioasă”<sup>2</sup>. Modernitatea suferea de un „universalism egoist” bazat pe noțiunea hegemonială de artă. Arta contemporană este globală, în așa fel cum internet-ul este global, dar nu este cu necesitate universală prin conținut și mesaj. Unii istorici de artă consideră că noua artă estompează granițele dintre arta consacrată și arta populară, abolind vechiul dualism dintre arta occidentală și cea etnografică. Joaquín Barrios considera arta globală, văzută din perspectiva occidentalului, ca reprezentând un brand geopolitic și geoestetic. Arta fiind considerată un capital simbolic a cărui valoare se schimbă de la un loc la altul, chiar dacă revizionismul occidental încearcă să-i controleze valoarea. Hans Belting constata că arta mondială are de-a face în special cu identitățile

1. Hans Belting, „Contemporary Art as Global Art. A Critical Estimate” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 38

2. ibidem, pag. 39-40

culturale, lucru de care modernismul nu era preocupat, de unde rezultă astăzi o focusare asupra propriilor tradiții și asupra propriei narații, ce definește producția vizuală, ca practică culturală. Dacă muzeul universal, ca idee, este o moștenire a modernității ce-și dorea să ofere modele universale; globalismul reprezintă un răspuns la universalism și servește la răspândirea capitalului simbolic a diferențelor pe piață.

Muzeele de artă contemporană nu mai sunt construite pe ideea de a expune istoria artei, ele pretind să reprezinte o lume deschisă în oglinda artei contemporane. Expunerea narativă de la Tate Modern înlocuiește istoria narativă a artei cu „moduri alternative de privire a artei”, după cum explica Frances Morris în *Tate Modern: The Handbook*<sup>1</sup>. Așa numitele „puncte de vedere” ca „Poezia și Visul” permit „interpretări multiple” ale colecției cu scopul de a răspunde la o „situație permisivă și fluidă”, invitând vizitatorii să-și noteze gândurile pe niște cărți poștale. Istoria artei avea să-și schimbe cursul narativ încă din modernitatea târzie, care avea să submineze expunerea liniară din cadrul muzeelor. Anthony King, în 1989, în cadrul unei conferințe la University of Binghamton afirma: „Nicio chestionare contemporană nu este mai urgentă decât nevoia de a explora căile alternative de a conceptualiza și analiza probleme legate de „globalizarea culturii”, percepută frecvent în termenii populari, ca o omogenizare culturală la scară globală”<sup>2</sup>.

Boom-ul muzeelor de artă contemporană în spațiile geografice ca - Africa, Asia, America Latină, India etc. – nu înseamnă continuarea occidentală sau implementarea conceptului occidental de muzeu de artă. Chiar dacă edificiul arhitectural poate fi ușor transferabil, ca model, dintr-un loc în altul, ideea de artă și ce poate fi considerat artă diferă extrem de mult de la o zonă la alta. Muzeele de artă modernă își vor schimba adesea titulatura în Muze de Artă Contemporană.

În Asia proliferarea muzeelor de artă contemporană nu presupune o viziune și concepție clară asupra destinației acestora.

În Japonia colecționarea, expunerea și cercetarea sistematică a artei moderne avea să fie lansată, în anii 1950, odată cu fondarea Muzeului de Artă Modernă al Prefecturii Kanagawa. Muzeul avea să organizeze o serie de expoziții temporare bazate pe propriile cercetări ale curatorilor, cu lucrări de artă împrumutate din colecții private sau de la alte instituții.

1. Frances Morris (ed.), *Tate Modern: The Handbook*, Tate Publishers, Londra, 2006, pag. 25

2. Anthony D. King (ed.), *Culture, Globalization and the World-System: Contemporary Contradictions for the Representation of Identity*, Macmillan Education, Basingstoke, 1991, pag. VIII

Această practică curatorială va fi numită „Metoda Hijikata”, după istoricul și criticul de artă Hijikata Teūchi. Scopul acestor expoziții era de a prezenta o imagine completă asupra istoriei artei, atât din interiorul Japoniei, cât și din alte colțuri ale lumii. Metoda va fi preluată și de alte muzee, chiar și de Muzeul de Arte Frumoase al Prefecturii Tochigi, din orașul Utsunomiya. În cadrul acestui muzeu aveau să existe dispute aprige între curatori și artiști în anii 1970 – 1980, conflictul fiind numit „Cazul Tochigi”. După 1980 se elaborează un nou proiect expozițional ce constă în două moduri de expunere. Primul mod se focusează pe artiștii care trăiesc în regiune; iar cel de-al doilea pe ceilalți artiști din Tochigi, care trăiesc și lucrează în alte părți ale Japoniei sau în afara țării. Tot în acest spațiu geografic avea să apară și o nouă noțiune de muzeu, denumită de Masaaki Morishita „muzee goale”<sup>1</sup>, care servesc expozițiilor temporare, ca un fel de „Kunsthalle” - denumire folosită în Germania și spațiul german - un muzeu care nu are o colecție, nu dispune de o expunere permanentă și curatori<sup>2</sup>. Primul muzeu de acest tip avea să fie și primul muzeu regional de artă al Japoniei, Muzeul de Artă Metropolitană Tokyo, construit în 1926, al cărui stil avea să devină modelul multor muzee din regiune.

În Japonia din 1955 s-au construit 200 de muzee publice, politica culturală fiind aceea de revitalizare a centrelor orașelor prin existența și apariția muzeului. Chiar dacă se observă un boom al construcțiilor muzeale și un deficit la nivelul proiectelor curatoriale, asta se datorează existenței unui public nefamiliarizat cu vizitele la muzeu.

Politica culturală în zona asiatică avea să devină una extrem de bine gândită și corelată cu potențialul economic pe care cultura îl poate aduce în această zonă. Interesul în investiția culturală în Asia a apărut ca urmare a faptului că există un potențial economic în cultură, prin intermediul industriei creative și a turismului cultural. Apoi participarea artei contemporane asiatice – mai ales a Chinei - în cadrul marilor licitații de artă și cotearea artiștilor pe plan internațional, ca și deschiderea unor noi piețe de artă avea să conducă la un interes sporit și la o constituire și proliferare rapidă a muzeelor în această parte a lumii. În iunie 2008, guvernul Hong Kong-ului, avea să lanseze un plan cultural la scară largă

1. Hans Belting, „Contemporary Art as Global Art. A Critical Estimate” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 49

2. Masaaki Morishita, „Struggles between Curators and Artists: The Case of the Tochigi Prefectural Museum of Fine Arts in Japan in the Early 1980s” în *Museum and Society*, 5, 2 (July) 2007, pag. 86 – 102, disponibil online la: <http://www.le.ac.uk/ms/m&cs/Issue%2014/morishita.pdf>



numit West Kowloon Cultural District cu un buget în valoare de 2,8 Bilioane de \$. Proiectul se va întinde pe o suprafață de 40 de hectare și va trebui finalizat până în 2015. Arealul propus va cuprinde 15 clădiri desinate diferitelor arte, de mărimi diferite, un muzeu de 62.000 m<sup>2</sup> și un centru de expoziții de 12.500 m<sup>2</sup>. Finanțarea va fi asigurată din vânzarea a 20% din pământ dezvoltatorilor imobiliari rezidențiali, iar 80% din pământul rămas va fi împărțit astfel: 36% pentru muzeu, centru de expoziții și alte locații destinate artelor; 5% altor facilități comunale și culturale și 39% altor facilități comerciale cum sunt hotelurile, restaurantele, zonele cu magazine și clădiri comerciale. Facilitățile comerciale vor fi conduse de West Kowloon Cultural District, un operator independent, al căror membrii vor fi numiți de guvern. Venitul generat din închirierea acestor facilități comerciale va susține costurile operaționale a diferitelor facilități culturale din cadrul districtului. În acest fel districtul se va putea autofinanța și nu va depinde a o finanțare subsidiară regulată de la guvern.

Însă China va fi țara în care dezvoltarea muzeală va fi cea mai puternică. China va vedea în muzeu un simbol al civilizației și modernității. Cu ocazia Olimpiadei au fost construite treizeci de muzee noi, iar în Shanghai, în 2002, guvernul a anunțat oficial un plan de construire a 100 de muzee noi până în 2010, când orașul va găzdui Expoziția Mondială. China ascunde în spatele investiției culturale, atât o agendă politică, cât și o strategie comercială bine definită.

Muzeul devine un loc în care arta locală contemporană și cea globală interacționează. Muzeul devine o „zonă de contact”, indicând un spațiu în care procesele de transculturalitate sunt puse în acțiune. Transculturalitatea, așa cum avea ea să fie definită de Fernando Ortiz în 1940, subliniază schimburile culturale mutuale, chiar și în condițiile unei inechități extreme, cum este situația colonială. Ea indică un proces în care diferitele culturi interacționează și creează o formă hibrid. James Clifford avea să extindă noțiunea și să vadă „muzele ca zone de contact”<sup>1</sup>. Muzele pot pune în discuție transculturalitatea între categorii sociale separate și culturi integrate în cadrul unor societăți multi-culturale. Muzele pot funcționa ca zone de contact în cadrul cărora o relație de reciprocitate, de exploatare și contradicție mutuală între diferitele etnii și culturi poate avea loc.

Datorită globalizării etnicitatea avea să fie o problemă de identitate personală, care nu mai are nimic de-a face cu discuțiile rasiale. Din

1. James Clifford, *Routes: Travel and Translation in the Late Twentieth Century*, Harvard University Press, Cambridge, 1997, pag. 204



acest punct de vedere, se vor rediscuta și regândi muzeele de artă și de etnografie, ca fiind două fețe ale aceleiași monede. A se vedea cazul Parisului cu cele două muzee: Centrul Georges Pompidou – centrul de artă contemporană - și Muzeul Quai Branly – dialogul culturilor, colecții ce cuprind obiecte din Africa, Asia, Oceania și America.

Arthur Danto discuta „artele vizuale din perspectiva post-istorică”. „Perioada post-istorică reprezintă sfârșitul unui anumit narativ, conform ideii în care a face artă înseamnă a duce mai departe istoria artei. Dar maestrul narativ al artei occidentale și-au pierdut înțelegerea și nimic nu i-a luat locul”<sup>1</sup>.

Colecționarii vor avea un cuvânt greu de spus, în cadrul societăților, în care muzeele naționale sau urbane nu au promovat arta contemporană. Este cazul Indiei și al Turciei, unde colecționarii formează un fel de corp global, în cadrul dezvoltării pieței locale.

Julian Stallabrass consemna „evenimentele globale din 1989 și după reunificarea Germaniei, fragmentarea URSS-ului, înțelegerile comerțului global, consolidarea blocurilor comerciale și transformarea Chinei într-o economie parțial capitalistă – au schimbat profund caracterul lumii artei”<sup>2</sup>.

Scopul major de constituire a muzeelor este de a institui identitatea națională și culturală. Criza muzeului național începe să își facă simțită prezența, după Peter Weibelin, în jurul anului 1900 odată cu apariția conceptului de modernitate, a cărei autoînțelegere avea să conducă la nașterea unei mișcări internaționale. Disputa în jurul modernității a fost inițiată când Hugo von Tschudi, director la Nationalgalerie în Berlin, a început să achiziționeze lucrări ale impresioniștilor francezi. Lucru care avea să conducă la ideea general acceptată că odată cu modernitatea secolului XX muzeele naționale vor colecționa și vor expune arta internațională. Însă gândit în termeni extrem de stricți modernitatea se referă la Europa Occidentală și America de Nord, Europa de Est fiind ignorată datorită blocului politic din care a făcut parte timp de o jumătate de secol. Această gândire europocentristă avea să conducă la o impunere a unui model muzeal Euroamerican în zonele periferice. Astfel, pătrunderea influențelor din zona coloniilor avea să fie destul de

1. Arthur Danto, *Beyond the Brillo-Box. The Visual Arts in Post-historical Perspective*, Farrar Straus Giroux, New York, 1992, pag.10

2. Julian Stallabrass, *Art Incorporated. The Story of Contemporary Art*, Oxford University Press, Oxford, 2004, pag. 10



firavă, politica culturală colonială fiind consolidată mai degrabă pe o istorie a exclusiunii, decât pe una a incluziunii.

Goethe scria „Calea sigură de a atinge toleranța universală este să lași neatins ce are special fiecare om sau grup, amintindu-ți că tot ceea ce este bun în lume este proprietatea tuturor oamenilor”<sup>1</sup>.

Mediația, transferarea și translația constituie conceptele centrale ale culturii mondiale. Transferurile, translațiile, rescrierile, transformările și transcrierile servesc la îmbogățirea tuturor culturilor. Îmbogățirea reciprocă a culturilor conduce la formarea unei arte globale. Global înseamnă în acest sens o confluență a culturilor și nu o antiteză a lor. Sub semnul globalizării va sta toată politica culturală a începutului de secol XXI. Epoca globalizării trimite la o întoarcere spre regional și local, nu la național. Instituirea unei strategii culturale care se coordonează după sintagma „gândește global, acționează local”.

Maria Todorova în cartea sa *Imagining the Balkans* vorbește de „un sine incomplet” aflat întotdeauna la interferență, între ceva și ceva, „in between”. Acest „in between” descrie ceva între semi-colonial, semi-civilizat, semi-dezvoltat, semi-oriental. Balcanii se definesc, la acest început de secol XXI, ca „un spațiu alternativ al invenției, heterotopiei, utopiei și transculturalității”<sup>2</sup> cum avea să scrie Louisa Avgita. Vom menționa doar trei dintre expozițiile majore care aveau să atragă atenția asupra Balcanilor. Prima expoziție, este „Blood and Honey / the Future's in the Balkans” (2003) curată de Harald Szeemann, conceptul expoziției fiind utopia. René Block, curatorul expoziției „In the Gorges of the Balkans” (2003), reprezintă Balcanii ca pe un spațiu transcultural, care conduce la unificarea diferențelor etnice și politice. Cea de a treia expoziție, curatoriată de Magda Cârneci, „Cosmopolis I: Microcosmos x Macrocosmos” (2004) definește Balcanii ca un spațiu intermediar dintre global și local, numindu-l un spațiu „global”<sup>3</sup>.

1. Johann Wolfgang von Goethe. Însemnări de Fritz Strich, *Goethe and World Literature*, Routledge / Kegan Paul, Londra, 1949, pag. 13 - 14

2. Louisa Avgita, „Marketing Difference: The Balkans on Display” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 91

3. Louisa Avgita, „Marketing Difference: The Balkans on Display” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 91

Homi K. Bhabha, în *The Location of Culture*, considera că „spațiile „in between” (intermediare) oferă un teren propice pentru elaborarea strategiilor de sine – singulare sau comunale – ce inițiază noi semne de identitate și moduri inovative de colaborare și contestare în felul de a defini ideea de societate”<sup>1</sup>. Însă aceste spații intermediare sunt adesea locuri propice pentru elaborarea și dezvoltarea unui marketing de brand. Marketingul de brand conduce la dezvoltarea economică, socială, politică, culturală a orașelor, regiunilor și țărilor. Marketingul de brand oferă un profil dorit pentru a atrage turismul și companiile multinaționale, care conduc la creștere economică. Cultura reprezintă unul din domeniile în care cu un marketing de brand de succes oferă posibilitatea unei creșteri economice comparabilă cu cea a țărilor supradezvoltate. Investițiile bănești, economia de tip neo-liberal și o atență supraveghere a Balcanilor vor transforma această regiune într-un brand.

Turcia va adopta un alt model de politică culturală prin proliferarea în ultimii ani a construirii unor muzee de artă private, ce vor susține o serie de expoziții blockbuster. În anii precedenți, muzeele Turciei erau fondate din bani publici, fiind organizate mai mult sau mai puțin conform liniarității istoriei artei, cât mai ales pe ideea identității naționale. Fiind prost conduse, publicul va manifesta un interes scăzut vis a vis de aceste muzee. Existența celor cinci muzee de artă private – Istanbul Modern, Sakip Sabanci Museum, Pera Museum, Project4 / Elgiz Contemporary Art Museum și Santral Museum – va aduce în discuție rolul pe care îl are muzeul de artă în societatea turcă contemporană. Dacă în secolul XX muzeele Turciei erau deținute și conduse de stat, lucru care făcea parte din procesul de modernizare al acestuia, secolul XXI este martorul unor eforturi inovative prin deschiderea noilor muzee private, a căror scop a fost de a confrunța muzeele publice cu arta modernă și contemporană, dar și de a face din Istanbul o locație a unui itinerariu turistic prin organizarea de expoziții blockbuster. Până la apariția muzeelor private diverse expoziții itinerante erau expuse în cadrul centrelor culturale și în cadrul muzeelor publice, însă muzeele private vor fi cele care vor statua beneficiile aduse de expozițiile blockbuster. Nu trebuie să se uite faptul, că, încă din 1987, la Istanbul are loc una dintre cele mai interesante și instalaționiste bienale de artă contemporană. În ultimii ani muzeele private din Istanbul au găzduit expoziții diverse ca: Retrospectiva sculpturii Turcești, Rodin în Istanbul, secțiuni ale Bienalei de la Veneția, arta cărții din Colecția Gulbenkian din Lisabona, fotografii de Kertesz și Cartier – Bresson, desene de Rembrandt, picturi de Dubuffet, imaginea femeii în arta turcă, picturi de orientaliști britanici și capodopere ale

1. Homi K. Bhabha, *The Location of Culture*, Routledge, Londra/New York, 1994, pag. 1 - 2



artei contemporane turcești. Scriitorul Çağlar Keyder, în cartea sa despre Istanbul, vorbește de orașul „intermediar”, sfâșiat între est și vest, centru și periferie, local și global. Sfâșiat între cele două extreme de sărăcie și bogăție: „Sunt părți din oraș unde un fotograf poate surprinde o scenă și să pretindă că este din Kabul; altele pot sta alături de orice locuri moderne de oriunde”<sup>1</sup>.

Această reconstrucție culturală avea să-și înceapă parcursul încă din anii 1980, când zona cunoscută ca peninsula istorică, ce include Palatul Topkapı, Hagia Sofia și Moscheea Alabastră vor cunoaște o serie de renovări și chiar un plan de reabilitare urbană prin asanarea și lărgirea străzilor, deschiderea de noi hoteluri, magazine, cafenele și restaurante. Ca urmare a procesului de liberalizare economică și de privatizare masivă a telecomunicațiilor și televiziunii și radioului, concurența muzeelor de stat cu cele private avea să devină din ce în ce mai vizibilă. **Aplicarea practicilor de promovare și manageriere a artei contemporane, activitățile educative și folosirea practicilor de conservare a obiectelor expuse vor duce la apariția unei politici culturale coerente și a unor strategii culturale.** Dacă privatizarea economiei avea să înceapă abia în anii 1980, media privatizată va deveni parte a broadcastingului abia la începutul anilor 1990, iar muzeele private își vor face simțită apariția în anii 2000.

Comparând situația României cu a Turciei nu putem decât să sperăm într-un viitor apropiat. România cunoaște un caz special de politică culturală. Până în 1989 parte a blocului estic, în spatele Cortinei de Fier și cu o conducere de stânga, în cadrul unui stat puternic centralizat, politica culturală era menită să slujească vederile și viziunile Partidului Comunist și ale dictaturii ceaușiste. După 1989, liberalizarea economică și trecerea de la un sistem de stat centralizat, la un sistem privat cu slabe resurse și o descentralizare a instituțiilor culturale ce trebuia să se facă în etape, vor conduce aproape la inexistența și insuficiența politicilor culturale. Lipsa unui sistem artistic de promovare – galerii de artă, case de licitație, bienale, muzee – clar conturat și lipsa unei piețe de artă și a unor mecanisme de urmărire și achiziție a artei contemporane vor duce mai degrabă la apariția unor forme fără fond, decât la o politică muzeală coerentă. Apariția abia după anii 2000, a unor galerii de artă private, ce promovează arta contemporană, a două bienale de artă contemporană la București – Bucharest Bienale și Bienala Tinerilor Artiști în 2004 și înființarea, în toamna anului 2004 a Muzeului Național de Artă

1. Çağlar Keyder, *Istanbul: Between the Global and the Local*, Rowman and Littlefield Publishers, Lanham/Oxford, 1999, pag. 195

Contemporană, vor schimba într-o măsură mai mică sau mai mare, peisajul artistic românesc.

Trebuie să menționăm cu această ocazie faptul că după anul 2000 aveau să apară muzeele de artă contemporană din Bulgaria, Macedonia, Serbia, Slovenia etc., toate fiind susținute, ca și în cazul României din bani publici. Cazul Ungariei, este unul mai special, fiind vorba de o filială a Muzeului Ludwig din Germania.

Anii 1990 aveau să modifice simțitor și substanțial geografia economică și configurarea sistemului artistic, datorită unei intensificări masive a turismului cultural, o proliferare a bienalelor internaționale pe tot cuprinsul globului, creșterea progresivă a muzeelor de artă și un fel de transformare a artei contemporane în corporație transnațională. Toate aceste fenomene vor conduce la o transformare și regândire a funcției muzeelor de artă contemporană, atât din perspectiva moștenirii istorice, a celei sociale și a viitorului, în cadrul unei structuri globale. În cadrul unei ere globale se poate vorbi de un dialog non-ierarhic între culturi, aflate în procese de modernizare economică diferite. Teoria transmodernității, ce recunoaște existența altor modernități, și teoria de-colonialismului vor reprezenta un punct de cotitură în imaginea creerii unei noi muzeografii occidentale. Anii 1990 aveau să aducă cu sine o internaționalizare nu numai a artei contemporane, dar și o deschidere vis-a-vis de strategiile economice culturale emergente, cum este cazul Americii Latine. Artă contemporană latino americană pătrunde în cadrul muzeelor de artă contemporană proliferate pe tot cuprinsul globului. Fiind vorba de o artă periferică, de sorginte occidentală, cu breșe fantastice și hiperrealiste europenizate, deschide în planul politicii culturale o regiune emergentă, ce putea fi puternic reevaluată economic.

Muzeele din America Latină aveau să preia modelul afirmat după Revoluția franceză, al muzeelor conservatoare care aveau virtutea de a face publice colecțiile private ale monarhilor și clericilor. În anii 1960 în toată America Latină se construiesc muzee destinate artei moderne, dar care continuă să aibă aceeași relație statică și rigidă cu publicul. Începând cu anii 1980 își fac apariția diferite feluri de muzee destinate artei contemporane. Aceste muzee sunt fondate fie de universități independente São Paulo, Buenos Aires, Santiago și Mexico City, în timp ce altele depind de fundații publice ca: MAAC, Museo de Arte antropológico y Contemporáneo de Guayaquil, o creație a Băncii Centrale a Ecuadorului; spații de artă contemporană deschise de Fundación Telefónica fondate în diferite orașe ale regiunii – Buenos



Aires, Santiago de Chile, Lima; Fundación Proa in Buenos Aires; Banco do Brasil Cultural Center în Rio de Janeiro.

Datorită acestor schimbări majore la nivel mondial, al treilea comitet internațional prin care ICOM-ul operează azi, CIMAM-ul<sup>1</sup> (Comitetul Internațional al ICOM pentru Muzeu și Colecții de Artă Modernă) se va declara ca fiind „singurul corp internațional dedicat exclusiv muzeelor și colecțiilor de artă modernă”. Obiectivul major, așa cum este el trasat pe site-ul oficial al CIMAM-ului, „este organizația care discută problemele filosofice, etice și practice în relație cu conducerea și dezvoltarea muzeelor și galeriilor de artă modernă și contemporană din întreaga lume”. Obiectivele întâlnirilor membrilor sunt de a „oferi un forum internațional de discuție și de a anticipa și discuta noi dezvoltări în artă și teoria contemporană, promovând diseminarea cunoștințelor și informației despre arta modernă și contemporană, și de a reține și defini buna practică, și standardele profesionale în muzeele și galeriile de artă și alte corpuri relaționate”. După anii 1990 CIMAM-ul avea să-și regândească strategia de politică internațională statuând trei obiective explicite. Primul obiectiv era includerea regiunilor periferice în statutul sau geopolitic, al doilea era să reprezinte diversitatea globală în structura sa internă și al treilea să se proiecteze pe sine ca pe o instituție la scară globală. În 2005 Alfred Pacquement, director al CIMAM între 2004 – 2007, declara: „Una dintre primele discuții a noului board a fost unde să aibă loc conferința anuală. Ne-am gândit imediat la America Latină, din cauza dezvoltărilor interesante în creația artistică din această parte de lume, și deasemenea datorită numărului mare de noi muzee”. ICOM-ul avea să elaboreze planul strategic bazat pe viziunea globală „Our Global Vision – Strategic Plan 2008-2010” și codul etic al muzeelor „Code of Ethics for Museums”. Aceste două instrumente de lucru, planul strategic și codul etic vor fi rezultatul unei deschideri geopolitice care se va finaliza cu promovarea unor Alianțe Regionale, ce au fost conturate încă din anii 2000. Aceste lucruri aveau să se întâmple datorită apariției fenomenului de regionalism cultural, a discuției despre reificarea diversității culturale și promovarea circulației transnaționale a artei contemporane. Acest lucru avea să se întâmple și datorită apariției unor noi piețe de artă emergente: piața de artă contemporană din America Latină, Asia, Europa de Est, Africa, Emiratele Unite Arabe etc. Adunarea generală a CIMAM-ului, din noiembrie 2005 de la São Paulo, avea să aibă o contribuție importantă față de problema rolului muzeelor în era globalismului prin definirea a trei probleme concrete. Prima problemă era definirea rolului muzeului în construirea unei istorii narative politizate; a doua

1. Informații disponibile online pe website la: <http://www.cimam.org> (acces August 2008)

era necesitatea unui management stabil și transmiterea cunoștințelor; a treia era problema colonialului ca punct de plecare în gândirea muzeului global. Temele urgente pe agenda muzeelor de artă erau: achiziționarea lucrărilor de artă și a arhivelor în cadrul unui capitalism cognitiv (schimb de cunoștințe materiale și geo-epistemice); împărțirea responsabilităților manageriale ale patrimoniului mondial imaterial (ca parte a unei noi ere a angajării și participării sociale în sfera publică); restituirea istorică și dialogul inter-epistemic (ca platformă deontologică de lucru din partea transmodernității) și transversalitatea emisferică a imaginarului muzeografic global (cunoașterea geopoliticii și a politicilor transculturale de reprezentare).

Proliferarea bienalelor de artă în lume, la sfârșitul anilor 1980, și expozițiile itinerante „blockbuster”, în cadrul muzeelor de artă contemporană aveau să constituie o dimensiune a lumii artei globale. Procesele de includere și excludere a unor forme de artă din Africa, Asia, Oceania, America Latină sau Țările Arabe în cadrul bienalelor de artă, dar și circulația unor anumite forme de artă în cadrul instituțiilor muzeale, mai ales în muzeele etnografice, aveau să determine rolul mai mare sau mai mic în cadrul societății globale. Bienalele de artă aveau să creeze o cultură globală, care prin piețele de artă globale vor oferi o deschidere spre noi forme de colecționism, fie el oficial – muzee, sau privat – colecții. Anii 1990 aveau să fie marcați de aducerea în prim plan a artei contemporane din Africa prin ampla expoziție organizată de Centrul Georges Pompidou din Paris „Magiciens de la Terre” din 1989. Urmată de a 49 ediție a Bienelei de la Veneția din 2001 intitulată „Authentic/Ex-Centric: Africa In and Out of Africa”, curatori: Salah Hassan și Olu Oguibe, și în 2005 expoziția blockbuster „Africa Remix” curator Simon Njami.

În 2006 are loc Bienala de la Sidney cu titlul „Zones of contact”. Noțiunea de „zone de contact” este introdusă de Mary Louise Pratt și se referă la „zonele de contact”, ca la spații sociale unde culturile disparate se întâlnesc, se prăbușesc și se amestecă unele cu altele, adesea în relații foarte asimetrice de dominare și subordonare”<sup>1</sup>. „O perspectivă ‚contact’ subliniază cum subiectele sunt constituite și de relațiile lor unele cu altele...în termenii co-prezenței, interacțiunii, înțelegerii și practicii de inter-înlocuire, adesea în cadrul unor relații de putere radical asimetrice”

1. Mary Louise Pratt, *Imperial Eyes. Travel Writing and Transculturation*, Routledge, Londra/New York, 1992, pag. 4



René Block considera bienala cea mai importantă instituție în cadrul lumii artei globale, ce conduce la formarea producției artistice contemporane. Bienalele indiferent de locul de desfășurare au câteva caracteristici comune: curatori activi la nivel global, artiști care călătoresc mult, comisii curatoriale interculturale, un concept lansat de Gerardo Mosquera, și un public care călătorește și vede mult.

Shmuel Eisenstadt propune conceptul de modernități multiple, concepând istoria modernității ca „o constituire și reconstituire continuă a unei multiplicități de programe culturale”<sup>1</sup>. Conceptul de modernități multiple avea să permită observarea procesului globalizării din perspective multiple. „Modernitățile multiple se focusează pe provocarea, deconstruirea, reflectarea și reformularea proiectului modernității și favorizează spațiile plurale ale modernității în cadrul fiecărei societăți”<sup>2</sup>, cum avea să remarce Thomas Fillitz. „Conceptul de modernități multiple structurând și noțiunea de cultură globală”<sup>3</sup>.

Miguel A. Hernandández-Navaro subliniază că „evenimentele majore internaționale, noile colecții, noile muzee globale de artă caută să se localizeze pe sine în al treilea spațiu, spațiu intermediar, în afara naționalității, și în cadrul unui fel de transnaționalism cosmopolitan”<sup>4</sup>. Muzeele se îndreaptă în acest moment spre a căuta cea de a treia dimensiune, un al treilea spațiu, acesta fiind considerat un spațiu hibrid al integrării și spre un al treilea timp, ce combină localul cu globalul, centru cu periferia.

În 2008 avea loc la Berlin expoziția „Die Tropen. Ansichten von der Mitte der Weltkugel” (Tropicele. Vederi din mijlocul Globului). Expoziția se înscrie în campania începută în 1989 cu expoziția „Magiciens de la Terre” organizată de Centrul Georges Pompidou și care avea să se finalizeze cu deschiderea în 2006 a Muzeului Quai Branly, la Paris. Expoziția de la Berlin din 2008 a avut ca sursă de inspirație lucrarea lui Gauguin „De unde venim? Ce suntem? Spre ce ne îndreptăm?” din 1897. Curatorul expoziției Alfons Hug scria: „Expoziția forțează o legătură – pentru prima dată – între lucrările create în timpurile premoderne și lucrările contemporane...Este o expoziție de artă, unde lucrările vechi sunt alese în mod primar conform esteticii, nu pe criterii științifice.

1. ibidem, pag. 7

2. Shmuel N. Eisenstadt, „Multiple Modernities” în *Dedalus*, 129, I, (Winter) 2000, pag. 1 - 16

3. Thomas Fillitz, „Contemporary Art of Africa: Coevalness in the Global World” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 131

4. ibidem, pag. 131



Scopul general este o reestetizare a Tropicelor... pentru a contracara toate discursurile puternice politice și economice”<sup>1</sup>. Arta premodernă a Tropicelor este considerată „atemporală”, în timp ce arta contemporană care suprima linearitatea timpului și progresului este considerată a fi „o mașină a timpului”<sup>2</sup>.

Marea Britanie avea să integreze și ea destul de rapid reflecții despre arta contemporană africană, în cadrul politicilor sale muzeale. British Museum organizează prima expoziție cu artiști și arta contemporană africană în 1995. Expoziția „Play and Display. Steel Masquerade from Top to Toe” va marca începutul unei strategii și politici de promovare muzeale, în cadrul căreia expunerea artei contemporane africane va deveni o latură a strategiei muzeale ce ajută la interpretarea și redefinirea imaginii despre Africa. Arta contemporană permite multiple căi de interpretare și face esențială implicarea artiștilor în display-ul operelor. British Museum este singurul muzeu din Marea Britanie care expune artiști contemporani africani, în cadrul colecțiilor sale permanente.

Cazul indian de politică muzeală înglobează atât muzee publice, cât și muzee private, ce pretind a avea o funcție educativă corelat cu „un itinerariu de călătorie, turism cultural, plimbare și petrecere a timpului liber”, ceea ce avea să conducă la crearea unor „zone gri unde expunerea retailing-ului și festivitățile se contopesc unele cu altele”<sup>3</sup>. Este vorba mai degrabă de un complex de expunere indian, ca o constelație de muzee, săli de festivități, care formează un context ce „leagă laolaltă plăcerile vizuale, prezentările etnice naționale și apetitul de consum”<sup>4</sup>.

Mutarea de la muzeele de artă modernă la muzeele de artă contemporană reflectă o schimbare de filosofie și de atitudine față de realitățile sociale și totodată o evoluție culturală, o schimbare care aduce cu sine o serie de noi transformări. Odată cu globalizarea, muzeele au încetat să creadă că ele reprezintă valori artistice absolute și incontestabile. Noile trenduri artistice nu durează mult, ele sunt rapid uitate după afirmare și se succed

1. Miguel A. Hernández - Navaro, „Contradictions in Time – Space: Spanish Art and Global Discourse” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 138

2. Alfons Hug, „The Tropics. Views from the Middle of the Globe”, în Hug, Junge, König, 2008, pag. 15

3. ibidem, pag. 16

4. Arjun Appadurai și Carol A. Breckenridge, „Museums are Good to Think: Heritage on View in India” în Ivan Karp, Christine Mullen Kreamer și Steven D. Lavine (ed.), *Museums and Communities: The Politics of Public Culture*, Smithsonian Institution Press, Washington/Londra, 1992, pag. 34 – 55.

extrem de repede. Marcel Proust compară muzeele cu stațiile unor gări. Muzeele există ca o colecție de fragmente din care vizitatorul intră și iese. Scena artei fiind reflecția precisă a structurii unei țări.

În lumea globalizată a secolului XXI este imposibil să spui istoria artei din perspectiva unui singur centru – oraș, țară, continent – sau a unui singur model muzeal. Există o pluralitate de istorii de artă și o pluralitate de forme și proiecte muzeale. „Un muzeu este un loc al creării identității (incluzând ficțiunea și invenția), un fel de labirint în care diverse triburi urbane, ritualuri, ceremonii de identitate și voci coexistă”<sup>1</sup> scria Ángel Kalenberg.

Arthur C. Danto considera „muzeul în sine doar o parte din infrastructura artei care mai devreme sau mai târziu își va asuma moartea artei și arta după artă”<sup>2</sup>. De unde rezultă moartea istoriei în sens hegelian și începutul unei ere pluraliste, a diversității și a globalizării.

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1. ibidem, pag. 40.

2. Ángel Kalenberg, „Museum Scenarios in Latin America” în Hans Belting și Andrea Buddensieg (ed.), *The Global Art World. Audiences, Markets and Museums*, ed. Hatje Cantz, Ostfildern, 2009, pag. 287

## RAINBOW – WE ARRIVE TO YOU ON THE WINGS OF THE CULTURAL RAINBOW!

**Andrea DEÁK**

Project Manager

Cristina Ioana FELEA

**Project Coordinator**

The National Museum of Eastern Carpathians  
Romania

In the second half of September 2010 the National Museum of Eastern Carpathians initiated a new project for children and youngsters from Covasna County, Romania. The project called **RAINBOW – We arrive to you on the wings of the cultural rainbow!** was initiated by the Museum, financed by the Administration of National Cultural Fund (AFCN) and supported by the Museum's partners: the General Office of Social Assistance and Child Protection of Covasna County (DGASPC Cv- Direcția Generală de Asistența Socială și Protecția Copilului Covasna), the „Carpații Răsăriteni” Cultural and Scientific Association (ACȘCR), the “Mihai Viteazul” National College (CNMV) and the Centre for Drug Abuse Prevention Evaluation and Counselling of Covasna County (CPECA Cv- Centrul de Prevenire Evaluare și Consiliere Antidrog Covasna).

The project was meant for those children and youngsters from Covasna County who find themselves in orphanages, family houses and other centres as such, and for those who have special needs and require special attention provided for them in specialised day-care centres. Thus, more than 80 children and youngsters were expected to attend the creative workshops organised in the following 5 centres:

- Nr.1 Family Home from Întorsura Buzăului 22<sup>nd</sup> - 24<sup>th</sup> September
- The Rehabilitation Centre for Handicapped Children from Chilieni 1<sup>st</sup> - 3<sup>rd</sup> October
- Nr. 3 Family House, Sf. Gheorghe 11<sup>th</sup> - 15<sup>th</sup> October
- The Centre for Emergency Reception Sf. Gheorghe 19<sup>th</sup> -21<sup>st</sup> October
- Day-care Centre from Sf. Gheorghe 26<sup>th</sup> - 28<sup>th</sup> October

The workshops, programmed between September and October 2010, were coordinated by the specialists of the Museum and DGASP Cv, by the CNMV and CPECA volunteers.



Through this project we aimed to involve the institutionalised children and youngsters and the children with special needs in the cultural life of the region, giving them free and easy access to such activities they cannot normally attend. In most of the cases they find themselves in the impossibility of coming to the museum. Thus we decided to take the museum to them. The volunteers, whom are mainly secondary- and high-school students, are given the chance to get involved in social and cultural activities. The volunteers attended previously the Museum's workshops, becoming, through the information and crafts they have learned, bearers of traditional cultural heritage. Now they are given the opportunity to transmit this heritage to others, to become teachers, to become aware of the fact that the heritage they are holding is important and that it also makes them important.

All the materials that promoted this project and all the materials used as scientific support (workbooks specially created for the children attending the workshops in the project) were bilingual – Romanian/Hungarian. As well, half of the coordinators and volunteers speak both languages. Thus, our project aimed to overcome the language barrier that is set up by most of the cultural and social projects that are implemented in Covasna County. The common denominator of the participants was not ethnic integration, but the severe need of social integration and the acute need of facilitating the access to culture for children with limited possibilities and resources.



Workbook and diploma

In all of the 5 centres we have chosen together with our partners we decided to organise 3 workshops:

1. Clay modelling and painting on ceramic vessels
2. Traditional sewing
3. Traditional weaving

Beside these 3 workshops the participants played educational games and solved riddles found in the workbook created specially for this programme. Each participant received, at the end of each workshop series, a diploma and a prize.

Most of the materials we worked with were left in each centre, according to the number of children. We hope that the participants will not stop practicing these crafts once the project has ended, that they will continue working based on the information they learn from us and with the materials we leave behind. This project provided basic information regarding each craft practiced at a workshop but we do hope in a continuation of this project.

We hope to be able to continue this project in order to reach a larger number of participants, these 5 centres being only a small part of all the institutions of the kind in our county. As well, we hope to be able to enlarge the number of workshops, to include more activities.

Our project has its own blog page, on which we posted news regarding the evolution of the workshops, impressions of the coordinators, pictures with the works of the children and a lot of interesting information about our activities: **<http://mncrainbow.blogspot.com/>**.



## THE PEOPLE OF SALT

**Dan BUZEA**

The National Museum of Eastern Carpathians, Romania

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The Centre for Drug Abuse Prevention Evaluation and  
Counselling of Covasna County, Romania

Since ancient times salt was considered a very precious natural resource. Today we take advantage of its varied properties, regardless where we find it: on the surface or deep under the earth, in brines (salt water brooks). We use salt to prepare our meals, to preserve food, in therapies, in research etc. But if today we know how to exploit salt and how to benefit of its properties we cannot avoid wondering about the way people exploited and used it thousands of years ago. How was it exploited, how was it used in prehistoric ages?

The National Museum of Eastern Carpathians tried to find an answer for this question by resorting to experimental archaeology conducted at Băile Figa, Bistrița-Năsăud County archaeological site. During several archaeological researches the Museum revealed here one of the most important Romanian archaeological findings – one of Europe's oldest rock salt exploitation sites, dated between 3600 – 1500 B.C.

Why experimental archaeology? Because, on the one hand, it facilitates a better knowledge and understanding of the past through experiments that reproduce aspects of ancient life and test the interpretations of the researchers, and, on the other hand, it represents a highly efficient way to attract the younger public towards archaeology and towards getting to know *salt* in a much different way than reading about it in school books.

Thus, between the 10<sup>th</sup> and 20<sup>th</sup> of August 2010, the National Museum of Eastern Carpathians (MNCR), organised, with the support of its partners: the “Cucuteni for the 3<sup>rd</sup> Millenium” Foundation from Bucharest (FCMIII), the “Carpații Răsăriteni” Cultural and Scientific Association (ACSCR) and Exeter University, Great Britain, “**The Experimental Archaeology Camp from Beclean - Băile Figa, Bistrița-Năsăud County – 2010**” as part of the “People of Salt” Project, financed by the Administration of the National Cultural Fund (AFCN).

The activities of the camp were conceived in an interactive mode. The schedule of the camp included workshops, as for example clay modelling, archaeological diggings, and experiments such as firing the clay vessels in ovens, obtaining salt with the help of *briquetages*, methods of rock salt exploitation etc.

In the beginning all the participants visited the Băile Figa archaeological site where they could observe the archaeologists at work and they got precious information regarding modern archaeological research methods. The students had the opportunity to observe the 3000 year old findings *in situ* – the wooden instalments used by prehistoric people to exploit rock salt and brine.



**Fig.1. Visiting the Băile Figa archaeological diggings, 2010(left);  
Fig.2. - Visiting the Băile Figa archaeological site (right)**

During the *Clay modelling workshop*, which was the most appreciated workshop, the students could manually create objects and *briquetages* (specially shaped vessels used in prehistory to obtain small pieces of salt out of brine, by boiling it). They used different types of clay with varied mixtures, following the shapes and modelling techniques used in prehistory. At the same time our partner, the Centre for Drug Abuse Prevention Evaluation and Counselling of Covasna County (The National Drug Enforcement Administration - ANA), organised the contest “The Mascot against Drugs”. This contest was part of the “Holiday without drugs” Project, and there were two winners – Anca Rus and Daniela Roman, both of them students at the “Liviu Rebreanu” Secondary School from Beclean.



Fig.3 and 4. Manual modelling of the clay briquetages

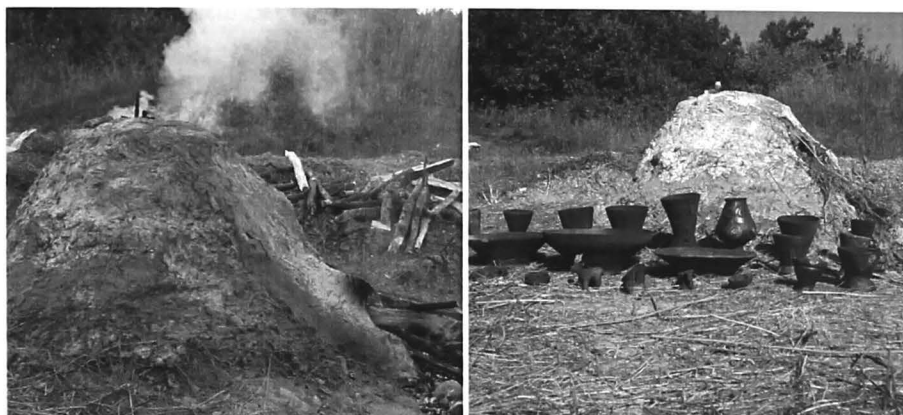
One of the most captivating activities was the experiment of firing the *briquetages* in the oven-pit and in the unicellular surface oven. Through firing at high temperatures (the oven-pit firing reached an 800° C temperature) the clay vessels became ceramic vessels, a part of them being used afterwards for another experiment – in obtaining solid salt by boiling brine in *briquetage*.



Fig.5. Firing the briquetages in the oven-pit (left);  
Fig.6. Briquetages (detail)(right).

During the experiment called “Trough” we tried to reproduce a wooden instalment found at Băile Figa, which was used in prehistoric times to exploit rock salt. Thus, to be able to exploit rock salt, a wooden “trough”

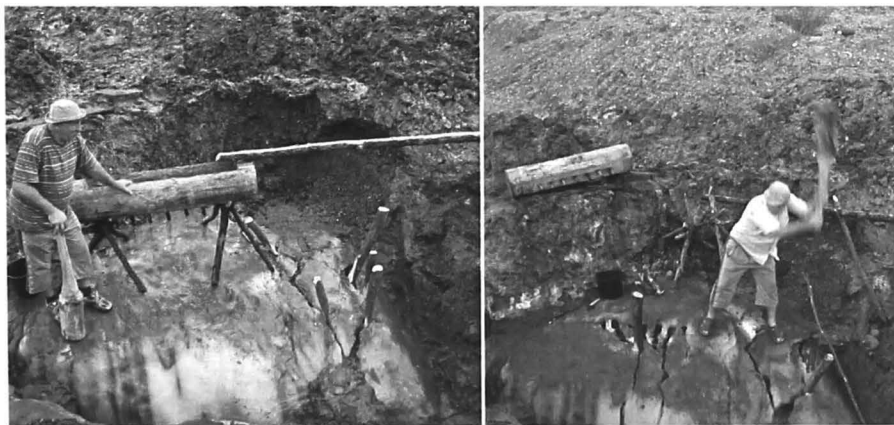




**Fig.7. The oven, general view(left);**

**Fig.8. Firing the vessels and the briquetages in the oven(right).**

was craved; on its bottom it had several holes, in which wooden pegs were placed; these pegs had hemp strings inside them. The trough was set upon the rock salt and filled with water, first with brine, then with fresh water. The hemp strings directed the fresh water flow towards the rock salt and thus the flow made deep perforations in the salt bed. Using a wooden sledge hammer and wooden wedges we were able to detach big pieces of rock salt.



**Fig.9. Installing the „Trough” on the rock salt bed;**

**Fig. 10. Obtaining pieces of rock salt using the „Trough” and fresh water**

The varied activities of the project and the choice of using experimental archaeology attracted a number of 42 students from „Mihai Viteazul” National College – Sf. Gheorghe, Covasna County, „Liviu Rebreanu” Secondary School and „Petru Rareș” National College – Beclean, Bistrița – Năsăud County. In addition, the *Clay Modelling Workshop* was organised as well at the Community Social Services for Children Complex from Beclean (General Office of Social Assistance and Child Protection of Bistrița Năsăud County), where 60 children, primary, secondary, high-school and university students took part at this activity.

Based on the questionnaires given to the students before and after taking part at the activities of the camp we could observe that during the camp they have learned a lot of new information, they got to know the *prehistoric, pre-industrial and traditional* salt exploitation methods and uses (rock salt, brine springs, brine wells etc.).

The “People of salt” project took place at Băile Figa, where the “Băile Figa Spa” was recently opened (a balneary resort financed by the European Union), and thus the organisers of this project could also “profit” by having the opportunity to promote the archaeological findings of the area, since the resort attracted thousands of tourists this year.

The artefacts of the salt exploitation are not as spectacular as other ancient findings, and this fact explains the lack of scientific studies, presentations and exhibitions in museums related to this very important economic activity. But regarding the success of this archaeological camp and the results of the experiments conducted in 2010 by the Museum at the Băile Figa site the Romanian museology slowly rallies to the European current of presenting ancient civilisations through the reconstruction of settlements with all their aspects, based on archaeological findings.

**Translation: Andrea Deák**

## THE CHALLENGE: HOW TO MAKE CHANGING PARADIGMS ACCEPTABLE

**Codruța CRUCEANU**  
Cultural manager

‘The Exhibition Is Served’ is one of the recent projects developed by the National Network of Romanian Museums in partnership with the Romanian Peasant Museum and funded by the Romanian National Cultural Fund. It is part of a programme the network has initiated to develop the professional skills of its members’ staff while promoting topical issues at the heart of current international museum practice.

The project is rooted in an increased awareness of the paradigm shifts characteristic of contemporary museums and their core mission, the definition of the museum as a 21<sup>st</sup> century institution, and in the need to focus the attention of the museum constituency towards the public and its engagement.

The project aimed to sow the seeds of a new approach to museum audience using professional development skills as a subset. A core group of museum professionals representative of the network’s varied membership and of the wide range of Romanian museums was invited to join along with a number of representatives of independent organizations.

The project format included an intensive three-day workshop held in September, to be followed by dissemination meetings in the network’s six development areas.

Trainers included two experienced Romanian professionals (Raluca Bem Neamu and Codruta Cruceanu) and a guest lecturer from the United States (Rosanna Flouty, former Associate Director of Education, ICA Boston) who presented the approach of a contemporary art museum. The ICA Boston used new (web) technologies to increase the involvement and exposure of socially disadvantaged teens to contemporary art.

Teens were defined as the target audience category based on the prevailing view they are one of, if not *the most* difficult audience group to engage with and persuade to visit museums. Loosely defined as 13-to18-year-olds, the four teens (three girls and one boy, 16- to18-year-olds)



participated on a voluntary basis. They were asked to voice their opinion about a particular exhibition, give feedback to museum professionals (curators, public relations and education specialists) through an open dialogue. Their views were used to generate a profile of the target group and their needs, and to inform museums' future work.

The workshop programme included an introductory session consisting of the teens' exhibition visit and feed-back discussion; a suite of interactive presentations and warm-up playful exercises aimed at developing an exploratory attitude and a more flexible mind-set among participants, shifting their curator-oriented perspective and perceptions towards new avenues of involving teens in museum projects at different levels; a presentation and questions and answers session; and a final simulation exercise in which each group of museum professionals submitted an exhibition proposal based on the idea of a teen.

Although the teens involved may not necessarily qualify as typical of their generation /age group, they represent a segment of the young generation which is often lost through gross generalizations: they were *generous* and willing to part with their time in order to help others, one feature that speaks clearly about the window of opportunity for museums which are willing to embrace the 'place of social harmony' phrase (or some similar definition) in their mission statement. They were well-educated, technology savvy, highly creative, and had a catching sense of humour.

Some of the features captured through direct discussions and observation show that teens like to be involved in *discovery journeys that involve new technologies*, want displays *to be more interactive* – on their terms! – and also *greater fun*. They long for substantive, quality performance human interaction and need *multi-sensorial experiences*. They also need *contemporary clues* and *personal hints*. Interestingly they stated very clearly they like 'to meet and greet the past', in other words they do not want a dry presentation but rather one that is *moving, alive, comprehensible and made relevant to them*. **Such clearly stated needs speak highly in favour of a substantial shift in the local museum paradigm.**

Teens were particularly articulate about the type of messaging they favour: it should be cleverly recurrent, meaning the same message should be repeated in different contexts, using different techniques, information should be selective, succinct, and adequate (less is more). Admittedly

their attention is short-spanned, they dislike 'academic' presentations, are highly sensitive to and accept the influence of their peers and their environment, and need acceptance, encouragement, visible results, time to generate links (intellectual as well as emotional).

It is particularly interesting to note that the wii generation is seeking real-life, F2F communication. Whoever wants to reach them needs to gain their attention and trust, preferably through one of their acknowledged opinion leaders. Such social engineering work, previously not envisaged to fall into the realm of museums, emerges as a key element in insuring the institution's future relevance.

Having profiled the teens through *a joint journey of discovery*, participants enthusiastically embraced the opportunity to engage with them throughout the entire exhibition development process.

Exhibitions suggested by teens and developed by participants tackled: dinosaurs and mobile phones in a single high-tech display that played on the idea of contrasting the evolution of the two (small-to-big and the reverse) and of a contrived 'mobilesaurs' to act as mascot and PR icon (*Hi! Dinosaurs Age?*); and the uniqueness of different cultures and individuals translated in costumes, dances, music (*Imagine all the people*).

The final remarks participants made in their evaluation forms reflect a changed attitude:

*'I think we can work together with teens and it's up to us to engage them! It is also very helpful to see what other colleagues think – this way one knows with whom one can collaborate or not...'*

*'It was very useful to see what problems other colleagues think they face when dealing with teens, what [educational] programmes they have in mind,...if they are open to change...'*

*'The greatest benefit is that suggestions and ideas framed by teens can be incorporated and developed in the design of any type of exhibition'*

*'The idea that exhibitions can be made for and with them is to be taken seriously'*

Perhaps the greatest achievement is that participants came to the conclusion that the museum paradigm is /should be shifting from the 'temple museum' **to the museum as an open public social space through wider audience participation and deeper engagement.**



To put it differently – trust your audience and the audience will trust you!

More about the teen exhibition ideas and some of the preparatory discussions between trainers and participants can be accessed at <http://theexhibitionisserved.spruz.com/>

Project (core team) team:

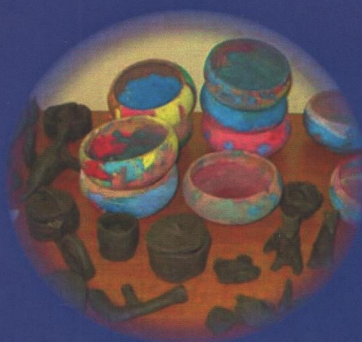
Dragos Neamu – Project Manager

Raluca Bem Neamu – Trainer

Codruta Cruceanu - Trainer

Nadia Nazarchevici – (Communication) Volunteer





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