

Formation of the Framework of Categories and Concepts of the Russian Museum Pedagogics

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Abstract: The level of scientific knowledge is to a large extent determined by the degree of development of the scholarly apparatus. The study attempts to follow up the process of formation of the museum-pedagogical definitions that process along with establishment of the museum pedagogics as the branch of interdisciplinary knowledge. The use in the museum pedagogics of the terms and concepts of a number of humanitarian sciences results in appearance of the new notions and meanings. This refers both to the concept 'museum pedagogics' itself and to a number of other terms the appearance of which is related to changes in the role of a museum in the society and the new functions of it. Firstly, this refers to the recreational function that is actively fulfilled during the last decade in the Russian museums. The correlation between enhancement of the museum functions and appearance of new definitions is investigated. Specification of the term content is also related to origination of different approaches to classification of the forms of the museum-pedagogical activity, clarification of the basic attributes on the basis of which it is performed. Both in the educational and recreational programs, the interactive techniques are widely used the implementation of which requires engagement of different specialists and as the result, leads to enhancement of the professional vocabulary of a museum pedagogue.

Key words: Museum pedagogics, terminology, cultural-educational activity of a museum, interactivity, recreational function of a museum

INTRODUCTION

One of the most important indicators of the science maturity is the status of the conceptual framework. Today the museum pedagogics as the branch of scientific knowledge is still being at the stage of formation and this process is far from being completed. By virtue of the fact that in the museum pedagogics, they use the framework of categories and concepts of a number of sciences that actually are not always the related ones, the semantic content of many terms is filled with the new semantic meanings and substantially differs from its 'ancestor' by its content. These changes in their turn, require creation of a new system of internal relations. Within the frameworks of this system of internal relations the principles of interaction and collateral subordination of the constituent definitions are changed, the new relations are established; the hierarchy is arranged that represents the interior fundamentals of the brand new knowledge.

The issue of terminology is extensive and cannot be solved within the frameworks of a single study. Creation of the exact, crisp statements is not the goal in itself. However, terminological discussions help to take a fresh

look at many issues of the museum pedagogics. Discussion of the essence of the term, identification of its inner components helps to recognize the new meanings appearing along with development of the museum-pedagogical knowledge.

MATERIALS AND METHODS

Changing of the common approaches to the museum management studies necessitates specification of a number of concepts and terms including the fundamental ones. Meanwhile, the term 'museum pedagogics' that has been used for over 70 years was assigned tens of definitions. The issue of correlation of the two elements present within this definition, the museum and pedagogical ones, still remains debatable. According to the norms of the Russian language the main semantic meaning in the word combination falls on the noun (in this case pedagogics) and the adjective (museum) only helps to reveal its essence without changing the semantic accents. It is no coincidence that many specialists in the area of the general pedagogics define the museum pedagogics as one of pedagogical disciplines to which the common laws of this science are applied. As of today,

one may state the presence of the variety of opinions. It shall also be taken into account that today some researchers define the general pedagogics as the interdisciplinary area of the human knowledge. There are strong objections against the atomistic principle of use of its laws at school in a family, labor collective, museum or other social institution (Nagorsky, 2007).

However, it is hardly appropriate to speak of the mechanic transfer of the entire set of pedagogical principles to the sphere of museum pedagogics. First of all, this refers to application of didactical principles within the system of museum education. The theory of education implies a certain formalization of the cognitive activity, establishment of the subject-object relations between the carrier of the knowledge and the learner. However, the most important component of the museum-pedagogical process is a museum item also being the carrier of knowledge the same as the museum pedagogue. The subject-subject and subject-object relations in the museum-pedagogical process are arranged around the monument. Involvement of a museum item in the exposition understood as some text extends the frameworks of the monument interpretation and generates the synthetic image thereof.

The approaches to the museum pedagogics as part of the museology are also questionable. To begin with consensus as to what museology shall represent is still not reached. The source of discord may consist in the fact that actually under the common name 'museology' a set of different units of issues is considered. From among them the following may be distinguished as the most significant ones:

- Specifics of the museum operation as a scientific-research and educational institution
- The history of museology and theoretical concepts of the museum function (history of the museum idea)
- Procedure of investigation and exhibition of items, technical capabilities
- Management methods, legal regulations (Bezzubova, 2005)

Are the areas of knowledge investigating the listed issues independent ones do they form the unified sphere of interdisciplinary knowledge museology? Anyway, museum pedagogics fulfills the most important task within this unit ending up with a human, design of the system of complex relations between the museum and visitor.

Genesis of the museum pedagogics along with development of the theoretical museology significantly enhances the 'filling' of the term itself. The theory of

communication that was developed in the second half of the 20th century exercised the significant effect on it.

Analysis of the existing variety of definitions of the museum pedagogics allows distinguishing a few aspects within their content. The most significant among them are:

- The practical cultural-educational activity of a museum, fulfillment of different intermediate and educational tasks relating to services to visitors (exhibition projects, information support, excursions, creative workshops)
- Improvement of the procedure and techniques of fulfillment of the educational museum function in respect of different categories of visitors
- Research studies of the principles of communicative policy of museums

It shall be noted that among the museology experts another more restricted interpretation of the museum pedagogics prevails the trend of the museum activity related to the children's audience, children's educational programs, and the school (Medvedeva, 2003). Analysis of the Russian studies concerning the museum pedagogics shows that most of them are dedicated to the children's audience, the active search for procedures of working with which was performed during the last 20 years. The same trends are to be found in the studies by Foreign researchers (Falk, 2007).

RESULTS

It is recognized that the practice of the museum-pedagogical activity runs significantly ahead the theory. In the various definitions of the museum pedagogics the recreational function of a museum is not mentioned whereas the daily activity of the Russian and in particular Foreign museums speaks for the substantial share of entertainment programs implemented at the museum. In this case recreation means the kinds of activity of an individual during his spare time motivated by the sense of satisfaction.

Within the modern museology, there are widely differing approaches to definition of the social functions of a museum. Notwithstanding, the difference of opinions, all researchers, however, recognize as the basic functions documenting and education while the rest of the museum functions are considered to be derived from them. This approach is based on the focus on the museum item as the basis of the museum activity. In the studies by Ravikovich (1988), the following basic museum functions are specified:

- Documenting “representation in the museum collection the objective processes of nature and society by means of museum articles”
- Educational and pedagogic function “determined by informative properties of museum articles”
- Function of organization of the spare time

It shall be noted that the causes of perception of the recreational function as a derived and supplementary in respect to the educational and pedagogic one consist in the fact that ‘visiting museums during the spare time is usually related to the motives of the cognitive-cultural, aesthetic, emotional nature’ (Ravikovich, 1988). This is a reasonable remark as it is impossible to identify the ‘sterile’ motives of human behavior existing in their pure form. It is specific that the cognitive and aesthetic motives are considered as identical but other possible motives for visiting a museum are not taken into account including for example, following particular social stereotypes of behavior.

During the recent years implementation of recreational function takes up more space in the practices of the museum in particular, museum-pedagogical activity. This is primarily related to development of Internet. It is impossible to compete with the ‘world web’ in the area of information. The Australian researcher Carol Scott states that the hierarchic and linear structure of narration (narrare) that is peculiar to information presented in museums significantly differs from the network information paradigm accessible through the use of computers. Since, the modern technologies allow people gaining access to the increasing volumes of information about different items it may be expected that the right of a museum to a ‘transcendent’ opinion will be challenged (Scott, 2007). Internet makes to take a fresh look at the information aspect of the museum programs. This is an international trend that pushes museums to searching for the new forms of the information presentation requiring the ‘participation effect’ from the visitor. At the same time, the share of entertainment programs is increased that are able to attract visitors to the museum. The museum consciousness is conservative and adjustment of the museum image as a place of worship proceeds rather slowly. However, the number of recreational programs in museums increases year by year.

Sufficient practical experience that is worthy practical interpretation was accumulated in this sphere. And the first steps in this direction are already taken. Thus in the detailed classification of the cultural-educational activity of ethnographic museums proposed by Botyakova (2006),

the two kinds of such forms were distinguished: the derivative of the educational function of a museum and derivative of the recreational function of a museum. Botyakova (2006), refers to the latter: excursions, plays, concerts, catwalks, balls, workshops, clubs, ‘evening parties’, museum festivals, museum special proposals.

Referring an excursion based on the educational element to the recreational sphere of the museum activity caused fair criticism of the experts (Galkina, 2001). Nevertheless, the new approach laid to the basis of this classification find approval in the practices of the museum activity. Interesting experience of updating such a traditional form as excursion is presented in the article of Chegodayeva (2008) with the effective title “Excursions for those who are tired of information”. The study refers to non-conventional, successfully implemented excursion routes designed for the adult audience exemplified by the excursion tour around the museum for history and religion “The world history of beard”. Instead of a traditional dialogue an excursion designed in humoristic spirit also included the ‘bearded’ blow ups where the visitors could take make photos and the moments of informal discussion of the role of beard in the life of men belonging to different religious confessions. The new components of the excursion to a great extent promoted to its success.

Of course, it is not possible to speak of existence the absolutely unique-educational or recreational programs. Nearly each of them will contain the different ratio of components of learning and entertainment. In this regard, the gaming techniques provide infinite possibilities. The ‘quests’ that became popular due to the multimedia programs helped to find the effective stylistics for the game ‘Buried treasure of the professor Bogoyavlensky’ that was designed in the national museum of the Republic of Tatarstan. The game players are divided into two teams and compete in trying to be the first to find the treasure hidden in the museum. Using the prompts of the presenter they shall complete the route as fast as possible promptly using the hints among the museum exhibits. Today the similar game principles are used in museums of different directions.

Testing with time allows identifying the forms of the museum-pedagogical programs demanded by visitors, specifying their basic elements. Gradually, a new term is born, its content is clarified. Such a form as museum festival exists over a few decades already. Having appeared during the Soviet period, the festivals were topically related to the ideologically significant events in the history and were stamped with the character of solemnity, pathos and officialism. The substitution of the

ideological paradigm allowed bringing back to the festivals the mentally specific atmosphere of the joy of communication.

Today the experience accumulated from the variety of hundreds of special events held in museums allows coming to the level of generalization and define the essential components and the structure of this definition. According to E.V. Medvedeva, the components of a museum festival are a theatrical performance (show), elements of role playing games, performance of folk music groups and other on-stage performance groups, workshops held by craftsmen and sales of their products. It shall be emphasized that clarification of the term in this case like in other ones is not the goal in itself. Presence of exact and accurate definitions promotes to correct setting of the goal and choice of the tools for design of new projects and programs.

The presented examples of the museum-pedagogical programs and activities in which the recreational component prevails are united by presence of the interactive element. Today interactivity is one of the most frequently used terms. This is due to the fact the significant part of the society, especially the youth and teenagers are get used to listening to the interactive radio, watching interactive TV-programs, living in the interactive space. The traditional forms of the museum activity lose their attractiveness to such audience.

Interpretation of the term 'interactivity' is extremely wide which is indicative of its instability. Mackiewicz (2009), one of the leading experts in the area of interactive programs, distinguishes a few components of this term. "In the wide sense interactivity may be defined as creation of the maximally comfortable and efficient conditions for the dialogue-based communication of a visitor with the museum articles, museum environment within the real and virtual educational space. These conditions shall make the audience feel, think and act in connection with the museum items in the proposed or suggested situation. In some specified sense interactivity is the technological tool for overcoming loneliness often experienced by a mass 'single' museum visitor. At the same time, this is the method due to which the museum communication can be more comprehensive and personal on the part of the visitor". In my opinion, this definition represents the variety of use of interactive techniques to the fullest extent possible. The Foreign researchers also speak of different levels and types of the visitors' involvement in the museum practices. Thus, by characterizing interactivity, Adams (2002) speaks of the various options of the physical, mental, emotional and social interaction of the visitor and the museum article.

Further understanding of the essence of interactivity is related to understanding of the innovative role of the pedagogue in the process of preparation and implementation of interactive programs. First of all, he shall solve the hardest task in the conditions of a modern Russian museum creation of interactive environment enabling the visitor's interaction with the exhibited material. Depending on the tasks of the program, the essential components of such environment shall be the interactive zones as such creative workshops, game rooms, space for staging.

Interactive techniques require fundamental changing of the 'behavior pattern' of a museum pedagogue. If by performing the museum activities in the traditional form, he plays the key role that is often reduced to a monologue then the interactive programs require the ability to recede into the background, withdraw into the shadows while maintaining control over the course of the classes. Preparation of interactive programs often requires the joint efforts by representatives of different professions from a museum pedagogue to a psychologist, expert in one or another sphere of the subject-related activity, multimedia specialist.

Summary: The facts of the modern museum life in Russia prove that origination of the new social functions proceeds within the frameworks of the former museum structures. The museum pedagogues participate in the creation of both recreational and educational programs enriching their professional vocabulary. The terminological searchers promote to acquisition by the museum pedagogics of the own language that is able to communicate the essence of the scientific knowledge, stimulate development of the museum discourse.

CONCLUSION

Formation of the conceptual framework of the museum pedagogics is determined by the changes taking place in a modern museum. Development of the educational and recreational functions of a museum promote to improvement of the instrumentarium of a museum pedagogue, filling the traditional forms of the cultural-educational activity with the new content. The use of interactive techniques will help extending the extra-didactic spheres of the museum-pedagogical activity, searching for the optimal combination of the educational tasks and recreational capabilities of a modern museum.

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