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## MUSEUM TRAINING TO DEVELOP THE SOCIAL AWARENESS OF CULTURAL IDENTITY IN A TIME OF UNIVERSALIZATION

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The main theme of the ICTOP'94 Lisbon meeting is museum personnel training for the universal museum. At the very beginning it is important to identify what the notion *universal museum* can cover. It is necessary to underline the ambiguity of the term. On the one hand, the word 'universal' can be taken to refer to the variety of collected museum materials or museum collections, on the other hand it could refer to the efforts of the museum to be active outside the museum walls in order to achieve the integration of the heritage of a certain territory into a museological system. 'Universal' could also refer to the "new dimensions of reality: the fantastic reality of the virtual images, only existing in the human brain" (Scheiner 1994:7), which is very close to M. McLuhan's view of the world as a 'global village'. Thus, what is universal could be taken as being common and available to all the people of the world. 'Universal' can imply also the radical broadening of the concept of object: "mountain, silex, frog, waterfonts, stars, the moon ... everything is an object, with due fluctuations" (Hainard in Scheiner 1994: 7), which will cause the total involvement of the human being into his/her physical and spiritual environment. In the process of universalization, links between cultural and natural heritage and their links with human beings become more solid, helping to create a strong mutual interdependence.

Cultural identity is one of the basic factors of national identity within a nation, and at the same time a factor of universalization, because relevant cultural areas are not always identical with national territories. Every national territory integrates different cultural circles in a horizontal geographical scope, and creates their mixture in a vertical historical stratification. Through its cultural characteristics,

any nation is open or closed to the process of universalization depending on the interpretation of its cultural heritage.

Identity as a part of the museological message becomes an element of cognition of human existence, of the roots which extend to different depths of the past time and space, of those structures which are inherent in the human being, such as neighborhood, site, town, territory, state or continent, as well as family, community, homeland, region, class, race, civilization, religion, culture, or any other form of formulated social consciousness. Among the objects and within the ambiances of cultural heritage, overwhelmed by messages, we become aware of similarities and differences that shape our own identities. Those identities which are created in the contact with heritage are different and mutually complementary, but irretrievable for humankind as a whole (Maroevi'c 1993:99).

Museology is a science which deals with the study of identification, preservation and communication of the museality of material testimony of culture and nature with the aim of protecting the human heritage and interpreting and transmitting its messages within the framework of an organized and institutionalized human activity. Thus museology has the mission to integrate the interpretation of movable and immovable human heritage. This interpretation can be orientated towards national or regional values or towards universalization. The museological communication processes need to act to develop the social awareness about cultural identity as the basic factor of possible universalization. As a scholarly discipline, museology researches the interdependence of the basic characteristics of objects of cultural heritage which contribute to the determination of identity: it also studies their other characteristics in an attempt to avoid the ideologization which would go counter to the democratic essence of presentation and creation of different identities. Museological theory puts the characteristics or identity among those criteria of museality which crucially determine the museal qualities of an object or site.

Museum training is intended to make museum personnel available to respond adequately to such new needs. It is not only the question of changing the existing study programs but of making the museum personnel capable of a new cognition and interpretation of heritage as part of the universal world. The main thrust needs to be made towards the integration of human cultural and natural heritage and the acquisition of new knowledge.

The experience of the international study courses devoted to the general theme "The Museological Approach to the Integrated Use of Cultural Heritage", which took place at the Dubrovnik Interuniversity Centre from 1988 to 1990 in cooperation between Canadian University of Victoria and the Croatian University of Zagreb proved very fruitful and could serve as a possible model in developing the idea of cultural integration within the museological training system at the time of universalization. As a town which is on UNESCO's List of World Heritage Dubrovnik and its surroundings provided an excellent venue for the course. English as the course language and a combination of lectures and workshops, which stimulated the lectures and the students to spend most of the time together during the whole course, were a specific feature of the courses.

Martin Segger from UVIC and Ivo Maroević from Zagreb University started with the first course in May 1988. The topics included the consistency of evaluation systems of cultural heritage as applied to micro and macro resources; the relevance of museographical methods in the research, conservation and interpretation of collections, monuments and sites; museum uses of historic buildings and sites, and the town as a "lived in" museum, with the coordination of collections management and urban planning information systems; compatibility of resource uses for education, tourism, resident life styles, security and safety: symbolic values and cultural heritage and life quality: residents and guests; relations to the social structure, its needs and resources. The course was realized with 5 lectures from Zagreb and Victoria and 14 students from former Yugoslavia, USA and Canada.

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The next year's course had a specific title - "The Historic City as a Museum Object". It was held in May 1989. The topics were more specific: historic city and its cultural values (historic, environmental, social, etc.): evaluation of the values from scientific, functional, touristic, social and other points of view; research into the potential use and reuse of different parts and ambiances of a historic city; rehabilitation of valuable districts: identify the interpretive possibilities of individual architectural and topographic urban values: presentation of historic and other monumental values of the city; humanization of man's environment; museums presentation of different values within the urban structure; museographic methods as a presentation process/approach and philosophy of echo-museums and its application to an urban space. Seven lectures from Canada, Germany and Zagreb University and 25 students from the former Yugoslavia, Canada, Poland, Estonia, Sweden and Bulgaria were an indication that the interest for the course had increased and that the international audience had slightly widened.

The last course, which took place in May 1990, immediately before the war started on the territory of the former Yugoslavia, went under the title "The Historic City at the Sea". Nine lectures from Canada, Germany, Norway, Israel and Zagreb University and 29 students from the former Yugoslavia, Canada, Estonia, Great Britain, Hungary, Germany and Italy demonstrated that the course was well accepted within the structure of the IUC Dubrovnik and the world academic community. The topics of the course were relatively specific: identifying and evaluating the spatial and cultural values of historic cities by the sea - common geographical, historical and economic reasons for the development of maritime cities throughout the world; historic landscape: harbor plans, relations with the urban hinterland, evolution and response to the changing technologies of marine and land-based transport; industrialization; historic monuments; fortifications and marine structures, facilities for transportation, trade and commerce - potential for the presentation and interpretation of historic themes to visitors; maritime museums;

museums of fishery and city museums - a survey of museographic methods to assist the presentation of urban-maritime historical or technological themes.

The next course, planned for May 1991, had to be canceled because of the war damage in Croatia and Dubrovnik. It was announced under the title "Works of Art as Documentation Sources in Heritage Conservation". Its topics included historical paintings, drawings, photographs and other media as records of the built and artefactual environment - works of art as historical evidence; iconography of landscapes, townscapes, historic buildings and surroundings in art; research, verification and reconstruction of historic space in architectural restoration through the analysis of works of art - identification of viewpoints in landscapes, deviation, contortion and idealization of reality by the artists, tests for veracity; interdisciplinary research as a tool in establishing documentation values, retrieving and processing data from art works - towards a network on the international level; ways of research and use of network findings in the conservation of historic buildings and historic cities, in museological interpretation, in articulating heritage values, and in reconstruction work.

Unfortunately, we had to interrupt our Dubrovnik efforts because of the war in Croatia. But our intentions were along the same lines as those of the Lisbon ICTOP meeting, the process of universalization within the world of heritage forces us to open up nonconventional ways of training museum staffs to implement a new way of thinking. The social awareness of the importance of cultural identity, developed on the basis of interpreting and implementing the qualities of heritage in real human life, must be the general interdisciplinary topic of national and international study courses in museology and cultural resource management. The Dubrovnik model presented here was a possible approach, one that was not too narrowly focused on specialist problems, but was wide enough to stimulate professionals from different fields to contribute to the idea of universalization of national heritage and to start building the concept of world heritage. We expect

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support for our ideas and for the widening of the concept of training of museum personnel to include mutual interchange of experience and ideas on the basis of the already acquired basic knowledge in museology.

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