
REPRESENTATIVE COMMUNICATION AND ITS ROLE IN THE DEVELOPMENT OF THE CHURCH MUSEUM AS AN EDUCATIONAL FORM OF CULTURE

Elena Alexandrovna Polyakova^{1*} and Tatiana Vitalievna Poydina²

¹*Altai State Institute of Culture, Lenin Ave. 66, Altai Territory, Barnaul, 656049, Russian Federation*

²*Altai State University, Lenin Ave. 61, Altai Territory, Barnaul, 656049, Russian Federation*

(Received 17 March 2018, revised 18 June 2018)

Abstract

The article is devoted to the positioning of the Church Museum as an educational form of culture. In the context of the museological paradigm, the purpose of the work is to determine the role and capabilities of representative museum communication in the implementation of an educational mission by the Church museums and human socialization. The article shows that the museum communication, carried out through the representation, is subordinated to the tasks of creating a new reality, displaying the model of the distanced past in the paradigm of scientific knowledge. The representation is considered by the authors as the current technology of modern museum communication. The article concludes that the prospects for the development of Church museums as an educational form of culture are related to the orientation of their activities on the educational strategy of the State, the implementation of conceptual communication, and the development of representational technologies of translation of historical and cultural heritage of Orthodoxy.

Keywords: educational, form, representative, conceptual, expositions

1. Introduction

The present study is devoted to the consideration of the Church museum as an educational form of culture and the identification of representative communication role in this process. Studying the history of the Russian Church museums contributes to the recreation of educational and museum-forming processes and their correlation with the global ones, which allows opening the general mechanism of the birth, adaptation or elimination/loss of the museum as an integral component of the education system. The presence of stable, historically conditioned links of museums with educational institutions of various levels determines the positioning of the modern museum as an

*E-mail: prorektor_nr@agaki.ru

educational form of culture. This approach allows to fully integrate the experience gained by museum institutions into the state educational process, including the historical experience accumulated by Church museums. The process of revival of Church museums, which in the pre-revolutionary period referred to the museums of education or pedagogical category and at the present stage still set the scientific and pedagogical tasks, testifies to the demand for their educational potential.

Comprehension of educational opportunities and educational purpose of a museum began in the 70s of the 19th century. The translated article of the founder of the Berlin Museum of Christian Antiquities, F. Piper, 'On the Introduction to the Gymnasium Course of the Study of Art Monuments, predominantly Christian ones' gave momentum to the formation of specialized collections of a teaching nature, where the author, in advocating the teaching of the Christian art, noted that "the establishment of both classical and Christian collections make up the necessary educational need" and the need to demonstrate "art within the original" [1]. Theoretical researches of F. Piper formed the basis of the Russian project of Church scientific and pedagogical museums, developed by I.D. Mansvetov in 1871-1872 [2].

At the end of the 19th - the beginning of the 20th century the tendency to the comprehension of the experience gained in Russia on the use of Church museum as a means of training was noted. The theorists and makers of the German museum and pedagogical school who had formulated the educational mission of the museum in society exerted significant influence on the formation of the National Museum and educational trend. Thus, Lichtwark put forward and proved the thesis that the museum along with the school was the place of study [3].

G. Kershenshteiner in his works defended the belonging of the museum to the category of educational institutions, the activities of which should be based on the pedagogical principle [4].

A peculiar result of the awareness of the educational mission of the museum has been the concept of the ideal museum developed by the philosopher N.F. Fedorov at the end of the 19th century and introduced into the scientific literature at the end of the first decade of the 20th century. The scientist formulated some ideas of the approach to the museum as an educational institution [5]. Practical orientation of the works of the representatives of the German museum and pedagogical school led to the approbation of a number of their ideas in the Russian conditions, as well as theoretical comprehension of the experience gained by the school. In 1917, the work of J.C. Dana 'The New Museum' [6] was published, in which the author described the project of the conceptual community museum. Apparently, J.C. Dana was familiar with the works of the representatives of the German museum and pedagogical school, since the ideas about the creative component of museum communication carried out with educational purposes appearing in his concept. In 1918, the innovative ideas of N.F. Fedorov and J.C. Dana were tested within the framework of the project of the Trinity Lavra of Saint Sergius Museum developed by P.A.

Florensky with the participation of Professor P.N. Kapterev [7]. It was based on a completely new concept of the 'living' Church museum. The combination of such components as the scientific and pedagogical nature of the Church museum, the orientation to the organization of non-material forms of documentation, and the educational potential of the museum space formed by means of functioning 'living' monument allowed to introduce absolutely new, previously non-characteristic forms of updating the heritage of Orthodoxy into the sphere of museum communication. The change of socio-political and ideological conditions of the Russian reality during the Soviet period influenced the elimination of Church museums and made the proposed innovations impossible for approbation.

Museum methods and projects of the first third of the 20th century in the Russian humanistic science had founded and substantiated the approach to the museum as an educational form of culture, which was updated only in the museum-theoretical studies of the late 20th - early 21st century. The turn of the 20-21th centuries had laid the foundation of the active comprehension of the educational potential of museum communication that attracted the interest of the Russian experts to theoretical researches about museum education and museum communication of D. Cameron [8]. At the end of the 20th - the first decade of the 21st century, the topic of the history of museum-educational tradition and museum pedagogy became essential in the Russian humanistic science. The modern period marked by the general rise of interest to Church had actualized the study of Church organizations that documented the history and culture of Orthodoxy. Secondary updating of Church museums affiliated with educational institutions, diocesan administrations, monasteries in the first decade of the 21st century defined the trends and subjects of their research. The problem of this study is to substantiate the Church museum as an educational form of culture. In the context of the museological paradigm, the purpose of the work is to determine the role and capabilities of representative museum communication in the implementation of the educational mission by the Church museums and human socialization.

2. Methods

The basic concepts that allowed positioning the Church museum as an educational form of culture were formulated in the works of M.S. Kagan and A.Y. Flier. M.S. Kagan introduced the scientific concept of "cultural form" [9] and denoted the attitude to the museum as to a cultural form. A.Y. Flier proposed a model of the cultural form genesis [10]. As a methodological strategy, the authors rely on the cultural concept of T.P. Kalugina [11] and A.A. Sundieva [12], where the museum is considered as a cultural form. Analysis of various viewpoints on the museum as a cultural form allowed the authors of this study to define the museum as an educational form of culture, which is understood as a matrix, the content of which is filled based on the educational needs of the society in a particular historical situation.

The theoretical basis of the work was represented by the modern concepts of Humanistics, positioning the trajectories of preservation and adaptation of cultural traditions to the latest historical realities [13] that had determined social partnership of the Russian Orthodox Churches' and State educational institutions as a strategically significant direction in the development of spiritual and ethical culture and education [14]. The experience of integration of the humanities, university cooperation and museums developed in the academic research of such scientists as T.M. Stepankaya, I.V., Chernyaaeva, V.I. Naumova [15] is the basis for the author's development of the process of updating the museum in the educational environment [16]. The interdisciplinary, systemic, and adaptive approaches were the key ones in the study. The methodological message of M. Y. Yukhnevich [17] on the specifics of creation and functioning of pedagogical museums and analysis of the content of communicative activities of pre-revolutionary and modern church museums allowed proposing the wording of the term 'church scientific and pedagogical museum'. The church scientific and pedagogical museum is a museum created with the purpose of resolving discussion situations in education, acting as a tool for reforming the educational system, funds and functions which are oriented to the needs of the professional education, and the composition of the funds is represented by both authentic and educational materials. All this allows positioning the Church museum as an educational form of culture.

3. The actualization of Church museums as an educational form in the early 20th century

According to the authors' position, the establishment of the museum as an educational form of culture passes the following stages: changing the cultural situation - the emergence of a new cultural need – awareness of its need by the society and formation of social expectations system – the actualization of the need by searching for the optimal form of its satisfaction - the adaptation and development of educational form of culture [18]. The sociocultural prerequisites have defined the appearance of Church museums in Russia. In the second half of the 19th century Russia had begun to intensify its monumental activities, which had given rise to the development of archaeological science, from which later the independent science of Church antiquities - Church archaeology - segregated. It had been aimed at the study, preservation and popularization the Orthodox heritage, which was entrusted to various societies and museums. During the approbation of the approach to the museum as to educational form of culture, it has been established that in the second half of the 19th - first decades of the 20th centuries, Church scientific and pedagogical museums were present. The conceptual basis of these museums was the organization project of Church and archaeological collections of I.D. Mansvetov. The project focused on the use of the museum in the educational process [2]. In this article it should be noted that I.D. Mansvetov, when developing the concept of the Church museum, relied on the ideas of F. Piper who had created the Berlin Museum of Christian

Antiquities. The specificity of the domestic concept of the Church museum was that all the proposed departments and their collections had been subordinated to the main goal - a visual acquaintance of students with the history and development of Church art. The absolutely new department containing monuments of the old Russian Church art and life was obligatory since in this period Church archaeology had become one of the components of the educational process in spiritual educational institutions. The most famous Church and pedagogical museums of the pre-revolutionary Russia were founded at the Moscow and St. Petersburg theological academies in accordance with the concept of I.D. Mansvetov. In their turn, other museums borrowed the experience of the central ones.

In the sphere of spiritual education, the necessity to create own pedagogical museums was realized, and all types of Church and archaeological monuments had to become their basis. Russian Church museums were either a part of the structure of the Church and archaeological societies or acted as independent Church and archaeological institutions, operating on the basis of spiritual and educational institutions, Orthodox brotherhoods and monasteries. The orientation of Church museums for the solution of monumental and scientific research tasks had determined the clearly expressed value potential of the collections thereof, which were based on the authentic fund of monuments of the Orthodox heritage. As a result, the collections of Church museums differed in their informative and expressive nature, which gave the opportunity to further actualize the concepts of the collection in the framework of presenting and educational activities. For the first Russian Church museums, which had been opened at the spiritual academies and societies, the scientific and pedagogical purposes, as well as the “study of Church and religious life”, “examination, safeguarding and gathering of monuments of local Church antiquity and history” were the primary ones [19]. The formation of their funds was conditioned by social factors, such as the Church monument protecting movement and the reform of the system of spiritual education carried out in its context, aimed at forming the clergy’s knowledge and practical skills in the field of Church archaeology.

Socio-political changes at the end of the second decade of the 20th century, such as anti-religious persecution against churches by the state, closure of spiritual schools, led to the elimination of Russian Church museums. At the same time, the high scientific potential of their authentic funds led to the preservation and adaptation of the collections formed. In the changed social reality it was possible to realize the importance of this potential and to integrate the collections into the activities of Soviet secular museums through the adaptation of the collections through representation. In fact, museum staff had to solve the problem of reassessing the concept of the cult collection “caused by the conflict of interpretations of reality” [20, p. 171]. Representation as a sense-generating mechanism was first tested in the practice of national museums precisely in the context of the social conflict of the first years of the Soviet regime, and aimed at the preservation of collections in the museum funds that

did not fit into the official ideology of the state - cult collections, bourgeois art, etc. Representation of Church collections by museum staff in the context of the anti-religious policy of the State promoted their preservation and translation under the aegis of anti-religious propaganda.

4. Representation as the current technology of communicative activity of the modern museum

In this study, the term '*museum representation*' is given in the author's interpretation. It refers to the reassessment of the concept and value potential of the museum collection, caused by the conflict between the changed reality and its out-dated interpretation, and such presentation thereof to the viewer, which allows explaining the essence of events, phenomena, facts of the distanced past taking into account the modern mentality. Initially, in the frames of museum communication, the presentation is carried out - the primary public representation of events, phenomena of facts in accordance with the established system of scientific knowledge and requirements of social reality. Being based on this principle, the communication had been carried out in the Russian pre-revolutionary and later Soviet museums. For the first time, the representation as a way of adaptation was used in the first years of the Soviet regime when demonstrating cult collections in the framework of anti-religious policy. But the development and consolidation of this method in the social practice in the Soviet period occurred with characteristic breakage of stereotypes. The modern stage of development of the society, noted by the great distance of historical realities from the audience, causes necessity of representation, i.e. filling of collections with new, actual concepts.

The term 'representation' is very popular in the scientific, cultural and social spheres, in particular in museum sphere. Interpretation of the representation in the paradigm of philosophical and cultural knowledge is the closest to the needs of the museum. The term representation is polysemantic. E.V. Ivanova defines it as "a sense-generating mechanism" [21, p.149]. The concepts put forward by the author are very appealing to the museum as an educational form of culture, as it is also a visualized text containing many meanings. Representation helps to reinterpret and translate historical reality. The formation of models distanced past in an actual and more informative form, rather than the previous presentation, for visitors. The reproduction of the system of senses corresponding to a separate area of cognition takes place in the museum through representation. The museum as an educational form of culture is historically aimed at generating and translating senses. The understanding (cognition) and explanation (interpretation) are forms of translation of concepts. The understanding of new ambiguous semantic models of museum reality represented in the frames of expositions and exhibitions makes the issues of museum communication actual. The context-generating representation in the museum space performs several functions: organizing (formation of spatial and visual text), translating (translation of explicit and implicit meanings),

actualizing (the contexts translated should be demanded, actual, important for the specific society), accumulating (the accumulated concepts can be actual not only for the modern, but also for the next generation), and constructing (the museum representation aims to construct a museum model of reality as an artificially constructed reality). The museum communication carried out through the representation is subordinated to the tasks of creating a new reality, displaying the model of the distanced past in the paradigm of scientific knowledge. It follows from this that the representation, aiming at the formation of new concepts, promotes the production of the visitor's needs in reflection, makes it an active interpreter of concepts, actualizing thereby the museum as an educational form of culture.

5. The development of Church museums as an educational form of culture in the face of the cultural challenge of the 21st century

At the end of the 20th century, the revival of religious life and the revitalization of the Church activity in the Russian culture, education and community service led to the reestablishment of Church museums. The in-Church policy of the Moscow Patriarchate in the 1990s, being based on the legislation of the Russian Federation, defined the basic areas of cooperation with the State. At the turn of the 20th-21st centuries, the need to comprehend and document the history of the Church of the 20th century, to popularize the Orthodox culture among the masses, and to ensure the visibility of religious education determined the attitude to Church museums as an educational form of culture. The status of Church museums as an educational form of culture emphasizes the reasons for their creation, related, firstly, to the need to develop the religious components of the national heritage; secondly, to the identification of the role of religious institutions and organizations in the development of documenting and monument protective activities in relation to the objects of Orthodox heritage; and thirdly, to the need for specialized collections that can improve the quality of the reborn professional spiritual education. At present, Church museums are characterized by the presence of a museum collection distinguished by a high degree of informativeness and expressiveness, good equipment, professional construction of expositions. Their documenting activities adopted in the museum practice contribute to the formation of authentic complex meetings united in diverse thematic collections of regional history and art nature. Thus, the exposition of the largest Church museum of Russia - the Moscow Church of the Archaeological Study – is located in 12 halls and has more than 20 thousand items. The exposition of the museum is based on the principle of circular review, which contributes to the consistent disclosure of such topics as Church art of the Greco-eastern territories and various areas of the Ancient Rus, Russian art of the 18th-20th centuries, Western Religious Art and culture.

The idea of the Museum of the History of Orthodoxy in the Altai is subordinated to recreation of the history of the Altai Krai churching and documentation of the most significant religious events, which have been reflected in such exposition sections as ‘The history of the Altai spiritual mission and missionary activities in Siberia’, ‘The History of the spiritual life of the city of Barnaul in the 18th-20th centuries’, ‘Altai Martyrs: The history of the Orthodox Church in the years of persecution of the 20th century’.

However, it is necessary to take into account the fact that the development of Church museums as an educational form of culture is impossible without the correlation of their activities with the educational strategy of the state. The educational museum is a way of solving the educational problems set by the state; it is an opportunity to resolve the debatable situation within the educational situation. The Church museums of Russia have accumulated the historical experience of implementing the actual educational (teaching) activity. They not only possess the valuable and informative and expressive potential of the meetings, but also operate at present in the conditions of the favourable cultural situation related to the introduction of a religious component in the curricula of secular educational institutions.

In the modern Humanistics, the understanding of the experience of the interaction of secular and Church higher education as a strategically significant direction of development of spiritual and ethical culture in the sphere of higher education [14] aims at actualization of the Church museum as an educational form of culture. From the authors’ point of view, in order to consolidate their positions, Church museums should resort to the experience of secular pedagogical museums, i.e. to become a visual tool in the educational process. This proposal is not accidental, since it follows from the policy in the field of education jointly conducted by the government and the Moscow Patriarchate. The authors agree that the pedagogical component of the Church museum should comply with the tradition characteristic of pre-revolutionary Church pedagogical museums, but also to extend to the spheres of both spiritual and secular educations.

At the same time, the modern stage of society’s development necessitates the transformation of the Church scientific and pedagogical museum as a means of learning that must be adapted to the needs of the new century. According to the authors, Church museums need to abandon the model of presentation in favour of representation. They should turn into transformation institutions, providing new concepts to the new audience. They should be aimed at a broad interpretation of the role of Orthodoxy as a way of self-expression of the nation and its contribution to the process of formation of the Russian state, Russian civilization, mentality, educational system, culture, art and literature. The Church museum should become not only an educational form of culture in its academic version - the museums at seminaries and diocesan departments, possessing extensive museum collections and resources, but also they should master other types of the educational mission implementation. At the end of the first decade of the 21st century, the process of creating Church museums at

parishes, monasteries and church communities intensified. The funds of these museums cannot compete with the collections of large Church museums. Historical practice shows that the characteristic of the Church museum as an educational form of culture determines not only the composition of funds, but also the number of exposition areas. From the authors' point of view, the main criterion of such identification of the museum is its functioning as a centre of live communication, representing the conceptual expositions created by means of representation technologies.

In the modern science, the idea that the use of the dialogue is an important cognitive process in the humanitarian sphere is being actualized [22], and as noted by the Doctor of Art T.M. Stepanskaya the conceptuality of the museum and exhibition exposition is increasing in the translation of spiritual values [23]. In fact, the conceptual museum acts as a way of resolving social contradictions, since an unbiased interpretation of a certain event, a phenomenon of fact, takes place within the framework of its communicative activity. Church museums should not serve as 'Gold Rooms'. The conceptual museum expositions must be created therein, providing the visitors with the opportunity to see not just antique 'things', but to appreciate the idea and the relevant context and represent the material for scientific research. The prospects of development of museums in general and Church museums in particular, lie in the conceptuality of expositions. The top priority of the conceptuality of Church museums should be to organize the communication process, which allows unprepared visitors to figuratively and holistically perceive the history and culture of individual religions in the world and public contexts. The prospects for the development of Church museums as an educational form of culture should be connected with the solution of these problems.

6. Conclusion

The Church museum as an educational form of culture was updated in Russia at the turn of the 19th and 20th century as an instrument of reforming the system of spiritual education and preservation of the historical and cultural heritage of Orthodoxy. Socio-political changes in Russia that had occurred at the end of the second decade of the 20th century and led to the adoption of a new ideological paradigm determined the abolition of Church museums, but the use of representational technologies in the presentation of religious collections by the secular museums under the aegis of anti-religious propaganda caused their integrity. The actualization of professional spiritual education, the need to preserve and popularize Orthodox history and culture, the introduction of religious components in secular educational institutions led to the revival of Church museums as an educational form of culture in the first decade of the 21st century. The orientation of the Church museums on the educational strategy of the state, the organization of conceptual communication, the development of representational technologies of the Orthodox heritage translation will approve them in the status of an educational form of culture.

References

- [1] F. Piper, Proceedings of the Moscow Archaeological Society for 1871, **3** (1871) 227–253.
- [2] I.D. Mansvetov, Orthodox Review, **2** (1872) 259–282.
- [3] A. Lichtwark, *Übungen in der betrachtung von kunstwerken, nach versuchen mit einer schulklass (Exercises in the examination of works of art, after attempts with the school class)*, G. Kühnmann, Dresden, 1898, 143.
- [4] G. Kershenshteiner, *Selected works*, K.I. Tikhomirov, Moscow, 1915, 322.
- [5] N.F. Fedorov, *Selected works*, ROSSPEN, Moscow, 2010, 759.
- [6] J.C. Dana, *The new museum*, The Elm tree press, Woodstock, 1917, 57.
- [7] P.A. Florenskiy, *Collected Works*, YMCA-press, Paris 1985, 355.
- [8] D. Cameron, Curator, **11(1)** (1968) 33–40.
- [9] M.S. Kagan, Voprosy iskusstvoznaniya, **4** (1994) 445–460.
- [10] A.Y. Flier, *Cultuogenesis*, RIK, Moscow, 1995, 128.
- [11] T.P. Kalugina, *Khudozhestvennyy muzey kak fenomen kul'tury (The Art Museum as a phenomenon of culture)*, Petropolis, St. Petersburg, 2001, 14–15.
- [12] A.A. Sundieva, *Muzei kak kul'turnaya forma (Museums as a cultural form)*, Proc. of the Conference 'Typology and types of cultures: a variety of approaches', Russian Institute for Cultural Research, Moscow, 2000, 210–215.
- [13] T.M. Stepanskaya, Life Science Journal, **11(7)** (2014) 159–161
- [14] Y.A. Kreydun and L.I. Nekhvyadovich, Eur. J. Sci. Theol., **14(1)** (2018) 75–81.
- [15] T.M. Stepanskaya, I.V. Chernyaeva and V.I. Naumova, International Journal of Environmental & Science Education, **11(15)** (2016) 8718–8725.
- [16] E.A. Polyakova, Bulletin of the Tomsk State University, **388** (2014) 86–93.
- [17] M.Y. Yukhnevich, *Pedagogicheskiye, shkol'nyeyidetskiye muzei dorevolyutsionnoy Rossii (Pedagogical, school and children's museums of prerevolutionary Russia)*, Research Institute of Culture, Moscow, 1990, 284.
- [18] E.A. Polyakova, Bulletin of the Tomsk State University. History, **6(32)** (2014) 129–136.
- [19] ***, Tomskiye yeparkhial'nyye vedomosti (Tomsk Diocesan News), **21** (1914) 471–478.
- [20] P.S. Shabley, History and modernity, **2(10)** (2009) 170–193.
- [21] E.V. Ivanova, Omsk Scientific Bulletin, **1(63)** (2008) 148–151.
- [22] T.M. Stepanskaya, International Review of Management and Marketing, **6(3)** (2016) 170–174.
- [23] T.M. Stepanskaya, Terra Sebus: Acta Musei Sabesiensis, **Special Issue** (2014) 201–219.