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Scientific heritage of the academician of AUAS Fedor Schmitt: sources for studying the museum sociology in Ukraine (1990s-2000s)

T.O. Kutsaeva
tamara_kusaeva@ukr.net
National museum of history of Ukraine
2, Volodymyrska St., Kyiv, v 02000, Ukraine

The origins of the actual direction of modern museum activity in Ukraine, the museum sociology, have been studied. A retrospective review of the achievements of the museum sociology has been conducted according to the historiography of 1990-2000s and periods of this trend's development have been defined from the beginning of 1990s. Other examples of the study of Ukrainian museums audience and in other historical periods (19th–20th centuries) have been found. The conclusion that attention of the museum staff to the visitor is not only limited by 1991 has been made. In order to solve the scientific task of the article, the academic heritage of the academician of AUAS Fedor Schmitt (1877-1937) and historiography on him has been analyzed.

The relevance of the research is grounded by the fact that not only the study of the audience is now a part of the museum's activities, but also the understanding of the sources of this process. There are a lot of publications on different aspects of learning of needs, motivations, expectations, behaviors, a socio-demographic profile and social categories of museums' audience. However, little attention is paid to the key personalities of this sphere of scientific knowledge. Thus, the development of sociology and museology in the nineteenth century gave rise to the increased attention to the person in the museum. That's why Schmitt's scientific heritage is one of the keys to understanding the abovementioned phenomenon. The birth of the Ukrainian school of museology, where the leader was Nicholay Bilyashivsky, happened within the Archaeological Commission of the Ukrainian Academy of Sciences led by Schmitt. In general, the historiography on Schmitt consists of works of his contemporaries, rare reports on the repressed scientist in the late 1960s. Only in the beginning of 1990s, Ukrainian historians introduced back to the scientific use those archival documents, which revived this forgotten figure.

The logical fact is that Schmitt's works are special. They are diverse. In academic institutions, museums of Kharkiv, Kyiv, Leningrad, Akmolinsk and Tashkent, where he was serving sentences, he worked very intensively. Part of Schmitt`s heritage is lost forever, and those works that are stored in the libraries of Ukraine, have never been republished. Some Schmitt`s ideas, which were expressed in his article describing the characteristics of his works, filed in 1910-1920's, original thoughts, opinions and comparisons would draw the attention of modern museums researchers as they demonstrated the traditions of Museology of Ukraine. And as Schmitt`s ideas are largely overlapping with the relevant areas of the museum activity and some of them have just been announced by the museum workers, the scientific heritage of this scholar can really be regarded as certain foundation of the modern museum sociology in Ukraine. Even though the scientist has firstly mentioned the sociology in the context of museums activity only in Leningrad, but this result would be impossible without the experience, got during the Ukrainian practice.

Keywords: Fedor Ivanovich Schmitt; museum sociology; museology; museum audience; History of museums of Ukraine

Науковий спадок академіка ВУАН Федора Шміта – джерела для вивчення музейної соціології в Україні (1990-2000-і рр.)

Т.О. Куцаєва
tamara_kusaeva@ukr.net
Національний музей історії України,
02000, Київ, вул. Володимирська, 2

Стаття присвячена дослідженню витоків актуального напрямку сучасної музейної діяльності в Україні – музейній соціології, що з поч. 1990-х рр. відображено у значному масиві публікацій із різних аспектів вивчення потреб, мотивацій, очікувань, типів поведінки, соціально-демографічного портрета та соціальних категорій аудиторії музеїв. За корпусом історіографії здійснено ретроспективний огляд здобутків музейної соціології й визначено певну періодизацію розвитку цього актуального напрямку музейної діяльності з поч. 1990-х рр. Відстежено приклади вивчення аудиторії українських музеїв і в інші історичні періоди (XVIII–XX ст.), узагальнено, що увага музейника до відвідувача має рамки, які виходять за 1990-ті рр. Задля розв'язання завдання статті проаналізовано наукову спадщину академіка ВУАН Шміта Ф. І. (1877–1937) та історіографію про нього, розпочато аналіз наукових праць ученого та окреслення кроків його практичної діяльності, які можна розглядати як певні підвалини української музейної соціології.

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Научное наследие академика ВУАН Федора Шмита - источники для изучения музейной социологии в Украине (1990-2000-е гг.)

Т.А. Куцаева
tamara_kusaeva@ukr.net
Национальный музей истории Украины,
02000, Киев, ул. Владимирская, 2

Статья посвящена исследованию истоков актуального направления современной музейной деятельности в Украине – музейной социологии, с нач. 1990-х гг. Отражено в значительном массиве публикаций по различным аспектам изучения потребностей, мотиваций, ожиданий, типов поведения, социально-демографического портрета и социальных категорий аудитории музеев. По корпусу историографии осуществлен ретроспективный обзор достижений музейной социологии и определена периодизация развития этого актуального направления музейной деятельности с нач. 1990-х гг. Отслежено примеры изучения аудитории украинских музеев и в другие исторические периоды (XVIII-XX вв.), Обобщено, что внимание музейщика к посетителю имеет рамки, которые выходят за 1990-е гг. Для решения задачи статьи проанализировано научное наследство академика ВУАН Шмита Ф. И. (1877-1937) и историографию о нем, начат анализ научных трудов ученого и определение шагов его практической деятельности, которые можно рассматривать как определенные устои украинской музейной социологии.

Ключевые слова: Федор Иванович Шмит; музейная социология; музееведение; музейная аудитория; история музейного дела Украины

The actuality of the research of the museum sociology's origins [13, p. 30-31] in Ukraine is grounded on the fact that nowadays studies of the audience are quite common component of the modern museum activity. Big array of publications is available on different aspects of learning of needs, motivations, expectations, behaviors, a socio-demographic profile and social categories of the museum audience. The collective monograph «Museum Sociology» was published in 2015 and became a single domestic generalizing work on this issue. [13] So, along with the publication of the first Ukrainian handbook for Museum Marketing, issued by National Museum of History of Ukraine [4], we see the transition from the publication of separate reviews on aspects of their own practice to the complex researches of domestic museum workers on the actual issues of museology. Performing the retrospective review of achievements of the museum sociology, some kind of the development's periodization of this actual direction of contemporary museum activities can be seen: the crisis of the 1990s, during which the museum sphere became one of the most underrated (1); nearly 2011-2014 years – the increase of the attention to marketing, fundraising, andragogics, sociology, museum management (2); inhibition but not disappearance of a number of positive processes in the industry due to the annexation of the Crimean peninsula, and the war in the eastern Ukraine (3).

As first European state museums were opened in the XVIII century, therefore, needs of the audience could not stay out of sight of their founders. The development of sociology and museology in the 19th century, especially the activity of the German Kershenshteiner G., has given a rise to a gradual increase of attention to the person in the museum. I. Dvorkin has also summarized concerning Ukrainian lands, where the first multidimensional museums began to open in the beginning of the 19 century that as university museums, established in the same period, had been gradually becoming more open for public visits [6, p. 12]. Based on the current understanding of museology, that talk was about the increase of the audience and target audience's growing. It happened during such periods of development of museology on Ukrainian lands of the Russian Empire as: formation (beg. of the XIXth century - the first part of 1880s) and the period of most intensive development (second part of 1880s – beginning of the XXth century).

As for the following periods, Medvedeva M. [9, p. 25-29] in her historical and biographical information [4] wrote that a typology of museums was suggested by the scientist, academician of AUAS Fedor Schmitt (1877-1937) in the 1920s. This typology was built on the interests of visitors, who studied museum history in such sphere of knowledge as «sociological art history». In his turn, S. Mahrachev has determined that F. Schmitt was one of those who contemplated the phenomenon of culture - a provincial museum, and its visitor [10]. Indeed, in the 1920s, the first wave of museum audience's research happened, however, by the analysis of Kapustina N. and L. Gaida, this wave was initiated by the Tretyakov Gallery [5]. Although L. Rosenthal started to conduct audience surveys in the above-mentioned Gallery only in the middle of the 1920s, and from 1928 - to publish articles about «the museum audience» study, it can be traced in sources that already in 1919, working in Kharkiv, F. Schmitt used this idea in comparison with the theater [17, p. 45]. Thus, although fragmentary, but some aspects of study of Ukrainian museum audiences can be found in different periods, which may allow broadening of the chronological frameworks of the rise of interest of the

Ukrainian museum staff to the study of the audience. Based on the aforementioned, the scientific heritage of F. Schmitt has been analyzed in order to outline steps of his activity that could be regarded to be a certain foundations of Ukrainian Museum sociology. Birth of the Ukrainian school of museology, The leader of which was Bilyashivsky M., was happening within the museology section of the AUAS Archaeological Commission under the leadership of F. Schmitt. In his draft statute of the Commission (1921), F. Schmitt, who was familiar with the experience of European and American museums, used in his museum writings such words as a tourist, advertising. He also set the task to study issue of the theory and practice of museum science in all its branches [7, p. 26-32; 12 38 P. II; 17, p. 54].

In general, the historiography of F. Schmitt consists of a set of works written by his contemporaries, such as E. Spasska [14, p 272-286] and Kulzhenko P. [3], where he is mentioned as a colleague and a teacher. Another group is information, such as by Bank V., who was one of the first in late 1960s in submitting the information that the scientist had issued more than 80 scientific papers [1, p. 320]. Only then posthumously rehabilitated F. Schmitt was commended.

Only in the beginning of 1990s, historians Bilokin P. [2, p. 24-25] and Nestulya A. [12, p. 37-55] introduced into the scientific circulation archival documents, which returned this unjustly forgotten figure to the Ukrainian society. But even though the activity of the scientist has been studied by different researchers (like R. Mankivska [8], Chernikova I. [15, p. 13-23]), but the audience research focus of F. Schmitt was mentioned in researches only indirectly.

Works of F. Shmitt form the special group of works. They are diverse. In academic institutions, museums of Kharkiv, Kyiv, Leningrad, Akmolinsk and Tashkent, where he was serving sentences, he worked very intensively. Part of Schmitt`s heritage is lost forever, and those works that are stored in the libraries of Ukraine, have never been republished. Some Schmitt`s ideas, which were expressed in his article describing the characteristics of his works, filed in 1910-1920's, original thoughts, opinions and comparisons would draw the attention of modern museums researchers as they demonstrated the traditions of museology of Ukraine. And as Schmitt`s ideas are largely overlapping with the relevant areas of the museum activity and some of them have just been announced by the museum workers (the concept of the «Museum tiredness», psychology of attention, visitor's visual perception), the scientific heritage of this scholar can really be regarded as certain foundation of the modern museum sociology in Ukraine. Even though the scientist has firstly mentioned the sociology in the context of museums activity only in Leningrad [16, p. 72-73], but this result would be impossible without the experience, got by him during the Ukrainian practice and described in works, which had been written in Kharkov.

Activity of F. Schmitt, who dedicated his life to Heritage saving, was closely connected with museums. His opinion, especially about museums that had to be created on Russian Empire's territories, which had been destroyed during the First World War, was formed under the influence of travels to cultural centers of Berlin, Kyiv, Constantinople (Istanbul), St. Petersburg, Sofia. In particular, in his essay on the history and theory of museology on historical, ethnographic and art museums, issued by F. Schmitt in Kharkov, he also presented the idea about the audience of the oldest museums in Alexandria, Naples, Pergamum, Rome [17, p. 7, 24].

F. Schmitt arrived to Kharkov in 1912 and later he was elected to be a dean of the faculty of Kharkov Imperial University. His activity was aimed at the study of historical and cultural heritage, and after the beginning of the First World War - to the Heritage saving activities. By the generalization of Mankivska R., in 1917-1921 the solution of problems of museums development was directly related to the military-political situation, the policy was reduced to survival [8, p 38-39]. Already in 1919, the program which was developed by F. Schmitt for the museums section of the Ukrainian Committee of protection of monuments of art and antiquities, suggested the creation of a public museum network for the promotion of historical and art knowledge among the society [8, p. 40; 12, p. 38].

That was impossible without understanding the needs of the potential visitor and it reflected the scientists' position on this issue. In particular, he wrote in that essay on the history and theory of museum work: «It is worth wishing that the museum would be visited not only by «public in quotation marks - the intelligent youth and some connoisseurs ... it would be good if the museum had become a place of visits for broader masses ...» [17, p. 38]. And in his work «Laws of history» F. Schmitt sadly observed that even students who studied the history of art often did not know how «to approach the work of art», as they never saw anything, except a cheap magazine lithography [18, p. 2-3].

At the same time, during the first All-Russia museum conference (December 1918 - January 1919) it was actually accepted that there was no understanding for whom museum were created, how to make «the masses», «people» interested [8, p 41]. So, trying to contribute to the creation of the museum as a new phenomenon of cultural life, F. Schmitt had not only to understand the needs of potential visitors, but actually to understand the visitor by his own tools, as most governmental decisions on the museum construction consisted no word about the necessity to explore the museum visitor. Often only the necessity to fulfil the political education, to deal with stereotypes in the minds and to overcome old life was mentioned in governmental instructions. And paying attention to the fact that museum were fast understood as institutions that perform the governmental functions and are oriented to the dominating class, but even in the situation of the study of the museum audience, the activity had to be oriented on representatives of the proletariat and poor peasantry. Thus, the Ukrainian museology, despite the recommendations of museum staff, starting from the 1920s was artificially oriented to needs of the recognition of the class (social) needs of the visitor, but not

the psychological ones, which is the tendency of the modern Ukrainian Museology. That was finally actualized by Ukrainian museum workers in 2015 during the presentation of the Ukrainian translation of the book of American psychologist and theorist of adult education D. Kolb «De leertheorie van Kolb in het museum: dromer, denker, beslisser, doener» (ed.: Museum Space).

F. Schmitt was involved into the abovementioned work, he created Kharkiv Museum of children's art, run a seminar on child psychology research (particularly within the museum communication), took part in the formation of UAS Museum of Art, developed a structure of social museum for Ukrholovpolitosvita, etp. [12, p. 38-I, 45, 47]. It is quite logical that the scientist came out of an understanding of who will form the potential audience of these museums. But, unlike the government, referring to the masses, he never rejected the representatives of the «pre-war intellectuals» who had «cultural childhood» and had to constitute the most understandable part of the new type museum audience. F. Schmitt only tried to expand the audience, noticed that museums should also serve for a special public category: «... undoubtedly proletarian, labor person, physical labor person... who in everyday dulling physical and mental work, has neither the power, nor the time ... [17, p. 38, 56-57].

A new form of museum work – art promotion has to be created on the basis of understanding (study) of this audience. But gradually the idea of the social museum, which was developed by F. Schmitt and other museology scientists, was vulgarized. And, by art historian Sventsitskiy, it was turning the museum into the primitive popular room for the work with only one category of visitors – illiterate citizens, members of the state campaign on the elimination of the illiteracy [8, p. 87].

After moving in 1921 to Kyiv, F. Schmitt worked in the Archaeological Commission of the AUAS. And though scientist was focused on Ukrainian museums, and also on the department of museums and monuments protection of the Commissariat of Education of the RSFSR, but his aim was to preserve relicts from confiscation and destruction. It was difficult not only for F. Schmitt, but also for other museum experts to implement their ideas about the audience. A lot of museums were in a very difficult financial situation due to the cultural policy of the Soviet state.

Thus, almost all F. Schmitt's ideas about the audience, which were expressed in his Ukrainian writings, remained untapped. At the same time, especially in the work on psychology and evolution of art, the scientist has structured 9 points of the culture development, 2 of which were devoted to the understanding of the interaction between a person and the museum. He was one of the first in the available Ukrainian museum literature, who in 1919 used the following concepts: the consumer of art, audience psychology, public art sociology [18, p. 4]. Thus, both works of F. Schmitt, and works of L. Rosenthal, who in the late 1920s also used the concept of «a consumer of art», «museum audience», can be discussed in the context of some terminological museology heritage [3, p. 487-488].

And even though F. Schmitt in 1910 - in the beginning of 1920s didn't commented directly on the sociological studies in museums, but he went out of his observations and outlined the foundations for the study of socio-demographic parameters, attitude of different social and professional groups to museums, museum impact on the society and vice versa, etc. He predicted a huge number of questions that are used now in the museum visitors surveys in order to determine, for example, emotion, reflection, caused by visiting; optimum visiting time of the exhibition; number of exhibits that people can perceive; geography of visitors; psychological aspects of perception and physical comfort during the exposition; categories of visitors and targeting of audiences; an optimal schedule of the exposition and others. Distinguishing visitors (a single visit) and museum audiences (return visits) he noted that the understanding of visitors is logical need of the development [17, p. 46, 51].

It was Schmitt F., who determined that the visitor has the motivation to be an active subject of the museum communication instead of «humble tours perception» [17, p. 57]. But the museum administration cared only about their own convenience of working time, fulfilment of a plan and instructions, but not about the biggest possible involvement of the public - both some casual fans, and that population, which couldn't find the access to art without the assistance [17, p. 53-56].

By the end of 1924, F. Schmitt was working outside Ukraine already, he run the Leningrad State Institute of Art History. In this institute, which can be considered to be one of the first centers around which the Museum Sociology developed, he joined the management of the General Section of art theory and methodology of the Sociological Committee (1925). At the same time he worked in the Society of the Sociological study of art and in one of his reports he stated that: «... the Museum section of the Commission is busy by the question of how it is necessary to reorganize our existing museums and how to maintain the museum policy in accordance with the new order of society» [16, p. 73].

However, this doesn't allow making the conclusion that he became an obedient executor of ideological guidelines concerning the culture, as F. Schmitt and other intellectuals firstly were criticized, got the stigma of belonging to the «old museum staff», and then were candidly accused of distortion of Marxism-Leninism ideas and socialist ideas of social science and of propaganda of the bourgeois theory.

As a result of the study, the following conclusion can be made that a part of the scientific heritage of the academician of AUAS Schmitt F. and steps of his practical museum activity can be considered as certain basics of Ukrainian Museum Sociology and that further research in this direction can be conducted.

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