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**GLOBAL MODERNIZATION AND
GENERATIONAL EVOLUTION OF
INTERACTING WITH MUSEUM
VISITORS IN THE MIDDLE OF
THE 20TH CENTURY**

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GLOBAL MODERNIZATION AND GENERATIONAL EVOLUTION OF INTERACTING WITH MUSEUM VISITORS IN THE MIDDLE OF THE 20TH CENTURY²

This paper aims to identify the reasons for the modernization of working with museum visitors. Today, in the context of globally imposed restrictive measures triggered by the COVID-19 pandemic, the issue of introducing new and revising the existing forms of cultural and educational activities of museums has become more acute than ever before. New formats of work with visitors such as educational thematic routes, workshops, “behind the scenes”, games and quests, theater performances, meetings with experts of art and science are steadily gaining popularity. The article presents an attempt to determine the reasons for the modernization of the museum work with visitors on the example of publications of the professional journal of the International Council of Museums (ICOM) - “ICOM News”. There is a range of selected articles devoted to the forms of working with visitors in museums in various countries (there are 367 articles dedicated to this issue). As a result of the analysis of these publications, the main reasons for the emergence, development, and modernization of forms of work with the museum audience were identified.

JEL Classification: Z.

Keywords: Visitor studies, museum visitors, forms of work with the museum audience, “ICOM News” journal

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Introduction

Cultural and educational activities constitute one of the main areas of work of the museum as a social and cultural institution. However, this development transpired in the second half of the 19th century, when museums became public and started to work with the general public. Various societal changes affect the work of the museum as a social institution. These changes stipulate new requirements for working with visitors in museums, namely an orientation towards new categories of visitors and the search for new forms of work using modern technological means. In this situation, the study of the experience of working with the audience, accumulated by various museums, becomes especially relevant. This not only contributes to a clearer comprehension of the development of the program of cultural and educational activities of a particular museum, but also allows us to understand the reasons for such changes.

Periodical press is often used to study the history of museum affairs. These can be regional and national newspapers, as well as professionally oriented journals. Publications in periodicals are an important source for chronologically tracking and recording events related to the history of the creation and development of museums, various types of their activities, and the preservation of historical and cultural monuments. It should be noted that professionally-oriented periodicals dedicated to museum practice are rarely used as a basis for research. Nevertheless, it is these journals that make it possible to trace both the history of the development of museums and specific areas of museum activities and to identify a range of topical issues in different chronological periods. The author has identified one study based on publications in the *Museum International* journal devoted to the stages of introducing information technologies into museum activities³.

This article aims to determine the main reasons for the modernization of the formats of work with the museum audience based on the materials of the professional museum journal "ICOM News". This journal's publications cover the activities of museums around the world, allowing us to obtain a comprehensive and objective picture of modernization processes in the field of cultural and educational activities (see Fig. 1).

³ Belogubova, A. S. ;Sizova, I. A. The history of introduction of information technologies in museum practice (based on the materials of the international journal "Museum") // *Vestnik Tomskogo Gosudarstvennogo Universiteta-Kulturologiya I Iskusstvovedenie-Tomsk State University Journal of Cultural Studies and Art History*. 2017. № 27. P. 87-98.

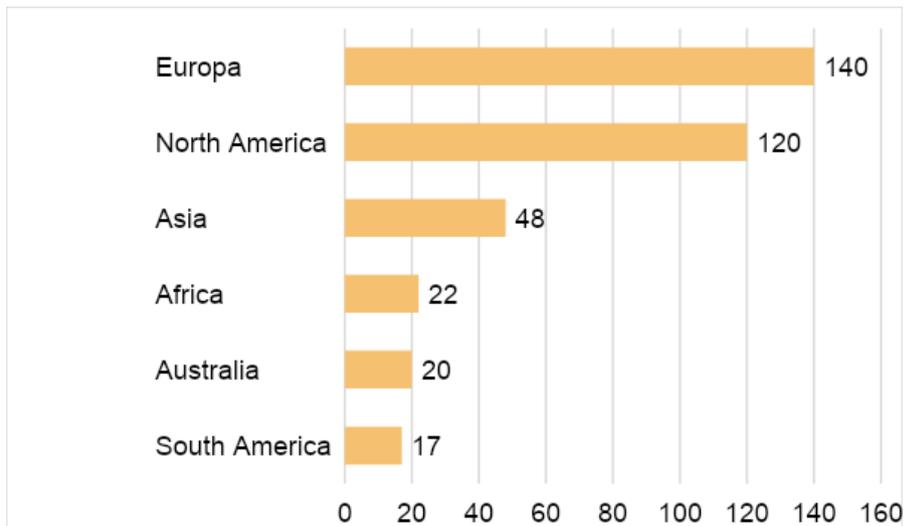


Fig. 1. Distribution of articles by world regions.

Research design

The history of the "ICOM News" journal began in 1948 when the International Council of Museums decided to prepare a special edition for museum professionals and everyone else interested in museum activities. It contains reports, analytical articles, and interviews with museum experts, as well as discussions about the challenges facing museums. This journal was published in three official languages of ICOM (French, English, Spanish), distributed to all its members and subscribers, cultural institutions, and heritage institutions at governmental and non-governmental levels. Today, a selection of 139 issues covering the 36 year span up to 1983 containing 8,540 articles is presented in the public domain. Since 1968, each issue of "ICOM News" has been devoted to a specific topic. Publications covering the activities of ICOM general conferences, National Committees of different countries, and specialized groups of museums were presented in the final section of each journal. At the same time, notes on the activities of specific museums practically ceased to appear, and the news was published covering only major events in global museum life. The size of articles increased significantly, which resulted in a decrease in their numbers. In the late 1970s - early 1980s, ICOM faced a financial crisis. This culminated in the irregular publication of the journal (1–4 issues per year). The first issue of the journal in 1983 announced that ICOM News would be published together with the Museum International Journal, and the distribution of both journals would be provided by the dispatch

services of UNESCO⁴. Following this year, the author could not locate any other issues of ICOM News in the public domain.

Having analyzed the available data spread, the author identified 367 articles on the topic of interest. It amounted to 4.2% of the total number of all publications in this journal. The largest number of publications was presented in the 1950s, a time of vigorous museum activity and experiments. (fig. 2)

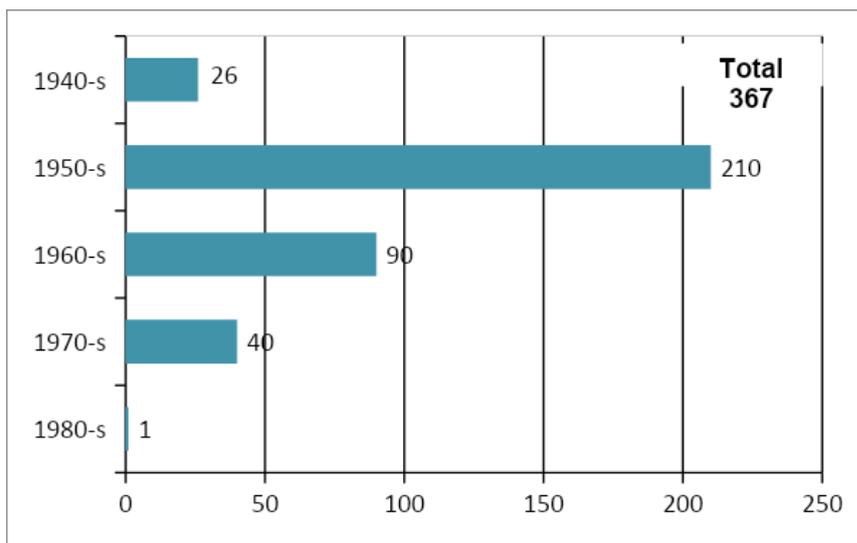


Fig. 2. The number of articles on working with the museum audience in the ICOM News.

For this study, the author focused on the "ICOM News" articles dedicated to various aspects of forms of interactive work with visitors. Initially, the author searched, selected, and thematically classified the relevant to this research articles of the "ICOM News" journal. As a result, the author divided all identified articles into two groups: 1) direct articles devoted to the topic of working with museum visitors and 2) indirect articles, where the forms of working with visitors are not the main topic of publication. The direct articles consist of museum studies for professionals aimed to increase their professional knowledge and awareness, and include specialized information on mobile and special exhibitions, lectures, seminars, film screenings, concerts, special programs for different categories of visitors, application of new technologies and various topical events. Indirect articles cover the issues of working with volunteers and local residents, construction of buildings for new museums, and cooperation of museums with cultural and educational institutions. Using comparative historical and constructivist approaches, we

⁴ Editorial // ICOM News. – 1983. – Vol. 36, No. 4.

identified the evolution and main reasons for the modernization of interactive museum work with visitors across the world.

Discussion

There are many studies devoted to the way museums work with visitors. This topic is dealt with both by scientific researchers in the field of museology and related disciplines, and by practicing museum staff whose work is related to communication with visitors.

The author divided these research into several groups. The first group addresses the existing situation in the museum regarding work with visitors of a specific age group⁵, including the example of a specific type of museum⁶. These include classic monographs and publications, which highlight the traditional forms of working with visitors that have developed in museums since the end of the 19th century. The authors provide an analysis of the effectiveness of this type of engagement ranging from less often to non-effective when working with specific age groups in museums or in certain types of museums

The second group discusses the methods and results of studying the museum audience. The same group includes works that study the characteristics of the behavior of visitors in museums⁷, including in the digital era⁸. As a result, recommendations for the modernization of the exhibition space or specific forms of work with visitors are offered⁹.

⁵ Yukhnevich M. Yu. Ya povedu tebya v muzey: ucheb. posobiye po muzeynoy pedagogike. M., 2001. – 153 p.

⁶ Georgaki P. Rabota so vzrosloy auditoriyey v arkhologicheskom muzeye Salonik // Voprosy muzeologii. 2011, № 2. С. 117-132; Mama. prosti. Ya stanu khudozhnikom! Metodologicheskoye izdaniye v ramkakh proyekta «Territoriya tvorchestva: art-tehnologii v sovremennom obrazovanii». - KGAU «Muzey sovremennogo iskusstva RERMM». – 2014.

⁷ Paul DiMaggio. Are art-museum visitors different from other people? The relationship between attendance and social and political attitudes in the United States Poetics. Vol.24, Issues 2–4, November 1996, Pages 161-180. DOI: 10.1016/S0304-422X(96)00008-3; Rachkova O.S. Muzeynaya publika i muzeynyy posetitel: vzglyad frantsuzskikh issledovateley // Kultura. Dukhovnost. Obshchestvo. 2014. № 10. P. 154-161.

⁸ Feoktistova S.E. Auditoriya muzeyev v tsifrovuyu epokhu // Muzey v tsifrovuyu epokhu: Perezagruzka. 2018. P. 67-100.

⁹ Robin S. Grenier. All work and no play makes for a dull museum visitor // New Directions for Adult and Continuing Education Volume 2010, Issue 127. P. 77-85; Fiona Candlin (2017) Rehabilitating unauthorised touch *or* why museum visitors touch the exhibits, *The Senses and Society*, 12:3, 251-266, DOI: [10.1080/17458927.2017.1367485](https://doi.org/10.1080/17458927.2017.1367485); Petrunina L.Ya. Sotsialnyy portret sovremennogo posetitelya Tretiakovskoy galerei // Vestnik RGGU. Seriya: Istoriya. Filologiya. Kulturologiya. Vostokovedeniye. № 17(79). P. 293-304; Ushkarev A.A. Tretiakovskaya galereya: determinanty poseshchayemosti // Observatoriya kulturey. 2017. T. 14 № 5. P. 558-568, Maylz R. Nash posetitel: kto on i kakovy ego potrebnosti / R. Maylz // Muzei. Marketing. Menedzhment: prakticheskoye posobiye. – M., 2001. – P. 138-156.

The third group of studies covers modern ways of attracting and working with the museum audience, including the psychological characteristics of information perception, modern audiovisual, and multimedia technologies in the museum, etc.¹⁰

Studies of the fourth group are devoted to the research of the behavior of museum visitors at exhibitions. They also study the experience that visitors get in museums. The most famous researcher in this area is John H Falk. His books *Identity and the Museum Visitor Experience*¹¹, *The Museum Experience*¹² and *The Museum Experience Revisited*¹³ (with Lynn Dierking) highlight moments that modern museum educators are beginning to actively use in their practice.

As a result of the analysis of publications, it was revealed that researchers do not write about the reasons for the emergence of new forms of work with visitors in museums. They usually describe the advantages of existing or newly emerging forms of working with the audience, but why and how they emerged or formed are not discussed. Hence, the author decided to address precisely the reasons for the emergence of various forms of work with the museum audience. For this, the professional journal “ICOM News” was chosen, where the information about certain museum events was recorded over a significant chronological period and has worldwide coverage of materials. In fact, this journal has become a historical source for solving the stated problem. Another feature of this journal is that it is not available in the public domain. Only members of the International Council of Museums (ICOM) have access to the current and archival collection of this journal. The chronological period from the late 1940s to the early 1980s was chosen. At this time, an active change began in the traditional forms of work with the museum audience. The transformation process of work with the museum visitors continues today, that is why a detailed and chronological study of this important issue is both warranted and timely.

Results

Initially, classes within the framework of the museum pedagogical activities were presented in the form of lectures on a specific topic and thematic excursions for the school audience. In the 1950s, this practice continued, being further developed through additional forms

¹⁰ Kefi H., Pallud J. (2011) The role of technologies in cultural mediation in museums: an Actor-Network Theory view applied in France, *Museum Management and Curatorship*, 26(3):273-289, DOI: 10.1080/09647775.2011.585803, Dolak Yan. Posetitel na ekspozitsii kak obyekт muzeologicheskogo issledovaniya / Yan Dolak // *Voprosy muzeologii*. –2013. – № 1 (7). – С. 85–92.

¹¹ Falk, J.H. (2009). *Identity and the Museum Visitor Experience*. Walnut Creek, CA: Left Coast Press.

¹² Falk, J.H. & Dierking, L.D. (1992). *The Museum Experience*. Washington, DC: Whalesback Books.

¹³ Falk, J.H. & Dierking, L.D. (2014). *The Museum Experience Revisited*. Walnut Creek, CA: Left Coast Press.

of working with the audience. Museum lectures were conducted in cycles in combination with screenings of films providing a visual presentation of the material, as well as the understanding of the work of the museum's researchers. A striking example of this format of work is the activities of the Museum of Ethnography in Vienna¹⁴. In the German National Museum in Nuremberg, educational activities were presented by lectures, film screenings, radio programs, some of which were developed specifically for schools¹⁵. The State Hermitage in Leningrad conducted extensive lecture programs for the study of art, including excursions and classes for schoolchildren¹⁶. So, in 1954 alone, 154 lectures on art were held in this museum¹⁷. In the City Museum in Amsterdam, Alhambra Museum¹⁸, and Lublin Museum¹⁹, such forms of work as museum classes, excursions²⁰, lectures in the museum building, as well as schools and industrial institutions were popular. At the exhibition of Rembrandt's works in Stockholm, lectures were given by researchers of his works from Sweden and other countries²¹.

The museum's activities in former colonial countries should be grouped separately. Their museum pedagogical work was complicated by the fact that both the local language and the language of the former metropolis were used in the development of programs. In particular, the Department of Natural History of the Prince of Wales Museum in Bombay conducted guided lectures for school children, providing specially prepared bilingual (English and local) guidebooks and labels²².

In the 1950s, traditional excursions and lectures were the main formats of working with the museum audience in Europe. However, the use of individual lectures was not fully sufficient to satisfy the museum audience requests. As a result, some museums began to organize a whole range of events timed to coincide with the opening of an exhibition. For instance, the Geneva Museum of Art and History offered concerts, lectures, shows, games, and film screenings for the opening of the exhibition "The Two Great Ages of Versailles"²³. The International Center for Art and Costume from Milan held several events in Italy, including exhibitions, fashion shows, receptions, balls, concerts, international meetings, and even a film competition on previously designated topics²⁴. European museums also accumulated rich experience in cultural exchange

¹⁴ Museum für Völkerkunde, Wien // ICOM News. – 1950. – Vol. 3, No. 3.

¹⁵ The Nuremberg Germanisches National Museum // ICOM News. – 1951. – Vol. 4, No. 1.

¹⁶ The Hermitage Museum // ICOM News. – 1951. – Vol. 4, No. 4.

¹⁷ News (extracts) // ICOM News. – 1957. – Vol. 10, No. 2.

¹⁸ Provincial archaeological museums // ICOM News. – 1954. – Vol. 7, No. 4.

¹⁹ Ślusarski Z. Activities of the archaeological Department of the Lublin Museum in 1953 // ICOM News. – 1956. – Vol. 9, No. 2.

²⁰ Nine years' activities at the Stedelijk Museum, Amsterdam // ICOM News. – 1955. – Vol. 8, No. 2.

²¹ Rembrandt exhibition in Stockholm // ICOM News. – 1956. – Vol. 9, No. 2.

²² Nature study and the museum («The adventure of education», Bombay, March 1949) // ICOM News. – 1950. – Vol. 3, No. 3.

²³ Exhibition "The two Great Centuries of Versailles" // ICOM News. – 1953. – Vol. 6, No. 1.

²⁴ International Centre of arts and costumes // ICOM News. – 1952. – Vol. 5, No. 1.

with their foreign counterparts. The Bridgestone Gallery of Contemporary Art in Tokyo was one of the first to introduce Japanese public to Western European art. To make it easier for visitors to understand art that was new to them, the museum, in addition to ordinary exhibitions, held cultural meetings, film screenings, and concerts²⁵.

Thus, in the 1950s, there was an expansion of traditional formats of work with the museum audiences across the world. Since that time, museums have begun to include lectures on a whole range of events related to the topic of a particular exhibition. This approach resulted in the expansion of the museum audience worldwide. The main reason for this was the globalization of cultural life after the end of the Second World War.

Initially, the museum lecture format was primarily intended for a school audience. Activities for the preschool and student audiences, as well as for adults, began to be actively developed in the 1960s. In 1959 in the USA, Kansas City opened the Junior Gallery and Creative Arts Center, which was attended by 150,000 children, including preschoolers in 1960. The children had an option to spend the whole day there owing to the comprehensive range of activities offered at the museum installation. Children from 3 to 5 years old engaged in creative arts classes, where they not only drew but also received knowledge about various styles and methods of drawing with various materials (oil, watercolor, pastel, etc.). Similar courses were held for older children, but with an expanded program²⁶.

In 1964, the ICOM News journal described the experience of organizing courses for university graduates by the Museum of Oriental Arts of Argentina on topics such as oriental literature and art, religion, music, theater, and dance²⁷.

At the Leonardo da Vinci Museum in Italy, the Center for Experimental Physics was opened, where courses were held for high school students. The purpose of the Center was not only to demonstrate the experiments to children without access to laboratory equipment, but also to provide them with the opportunity to participate in the implementation and conduct of these experiments. Already in 1966, educational courses for physics teachers of secondary schools were established at this Center²⁸.

As a result, in the 1960s, training sessions aimed at obtaining professional knowledge were added to the lecture formats for working with the audience on a global scale. This approach

²⁵ Bridgestone Gallery // ICOM News. – 1953. – Vol. 6, No. 2.

²⁶ Seidelman J. E. A junior gallery within a large museum // ICOM News. - 1960. - Vol. 14, No. 4.

²⁷ Museum of Oriental art // ICOM News. – 1964. – Vol. 17, No. 4.

²⁸ Italy // ICOM News. – 1966. – Vol. 19, No. 4.

resulted in the creation of sustained academic museum activities targeting schoolchildren, students, and university graduates. It culminated in a growing demand for the unique skills development delivered through educational museum programs. Thus, in Czechoslovakia, the Moravian Museum in Brno introduced the Anthropos Institute, which became a research center for anthropologists and experts in prehistoric times²⁹. The International Museum of Horology in Switzerland had a school to train young people to restore old watches. They were selected from the graduates of the School of Watchmaking. The students worked under the supervision of experts. A glass wall separated their workshops from the museum, and observing their work became a popular pastime among museum visitors³⁰.

In the 1970s, on the wave of new scientific achievements in space and atomic industries, educational programs in science museums received a new boost in development. The US Dallas Museum of Art and Science, the Fort Worth Museum of Science and History, the Franklin Institute Science Museum, and the Science Museum in Boston began to conduct regular preschool classes. Special laboratories of the Museum of Science and Industry of Oregon and the Lawrence Science Museum ensured that school children could develop and conduct their scientific projects. Some science museums ran special courses and programs for urban youth, gifted children, and young people who wanted to receive specialized training in specific scientific fields. Such programs could be found in the California Museum of Science and Industry ("Higher Horizons" for low-income children"), the Lawrence Science Museum (intensive computer program), the Oregon Museum of Science and Industry ("Hancock Camp - field trips") including many other museums. The Franklin Institute Science Museum, in partnership with the Philadelphia schools, created three programs that students could receive a credit for, namely the Enrichment Research Program, Project GOAL, and the Alley Program.

In Asia, the Birla Industrial and Technological Museum (India) hosted lectures on popular scientific topics, science quizzes for school children, special film programs, and various types of cultural activities³¹.

The use of technical devices, the forerunners of modern information technologies, has become a completely new direction in working with visitors in museums. In the late 1940s,

²⁹ Kšico Miroslav. Das neue Institut Anthropos in der Tschechoslovakei mit einer Ausstellung von Felsbildern // ICOM News. – 1965. – Vol. 18, No. 2–3.

³⁰ L' homme et le temps, Musee International d' Horlogerie. La Chaux de Fonds, Switzerland // ICOM News. – 1979. – Vol. 32, No. 1–4.

³¹ Birla Industrial and Technological Museum, Calcutta, inaugurated Transport Gallery // ICOM News. – 1973. – Vol. 26, No. 3.

experiments with museum television began³². Museum's television programs dedicated to a variety of educational, historical, and cultural topics were filmed at the Toronto Art Gallery³³ [21], the National Museum of Wales³⁴, the American Museum of Natural History in New York, the Museum at the Grand -Rapids³⁵, and National Museum of Canada³⁶ [24]. In April 1951, the San Francisco Museum of Art started presenting thirty-minute television programs every Sunday on the "Art in Your Life" theme³⁷. Swedish museums started incorporating television programs in their activities in 1954³⁸. In Austrian museums, radio broadcasting programs began to be used to acquaint the audience with the museum activities. These programs provided information on opening hours, programs, exhibitions, and also produced short interviews or conversations on topics related to museum collections³⁹. The Milwaukee Public Museum created a television program about its collections. This program included games, competitions, music, and films, focusing on schoolchildren and students⁴⁰.

The late 1940s and early 1950s was the time of rapid development of a new scientific field, the cybernetics. The successful development of the new science contributed to various experiments, including culture. In July 1952, an electronically controlled "talking" device appeared in the Benedictine Museum in Fécamp, France, which allowed visitors to follow the exposition objects, synchronizing them with explanations using spot illumination⁴¹. The American Museum of Natural History⁴² and the National Gallery of Art in Washington introduced the use of pocket radios⁴³ which was a prototype of modern audio guides. The Chicago Institute of Art created the installation "Talking Masterpiece". Next to the "painting of the month" there was a button, clicking on which visitors could hear a three-minute text about the artist, painting, style, history of creation, and the main idea⁴⁴. The Provincial Museum of Natural History and Anthropology in Victoria, Canada, received many positive reviews about the

³² Belogubova, A. S. ;Sizova, I. A. The history of introduction of information technologies in museum practice (based on the materials of the international journal "Museum") // Vestnik Tomskogo Gosudarstvennogo Universiteta-Kulturologiya I Iskusstvovedenie-Tomsk State University Journal of Cultural Studies and Art History. 2017. № 27. P. 87-98.

³³ Television // ICOM News. – 1953. – Vol. 6, No. 1.

³⁴ John D. Dilwyn. Televising in a museum // ICOM News. - 1953. - Vol. 6, No. 4.

³⁵ Television programmes // ICOM News. – 1953. – Vol. 6, No. 4.

³⁶ Russel L. S. Television and museums – 3rd report // ICOM News. – 1955. – Vol. 8, No. 4–5.

³⁷ Television programme // ICOM News. – 1951. – Vol. 4, No. 4.

³⁸ Televisionen och museerna // ICOM News. – 1955. – Vol. 8, No. 3.

³⁹ Auer E. M. Rundfunk und Museum // ICOM News. – 1955. – Vol. 8, No. 1.

⁴⁰ Weissgerber L. W. All about "No doubt about it", the TV panel quiz program of the Milwaukee Public Museum // ICOM News. – 1962. – Vol. 15, No. 3–4.

⁴¹ New method for guided visits // ICOM News. – 1953. – Vol. 6, No. 1.

⁴² Guide-a-phones in use at American Museum // ICOM News. – 1954. – Vol. 7, No. 6.

⁴³ Electronic Guide Service // ICOM News. – 1959. – Vol. 12, No. 1.

⁴⁴ «Talking masterpiece» // ICOM News. – 1954. – Vol. 7, No. 6.

installation of an automatic turntable and amplifier to provide background music to public galleries⁴⁵.

The use of technical devices, when visiting the exposition and exhibition, presupposed the following of visitors along a certain route. In fact, at that time an understanding of the need to develop separate thematic routes that are quite popular today started to take shape. At the same time, these devices were plagued with certain inconveniences associated with the need to follow the exact route specified by the broadcast, as well as with the complexity of the range of technical and temporal properties. To avoid these inconveniences, the Rochester Museum of Arts and Sciences in the UK created a system of “talking museum labels”. The museum’s visitors were provided with portable headphones, which they could connect to the plugs located under each showcase. Then, they could listen to the 15-minute commentary and stop the recording if they did not want to listen further⁴⁶. Such systems, the so-called “live labels”, are now used primarily in natural science museums, for example, in the Darwin Museum in Moscow. The labels present not only audio but also video content.

With the development of technological and electronic devices, their museum counterparts have also been modernized. For instance, the Queen Victoria Museum in Launceston, Australia, installed automatic, user-triggered guided tours. At the entrance to the exhibition hall, music and commentaries on the exhibit were included, and a short lecture was shown⁴⁷ [35]. Television visits and automatic slide projections accompanied the temporary exhibition at the Abbeville Natural History Museum, USA⁴⁸. The Postal Museum in Paris introduced an audio commentator⁴⁹. The Metropolitan Museum of Art, New York, installed a new audio system to assist museum visitors. The device was placed behind the painting, and a visitor could include comments using a special personal device. The educational department of the museum noted that the system presented visitors with more personal freedom and independence while touring the museum installations, as well as the ability to listen to commentaries in several different languages. The Transport Museum of Budapest created a system that allowed for checking the residual knowledge of schoolchildren after visiting. The Science Museum in London provided portable audio devices to visitors to its mobile educational exhibitions. It was a cassette device, the recording on which could be changed depending on the visitor and the required language⁵⁰.

⁴⁵ Provincial Museum, British Columbia // ICOM News. – 1955. – Vol. 8, No. 1.

⁴⁶ Talking museum labels // ICOM News. – 1960. – Vol. 14, No. 4.

⁴⁷ Audio visuals // ICOM News. – 1963. – Vol. 16, No. 4–6.

⁴⁸ Museum news // ICOM News. – 1963. – Vol. 16, No. 4–6.

⁴⁹ Le Mouel J. Le dispositif de guidage audio-visuel au Musée postal // ICOM News. – 1963. – Vol. 16, No. 4–6.

⁵⁰ Audio-visual techniques in museums // ICOM News. – 1966. – Vol. 19, No. 4.

As a result of the use of technical devices, museums greatly diversified the forms of work with visitors, providing an opportunity for both group and individual familiarization with the exposition. Note that it was the technical devices that contributed to the creation of such a work format as a thematic route.

Another way to modernize the cultural and educational progress of museums was the event activity. Events of this type included festivals, thematic museum campaigns, and promotions. All of them were conceived primarily to increase the visitor interest in attending museums and drawing attention to heritage institutions. For example, in Yugoslavia, from October 3 to October 10, 1954, a "Museum Week" was held dedicated to the preservation of historical monuments and nature. During this period, special excursions and open access evenings were held in local museums, and book presentations were held in libraries to illustrate themes presented in museums⁵¹.

From December 1958 to May 1959, Belgium hosted an action "Operation Museums" with the purpose to attract interest to museums. Press, radio, and television contributed to the promotion of this action. Tourist associations organized treasure hunts. Schoolchildren also took part in this campaign, preparing souvenir albums dedicated to selected museums⁵².

In the 1960s, the organization of museum events gained pace and popularity across the world. So, in Italy during the spring of 1965, a museum week was held devoted to the problem of protecting and preserving the cultural and natural heritage of the nation. The main museum activities at this time were excursions, exhibitions of restored or recently acquired works of art, lectures, and educational events. One of the goals of this action was to ignite interest in young people in the problems of preserving cultural heritage in museums⁵³.

In Chile, in October 1967, the Anthropological and Archaeological Museum of the University of Concepción organized a cultural week as part of the Second International Museum Campaign. The museum program included lectures, debates, radio programs, articles, and films about museums⁵⁴. Within the framework of a museum week, all museums in the United Arab Emirates had free admission. Science films were shown and lectures were held in the science museum in Abu Dhabi⁵⁵.

⁵¹ Museums week and the protection of historic monuments and nature // ICOM News. – 1955. – Vol. 8, No. 3.

⁵² A second Campaign for museums // ICOM News. – 1959. – Vol. 12, No. 2–3.

⁵³ Italy // ICOM News. – 1966. – Vol. 19, No. 2–3.

⁵⁴ Chile // ICOM News. – 1968. – Vol. 21, No. 2.

⁵⁵ United Arab Republic // ICOM News. – 1968. – Vol. 21, No. 2.

Special attention should be paid to the project of the British Museum, which organized a museum week in the UK on the "Behind the Scene" theme. The museums participating in the action disclosed "professional secrets" of their departments' everyday routine. Thus, the National Gallery presented a photographic exhibition on tools and methods of conservation and research. The Victoria and Albert Museum conducted a demonstration of the installation of mobile exhibitions. The Science Museum in London opened its boiler room as part of a permanent exhibition. Various methods of excavation and finds of archaeological and historical sites were presented at the Willis Museum⁵⁶.

Today, museum weeks are held annually and have become a traditional international action that allows the museums not only to attract visitors, but also to focus their attention on a specific topic, e.g. from culture and education to economics and ecology. The emergence of this format of work with visitors became possible with the development of interest in cultural heritage, drawing attention to the problems that are dealt with by the institutions of culture and heritage.

Changes in cultural and educational activities of museums followed the events of 1968, also known as the "social crisis of 1968". As a result, museums across the world changed both externally and internally⁵⁷, and began to play a more prominent role in the social life of regions or even entire countries. Thus, the National Museum of New Delhi took part in the social action "Week of Freedom from Hunger", within the framework of which a special exhibition was organized and a booklet was published⁵⁸. The Chicago Museum of Science and Industry hosted the National Children's Dental Week, which featured educational puppet shows to teach children the value of dental hygiene⁵⁹. In 1970, the Dhaka City Museum in Bangladesh organized the "Collector's Week" campaign, the purpose of which was to raise the level of consciousness of the population concerning cultural heritage. Museum staff asked people to bring any items found in the country to the museum. During the "Collector's Week", several thousand different items were collected, saving them from imminent destruction. The second initiative of the Dhaka Museum, which had the same goal, aimed at creating school museums in remote regions of the country⁶⁰. Turbulent events of the 1960's marked the beginning of the elevation of the museum's role and societal significance. The museums have striven to maintain this position to this day. At the same time, this decade demonstrated the museum's institutional vulnerability. The museum

⁵⁶ United Kingdom // ICOM News. – 1968. – Vol. 21, No. 2.

⁵⁷ Shubert Karsten. Udel kuratora. Kontseptsiya muzeya ot Velikoy frantsuzskoy revolyutsii do nashikh dney / Karsten Shubert. – M.: Ad Marginem Press. 2016. – 224 p.

⁵⁸ India (Mr. Sivaramamurti on behalf of Mr. Ramachandran) // ICOM News. – 1963. – Vol. 16, No. 4–6.

⁵⁹ Children's Dental Week Programme // ICOM News. – 1973. – Vol. 26, No. 1.

⁶⁰ East Pakistan: active cooperation from the public // ICOM News. – 1971. – Vol. 24, No. 1.

cannot survive as an independent social institute, falling prey to sudden political and economic factors depending on the vagaries of socio-economic situation. Finally, a museum can lose the ability to work independently and objectively present material in its exhibitions.

Conclusion

As a result of our research, we single out two groups of reasons for the modernization of the formats of work with visitors spanning the late 1940s to early 1980s:

- 1) internal;
- 2) external.

Internal reasons include 1) the interest of museums in increasing the number of visitors by providing them with new formats of work, 2) the development of new types of formats for working with visitors through close examination of their needs, 3) the emergence of initiative and motivated employees in the staff of the museum.

External reasons are more varied. These include the following.

First, the development of new scientific patterns, in particular cybernetics. As a result, the emergence of breakthrough world scientific discoveries have influenced not only the format of work with visitors such as conducting scientific experiments and projects for preschool and school children, but also massive incorporation of technological devices in the activities of museums. The latter also pleases museum visitors, allowing them to gain additional knowledge within the framework of a particular exhibition without the need to take a specialized tour. Today, the “descendants” of older generation pioneering technological devices continue to be actively used in the museum's exposition space, namely audio and video guides, touchpads, and the introduction of elements of augmented and virtual reality. Moreover, the introduction of technological devices has contributed to the emergence of new types of thematic excursion routes, which today in post-quarantine conditions are becoming more popular.

Secondly, the development and introduction of scientific innovations spearheaded changes in the educational process, which also affected the work of museums. For instance, a large number of new museum educational formats of work and interaction with museum visitors have appeared. Today, educational work formats are quite popular because the museum is becoming a full-fledged platform for the educational process.

Third, the influence of social protests in the late 1960s on the museum life and societal fabric. As a result, not only the role of museums in society has changed, but also thematic events have begun to appear that often facilitate life changes in a region or country. In particular, the reformatting of the "museum week" concept to the level of a socially significant event has gained momentum across the globe. Thus, the importance of the museum's social role manifested through the diversification of work with visitors is becoming more pronounced and socially significant.

To sum up, we should point out that there are multiple reasons of internal and external nature for changing the formats of work with museum visitors. The COVID-19 pandemic has definitely become one of the latest external factors heavily influencing the museums' activity. It remains to be seen as to what extent this global event will affect a museum as a cultural, educational, and civilizational unit. A chronological study of articles dedicated to museums' various formats of work helps to identify a range of reasons for the museums' modernization which continues to evolve today.

Beyond that, we note that these conclusions were formulated as a result of the analysis of only one journal. It is necessary to add analysis of other professional museum journals such as *Museum International* and *Curator* for obtaining a holistic and objective picture.

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